

**LUXEMBOURG  
NORMANDY : LYONS  
PROGRAMMES**  
Sept. 5-11

RADIO PICTORIAL, September 3, 1937, No. 190  
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THE MAGAZINE FOR EVERY LISTENER

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FRIDAY

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# THERE'S LAUGHTER IN THE AIR!



## WISECRACKS by THE WEEK'S WITTIEST BROADCASTERS

**A**N African explorer found himself surrounded by savages who at once marched him off for their Cannibal King's inspection. One thing, the explorer thought, might save him—his portable radio. The King would look upon it as black-magic. Brought before the Cannibal King, the explorer at once drew the latter's attention to the radio, and switched on suddenly to a noisy music broadcast. The King listened eagerly for a minute, then turned to his right-hand man.

"Listen to that, Umbopo!" he said. "Have you ever heard such lousy reproduction?"  
**By BRAM MARTIN, whose dance band can be heard on National, September 8.)**

**OLD LADY** (buying first radio set): Which knob do I switch on with?

**SALESMAN**: That one on the left, Madam.  
**OLD LADY** (after listening for some time): Now, which knob do I switch off with?

**SALESMAN**: That one on the left, Madam.  
**OLD LADY**: But only a moment ago you told me that was the knob I switched on with!

(By **HERMIONE GINGOLD**, who appears in "The Giddiest Girl in the Coll," a girls' school burlesque, Regional, September 6, National, September 7.)

The announcer's wife sat listening closely to the radio.

"I'm listening-in to see if George coughs while reading the News Bulletin," she told a friend.

"Oh," said the friend, "has he a bad cold?"  
 "No," smiled the announcer's wife, "but if he coughs immediately after the words 'weather forecast' that's to let me know he won't be home for supper."

(By **DORIS HARE**, another member of "The Giddiest Girl in the Coll" company.)

**SCOTLAND YARD MAN**: It's quite obvious that this singer died from natural causes. . . .

**CONSTABLE**: Great Scott, sir! Anybody can see she was murdered!

**SCOTLAND YARD MAN**: Quite so, Constable, but it was only natural!

(By **ALAN KANE**, popular star of the Horlicks Music in the Morning programmes, daily from Luxembourg and Normandy.)

**R**EPORTER: And when did you first start singing?

**VOCALIST**: Well, I sang in the church-choir as a boy, but not for long.

**REPORTER**: Why was that?

**VOCALIST**: Well, one Sunday I was ill and couldn't sing in the choir, and it seems that lots of people asked the Vicar if he'd had the organ mended.

(By **JACK JACKSON**, playing in the National programme on September 7.)

**HEARD IN THE CROONETTE'S DRESSING-ROOM**:

"Good evening, Madame Neuralgia, surely you remember me?"

"Your face does seem familiar. . . ."

"Yes—I'm your old singing teacher. You studied singing at my school for two years."

"Oh, really! Then I expect you want me to write you a testimonial?"

"On the contrary, Madam, I want to know how much you require to say nothing about it."

(By **MARY O'FARRELL**, the ever-popular radio actress, who is telling a children's story on September 5 from Regional, and plays Marie Antoinette in "Death of a Queen," being relayed to America on the 12th.)

**1ST SUBURBANITE**: Where's your radio set, Freddie?

**2ND DITTO**: Alas, Charlie, it's round at the pawnbroker's.

**1ST DITTO**: Well, well, so you eventually got something on it!

(By **ANNE LENNER**, captivating croonette with Carroll Gibbons in the Stork Margarine programme, Lyons, September 5.)

*A diner in a restaurant near Broadcasting House was intrigued by the fact that every newcomer, as he sat at the table, called to the waiter "B.B.C."*

*When some half a dozen people had all muttered "B.B.C." to the waiter, the stranger summoned the latter and said, "I suppose all these B.B.C. people are your regular clientele from Broadcasting House?"*

*"I dunno where they come from, sir," replied the waiter, "but they all ask for our speciality—Boiled Beef and Carrots."*

(By **ALBERT HARRIS**, of "Soft Lights and Sweet Music" fame. Listen to another programme by this combination from Luxembourg, September 5, presented by Pepsodent.)

**1ST TROUPER**: By the way the audience showed its disapproval this evening, I think we were a darned sight too clever for them.

**2ND DITTO**: Sour grapes, laddie, sour grapes

**1ST DITTO**: Don't tell me there were grapes as well! I only saw tomatoes!

(By **BRANSBY WILLIAMS**, King of Character Actors, appearing in "Palace of Varieties," National, September 11.)

*SHE: I was going to switch on to Chamber Music, Herbert, but I know how you love a tender ballad, so I'm switching on to Larry Lyrical.*

*HE: Does he play tender ballads?*

*SHE: As tender as a woman's heart.*

*HE: In that case we'll have the Chamber Music!*

(By **CHARLES STAR**, genial baton-wielder of Macleans Old Time Music Hall, Luxembourg and Normandy, September 5.)

**HOLMES**: I observe, my dear Watson, that you have already gone into your thick winter underwear.

**WATSON**: Good gracious, Holmes, however did you deduce that?

**HOLMES**: Elementary, my dear Watson, you've forgotten to put your shirt on.

(By **S. J. WARMINGTON**, who plays Inspector Hornleigh in another clever detective episode, National, September 6.)

*A Scottish comedian called round to the stage door one morning to see if there were any letters for him in the rack.*

*There was one letter for him, so he took it down and opened it. He found that it was a bill from his tailor. So he put it back in the rack and wrote on the envelope "Sorry—opened by mistake."*

(By **WILL FYFFE**, the inimitable Scots comedian, whom Radio Lyons presents in a "Comedy Corner" programme, September 8.)

Rastus and Mose, a coloured vaudeville act, were engaged to give their first broadcast. But poor Rastus was almost prostrate with fear and shaking like a leaf when he got to Broadcasting House.

He found his partner Mose already in the studio and stammered, "H-hello, M-Mose." But the latter stared blankly into his face, and said, "Who are you?"

"D-don't you know m-me?" pleaded Rastus.

"I'm your partner R-Rastus."

"No, suh, you ain't Rastus!" declared Mose, "You'm a white man!"

(By **NORMAN LONG**, whose Song, Smile, and Piano are also featured in "Comedy Corner" from Lyons, September 8.)

**NEIGHBOUR**: I say, young fellow, are you forced to practise on your trombone at this hour of the night?

**BANDSMAN**: I'm afraid so. I've been letting it slide too much lately!

(By **JOE LOSS**. Listen to this dance maestro's latest records in special recital from Lyons, September 6.)

**STRANGER**: Where are you going with that radio set, my pretty maid?

**MILKMAID**: I'm taking it into the cowshed so that the cows can hear the dance-music.

**STRANGER**: How odd! Does that make the cows contented?

**MILKMAID**: No, but it does the work in half the time. The cows start dancing about and shaking their hips, and before you can say Jack Robinson, they're giving butter!

(By **BILLY REID**, whose popular accordion band can be heard in a record recital from Lyons, September 7.)

**BILL**: Look! There goes Swing Busby, the highest paid vocalist on the air!

**PHIL**: Gee Whizz, I bet he's worth a nice old penny!

**BILL**: You bet! They say he's so wealthy now that he's even got a adding-machine by his bedside to help him count sheep!

(By **VERNON KELSO**, regular member of the "Fu Manchu" thrillers presented by Milk of Magnesia from Luxembourg. Hear another episode on September 5.)

The Shakespearian actor had seen no bathroom on the way up to his apartment, and in the latter he looked in vain for a wash-basin.

"Pardon me," he said to the professional landlady, "but where can I perform my ablutions?"

"Don't you start performin' nothin' ere!" snapped the landlady. "We put up with quite enough from the troupe of acrobats we 'ad last week!"

(By **ANITA RIDDELL**, Henry Hall's sparkling new vocalist. Listen to Anita in this week's Hall-marked sessions.)





Carole Lombard with Fred MacMurray in Paramount's "Swing High, Swing Low"

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# WHAT'S WRONG WITH THE NEWS BULLETIN?

The B.B.C. presents an important service with its News Bulletins. But are they as efficient as they should be? How could they be improved?

By OUR SPECIAL COMMISSIONER

**F**IVE bulletins in six hours should be enough to satisfy the most news-hungry home, and no listener can justly complain of the regularity and frequency of the bulletins after six o'clock. At Broadcasting House "The News" takes pride of place, and other programmes are frequently cut so that this all-important item shall be broadcast on the dot.

But what of the content and arrangement of the news? Why should the bulletins be more like *The Times*, with its relatively small but influential readership, than like the popular dailies with combined circulations running into millions?

Some say that broadcast news is stodgy and presented in a stilted form; others complain that it is dull. Newspapers had been full of Mrs. Simpson for days before her name was mentioned on the air. Mussolini is quoted at length by other radio stations but not by the B.B.C. Murder cases have an avid reading public, yet the most the announcer tells us is the verdict and the sentence. Room can be found for appreciations of the dead but not for the trials of the living.

Punters want the odds to be broadcast, football fans ask for the results of local matches, and men of means in the provinces would welcome long lists of Stock Exchange prices nightly.

The news bulletins could be a whole lot better, but there are difficulties, so let us examine these and other complaints. Some are well founded, others take no account of the snags. In the first place it is not really fair to compare news bulletins with newspapers; their treatment of news can never be the same. That story you enjoyed reading so much this morning would take ten minutes to broadcast at the mike though it occupied only a column in your paper. Have you ever realised that?

**I**t is a startling fact that the news which reaches Broadcasting House from the agencies would fill the National programme every day and night if read verbatim to the microphone!

Deduct the time taken by weather forecasts, the SOS service, topical talks, sports news, etc., and there is little time left for the general bulletins. I have worked it out and it is surprisingly small.

At six o'clock the average is seven minutes, at seven o'clock eight minutes, at nine o'clock sixteen minutes, at ten o'clock eight minutes, and for the last news at half-past eleven nine minutes. So there is a total of only fifty-eight minutes news each evening in the five bulletins which are broadcast.

The time devoted to news might be increased, but of all complaints about the bulletins few suggest that they should be longer.

So let us admit that the most the B.B.C. can do is to whet the appetite for the full account which will be found in next morning's papers. Only a little bit is needed, but listeners ask that it should be what they fancy.

An announcer reads about a hundred and twenty words a minute. So a main news bulletin runs to two thousand words or a column and a half of print in a big national daily paper. For this reason Professor John Coatman's job is mainly one



Stuart Hibberd, most popular of announcers, reads the news bulletins in dignified fashion

of compression. It is not easy to cut down a message from a thousand words to a hundred without losing some of the sense, and a staff of competent journalists is employed to do it.

When they have finished the bulletins read well, but they do not always sound right.

The common conversational touch is sometimes lacking, and this can only be acquired by first-hand experience at the mike. If sub-editors were asked to broadcast the bulletins they themselves prepare some faults would disappear in a month.

British broadcast news which has an international reputation for accuracy and impartiality has got to be authentic. It cannot deal in rumour or speculation, and while the B.B.C. loses by comparison with the Press on this point, the microphone usually scores in the end.

Despite every modern aid it must always be quicker to speak a few pregnant words to a microphone than to print the same message and distribute it on the streets.

While newspapers were ahead of the B.B.C. when the National crisis was but a rumour, the microphone was first with the fact of Abdication, and no one who heard the moving words of H.R.H. Prince Edward's farewell message to his people will deny that there are occasions when the microphone can be legitimately sensational.

What is said at the microphone is usually credited or debited to the B.B.C., and quotations are apt to be misunderstood, especially in times of international tension.

These letters which were published in a daily newspaper explain what

I mean:—

"At 7 p.m. news was broadcast by the B.B.C. North Regional that Italian soldiers on the north coast of Spain were 'fighting the Red Peril.' It is my duty to draw public attention to a stupid or malignant misuse by some servant of the B.B.C. of words in relation to the armed forces of a friendly state," wrote a listener from Yorkshire.

"A correspondent complains in your columns that the B.B.C. broadcast that Italian soldiers in Spain were 'fighting the Red Peril.'

"The words he quotes came in a paragraph in which the bulletin was summarising what the

Italian newspapers said. Your correspondent will, I am sure, agree that it is not 'stupid or malignant' for the B.B.C. to let listeners know what foreign countries are saying," replied Sir Stephen Tallents.

Even if time permitted, the microphone is not a suitable medium for the quotation of long impassioned speeches.

In deciding what should be included in a news bulletin it is not enough to consider the claims of specialist listeners. If you have to decide, maybe you would conclude that there are sufficient racing fans and Stock Exchange punters to justify the reading of full lists of racing results with odds and the latest markings in the stock markets.

But, even so, you would pause before inflicting this upon listeners, not perhaps because many would be bored to tears, but because the material is wholly unsuitable for broadcasting.

Statistics, strings of figures, and lists of names whether of racehorses, shrubs or beauty queens cannot register on the mind if read at speed. They need to be seen to be comprehended.

Human nature being what it is, the "juicier" the court case the better the copy. Detective fiction is widely read by people and, therefore, by listeners of all classes. The real-life love drama and the tangled murder story find a ready public as in the courts and repeated in the Press.

**F**ather and mother will discuss them over their coffee when the children have gone to bed, but parents would be horrified if details were to reach the family fireside through the broadcast bulletins.

It is the function of the newspaper, acting in the public interest, to publish accounts of such proceedings, but it is sufficient for the microphone to broadcast the verdict, and in doing so it is frequently ahead of the Press in areas to which evening newspapers do not penetrate.

But make no mistake, the fact that the B.B.C. beats the Press with the bare news of the verdict prevents no listeners from buying their morning journals to read the evidence and the speeches on which the jury based their verdict; and they like to know how the prisoner and his family received his sentence.

When all the snags have been examined reflection brings the conclusion that the contents of the bulletins is just about right, and that its presentation is faulty.

In search of the ideal the B.B.C. is constantly changing its methods of producing the bulletins, and we have only to think back two years to realise how much has already been achieved.

Yet passages still remain in every bulletin which make good reading but rotten listening. The sub-editors have not yet achieved the ideal form for the mike.

In brief, listeners want the same news presented in a snappier, chattier form.



Hen Wilkin's light-hearted impression of how the News Bulletin is really arranged!

**SAM HEPPNER** relates some stories of Stars and their Cars

**L**UCKILY for the broadcasters, Portland Place is probably one of the best parking places in the West End.

I say luckily for the broadcasters because a great number of the radio artistes who daily storm the portals of Broadcasting House to regale you with music and merriment in your leisure moments are keen and capable motorists.

The new Hillman which Gordon Little runs is his fifty-fourth car. His first was a £5 second-hand Morris Cowley which he ran in his schooldays—with a Guinness label stuck in the windscreen to resemble a road licence! But the poverty which compelled such tactics was removed in one fell swoop by an inheritance of £8,000 at the age of twenty-one.

Gordon squandered the entire sum in the same year on racing cars, entering reliability trials, and buying up such celebrated models as the Chitty Chitty Bang-Bang. He once bought one of the original 4½ Bentleys—the fourth out of the works—and took it down into Lulworth Cove, where the cone type clutch burnt out and forced him to stay there the night.

A similar thing happened to the Western Brothers who, driving home late one night from a provincial engagement encountered engine trouble and were forced to park the car at the side of the road and spend the night there.

They were awakened next morning by a bewildered butcher boy who, seeing two men stretched across the seats in immaculate evening clothes, suspected murder, suicide, apoplexy and various other explanations of the strange spectacle in turn.

The Western Brothers awoke to his tapping on the window, and put him at his ease by accounting for the trouble. He remained unaware, however, of the distinguished

(Right) Keith Wilbur, one of radio's keenest motoring stars, (below) Kenneth Western, another star who takes the road at every opportunity



"So long I went, left my car outside, and waited to be called. They seemed to call everyone else in the courtroom first—hawkers, drunkards, all manner of people—and two hours passed before my case was heard. Since my car had been causing no obstruction the case, as I expected, was dismissed.

"Feeling vindicated and relieved, I left the court—only to find another bobby taking the number of my car as it stood outside! The irony of it! So I was summoned to Great Marlborough Street again. The second time I went by 'bus. And the visit cost me two guineas."

Harry Tate's car, whatever it may happen to be at any particular moment—he's had over twenty of them—is always recognisable by the number: T 8.

"It's all very well for you people in the audience who see my sketch 'Motoring,'" he said to me, "to sit in a comfortable stall and split your sides when my car sheds a mudguard or a heartless passer-by strikes a match on the glistening paint-work..."

**A**LL these little incidents that seem so funny are no mere invention of a comedy sketch writer's brain. "Motoring" is a grim epic of fact and real experience.

"The trouble began over thirty years ago when I bought the first car ever to travel from Edinburgh to London non-stop. I've been motor-mad ever since." Harry told me.

Indeed, the explosions and smoky eruptions of the engine, the desperate uphill pushings and the other minor catastrophies of early motoring, later to be reproduced in his sketch, actually happened.

On his way to Bristol one sunny morning, Leonard Henry, the popular humorist, was held up by four swarthy and sinister-looking men, standing with joined hands across his path. They looked quite like bandits, and



Phyllis Robins, blonde songstress, who is noted for her elegant cars

identity of these two spick and span gentlemen.

George Posford, successful young B.B.C. songwriter and composer of the *Balalaika* music, frequently motors on the Continent with his friend and collaborator, Eric Maschwitz; they once drove non-stop from Juan-les-Pins to Boulogne, a distance of 772 miles, in 17¼ hours.

**T**HEY used a 16-h.p. S.S. George now runs a S.S. Jaguar and a Ford Eight.

Hermione Gingold, who in private life is Mrs. Eric Maschwitz, also runs a yellow Jaguar and has done a good deal of motoring on the Continent; she was once obliged to fill her radiator with Vichy water at the top of a Swiss pass.

Starting on a run from Calais to Lake Maggiore, she discovered that she had mislaid her A.A. road map, but motored on and reached her destination simply by asking the way of peasants and passers-by.

Billy Mayerl, the famous exponent of syncopated piano music, who, like the Waters Sisters, now drives a Rolls Royce, has made several car changes over a period of nineteen years during which he can boast of a clean licence.

"Here's the story of an odd smash I had," he told me "which I'm sure will gain me the sympathy of all motorists. I parked my car outside a shop

in the Hampstead Road, got out, closed the door, and was almost inside the shop when I heard a colossal crash and, looking round, saw that a lorry had gone into the back. Can you imagine how utterly speechless and dumbfounded I was when the driver of the lorry popped his head out and screamed at me "Where the devil are you going?"

"On another occasion when I was running a Chrysler, I took it down to Westward Ho for an engagement. The concert hall was close to the beach, and as there was no car park I left the car on some sand dunes. After my show I found that the tide had come in and that my car was completely submerged. All I could do was to wait for the tide to recede, and, when it eventually did, I found the car two feet in the sand. I rang up a garage and had it towed away.

**I** WAS once pinched for parking my car in a cul-de-sac behind my school. The odd thing about it was that I had been parking the car there for years, and convinced that, as I was causing no obstruction, my defence was cast-iron, I decided to answer the summons at Great Marlborough Street at the appointed time.



Hermione Gingold, as "Mrs. Pullpleasure," sets off for a spin



(Left) Ronnie Hill, one of radio's youngest and brightest stars seems to buy himself a new car to mark any important new achievement in his career

bends, with a gradient of about 1 in 10. The owner of the car was with me in the passenger's seat. As I moved on, I thought I had put the gear into first which, if you remember, was a straight through quadrant.

"We coasted down the hill with the brakes on, but I suddenly realised that the car was gradually gaining more speed than I liked, and discovered that I was in neutral!

"Seeing a grassy entrance to somebody's drive, I decided to turn in with a fair chance of pulling up before hitting the gate. At that moment the owner of the car cried 'No!' and swung the wheel over. This left me faced with a bend, a thirty foot drop, and an on-coming baker's cart and horse.

"We had then gained about fifteen miles an hour, and I could see a bad smash if I hit the horse, and a worse one if we went over the bank, so I decided to drag the car against the inside banking. This was effective—to the point when

financial means of my making the purchase. "My first car, an Austin Ten, was called 'Ammy' because my engagement with Ambrose as one of the Rhythm Brothers at the Palladium and elsewhere made it possible. Car number two was a Triumph Gloria Southern Cross two-seater which I christened 'Gracie' because Gracie Fields's record of my song, 'Turn Herbert's Face to the Wall,' sold so many thousands.

"And my present car, a 16-h.p. Triumph Gloria open tourer, is called 'Chicken.' This is because I changed the car on the strength of the success of 'I Dream of San Marino,' and when I made the change I had received no royalties from the song—so I was counting my chickens before they were hatched.

"When I was driving up to Birmingham for a broadcast last year with Eve Becke, we came across a lorry and trailer trundling along in front of us. For some time it got in the way and hindered us when suddenly a cloud of smoke appeared from the back of the trailer. At first we thought it was exhaust fumes, but Eve realised that the trailer was on fire. We managed to pass them and, getting them to pull up, saved what might have been a very nasty blaze.

"I ALWAYS motor to dates I play out of London. Last summer when the 'Air-do-Wells' were playing at Shanklin, Isle of Wight, I thought I'd be very clever and take 'Gracie' over on the ferry on the August Bank Holiday Sunday.

"I drove round the island and had a grand day. The rest of the company came over by boat, and were returning to Southampton that night. I was to stay on the island and return the next morning. After the performance in the evening, I dropped my ignition key through a crack in the pier on to the sands below.

"Accompanied by stage hands holding torches, I rushed on to the beach, but the tide was rapidly coming in, and the key was never seen again. The 'Air-do-Wells' drove off into the night and I was left on the side of the road, barefooted and cursing. However, all was put right by means of a short circuit which, although a temporary measure, saw me through."

Norman Hackforth, the B.B.C. pianist and composer, runs a Hillman Minx. While driving in some remote part of the country once he gave his spare petrol can to a stranded motorist—and ran out himself after continuing for some miles! On the same journey, a large pheasant crashed into his windscreen. . . .

Leslie Holmes has just bought himself a honey of a Studebaker whilst his partner in crime, Leslie Sarony, is getting himself a Rolls. Kitty Masters, at the moment, is car-less, thanks to a recent smash in which, fortunately, Kitty was unhurt though the car collapsed like a concertina!

# These Stars TAKE THE ROAD

Almost every radio star is also a motorist—and many are the adventures that they have on the road. This article describes some amusing and out of the ordinary experiences that a few of the stars have had at the wheel

Leonard had no option but to bring his car to a halt.

"Good lord!" said one of the men, looking into the car, "It's Leonard Henry!"

"Yes, I know," said Leonard, "but what's this all about? Who are you? What's the matter?"

"Don't you know?" said the man. "We're Alfredo's band! This is a coincidence; we're on the same bill as you at Bristol. Our car's broken down and we decided to stop the first one that came along—oddly enough, it was yours. Can you give us a lift?"

Well, as there was no double-bass player among them, Leonard could—and did. Fortunately the men carried small instruments. But what had startled Leonard was the swarthy complexions of these Italian musicians and their black, musicianly hats. . . .

KEITH WILBUR, the famous New Zealand impersonator and farmyard mimi, has an interesting collection of driving licences—seventy in all—which show that he has motored in seventy different states and parts of the globe.

"I've driven a car in Texas and Miami, too," he explained, while exhibiting his collection, "but you won't find any driving licences for these places because they don't issue them there. Anyone from the age of twelve may drive a car, and you see kids taking themselves to school in them.

"While driving a 1903 single-cylinder Wolseley in New Zealand in 1907 I stopped on the top of a hill which had many S-

the car slid round, overturned and threw us both some eight or ten yards.

"Now the owner was rather corpulent, and my thoughts while in mid-air were concerned with how much bruising he would receive. Beyond a good shaking, nothing happened to either of us—or the old Wolseley, which was upside down, the single cylinder banging away merrily. With the assistance of the baker, we righted the car and were able to continue our journey—but in low gear!"

Ronnie Hill, the clever young composer, lyricist and vocalist, who has recently partnered Billie Houston in a variety act, frankly admits that he's crazy about motoring.

"I have had three cars since I came into the business," he says, "and each one is associated with some particular incident in my career—which, as it happens, has been the



(Above) Tommy Handley, with one of the rewards of being a clever and successful funny man and (left) Billy Cotton, whose motoring exploits on the racing track are famous





Val Gielgud directing scenes from the broadcast version of "Theatre Royal"

# B.B.C. in the DOCK

Reported by  
GARRY ALLIGHAN

## Indictment No. 6—That Radio Drama is of an Insufficiently High Standard

SCENE—Representative of the B.B.C. in the dock of the Court of Public Opinion, charged with failing to bring radio drama to a sufficiently high level. Mr. Lissner, appearing for the Prosecution in "Listeners v. B.B.C." before Mr. Justice Fairplay, opened the case.

**M**R. LISSNER, K.C.: "M'lord; there are so many temptations in this case to wander along the slippery slope of legal irrelevances that I must preface my remarks with a sincere request for guidance in this matter. The defendant spends more than two million pounds of my clients' money every year, and one of the activities which eats up a percentage of that money is radio drama. I crave your guidance: shall we seek to prove that radio drama should not be broadcast at all or that it should not be broadcast as it now is?"

**MR. JUSTICE FAIRPLAY**: "No such question arises, Mr. Lissner, so you can descend from the dilemmatic horns. I shall ask you to keep your presentation of the case to the indictment which does not accuse the defendant of broadcasting radio drama when it ought not to be broadcast, but of broadcasting defective radio drama."

**MR. LISSNER, K.C.**: "Thank you, m'lord, for your advice. I do not propose to address you further at this stage, but to elicit certain essential facts from the defendant." (*Turning to the occupant of the dock.*) "Kindly enter the witness box and take the oath." (*Witness does as requested. Faces Prosecuting Counsel.*)

**MR. LISSNER, K.C.**: "You are the B.B.C. and you receive about £2,000,000 a year from my clients for the purpose of providing them with broadcast entertainment—is that so?"

**B.B.C.**: "Not for entertainment only. Also for news, education, religion and general culture"

**MR. LISSNER, K.C.**: "You may think so; but my clients—who ought to know better than you what they pay their money for—are not exactly eaten up with enthusiasm about that general culture idea. However, we'll let it pass for the moment. Tell me, what proportion of my

clients' money do you spend on radio drama?"

**B.B.C.**: "I can't say."  
**MR. LISSNER, K.C.**: "You will not say, you mean. Let me make the pill a little more sugar-covered for you, because you've got to swallow it no matter how bitter. Would I be estimating on the low side if I said that the operations of your Drama Department depleted your revenue by £150,000 a year?"

**B.B.C. (smiling)**: "Well, you would not be exaggerating."

**MR. LISSNER, K.C.**: "Good. Now let me ask you this: Do you think that you are giving my clients value for that amount of their money?"

**B.B.C.**: "Most certainly; or we wouldn't do it."

**MR. LISSNER, K.C.**: "Thank you. Do you admit that some months ago you invited 350 men and women, drawn from all walks of life, to give you their views on your dramatic programmes? Did they answer the questions on 47 broadcast plays and did they fill up 8,000 questionnaire forms?"

**B.B.C.**: "That is so."

**MR. LISSNER, K.C.**: "Did you gather from the replies of that cross-section of my clients that you were giving them the satisfaction you have just told his lordship you are giving?"

**B.B.C.**: "I—er—yes—I—er—I think that can be claimed."

**MR. LISSNER, K.C.**: "You seem a little uncertain about it, don't you? Did not the overwhelming majority of those typical listeners make critical observations of radio drama?"

**B.B.C.**: "Not to my knowledge."

**MR. JUSTICE FAIRPLAY**: "A very safe answer—but not, I fear, either complimentary to you or

helpful to the court. The organisation which you claim to control appears to keep you in a glorious state of blissful ignorance. Can you enlighten him a little, Mr. Lissner?"

**MR. LISSNER, K.C.**: "I could, m'lord; but I am hopeful that he will enlighten us with a little judicious coaxing."

**MR. JUSTICE FAIRPLAY**: "Let the coaxing be not only judicious but also judicial, Mr. Lissner."

**MR. LISSNER, K.C.**: "It shall be, m'lord." (*To witness*): "Did not a large section of that panel of listeners object to the careless casting of radio plays that made it difficult for my clients to distinguish, aurally, one character from another?"

**B.B.C.**: "I rather fancy that was mentioned."

**MR. LISSNER, K.C.**: "Do you agree with that part of the criticism?"

**B.B.C.**: "I do and I don't; if you understand what I mean."

**MR. JUSTICE FAIRPLAY**: "If Mr. Lissner does, he's a better man than I am—I mean, it is not possible for my limited intelligence to understand what you really do mean."

**MR. LISSNER, K.C.**: "Do you not agree that, whereas on the stage, two male characters are made perfectly distinctive by their dress, make-up and facial appearance, the radio listener is completely confused when, with only the voice-sound to judge by, the two characters speak very much alike? And do you not think that the time has come when your radio plays should be cast, not by the reason of the name, fame or appearance of an actor, but by his vocal character?"

**B.B.C.**: "I entirely agree with you and we are arranging to do this in the future. We hope to have artistes card-indexed not by their photographs as stage producers do, but according to the pitch, colour and timbre of their voices."

**MR. LISSNER, K.C.**: "That's excellent, and is your first admission of the wisdom of my clients' criticism. Let us see if they disagreed with you in any other respects. Did they not also demand that in future the characters should be

—In "Radio Pictorial's"—  
**IMAGINARY COURT OF JUSTICE**  
the B.B.C. appears again before Mr. Justice Fairplay. Without necessarily agreeing with all the views expressed in this series, "Radio Pictorial" believes they will command everybody's interest

## Hot News! B.B.C. Found NOT GUILTY on Sixth Indictment!

announced, in order of their appearance, at the beginning as well as the end of a play?"

B.B.C.: "Yes; but surely that is quite a minor point."

MR. LISSNER, K.C.: "As you wish. Then let us find a more fundamental point. Did they not also object to the size of the casts in many of your plays? And did they not go out of their way specifically to recommend that in future plays should be selected that would only require small casts?"

B.B.C.: "Yes; that is so. We have made a note of that for our future guidance."

MR. LISSNER, K.C.: "Oh, you have, have you? That's sweetly considerate of you. Does that mean that you do not admit the necessity for the criticism? If so, do you deny that you have, on several occasions, broadcast Shakespearian and other plays, employing as many as forty different speaking parts?"

B.B.C.: "There have been such instances."

MR. LISSNER, K.C.: "And do you suggest that it is possible for my clients—or for anyone else not wearing angelic wings, for that matter—to distinguish between forty voices, even if they were all different, which they certainly are not?" (Witness made no reply.)

MR. LISSNER, K.C.: "Did not many of those typical listeners strongly object to the type of play you have broadcast? Did they not criticise the fact that most of them are heavy, dark-coloured, grim and highly intellectual? Did they not declare, in categorical terms, that comedy had not been allotted a fair share of the programme time?"

B.B.C.: "There were signs of a disposition to that effect."

MR. JUSTICE FAIRPLAY: "Delightfully explicit!" MR. LISSNER, K.C.: "Have you not, on numerous occasions, broadcast a play that continued for an hour and a half; on various other occasions a play that ran for two hours and on more than one occasion that meandered on for even longer than that?"

B.B.C.: "Yes; and I fully agree with that policy."

MR. LISSNER, K.C.: "I am not surprised but, my dear sir, you have yet to learn that it is not what you agree with, but what my clients—your paymasters—agree with that matters. And did they not, in those 8,000 replies, definitely condemn the policy of radio plays running for more than an hour? Is any notice to be taken of their criticism?"

B.B.C.: "We have carefully noted it."

MR. JUSTICE FAIRPLAY: "For future guidance, I suppose?"

MR. LISSNER, K.C.: "I trust that your lordship has not failed to observe the cynical indifference of witness to the expressed opinion of my client."

MR. JUSTICE FAIRPLAY: "I can assure you, Mr. Lissner, that I have failed to observe nothing."

MR. LISSNER, K.C.: "Thank you, m'lord." (To witness): "Now tell me this: have you not producers on your staff who have a penchant for dramatic experimentation?"

B.B.C.: "I do not follow you."

MR. JUSTICE FAIRPLAY: "Nor do I."

MR. LISSNER, K.C.: "I am sorry, m'lord. I am asking witness this: Has your Mr. Val Gielgud got a personal preference for Swedish drama and your Mr. Lance Sieveking a fondness for the bizarre in production methods?"

B.B.C.: "Well, that is hardly the best way of putting it. In fact, I don't think that is really the truth. The fact is that Mr. Gielgud spent a holiday in Sweden and brought back with him some Swedish plays. Some of them were, I admit, grim, like Swedish drama is expected to be. Mr. Sieveking is a very brilliant man, whose production methods may be somewhat advanced. We feel, however, that the spirit of experimentation should be encouraged."

MR. LISSNER, K.C.: "What you feel, as I have already explained, does not matter two hoots. What you call the spirit of experimentation really means that you want Mr. Sieveking, at my clients' expense, to practice on my clients. There is only one other question I want to ask you: Is there not, in your Drama Department, a craze for what is known as multiple-studio

producing? By that is meant, using several studios, simultaneously, for the one play. Is that not so?"

B.B.C.: "Sometimes a producer does do that."

MR. LISSNER, K.C.: "Do you not admit that the essence of radio drama is not such complexity but simplicity? Do you not agree that naturalness is secured by having all your artistes in one studio so that they can sense the atmosphere and appreciate the situations?"

B.B.C.: "That, of course, is a matter of opinion."

MR. LISSNER, K.C.: "And as it is the opinion of my clients and as my clients' opinion is of paramount importance, I can leave that point to the careful consideration of his lordship. I rest the case there."

MR. JUSTICE FAIRPLAY: "I am a little more reluctant about giving your clients the verdict, Mr. Lissner, than I have been on any one of the previous counts. I have a feeling that the defendants are doing the best they can with a media which, after all, must be in an experimental stage so far as radio drama is concerned. If they were being charged with ignoring the listening public's expressed wishes I should have no hesitation in finding them guilty. That is not the charge. As to whether they have or have not failed to bring radio drama to a sufficiently high level, I will reserve my decision until after the luncheon interval. The court stands adjourned until 2.15 p.m."

(After the interval, Mr. Justice Fairplay gave judgment.)

MR. JUSTICE FAIRPLAY: "On mature consideration I find the defendant not guilty. I believe he is making a sincere effort to present radio drama in a way that satisfies that section of the listening public who have a relish for dramatic productions. Where he has failed has not been the result of indifference or inefficiency and will, I feel sure, be overcome in the future."

NEXT WEEK—"B.B.C. in the Dock." Seventh indictment: "That the Dance Music policy is unsatisfactory."

## VAL GIELGUD replies to GARRY ALLIGHAN

Mr. Val Gielgud, Director of B.B.C. drama, has sent the Editor of "Radio Pictorial" the following reply to the first of Garry Allighan's articles in the "B.B.C. in the Dock" series

DEAR Sir,  
My attention has been drawn to an article composed by Mr. Garry Allighan and published in one of your recent issues while I was away on leave. As its content reflects considerably upon my personal integrity as a servant of the B.B.C., I should be glad if you would publish the true facts.

Mr. Allighan's contention seems to amount to this: The Corporation has been guilty of unfair discrimination in dealing with its staff, in giving opportunities to Mr. Maschwitz, Mr. Watt and myself to indulge in various money-making activities at the expense of broadcasting efficiency.

Now I do not imagine that the Corporation is likely to suffer from Mr. Allighan's slings and arrows; the disproportion between the critic and his target is a trifle too great. But whatever my professional shortcomings may be, I have not hitherto been accused of neglecting my work, and, frankly, I have no intention of allowing Mr. Allighan to put such an accusation in print and get away with it. Mr. Maschwitz and Mr. Watt can, and no doubt will—if they feel it worth while—speak for themselves.

As far as I am concerned the facts are as follows. I was already a professional writer when I joined the B.B.C. My first novel was published the year before, and when I was engaged by the Corporation I stipulated that I should be allowed to continue to do literary work in my spare time, both as regards novels and plays.

During my ten years' broadcasting service I have written on an average a novel every eighteen months, together with two in which I have collaborated with Mr. Maschwitz. Mr. Allighan maintains that those novels were written

during hours which should have been given up to the service of the Corporation. I can assure him that he does not know what he is talking about, and it is neither his business nor anyone else's if I choose to spend my evenings and my holidays putting pen to paper as opposed to hitting balls round golf links, or climbing mountains, or indulging in whatever may be Mr. Allighan's favourite field sport.

Mr. Allighan quoted the film of *Death at Broadcasting House*. It is a not uninteresting fact that the original idea of a murder story set in the Broadcasting House milieu (which arose, like many other admirable notions, in Mr. Maschwitz's fertile brain), so far from being pounced upon by wicked radio officials for their own selfish ends, was actually suggested to an outside author by Mr. Maschwitz and neglected by that author for two years, at which stage I urged that it was a pity that it should be altogether neglected, and the book was written.

With regard to the film, so far from having employed the Corporation's time in going into it, I gave up one of my holidays to do so, just as I did last year when I helped Mr. Walter Reisch in the direction of *Men Are Not Gods* at Denham.

That a radio producer should feel it worth while to spend some of his leave in making himself familiar with the machinery of other mediums of entertainment and the methods of other producers and directors hardly seems to me to be deserving of the censure of Mr. Allighan, particularly as the B.B.C. feels that it is well worth doing.

There is nothing easier than for a radio programme official to get into a rut; personally, I propose to continue to use every endeavour, by exploiting such talent as I may have in other directions, to keep myself *au fait* with the enter-

tainment industry as a whole, and I find it difficult to reconcile an accusation of Mr. Allighan's which I have noticed in other publications that so many B.B.C. staff are amateurs—i.e. have no professional status outside their broadcasting positions—with this attack on such members of the B.B.C. as have chosen to compete in the ordinary arena with "professionals."

As far as discrimination is concerned, it would be interesting if Mr. Allighan would produce chapter and verse for those of my colleagues who have been compelled by an iron-handed bureaucracy to hide their lights under a bushel while Mr. Maschwitz, Mr. Watt and myself have been pushed upwards to the point at which we become inevitable targets for Mr. Allighan.

It is a remarkable departure when the individual who happens to have a predilection in favour of different kinds of work than the mere wasting of time finds himself as a result pilloried for dereliction of duty!

Yours faithfully,

VAL GIELGUD.



VAL GIELGUD

# RED TIPS FOR RED LIPS



Lucky cigarette, to be caressed by those cherry-ripe lips! . . . Yes, we all know where that particular brilliance comes from. But who cares so long as the artist's hand is a cunning one? Now she puts her De Reszke down; and down go *his* eyes to the place where her lips have been. He just can't help it. He *must* look to see whether

the Lipstick Stain is on her cigarette — the shameless smear that has taken the edge off so many promising affairs. Nothing to offend the eyes this time. Like a wise girl, she smokes the new D. R. Minors with the RED TIPS, against which even the least adhesive lipstick cannot show. Yet another reason, she says, why '*Mine's a Minor.*'

*The Modern Girl smokes*

## De Reszke MINORS

30 FOR 1/-

**Red Tips**

15 FOR 6D

# Saved BY THE CLOCK!

Lively incidents in the career of TROISE, whose Mandoliers are a regular and prominent attraction on the B.B.C. and the music halls

**T**HE scene is the Newcastle studio. We are rehearsing. In half an hour we are to broadcast. We ask officials to produce the sound of a clock being wound up; but we are told that there is no "sound effects" department. Nor can they even lend us a clock.

What is to be done? Without this particular "effect," around which our whole act centres, the broadcast will be spoilt!

My manager rushes out. It is early-closing day, but he just reaches a nearby jewellers in time.

"I want a clock!" he gasps.

"Yes, sir. Certainly, sir. What kind of clock?"

"Any kind—as long as it makes a nice noise when being wound up!"

The jeweller looks askance. Is he face to face with a lunatic, he wonders nervously, as his trembling fingers fumble among his wares.

He produces one clock. Alas, it happens to be fully wound; and there is no time to wait until it has run down. Another *can* be wound, but *can't* be heard. A third, when the key is turned, gives forth a nice, noisy clickety-click.

"Ten shillings? I'll take it!" my manager snaps, fumbling in his pockets, only to discover that he has come out without his wallet, and cannot pay for his purchase.

Desperately, he explains the situation. "Let me have it on loan," he pleads, "and we'll give you a pound for your trouble!"

"I'll risk it!" replies the jeweller, not sure whether he is dealing with a maniac, a confidence trickster or a bona fide customer.

My manager reaches the studio with the clock a few seconds before we are due "on the air." The situation is saved. Next day, the clock occupies pride of place



(Above) Troise talks over a new arrangement with the men in his band. Don Carlos is in the centre (right) a wicked wink as Darts Champion Troise fixes himself a neat bulls-eye!



By  
**TROISE**  
(leader of the popular  
Mandoliers Combination.)

in the jeweller's window, where a large notice proclaims:

"THE NEWCASTLE CLOCK THAT BROADCAST!"

My musical career began in Italy, near Naples, where I was one of the village band. These bands are composed entirely of children. Two youngsters are usually responsible for the big drum; one carries it on his back—the other walks behind, thumping it.

I was fortunate enough to be the thumper!

When I came to England at the age of eleven, I could already play the clarinet, banjo, mandolin and guitar. At fifteen I was a member of a ragtime band touring the country and, eventually, I joined Sidney Firmin's band, the first dance combination ever to broadcast.

In those early Savoy Hill days, to secure a "balance"—that is, to arrange the players at various distances and angles from the old-fashioned box microphone, in such a way as to obtain the best effect—sometimes took over two hours of experiment. Afterwards, one might be "on the air" for only thirty minutes. To-day, by comparison, a "balance" takes a quarter of that time.

**I**n addition to playing dance music, we accompanied many variety artistes, including Tommy Handley, Leonard Henry, Norman Long and Clapham and Dwyer.

There was one very nervous lady broadcaster, I remember, who was always liable to faint from sheer fright, whenever she faced the microphone. Throughout her broadcasts we and officials were on tenterhooks. Someone was even posted close at hand to catch her if she *should* faint; while smelling salts and a glass of water were always in readiness.

In 1932, it occurred to me that, although there were many amateur mandolin bands in this country, there was, at that time, no professional combination. In London, therefore, I started to form one. I found, however, that there was only a handful of professional mandolin exponents in England, and so I was obliged to recruit a number of amateurs, plus several professionals, who were mostly my own fellow-countrymen.

The B.B.C. liked us, and we have been broadcasting four times a month, on the average, ever since. The present band of fifteen is, of course, entirely professional. It was while forming my band that I was introduced to an operatic tenor, whom I told about the new project, and, after hearing him sing, invited him to join me. He thought so much of the idea that he agreed eagerly.

To-day, you all know him as my star vocalist, Don Carlos, whose chief mission in life, apart from singing in four languages, namely Spanish, Italian, French and English, appears to be rescuing damsels in distress.

Apropos of this, Don Carlos was sitting in his dressing-room at a London theatre a year or two ago, when he heard shrill screams coming from the room next door, which was occupied by a number of dancing girls. As

he rushed out into the corridor, one of these girls, whose flimsy, tulle frock had been set alight by a carelessly thrown match, staggered towards him.

With one leap and hands outstretched, Don ripped the blazing material away from the terror-stricken and hysterical chorine, stamped on it and, finally, put out the flames with a nearby fire-extinguisher.

As a result of this act of courage, Carlos' hands were badly burnt, and he could not go on the second house.

On another occasion, we were travelling by train, when a young girl suddenly discovered she had boarded the wrong one, grew both panic-stricken and hysterical, lost her head, and actually attempted to jump out of the fast-moving express.

Fortunately, Don Carlos—acting with great presence of mind—flung out his hands and dragged her back from the gaping, open doorway, while I pulled the communication cord. The train stopped in a station, and the frightened girl was able to alight.

Two exciting incidents occurred when we were appearing at a London cinema, and were scheduled to make a microphone bow at the B.B.C. between two cine-variety shows.

**T**he coach we had booked to transport us from the cinema to Broadcasting House was half an hour late in arriving at the theatre. And, as we rumbled towards our destination—with the precious minutes remorselessly ticking away—every traffic-light and every point-duty policeman seemed to take a fiendish delight in arresting and impeding our progress wherever possible. Eventually, we reached Portland Place in a fine panic, with about three minutes to spare.

In the actual studio further excitement awaited us! A few minutes after we started broadcasting, the vibraphone—owing to some small bolt beneath failing to function—threatened to collapse. Fortunately, my manager was able to grip the legs just in time. For the remainder of the broadcast he sat on the floor, holding the instrument up. And it was several hours, he ruefully confesses, before his arms stopped aching.

The most popular pastimes among my boys are darts (we run a dart team of eight, ready to meet all challengers), snooker and chess. Don Carlos' chief hobby is motoring. A pleasant duty of Don's is answering his fifty or more fan-mail letters a week. Although, at one time and another, Don has been accused of being "The Mystery Singer" on the radio, I can assure listeners that he is not.

The most novel instrument in my band is the world's largest bass banjo, which stands seven feet high. It was originally fourteen feet high, and the artiste who played it had to stand on a ladder to do so.

Eventually, it had to be cut down, however, to enable it to be played like a string bass and, also, so that it could be transported from place to place more easily.



Two of the Mandoliers with the world's largest bass-banjo

Wandering Mike presents The Week's Radio Gossip

# WHEN ST. GEORGE'S HALL WAS A SKATING RINK

Strange facts Unearthed by Leslie Baily : : Too Pretty for Opera : : New Cricket Commentator



(Above) Elmina Humphreys in her striking "Spirit of Radio" costume. To-day and to-morrow are your last chances of seeing her

**I** LIKE to hear a man talk like Robert D'Albini.

"Any singing success that I have had I really owe to my wife," he says. "She has worked ceaselessly at my voice," and since his wife is Constance Drever, the well-known singer, his voice could hardly be in better hands.

A chance meeting in a drawing-room where he was singing as an amateur led to D'Albini's studying music. Then he gave up smoking and really got down to it for several years. In 1925 he took up authorship and only returned to singing two years ago. Altogether he has played twenty-five different operatic parts and has changed his voice from bass to baritone. Now that Ernest Longstaffe has re-discovered this remarkable singer we are likely to hear some more of him.

### Three Shy Young Men

**M**ESSRS. ADAMS, Harman Grisewood and Langham are three of the shyest and busiest young men at the B.B.C. Every evening one is on duty at Broadcasting House, but you will never get him on the telephone because he uses a secret number.

When the Controller of Programmes goes home he leaves one of these assistants in charge, and from then until closing down his word is law throughout the B.B.C. system. From his desk on the fourth floor he is in touch with every studio. By lifting his telephone he can ask Edinburgh to cut a musical programme short and get Cardiff to arrange a fill-in, so that both may be ready to come over to London at nine. When each region is broadcasting a separate programme it is tricky work getting them all finished on time.

### A Holiday for Mr. Elliott

**I**T will be the middle of the month before the Rev. W. H. Elliott returns to the air in the Thursday evening service. The most popular broadcasting parson since "Dick" Sheppard left St. Martin's is taking six weeks holiday. In August there were no relays from St. Michaels, Chester Square, and when the service is broadcast again this week the Rev. Porter-Goff, rector of Streatham, will deputise.

Apart from the strain of facing the mike broadcasting makes a whole lot of work for a popular figure. The Rev. Elliott's post runs into thousands.

### Earphones are the Latest

**I**N the cubicle beside the stage of St. George's Hall I found Rex Haworth wearing earphones. Here's why: for most programmes this expert in

mike technique finds the loud-speaker sufficient to enable him to get a good balance on the show in hand. But when a full orchestra is on the stage, sound strays into his "sound-proof" listening cabinet, perched high up above the stage.

So research engineers were called in and, after some head-scratching and many tests, decided that the best solution was a pair of specially sensitive earphones which, pressed to the ears, would exclude the unwanted sound. Though he is not as comfortable as before, Rex can now be certain of getting a perfect balance on the noisiest programmes.

### A Hall Story

**P**ASSING from the stage to the offices I found Leslie Baily hard at work on a

hearing Lina Menova, discovered for the mike by Harry Pepper and Douglas Moodie. They have not that silly kind of prejudice at the B.B.C. where good lookers are allowed to broadcast and then noted for television. Lina, who is twenty-six, holds a title that was honoured in the Russia of the Tsars, and over a coffee a friend told me her unusual story.

When the revolution occurred the Kaiser sent a special train to take her family to safety. But the night before they were to leave Lina's grandfather died and they stayed to bury him at the price of their freedom. Her parents were imprisoned and Lina child of six, was left to fend for herself. But for friends she would have starved to death.

Three years later her parents were released and the family escaped to Esthonia where she became a ballerina. A ski-ing accident put paid to this. Now she sings in cabaret and, of course, you have heard her on the air.

### Try Out

**C**OMMENTATORS are born, not made, and Joll de Lotbiniere and John Snagge are still searching for the ideal voice. Whenever I see



Philip Ridgeway and his Gay Paraders "on a steamer coming over"

reminiscent programme which will tell the romantic story of the hall that we were sitting in. Leslie's script is already taking shape though the broadcast is not until the autumn.

A hundred years ago St. George's Hall was opened as a German fair! When it was destroyed by fire fourteen years later, the hall was rebuilt as a skating rink. This failed to pull and the building was converted to a "spacious room" which was used for balls, concerts, lectures and meetings. Here the London Academy of Music used to meet until in 1905 Maskelyne brought his magic to the theatre. In 1933 Maskelyne moved out and the mike moved in, and I remember how sad the debonair Jasper seemed as he stood alone on the stage taking a last look round the hall in which his family had played for nearly thirty years.

Yes, you are right, Leslie, it will make a good story.

### Russian Waif

**A** PITY that she is too pretty for opera" is what a famous conductor once said after

a new name attached to a sporting commentary I make a note to listen.

Young Michael Standing is facing the mike at Lords for cricket on Saturday week. It is not a first-class match; it never is for a try out. London schoolboys are playing Welsh ditto and Michael's commentary is timed to last twenty minutes. He is the son of the late Sir Guy Standing, the film actor who scored such a hit in *Bengal Lancer*.

Michael started work in the Productions department at Broadcasting House. Then he transferred to O.B.'s which looks like being his particular niche.

### Girl on the Cover

**T**HE dark-haired beauty on this week's cover is Stella Roberta, the charming vocalist who sings with her brother's band—the brother being popular Mantovani. Stella started her career as "Stella Nelson" and, recently, she made her first appearance in cabaret under her own christian name of "Remila".



*Renée*  
**HOUSTON**

*There's an invitation  
in the eye of Renée  
Houston . . . and the  
invitation says "Come  
along, people, smile,  
because life's fun!"  
This latest portrait of  
radio's cheekiest  
comedienne is pep  
personified.*

# RADIO FAVOURITES IN

**A** NEW picture has just arrived in England. It is called *Larceny on the Air*. No one claims that it is an epic, or anything like that. In fact, it is just an ordinary programme picture.

It is the idea that interests me. It shows how a doctor exposes a patent medicine "racket" by means of radio broadcasts.

Why aren't more pictures made with a radio background? The scope here is tremendous. Most radio films are concerned merely with the broadcasting artistes. Radio, however, could be used in many other ways, and some interesting pictures could be made, with the use of imagination.

Now and then, one sees broadcasting used briefly to help the drama of a picture. The S.O.S. has been exploited. American pictures have shown behind-the-scenes human dramas of artistes.

A lot more could be done. Do you remember the sensation when the B.B.C. scared people with a play? Listeners tuned in and heard reports of riots and fear raging through London, and, without realising that it was all fiction, believed that something terrible was happening.

Supposing that hadn't been a play? What drama there could have been.

Studios use radio only very sketchily in this direction. The heroine switches on the wireless when the hero is having his big fight;



In case you can't recognise him, this engaging leer, black face and cat's whiskers belong to Claude Dampier, in *Remember When?*

the radio brings results of an important race; news bulletins have helped the script.

But only in quite a trivial manner. Far bigger dramas could be built up. I'm offering the idea to the film people.

### Hulbert and Purdell

Those two amusing fellows, Claude Hulbert and Reginald Purdell, are going into partnership as a movie team. Perhaps you have seen them together in *Hail and Farewell*. They made such grand partners in this picture that they have been inundated with requests from filmgoers to appear together again. So they got together the other day and now Purdell is trying to think of a story.

Claude has another picture to complete first. He will be seen as a Channel swimmer. For the last two or three weeks he has been sitting on the beach at a South Coast resort, staring into the Channel and getting inspiration!

Meanwhile, Reginald Purdell, having played parts of varying importance in numerous pictures, including *The Middle Watch*, *Congress Dances*, *On the Air*, *What's in a Name?* *Crown v. Stevens*, *Where's Sally?* and *Hail and Farewell*, is stepping up to stardom in a picture called *Quiet, Please*. He has recently completed *The Dark Stairway*.

He's a remarkable fellow. His film contract calls for him to write, direct and act. He co-directed Max Miller's *Don't Get Me Wrong* and directed the recently released *Patricia Gets Her Man*. Now, however, he is going to devote himself more to acting and writing for a little while. This will enable him to keep up his broadcasting as well.

He is one of the most amazingly good-tempered men I know, and there's very rarely any trouble when he is working on a picture.

And he is priceless funny. His wit is spontaneous. Yet he can be serious. He did an entirely different type of act every night for a week over the air a year or so ago.

Born of German-Irish parentage (father, German; mother, Irish), he went to school in London. His master advised him to become an actor. He had experience in repertory; toured England; went to America; played for years in the West End.

### Claude as a Minstrel

Can you imagine Claude Dampier as a black-faced minstrel? I got a shock when I went along to Sound City and found him hidden behind a lot of black make-up for his new picture, *Remember When?*

He certainly looked even funnier than usual.

The film sounds as if it ought to be entertaining. It has proved funny enough in the making. Its period is 1879, and



(Above) New co-starring team. Claude Hulbert, serious-faced comedian, and Reginald Purdell, cheeky chap, are going to be teamed in films. Here they are as they appeared together in *Hail and Farewell*

Claude is seen as secretary of a local cycling club. The script told him that he was to ride a penny-farthing.

He still hadn't ridden it when I was there. He'd tried. Half a dozen times. And he'd fallen—half a dozen times.

"Let me remind you," he exclaimed, "that it's a long way to fall!"

So the studio had to find him a three-wheeled affair known as the Coventry Rotary. He managed to stick on this. But he has still to ride other cycles called the Kangaroo and the Facile. The picture is dealing with the growth of cycling clubs.

### Srm. Nosbig

If you see a motor-trailer dashing around the country with the name "Srm. Nosbig" on it, look inside quickly, and you'll probably find Claude Dampier.

He has just bought the trailer, and christened it after a great deal of thought. It was a happy inspiration. He merely reversed "Mrs. Gibson," and found a very appropriate name for anything owned by himself!

Would you like to buy Mrs. Gibson, by the way? I don't mean Claude's lady-friend. I'm referring to his yacht of that name. Claude wants to sell it.

The yacht has proved rather embarrassing to him lately. It is moored on the Thames, and Claude's fans have discovered its whereabouts, with the result that he hasn't had a minute's peace on it. There has been a steady trek of visitors all the summer.

So Mrs. Gibson is now for sale.

### New Career

Billy Merson is appearing with Claude in "Remember When?" He, too, appears as a minstrel in one of the scenes. Both he and Claude are doing a minstrel act for the first time in their lives.

Billy is beginning a new career. He has been a stage favourite for years. Recently, he has been doing radio work and playing supporting parts in films.

Now he is going to adopt filming as his primary career, with broadcasting to fill in the odd moments. He has been getting so many offers from the movie people that he has realised how many opportunities there are in this direction. Here's hoping to see more of him.



(Right) Croonette Mary Cole (from Jack Jackson's Band—do you remember?) who has been signed up to appear in films by Warners-First-National. Her first picture is *Mr. Satan*

# FILMLAND

Claude Hulbert and Reginald Purdell as a new team : Croonette signed up : Claude Dampier as a Nigger Minstrel—here is all the news and gossip about the activities of radio stars in the film studios,

by

John K. Newnham

## Larry Adler in Hollywood

Hollywood has "discovered" Larry Adler. This popular wizard of the mouth organ is in the States again at the moment, and he has just done a spot of film work with Dick Powell. The picture is *The Singing Marine*, with music by Warren and Dubin.

## Explanation

There still seems to be a lot of confusion concerning the "Calling All Stars" picture. Several people who have seen the film have protested that Brian Lawrance has been left out, as well as various other players.

So let me explain the situation.

By an unfortunate coincidence, two pictures went into production at the same time, both bearing the same title, *Calling All Stars*.

One was made at Beaconsfield; the other at Elstree. Pictures were naturally published in RADIO PICTORIAL showing such favourites as Brian Lawrance and Evelyn Dall together in *Calling All Stars*. But as it was obviously impossible for two films to have the same title, the studios eventually arrived at an agreement.

So the picture made at the Rock Studios, Elstree, was changed to *Sing As You Swing*, which will be generally released soon.

Therefore, the position is that the film starring Brian Lawrance is *Sing As You Swing*. He is seen as a song-writer, and others in the cast include Clapham and Dwyer, Claude Dampier, Beryl Orde, the Four Mills Brothers, Nat Gonella, Mantovani and Evelyn Dall.

The position is slightly more complicated by the fact that Evelyn Dall appears in both pictures. She is with Carroll Gibbons, Ambrose, Sam Browne, Flotsam and Jetsam and a host of other favourites in *Calling All Stars*.

Got it clear?

## All-Star Comedy

The expression "All-star cast" is a sadly over-worked one.

But it is justified when applied to *Over She Goes*, which has just been trade shown. It has a real all-star comedy cast, headed by Stanley Lupino, Laddie Cliff, Claire Luce, Gina Malo, Sally Gray and Bertha Belmore, with Max Baer thrown in for good measure.

Watch out for this picture. It's a grand piece of fun, and the fact that you know several of the leading players by their broadcasting seems to help it. You get added enjoyment by knowing something of the personalities of the stars.

Maybe the story is theatrical and entirely unbelievable. But the situations are funny, and the wisecracks are clever. Stanley Lupino and Laddie Cliff are the former vaudeville partners of a young earl who has just become engaged and is being threatened by a former girl friend.

Stanley and Laddie try to get him out of his mess. The complicated situations that arise are boisterously amusing. These two stars carry most of the comedy; but there are entertaining performances also from Claire Luce as the fiancée, and from John Wood, Sally Grey, Gina Malo, and others in the cast.

Behind the screens note: Billy Mayerl was responsible for some of the music and lyrics; and Michael Carr and Jimmie Kennedy wrote the little song, "Over She Goes."



Beautiful Claire Luce with her favourite greyhound, Pamela, named after the character Claire plays in *Over She Goes*

## Croonette Signed

Another croonette is coming to the screen. I met her at Teddington the other day. She was just starting work on a picture to be called *Mr. Satan*.

She is Mary Cole. You've heard her broadcasting with Jack Jackson's Band. She looks decidedly suitable for the screen. Blonde, slender, peppy. She can dance (used to be a Dorchester cabaret girl), sing, and act.

A contest was run a little while ago to decide on the best find in a series of screen talent tests run by Warners over here. Mary Cole came out on top. They're enthusiastic about her in the studios.

## On Your Local Screen

Jack Hulbert and Cicely Courtneidge appear in the generally released *Take My Tip*, and I can say with all sincerity that I have never laughed so much at these two comedy-makers in any other picture.

It is a great piece of nonsense from beginning to end, with the stars in a thoroughly exuberant mood, dancing, gagging and singing. The story is roughly concerned with the plight of an aristocrat who loses all his money through gambling on horses. When he finally goes broke, his butler

starts an hotel in Dalmatia, and employs him as a head-waiter, and his wife as a hostess.

When Jack, as the aristocratic head-waiter, recognises a guest who has swindled him, things begin to happen. The guest tries to work the same swindle on Cicely Courtneidge, believing her to be a wealthy countess.

The situations are hilarious, and Jack and Cicely extract every ounce of fun out of them. Robb Wilton appears in one extremely amusing sequence with them, but for the most part Jack and Cicely have everything to themselves. It's a picture that I can thoroughly recommend for an amusing evening.

The only other radio stars among the releases are Reginald Purdell (what—again?) and Henry Kendall in *Side Street Angel*. It's not a very ambitious effort, but it is quite a fair mixture of comedy and romance. The rather incredible story concerns the adventures of a young man who goes "on the blind" when he has discovered that his fiancée has not been faithful to him. He lands up with a bunch of crooks, who mistake him for an expert safe-breaker. He has some awkward experiences before getting himself out of the mess. Reginald Purdell almost steals the picture. He appears as one of the crooks, and his performance is a sheer delight.

Adorable, warm-hearted Sophie Tucker has settled down at last in her own home in Hollywood



**A**LACK-A-DAY! To-morrow Elizabeth the Second goes back to school, and I set my face to a programme that would make a stronger woman than I am shudder. For in eight weeks I have to crowd in most of the work (except, I hope, writing to you) that I would normally do in sixteen weeks. . . . For by the middle of next month I'll be on the briny, hurrying on the fastest boat to the New World. . . . What a life!

E. the Second doesn't make me feel any better. She's only eleven, and doesn't realise what a hole in my life her absence will make. Children are a tie, but they keep you sane. The other day Rosalie, a boon companion of mine, 'phoned: "Heard the latest?" Never remembering a story as a rule five minutes after hearing it, I automatically said "No."

"The other morning a friend of mine tucked her twins up in bed for their morning rest.

"Now go to sleep," she said, "and Nannie will waken you at eleven o'clock." Five minutes later she heard a pitiful howl. Louder and louder it rose, and scared out of her life she ran to the bedroom.

"Whatever is the matter?" she asked, as she opened the door and first caught sight of Ann sitting up in bed with tears rolling down her cheeks. "We're playing at Scriptures," she sobbed, and, pointing to Joan sitting in the middle of toys in the centre of the floor with a stick of peppermint rock in her mouth, she went on, "J-J-Joan's the Devil, and she can do w-what she l-l-likes, but I'm in Heaven, and I've g-g-got to be g-good."

I may not be in heaven at the moment, but when you've plenty of work to do, it makes a pretty good heaven of wherever you happen to be. . . . How'd you like a recipe for a savoury spaghetti dish my little niece calls "Skabetti"?

#### SKABETTI

$\frac{1}{2}$  lb. spaghetti, 2 heaped tablespoonfuls tomato purée, 2 peeled medium onions, grated Parmesan cheese to taste, 2 tablespoonfuls olive oil, 2 rashers of gammon, 1 heaped tablespoonful butter, salt, pepper, celery.

Throw spaghetti into fast-boiling salted water. Boil till soft, when tested between the fingers. Remove rind from gammon. Melt butter in a large frying pan. Add thinly sliced onions. Fry slowly for 2 or 3 minutes. Chop and add bacon.

# KOOK-ME-QUICKS

Recipes for fish, meat and pudding courses for when you are in a hurry, by our Cookery Expert,

ELIZABETH CRAIG

Cook slowly until onion and bacon are clear. Add olive oil, tomato purée (sold in tiny tins), salt, pepper, and celery salt to taste. Stir till sauce tastes smooth, then add grated Parmesan cheese to taste. Toss spaghetti in mixture till hot and well coated. Serve piled on a hot dish. Sprinkle thickly with grated Parmesan cheese. Enough for four persons, or if it's just one course of a menu, should be enough for six.

*Note.*—Sometimes I fry  $\frac{1}{4}$  lb. peeled and roughly chopped mushrooms with bacon. Again, I add a tablespoonful of minced red pepper or pimento to sauce when cooked.

#### KOOK-ME-QUICKS

What do you prepare when you want a meat dish, pudding or cake in a hurry? This past week, rushed for time, I've specialised in what I call "Kook-me-quick." Here are some of them:—

#### FISH ROLY POLIES

4 fillets of haddock, plaice, sole or whiting, juice of  $\frac{1}{2}$  lemon, 1 dessert-spoonful of butter, salt and pepper to taste.

Melt butter in a shallow fireproof dish. Add lemon juice. Dip fillets in mixture, roll each up, beginning with thick end and keeping rougher side out. Set on end, side by side. Season. Cover closely with a buttered lid or sheet of buttered paper. Bake in a moderate oven for 15 minutes. Sprinkle with a little minced parsley. Good for lunch, supper or high tea.

*To Vary.*—Spread fillets inside with bloater or kipper paste before rolling up, or dab here and there with tomato catsup or purée.

#### ANGUS MINCE STEAKS

8 ozs. minced steak, breadcrumbs, 1 beaten egg, salt and pepper to taste.

Mix mince, 3 tablespoonfuls crumbs, and salt and pepper to taste. Add only enough egg to moisten. Make into flat cakes with floured hands. Dip in egg and breadcrumbs. Fry in a little hot dripping until crisp brown on both sides. Serve with heated potato crisps, heated canned peas or macedoine of vegetables, drained and tossed in a little butter, and with tomato catsup or any piquant sauce. Enough for three persons.

#### STUFFED KIDNEYS

Allow one sheep's kidney per person. Skin and split each through the centre. Fill with sage and onion stuffing (only a suspicion of sage, please). Wrap each in bacon, then in short-crust, sold by the packet, brushing edges of pastry, and notching them together across the top. Brush

## FIVE-SHILLING HINTS

Five shillings are offered for every hint published on this page. Send yours to "Radio Pictorial," Hints, Chansitor House, Chancery Lane, London, W.C.2

#### WASHDAY HINT

IF your clothes line is soiled, just put it round and round the washing board and it can be easily scrubbed.—Mrs. G. Ellis, 41 Curwen Road, Shepherd's Bush, London, W.12.

#### MIDGE BITES

STINGS made by tiny gnats or midges are extremely irritating and painful. Brushing over the skin with iodine has been found to give quick and lasting relief.—Ursula Bernard, Ashwood Road, Woking, Surrey.

with beaten egg. Fry in deep, smoking hot fat for eight minutes. Serve with watercress.

#### PORK SCRAMBLE

1 lb. minced pork, 2 cups tomato juice, 2 tablespoonfuls butter, 2 cups minced celery, 1 tablespoonful minced onion,  $1\frac{1}{2}$  tablespoonfuls flour, slices of bread, salt and pepper to taste.

Remove crusts from bread. Brown meat in its own fat in a frying pan. Add onion, salt and pepper to taste. Cover and stew for 10 minutes. Mix flour to a paste with the butter and add. Boil up, stirring constantly, and adding tomato juice, got from straining tomato pulp, by degrees. Fry bread in dripping, or bacon fat, till crisp and golden. Add celery to scramble. Heat. Pile scramble on bread. Serve garnished with pickles, and watercress. Enough for six for supper or high tea.

#### FRENCH TOASTS

Beat two eggs. Stir in a cup of milk and pinch of salt. Dip slices of bread in mixture. Fry in hot butter till crisp. Serve, spread with hot apricot or raspberry jam, with cream, or hot custard sauce.

#### CHEESE RAREBIT FOR FOUR

2 cups grated cheese,  $\frac{1}{2}$  cup milk,  $\frac{1}{2}$  teaspoonful salt, cayenne pepper to taste, 2 tablespoonfuls butter, 2 beaten eggs,  $\frac{1}{4}$  teaspoonful baking soda, 4 squares buttered toast.

Place cheese in the top of a double saucepan. Add milk. Stir till cheese is melted, then add butter. Add to eggs. Stir till well mixed. Turn into top of pan again. Add soda, salt and cayenne pepper. Stir till smooth and thick. Pile at once on prepared "Toasts," or hot crisped cream crackers.

#### POTATO SCONES

6 ozs. flour, 3 ozs. butter, 10 ozs. cooked potatoes, pinch of salt.

Mash potatoes with a wooden spoon (or, better still, put them through a potato masher). Stir in butter and flour while potato is still warm. Add salt. Mix to a dough. Roll out. Cut into rounds. Bake about 15 minutes either on a buttered baking sheet in oven or on a girdle. Split and butter. Serve at once.

#### DOUGH LOAF

Place 1 lb. bread dough in a basin. Make a hole in centre. Add 2 or 3 ozs. butter or lard, 3 ozs. sugar, 3 ozs. cleaned currants, and 2 ozs. chopped candied peel. Stand in a warm place till fat has melted. Mix to a dough. Shape into a loaf. Place in a greased loaf tin. Cover. Leave in a warm place until risen to twice its height. Bake till brown. Serve hot or cold with butter. By using ready-made dough you can prepare loaf in half the time.

#### HINTS FOR CAMPERS

Now let me give you one or two suggestions for tasty hot dishes that an amateur cook can easily manage to serve up in camp, and which will be much appreciated by the hungry throng.

#### YUM-YUM

$\frac{1}{4}$  lb. cheese, 4 rashers bacon, pepper to taste, 1 peeled onion, 1 small can tomatoes, bread or half rolls.

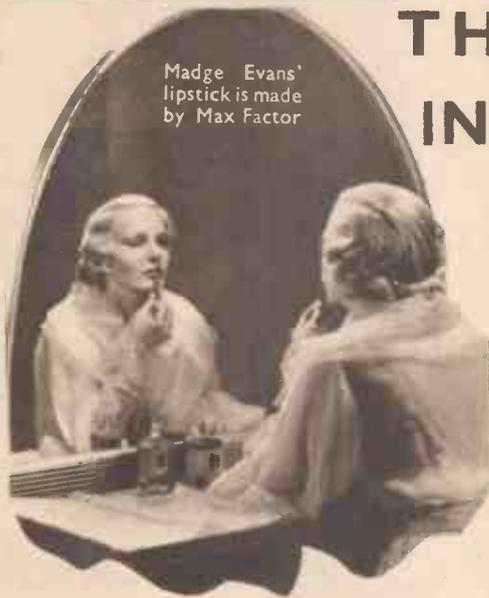
Remove rind from bacon. Chop bacon and onion. Fry together. Add tomatoes. Cover and simmer for 20 minutes. Add cheese cut into squares. Pepper to taste. When cheese is melted, pour over bread or halved rolls.

#### KAMP HASH

1 can corned beef, boiled potatoes, fat from bacon, 2 sliced onions, pepper and dry mustard to taste.

Chop beef. Allow twice as much potatoes as beef. Mix beef with potato, onion, mustard and pepper to taste. Melt bacon fat in a hot frying pan. Add hash. Cook until nearly dry and brown below. Fold and serve at once with any green salad, or with tomatoes.

The Woman Listener



Madge Evans' lipstick is made by Max Factor

# THERE'S MAGIC IN YOUR LIPSTICK

says **MAX FACTOR**

Hollywood Beauty Genius

in lipstick. If it is not selected with definite regard for your own individual type of colouring, the result will be unnatural and unlovely. Choose not only to harmonise with your own skin tones, but also in accord with the shade of the other items of make-up you use . . . such as powder and rouge, etc.

May we overstep our restrictive bounds for just a moment? After telling you how to apply lipstick, we cannot refrain from giving you a bit of advice on when to apply it. No man enjoys seeing a woman put on her make-up. The unthinking female who—after dining—replenishes her lipstick in full view of her companion, is exercising pretty poor psychology. . . . Just a word to the wise!

**T**HERE'S magic in a properly wielded lipstick.

But it's a pity that so few women are magicians. In the hands of a person who has had a little training, a lipstick becomes an artist's brush, painting inspired portraits.

Is it possible that we underestimate the importance of the right lipstick make-up? Hardly. In Hollywood we know that the mouth is the most important focal point of the face. When its make-up is not just so, the appearance of the whole face suffers.

The most common fault in using lipstick is the failure to apply it neatly and evenly.

The hurried damsel who dashes her lipstick to her mouth with a quick flourish, smacks her lips together, and then proceeds to rush on about her other business, is committing a grave injustice against herself. Her smeared, uneven lip line shows her carelessness all too clearly.

How, then, should it be done correctly? First of all, the lips should be absolutely dry. Then, carefully draw the desired shape on the upper lip, taking pains to insure a uniform colour tone . . . and, just as important (if not more), a true, unsmeared line.

Now press the lips together, transferring this carefully-drawn pattern to the lower lip. Thus, you will have insured a primary principle of a good mouth make-up—symmetry. Any necessary adding or retouching of colour should be done with great care. Smooth and blend the lipstick with your little finger, carrying it well towards the inside of the mouth . . . thus eliminating a noticeable line where the lipstick ends. This is the correct procedure for properly making up normal mouths.

Certain eccentricities determine individual treatment.

A small, thin-lipped mouth, for instance. By exercising infinite care the outer extremities of the lip make-up may be extended to form a slightly larger mouth. However, if your mirror inspection reveals an artificial appearance, by all means cling to your original mouth. Anything is better than a cheap, painted effect.

The treatment for a large mouth is a bit more involved. Before applying your lipstick you can partly obliterate your natural lip-line by covering it with a make-up blender or a liquid powder, tinted in your natural complexion tone. When this dries, you can draw in a new and smaller mouth according to regular technique.

Very common indeed are the "single-lip" irregularities . . . a pouting lower lip or an upper one which has a tendency to protrude ever so slightly. This obstacle can easily be surmounted by applying less colour to the more prominent lip, thus keeping it from being the centre of attention.

To avoid too much colour, press a bit of tissue lightly between the lips.

A great deal depends on your choice of shade



How do you like Judith Allen in her new "hat"?

## WIGS INSTEAD OF HATS!

Latest Fashion Started by Judith Allen

**JUDITH ALLEN**, now playing the lead in "Deerslayer" for Standard Pictures, caused quite a stir along the Hollywood Boulevard when she emerged from Max Factor's Make-Up Studio wearing an English judge's wig with her bright red tailored suit.

"Fashions are nothing if not original . . . in Hollywood!" Miss Allen said. "The wig fashion isn't so foolish as you might think. It solves three problems—coiffure, hat, and neckpiece. Besides, I like the idea of it, aristocratic and intellectual!"

Miss Allen's wig, made by Max Factor and to be worn with a tailored suit, cost £65. It is made of white horsehair, and is almost exactly the type of wig worn to-day by the British judge.

Max Factor, Hollywood's beauty expert, predicts an oncoming rage for these horsehair barrister and judge wigs, which were imported by him for the film called "Parnell."

"Women are quick to take a fancy to anything they see on the screen," he said. "While the cost of Miss Allen's wig was considerable, the upkeep is nil. Hollywood is already wig-conscious!"

# Is it CONSTIPATION?

Are you listless, dull, "out of sorts"? Are you irritable, feverish, depressed? Do you suffer from Bilioussness, Sick-headache, Indigestion, Flatulencé? Is your skin spotty? Are your lips pale, your eyes dull?

Constipation has dozens of symptoms but they are all banished by Beechams Pills—for ninety years the family remedy. To-day they are in bigger demand than ever because nothing else is so certain, safe, and free from all unpleasantness. They cause no habit but train the system back to regularity. Purely Vegetable.

# BEECHAMS PILLS

Brand

Worth a Guinea a Box

## NO MORE DREAD OF STOMACH OPERATION

One of the most disturbing things that anyone can experience is the feeling that some abnormal condition in the stomach may mean an operation. The hours of sickening dread that follow will drag down your vitality, and reduce your natural power to resist the development of the disorder.

When you think of the mental and physical agony that may creep on you in these conditions, you will understand the great relief it means to have the digestive trouble checked and removed in quite a simple way. That is what happened to Mr. F. G. B., of Bradford, whose own words give just a glimpse at the terrifying experience he went through. He says:

"During the last four years I have had two operations for Ulcers on the stomach. I have just had a bad attack and was afraid of being in for another operation, but after trying a bottle of your powder my fears have gone. I am writing to thank you. I shall always look on Maclean Brand Stomach Powder as a godsend."

Every doctor knows the value of the famous Maclean Brand Stomach Powder for all cases of stomach disorder. Its gentle, laxative action, its cleansing, restorative and protective properties, make it most dependable in serious as well as in milder cases. But you should never neglect what you think is trivial stomach pain. That is where danger lies. Take a few doses of the original MACLEAN BRAND Stomach Powder at once. You can get it in powder or tablet form, but you must be sure that the signature "ALEX. C. MACLEAN" is on the bottle. 1/3, 2/- or 5/-.

For your Throat



Allenburys PASTILLES

Glycerine & Black Currant

FROM ALL CHEMISTS 8/6/37

# Mostly in Plain Knitting...

An attractive cardigan-jumper that you will enjoy making, with a pretty tied neck and an openwork pattern which is quick and easy



For the first touch of Autumn mists. This cardigan-jumper can be worn indoors and out

**MATERIALS.**—11 ozs. Patons and Baldwins' CATKIN Fleck Yarn. Two No. 8 "BEEHIVE" Knitting Needles (or "INOX," if metal preferred), measured by the Beehive gauge. Eleven buttons.

**MEASUREMENTS.**—Length from top of shoulder, 19½ ins. Width all round at under-arm, 38 ins. Length of sleeve from under-arm, 17½ ins.

Work at a tension to produce 6½ stitches to the inch—the correct size and firmness of fabric will only be obtained by exactly following this instruction!

**THE RIGHT FRONT**—Cast on 58 stitches. Work 2 rows in plain knitting. \*\* 3rd row—K. 2, K. 2 tog., wl. fwd., knit plain to the end of the row. 4th row—K. 1, \* P. 3, K. 6, P. 3, repeat from \* to the last 9 stitches, P. 3, K. 6.

5th row—\* K. 6, K. 2 tog., wl. fwd., K. 2, wl. fwd., K. 2 tog., repeat from \* to the last 10 stitches, K. 6, K. 2 tog., wl. fwd., K. 2.

6th row—K. 1, \* P. 3, K. 6, P. 3, repeat from \* to the last 9 stitches, P. 3, K. 6. 7th row—Knit plain. 8th row—K. 1, \* P. 3, K. 6, P. 3, repeat from \* to the last 9 stitches, P. 3, K. 6. 9th row—Knit plain.

Repeat from the 4th to the 9th row once, then from the 4th to the 8th row once \*\*.

Repeat from \*\* to \*\* once, then from the 3rd to the 8th row once.

Keeping the continuity of the pattern, increase once at the end of the needle in the next and every following 14th row, whilst at the same time making a button hole at the front edge in the 13th and every following 18th row until there are 63 stitches on the needle.

Still making a button hole in every 18th row, work 32 rows in pattern without shaping.

In the next row cast off 6 stitches, K. 1, P. 2, \* K. 6, P. 6, repeat from \* to the last 6 sts., K. 6.

Still making button holes at the front edge, decrease once at the armhole edge in the next and every alternate row until 49 stitches remain. Continue in pattern without shaping until eleven button holes have been worked from the commencement. Work 1 row without shaping.

In the next row cast off 14 stitches, K. 1, K. 2 tog., K. 1, \* K. 2 tog., wl. fwd., K. 2, wl. fwd., K. 2 tog., K. 6, repeat from \* once, K. 2 tog., wl. fwd., K. 2, wl. fwd., K. 2 tog., K. 1.

Decrease once at the neck edge in every alternate row until 30 stitches remain. Work 7 rows in pattern without shaping.

Shape for the shoulder as follows:—

1st row—Knit plain to the last 10 stitches, turn.

2nd row—K. 3, P. 6, K. 6, P. 4, K. 1.

3rd row—K. 3, wl. fwd., K. 2 tog., K. 5, turn.

4th row—K. 5, P. 4, K. 1.

5th row—K. 11, K. 2 tog., wl. fwd., K. 2, wl. fwd., K. 2 tog., K. 2 tog., K. 13. Cast off.

Decrease once at the neck edge in the next and every alternate row until 30 stitches remain. Work 8 rows without shaping. Shape for the shoulder as follows:—

1st row—K. 1, P. 4, K. 6, P. 6, K. 3, turn.

2nd row—K. 3, K. 2 tog., wl. fwd., K. 2, wl. fwd., K. 2 tog., K. 6, K. 2 tog., wl. fwd., K. 3.

3rd row—K. 1, P. 4, K. 5, turn. 4th row—Knit plain. Cast off.

**THE BACK.**—Cast on 110 stitches. Work 2 rows in plain knitting. \*\* 3rd row—Knit plain. 4th row—K. 1, \* P. 3, K. 6, P. 3, repeat from \* to the last stitch, K. 1.

5th row—K. 1, \* K. 1, wl. fwd., K. 2 tog., K. 6, K. 2 tog., wl. fwd., K. 1, repeat from \* to the last stitch, K. 1.

Repeat the 4th row once, then the 3rd and 4th rows once \*\*. Repeat from \*\* to \*\* six times. Keeping the continuity of the pattern, increase once at each end of the needle in the next and every following 14th row until there are 120 stitches on the needle. Work 31 rows in pattern without shaping.

Cast off 6 stitches at the beginning of each of the next two rows.

Still keeping the continuity of the pattern, decrease once at each end of the needle in the next and every alternate row until 92 sts. rem.

Work 51 rows in pattern without shaping.

Shape for the shoulders as follows:—

1st row—Knit plain to the last 10 stitches, turn. 2nd row—\* K. 3, P. 6, K. 3, repeat from \* to the last 10 stitches, turn. 3rd row—\* K. 3, K. 2 tog., wl. fwd., K. 2, wl. fwd., K. 2 tog., K. 3, repeat from \* to the last 22 stitches, K. 2, turn. 4th row—K. 2, \* K. 3, P. 6, K. 3, repeat from \* to the last 22 stitches, K. 2, turn.

5th row—Knit plain to the last 30 stitches, turn. 6th row—P. 1 (K. 6, P. 6) twice, K. 6, P. 1, turn. 7th row—(K. 2, K. 2 tog.) eight times, K. 11, K. 2 tog., wl. fwd., K. 2, wl. fwd., K. 2 tog., K. 13. Cast off.

**THE SLEEVES.**—Cast on 28 stitches.

1st row—Knit plain to the end of the row, cast on 2 stitches. 2nd row—K. 1, \* K. 6, P. 6, repeat from \* to the last 5 stitches, K. 5, cast on 2 stitches.

3rd row—K. 1, \* K. 6, K. 2 tog., wl. fwd., K. 2, wl. fwd., K. 2 tog., repeat from \* to the last 7 stitches, K. 7, cast on 2 stitches.

4th row—K. 1, P. 2, \* K. 6, P. 6, repeat from \* to the last 7 stitches, K. 6, P. 1, cast on 2 stitches. 5th and 7th rows—Knit plain to the end of the row, cast on 2 stitches. 6th row—K. 1, P. 4, \* K. 6, P. 6, repeat from \* to the last 9 stitches, K. 6, P. 3, cast on 2 stitches.

8th row—K. 1, \* P. 6, K. 6, repeat from \* to the last 5 stitches, P. 5, cast on 2 stitches.

9th row—K. 1, \* K. 2 tog., wl. fwd., K. 2, wl. fwd., K. 2 tog., K. 6, repeat from \* to the last 7 stitches, K. 2 tog., wl. fwd., K. 2, wl. fwd., K. 2 tog., K. 1, cast on 2 stitches.

10th row—K. 3, \* P. 6, K. 6, repeat from \* to the last 7 stitches, P. 6, K. 1, cast on 2 stitches.

11th row—Knit plain to the end of the row, cast on 2 stitches. 12th row—K. 5, \* P. 6, K. 6, repeat from \* to the last 9 stitches, P. 6, K. 3, cast on 2 stitches. Repeat from the 1st to the 12th row once, then from the 1st to the 4th row once.

Continue in pattern, decreasing once at each end of the needle in the 21st and every following 10th row until 58 stitches remain. Work 5 rows without shaping. In the next row \* K. 3, K. 2 tog., repeat from \* to the last 3 stitches, K. 3. Work 22 rows in plain knitting. Cast off. Work another Sleeve in the same manner.

**THE NECK-BAND.**—Cast on 12 stitches. Work 40 inches in plain knitting. Cast off.

**TO MAKE UP THE CARDIGAN.**—With a damp cloth and hot iron press carefully. Sew up the side, shoulder and sleeve seams. Sew in the sleeves, placing seam to seam. Sew the neck-band in position round the neck, as far as the 6 plain knitted stitches, placing the centre to the centre of the back, and leaving the ends 12½ inches long. Sew on buttons to correspond with the button holes. Make two lengths of crochet-chain through which to thread the belt and attach to each side seam 5 inches from the lower edge.



## super bouclet jumper

This jumper in a novel, simple-to-knit design requires 9 ozs. Paton's Super Bouclet Wool to make it. The pattern keeps you interested all the time. Instructions are given in booklet No. 3292, price 3d. post free, with free samples of wool from Dept. 82, Patons & Baldwins Ltd., Alloa, Scotland, or Halifax, England.



**PATONS & BALDWIN'S**

559

**THE LEFT FRONT.**—Cast on 58 sts. Work 2 rows in plain knitting. \*\* 3rd row—Knit plain. 4th row—\* K. 6, P. 6, repeat from \* to the last 10 stitches, K. 6, P. 3, K. 1.

5th row—K. 2, wl. fwd., K. 2 tog., K. 6, \* K. 2 tog., wl. fwd., K. 2, wl. fwd., K. 2 tog., K. 6, repeat from \* to the end of the row.

Repeat the 4th row once, then the 3rd and 4th rows once \*\*. Repeat from \*\* to \*\* six times.

Keeping the continuity of the pattern, increase once at the beginning of the needle in the next and every following 14th row until there are 63 stitches on the needle. Work 31 rows in pattern without shaping.

In the next row cast off 6 stitches, knit plain to the end of the row.

Continue in pattern, decreasing once at the armhole edge in every alternate row until 49 stitches remain. Work 34 rows without shaping.

In the next row cast off 14 stitches, K. 4 (P. 6, K. 6) twice, P. 6, K. 1.



Just off to get the milk and water.



Lunch-time—and Pat is on the job.

PAT HYDE  
"SMALL HOTEL"

# PAT HYDE'S HIDE-OUT



A brief rest while she listens-in on her portable.



Making herself useful with dust-pan and brush

**H**ERE'S an ideal way of living in the summer. Pat Hyde prefers a trailer caravan ("Small Hotel") to a flat during the warm weather . . . and she finds it easy to get about in it for her engagements. No wonder this sparkling croonette always looks the picture of health!



Now for some exercise — and what better than a row?



Pat. with her Ford V8 and her pet dog.



As "Uncle Gregory"—fourth from the right—in a College Amateur Dramatic show of "A Pair of Spectacles"

**I**N case you have not already been informed, this pulsating story of my life has been secured at the colossal expense of twelve free issues of "Radio Pictorial" and a framed photograph of the Editor with two blue pencils rampant.

But before reading any farther, bracket, providing that you have read this far, unbracket, it is necessary to visualise the author framed within the massive oak beams of his palatial Hertfordshire residence, the massive oak beams being to support the roof beneath the weight of its heavy mortgage.

Near at hand is an ancient inn which was visited by Dick Turpin, and now two centuries or so later has been visited by another figure of gallantry and braggadocio in my own person. I understand that the host has placed a piece out of my mudguard alongside Dick Turpin's spurs.

It was only in comparatively recent times that, hearing the sound of Bow Bells during a pause when the B.B.C. was unable to find a gramophone record, I shook the steel filings of Sheffield from my plimsolls and set out to add further glory to London's green belt by becoming a denizen thereof.

Prior to my migration South, I had for many years been Sheffield's major claim to prominence, the edge having been taken off the cutlery industry by my decision to live in Sheffield and compete with it.

It was Kenneth Western, of the Western Brothers and Front, who made up my mind to travel southwards and introduce further colour into the green belt. Kenneth having already installed his trunkful of old-school ties in a new house in Totteridge, North London, it occurred to me that by moving into the house facing his, I could thus form a sort of Hollywood or Elstree for the radio industry.

Kenneth expressed some doubt that this select neighbourhood would have me, but I answered with a shaft of wit that contained a crushing sting—said he, constructing a perfect metaphor—which was to the effect that the neighbourhood, having received Kenneth into its midst without complaint, had set up a precedent and could not go back on it.

**D**oubtless in an effort to stress his superiority, Kenneth has erected a tennis-court on his lawn, and has attempted to convert me to racquetearing. I have informed him, however, that I will play tennis on his lawn only on condition that he comes over and mows mine.

Up till now I have done all the mowing myself, proving conclusively that machines have not done away with labour. Upon first surveying my garden, it occurred to me to get an estimate from the R.A.F. for sending over a bomber and blowing up same, but foreseeing the likelihood of myself being laid out before the garden, I set to with spade, fork, elbow hyphen grease, and a supply of bottled syphon cheer in the toolshed.

The garden would now delight the heart of Mr. Middleton, and I spend many hours in it, allowing my mind to wander and thus saving the expense of travel.

In my early days in Sheffield, I was something

Stainless aged... well, young enough to know better. Note the effective comma-curl



of a young blade, parenthesis, even a young shaver-paralysis, but lest you should doubt that the sun shone out of me, I hasten to place it on record that, at the age of five, I was chosen to represent a Sunflower in a pageant.

This was the first of my many appearances before a vast, admiring public, and the only thing that prevented me from becoming a combined Freddie Bartholomew and Shirley Temple of my time was that the cinema had not yet reached its infancy.

In fact, my personal magnetism lay hidden from the world until Marconi invented wireless to put this matter right. Whereupon I brought further employment to the wireless industry owing to the fact that my appearance on the air brought an immense public demand for an alternative programme.

Although being born in Sheffield, to Yorkshire's great relish—a table-sauce being thus named to perpetuate the event—my ancestry is Scottish on the maternal side.

**E**xpecting to discover some link with Bruce or Burns to account for my own meteoric rise, I probed the family records, only to find that one of my ancestors was hanged for sheep-stealing in 1580; which accounted for my periods of woolgathering, but little else.

Fearful lest this blot on my escutcheon should leak out—said he, constructing yet another perfect metaphor—and anxious to maintain good relationship between Scotland and England, I married a Scotswoman named Jean and gave the name of Ian to our son and (he added optimistically) heir. Ian's birthday being June 23, by the way, the same as that of the Duke of Windsor, he was invested with the second name of David. In this way, the whole of Great Britain was satisfied.

The year 1913 can be written down as a milestone in the history of our educational system, this date marking my debut as a pedagogue. If you have wondered why so many Sheffield youths are intellectually alert, it is because I devoted my life as a schoolteacher to the town of my birth.

With the exception of the five years I spent in the Army, I enhanced the scholastic profession from 1913 to 1935. I noticed, Gladys, as you read that confession that your artificial eyebrows arched slightly in mute amazement. You had been quite ignorant of the fact that Stainless Stephen had continued to instruct the youth of Britain even after becoming the pride of the B dot B point C ditto.

"But what were the three R's in which these boys were grounded?" you inquire incredulously. "Could it be Repartee, Ribaldry, and Ridicule?" Let your mind be

# "SMILE IN MY

Beginning the craziest, funniest story of the year. **STAINLESS STEPHEN, Prince of punctuated persiflage comma unveils the dark mysteries of his life. Here is a rollicking series that will lift the blues from you all exclamation mark**



George Bernard Shakespeare Stainless at work on this story aided and abetted by Jean, who is combined wife and secretary (Right) What the well-dressed cyclist should wear, posed by Stainless Stephen, the Beau Brummel of the cycling world

at rest, Gladys, for discipline was maintained to the last switch, even though I had been defined respectively as "Brainless," "Shameless," "Aimless," "Spineless," "Witless," and "Seedless."

The truth is out at last, Gladys. I am not the man you see pictured in that newspaper cutting sharing the place of honour with Robert Taylor on your bedroom wall.

Far from being what you imagine I am, a mild little fellow whom you twist around your finger—he revealed, drawing himself up to his full height and beating his chest like Tarzan of the Apes—I turn the scale at nearly thirteen stone, possess a thirty-nine chest with six-inch expansion (I trust you are entering these figures in your note-book, Gladys), and wear horn-rimmed spectacles which put the finishing touch to my professional physiognomy.

Faced with this austere and overwhelming aspect, my pupils one and all naturally admired me as an artiste, and laughed heartily at those spontaneous flashes of wit to which I occasionally treated the classroom free of charge and for which others were paying ten shillings a year.

I believed in a little humour in the classroom, to relieve the blackboardom and to train youth to

# STAINLESS LIFE

By  
**STAINLESS  
STEPHEN**

smile a little at this sorry-go-round we call Life, with its rush-hours, tax-forms, 'flu epidemics, and the latest political bombardments from the Coloured Shirt Fronts where it is never All Quiet.

While upon the subject of my expanding torso, which has increased by nearly thirteen point-three kilogrammes in a few years, I should be glad to hear of any practicable method of girth-control which does not entail the touching of the toes or the pocket.

If my present rate of expansion continues, I may have to start and learn the xylophone, having already mastered a three-noted dulcimer as a precautionary measure.

Recently I was delighted to find that I had lost five pounds, but was informed shortly afterwards that the weighing-machine was out of order. A great disappointment at a time when I am trying desperately to retrieve my schoolboy contours, having learned of the theatre's crying need for juvenile leads.

**M**any will advise me to take up tennis with Kenneth Western, but I am anxious to shed some surplus poundage first in order that I may emulate Fred Perry and leap over the net at the conclusion of each match, not to mention the Western clothes-line with its orderly array of old-school ties in egg-green-and-egg.

To restore your faith in me, Gladys, I must assure you that, despite this adipose superfluity, I am still wiry, as one would expect of anybody connected with radio. This wiriness is the result of my early athletic prowess, which included a mastery of cycling, boxing, swimming, and snakes-and-ladders, although, strangely enough, I was never actually invited to participate in the Olympic Games.

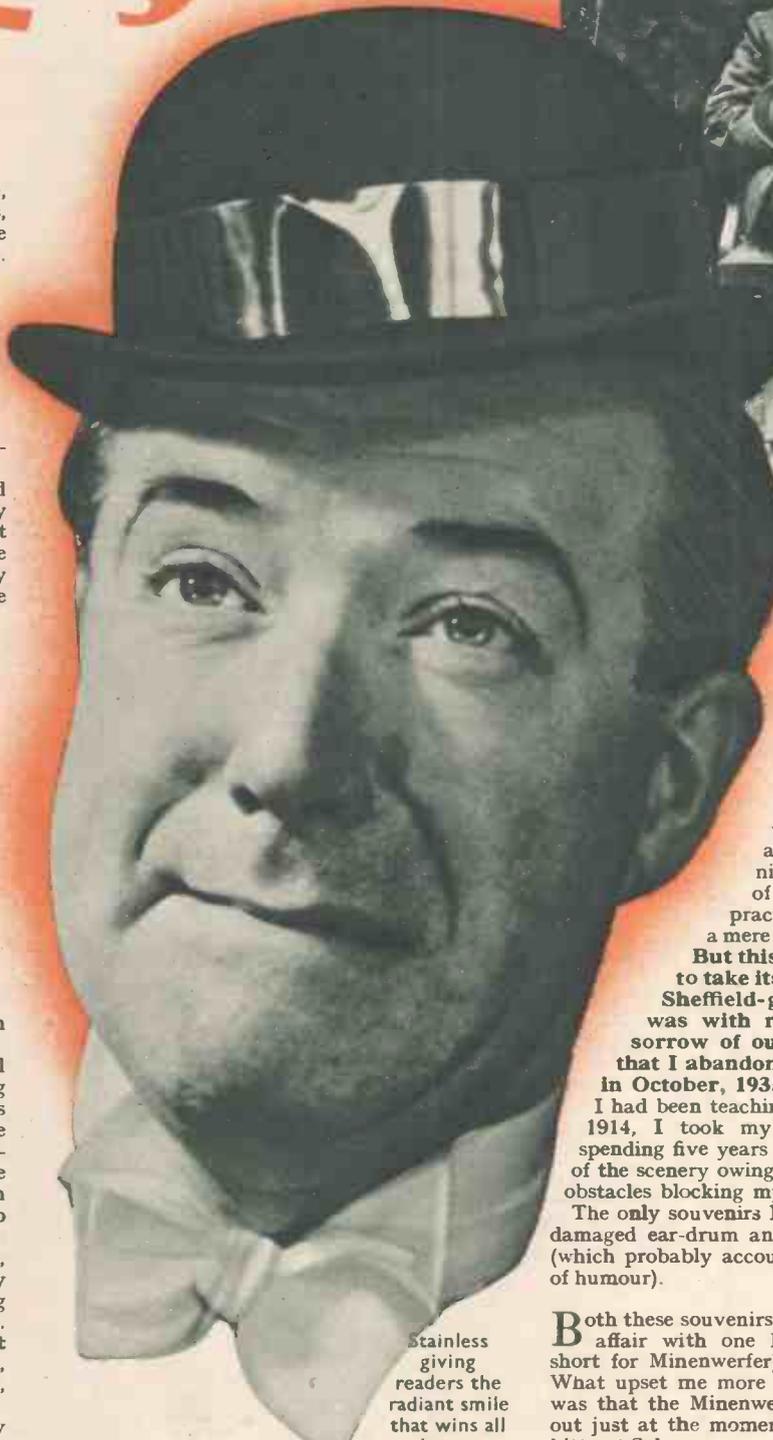
Having won my spurs—or perhaps I should say my trouser-clips—on the push-bike, bringing prestige to the cycling club of which I was a member, I next mastered the more intricate motor-cycle, then progressing in one jump to the automobile proper. So it can be said that I am a motorist who worked his way up from a push-bike.

For the past several years, I have practically lived in my car or cars—he began, plunging into his real autobiography. And when I tell you that I get all my best ideas while walking, this may cause you to think, dot dot dot.

In 1919, with the gratuity I received as reward for my meteoric career in the Army, I purchased a new suit and a motor-cycle. The latter was fitted with one of those early side-cars in wicker, from which it took me a week to remove the earwigs.

From this I progressed to a small runabout, with as much play in the back-axle as in both the Children's Corners of 2LO and Manchester combined. I drove this, for the most part, with its radiator pointing towards the pavement.

Then one day I espied a beautiful French racing-car, and suddenly coming over faint, I bought it. This I endeavoured to exchange for a wireless set, but only succeeded in selling it



Stainless giving readers the radiant smile that wins all hearts



Stainless as a school-boy (on the left) with his brother and father, who was a composer

over England more frequently than the anti-cyclones from the Hebrides, owing to my dual role as a scholastic wiseacre during the day and an asthmatic wisecracker at night. Four thousand miles of motoring per month was practically nothing at that time, a mere speck of dust on the chassis.

**But this perpetual motion began to take its toll, in spite of my hard, Sheffield-ground physique, so it was with regret, and to the great sorrow of our leading educationists, that I abandoned the scholastic sphere in October, 1935.**

I had been teaching for a year only when, in 1914, I took my first holiday in France, spending five years there but seeing very little of the scenery owing to the sandbags and other obstacles blocking my view.

The only souvenirs I have of this holiday are a damaged ear-drum and a misshapen funny-bone (which probably accounts for my distorted sense of humour).

**B**oth these souvenirs were the outcome of a little affair with one Minnie (which, Gladys, is short for *Minenwerfer*) at *Neuve-Cnapelle*, 1916. What upset me more than anything at the time was that the *Minenwerfer* dropped into the dug-out just at the moment when I had doubled the kitty at Solo.

Incidentally, how many men suffered from damaged ear-drums after my promotion to the rank of sergeant-major I cannot tell you; I only know that I have been hoarse ever since.

After that firework-gala of 1914-1918, and back in the comparative tranquillity of a school playground during recess, the lure of the footlights—he revealed, reclining on his luxurious beige and puce divan—overcame me, and, flushed with my early triumph as a Sunflower, I again blossomed out as a public performer.

At that time I had merely lopped off the Baynes, and become simply "Arthur Clifford Comma Comedian Question Mark," in which manner I was billed in letters at least one-eighth-of-an-inch in height. I was so delighted to see my name on the bill for the first time, however, that I attempted to take a snapshot of it, obtaining instead a striking study of the pit stalls entrance.

My very first appearance as a professional took

*Please turn to page 27*



DANCE BAND FANS' DEPARTMENT

# NATIONAL SHOP-WINDOW FOR SONGS

Will Amateur Song-Writers Get a Chance?

by Edgar Jackson



Lloyd Thomas, who has started a new series of broadcasts from the Granada, Woolwich

**D**URING the week commencing October 3 we are due to hear the first of six fortnightly broadcasts which will constitute a new series of "Songs You Might Never Have Heard."

Translated into the language best understood by the thousands of amateur song writers up and down the country, this means that a handful of them will be given a national shop window in which to display their compositions. As a result one or two may eventually become hits and bring fame and fortune to their creators.

On the other hand, there will still be thousands upon thousands whose tunes will never be heard in other than their own ears. It is to show these misguided optimists what a hopeless road they are treading that I am devoting my chat to them this week.

As the chances (*sic*) of the amateur depend entirely upon the conditions and method of working of the professional, song market, we cannot perhaps, do better than start off with a brief survey of how it works.

This will have the additional advantage of making our chat interesting to those who have never felt the urge to express their feelings in music because it will give, amongst other things, an insight into the reasons for the big preponderance of American tunes in the dance band and other programmes which constitute such a large proportion of our daily broadcast entertainments.

To get something of a background against which to view the position as it is to-day, it is necessary to go back to pre-war days.

Before the advent of jazz and the American songs it brought into fashion, British tunes were tops on Saturday and most other nights. Melodies like "Daisy Bell" "In the Shade of the Old Apple Tree" and "The Man Who Broke the Bank at Monte Carlo" were sung wherever English was understood.

Then jazz and the vogue for American tunes came, and the British song writer was swept aside.

**E**ventually the English composers made something of a comeback, but not before the American writers had obtained such a firm foothold on public favour that the recapturing of even a small slice of the lost market was a matter of considerable difficulty.

What made the difficulty all the greater were the clever tactics adopted by the Americans.

A song would become a hit in America, and an English publisher would want to publish it over here.

Right said the American. I'll sell it to you, but only provided that you buy also the rest of the songs I shall publish during the year.

Faced with this ultimatum the English publisher had either to lose a practically certain big money maker, or take on with it a lot of other songs which might, or might not, turn out to be profitable.

Owing to the then dearth of British composers who could write in the required jazz style, in most cases the English publisher was practically forced to agree to the Americans' terms. But for the catalogue he would have to pay perhaps anything between £5,000 and £10,000 advance royalties.

He couldn't hope to get back such a huge sum on only one or two songs, even if they turned out to be the big hits they were expected to be, so he had to publish most, if not all, of the others he had been forced to acquire in the deal, hoping that those which could never be hits would at least make some profit.

This procedure, which still governs the "popular" music industry here, soon resulted in so many American

numbers being published in this country that they overcrowded the market by themselves, thus leaving little, rather should I say no room for the English professional song writer, let alone the unknown amateur.

At the moment "popular" numbers are being released in this country at the rate of close on 1,000 a year, and it is a pertinent sidelight on the state to which things have come that in consequence few survive long enough to become popular enough to have made their release profitable. All they do is eat holes in the profits made by their more successful brethren, and are published only because the publisher dare not risk withholding anything that might turn out to be a hit.

**P**robably you will by now be asking why, if they have to pay so much for American catalogues, 90 per cent. of which would appear to be a gamble, do not the English publishers drop the American songs and give our writers a chance?

There are two reasons. Firstly, the American type of song is still liked by a large section of the British public, secondly, it is not quite the gamble that an English one must be. The American song has in ninety-nine out of every hundred cases been tried out in its own country before it is published here, and if it is a curious fact, it is nevertheless a proven one that a song which has been a hit over there is almost certain to be here. Thus the English publisher has at least some indication as to which of his American songs are likely to do best.

Nevertheless, at least two of the more important English publishers—Peter Maurice and Irwin Dash—decided that it might after all pay better to try to reinstate the English composer, and recently they set out to do so, with, be it added, quite notable success.

Irwin Dash recently had a huge seller in "When The Poppies Bloom Again," and Peter Maurice cleaned up

with others. His "Harbour Lights" sold in England alone 140,000 copies; "Did Your Mother Come From Ireland?" 175,000; "Misty Islands Of The Highlands" 120,000; "Red Sails In The Sunset" 420,000; and "Isle of Capri" 520,000.

These are huge figures in times when a sale of anything not much below 100,000 is considered really good, but even so there is still more money to be made if the song can be marketed in other parts of the world, especially America.

These figures certainly show, you will agree, that there is a market for British songs and that our writers are getting a foothold again, but they are winning recognition in spite of, I might almost say, those who should be the first to try to help them, namely the English broadcasting dance bands.

**T**he English bands do not, it would seem, take kindly to English tunes. It is perhaps not so difficult to understand why. The dance band leaders are essentially musically sophisticated and like smart, sophisticated tunes. The English number is seldom either. It is usually very simple.

The band leaders might do worse than appreciate that this simplicity goes well with the vast majority of the British public, whatever the leaders' private opinion of it may be.

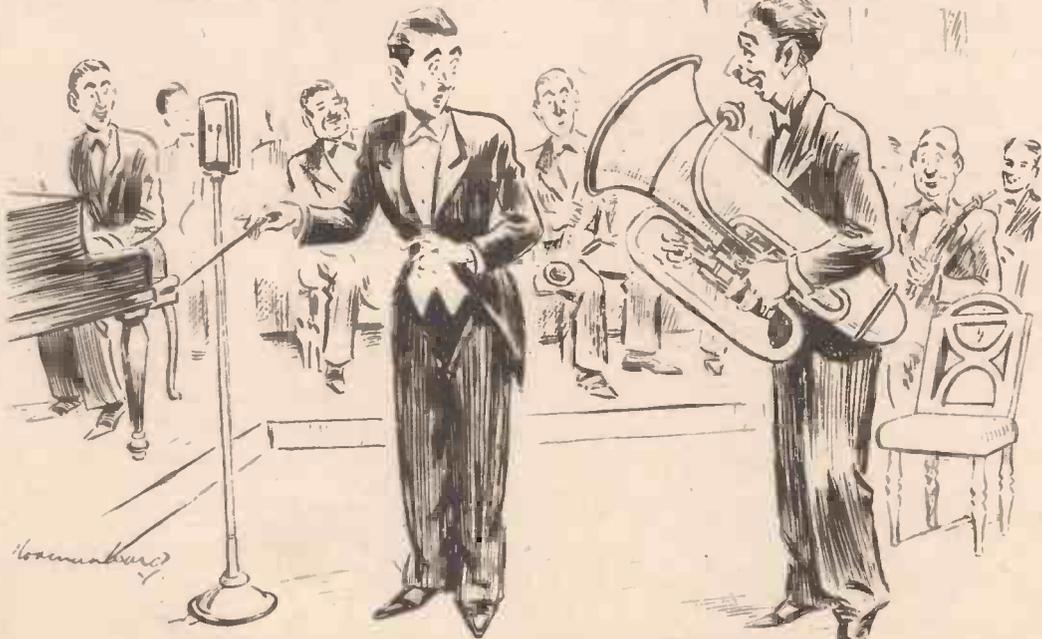
Also, the leaders might do worse than realise that tunes which have become stale to them are often still liked by the public and that nothing would be lost by allowing them a longer lease of life instead of incorrectly believing that a band's reputation depends on its ability to be continually introducing new numbers.

Have I shown the Amateur what a stony path he is treading?

With so many American songs being published, because of the whole-catalogue-or-nothing regime, that only the most highly trained and tried professional British writers can hope for even a look-in, the amateur has, I am afraid, little chance.

Usually, too, it must be frankly admitted, his (or her) songs are bad. They lack the technique that only experience can give. And even when they are good they are unknown quantities, so who can blame the English publishers for giving preference to American tunes that have stood some test in their country of origin, and to English professional writers who have proved that they have at least a certain technical knowledge of the, shall we say? text book rules of the game.

Still, perhaps I am being unduly pessimistic. Songs by amateurs have been known to become hits, and the revival of "Songs You Might Never Have Heard" will, as I have said, give at least a few of them the chance of being introduced to the public—a chance they would never otherwise have got.



"I'll play this better to-night, Boss. I found a nest of mice in it last night!"

GOSSIP, NEWS & VIEWS

BUDDY BRAMWELL  
CHATTERS

THIS to assure you that the rumour of Al Durrant's death is a "gross exaggeration." In fact, he's on the West of England ether to-night (3rd) with his New-Style Dance Orchestra.

It happened this way: Recently a paper printed a photo of Al, with his name underneath in small type, and below that a huge headline, "Dead Man's Ten Children." An enterprising undertaker, glimpsing this, hastily mailed to Al's address full details concerning high-class funerals!

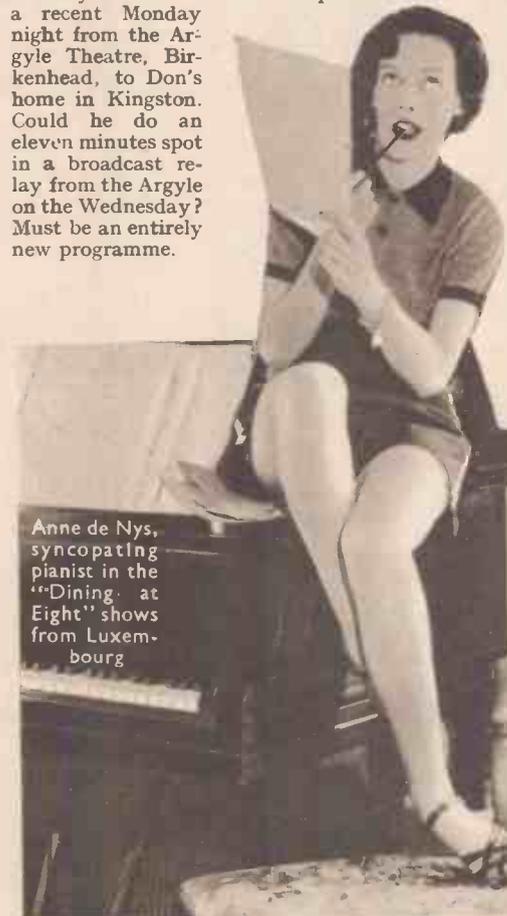
At this point we ought to mention that the "ten children" is rather more than an exaggeration!

Seen at Tottenham Court Road Underground station—Henry Hall's sweet singer, Anita Riddell, rainsoaked to skin, waiting for Hall's hill-billy he-man Bob Mallin; arrival of Bob, likewise soaked to skin.

Which leaves Bob at least eighteen laps ahead of Les Douglas. What's to do about it, Les?

Red face department. Troise, en route for Torquay for his first holiday in five years, listened in to a heated argument between five other people in the carriage as to whether Troise and his Mandoliers was good entertainment or not! Troise restrained the impulse to referee the contest!

Donald Peers, Laughing Cavalier of Song, recently had a hectic time. A 'phone call came on a recent Monday night from the Argyle Theatre, Birkenhead, to Don's home in Kingston. Could he do an eleven minutes spot in a broadcast relay from the Argyle on the Wednesday? Must be an entirely new programme.



Anne de Nys, syncopating pianist in the "Dining at Eight" shows from Luxembourg

Edgar Jackson's Selections

RECORDS OF THE WEEK

For Everybody  
CARROLL GIBBONS AND THE SAVOY ORPHEANS—"It Looks Like Rain in Cherry Blossom Lane" and "Too Marvellous for Words" (Columbia FBI742).

For Swing Fans  
LIONEL HAMPTON AND HIS ORCHESTRA—"China Stomp" and "Rhythm, Rhythm" (H.M.V. B8597).

Don said "Yes" . . . and then got busy. Tuesday morning he rushed round the publishers, picked up some new songs. Caught the 5.20 from Euston, learned his songs in the train, rehearsed with the band at midnight, rehearsed all day Wednesday, did the broadcast at night, caught the midnight train back to London!

And, actually, Donald was on holiday!

Another favourite of holiday-makers—Shirley Waldron, who leads his outfit at the Headlands Hotel, Torquay—comes on the air September 6 (his second broadcast). Bands from this locality are getting their well-earned breaks nowadays.

I hear that silver-voiced vocalist Morton Downey finishes his tour of this country at the end of the year, and returns to America to take up another big radio contract.

He's enjoyed himself here, but money talks. In his last American contract it talked to the extent of around £850 a broadcast!

Whereas Ray Noble struggles along on only £500 per broadcast. Shame!

One of the Isle of Man's most popular rhythm-kings is Bert Noble, who swings it at the Derby Castle, Douglas. They tell me fourteen thousand happy fans have danced there in a single night. Rumour hath it that Bert goes on the air around September. 'Tis well

Sydney Kyte comes on the air again September 16, with faithful Jack Plant—he with the silken top notes—as vocalist.

One day the B.B.C. will get wise and book more first-class British dance-band vocalists for studio broadcasts, instead of paying fabulous fees to rather *passé* foreign crooners.

At time of writing Billy Bissett is on holiday, but will probably be back by the time you read this.

And something seems to tell me that when he returns he will no longer be a bachelor.

Several bands have been rumoured as stepping into Bissett's shoes at the May Fair, but nothing's settled as I write this.

What is life without a sense of humour? "Nothing," replies Jack Jackson, who certainly ought to know. While sitting in the May Fair at tea with Mrs. Jackson one afternoon, three American comics spotted him, pounced on him, dragged him towards the door, and shanghaied him into a taxi, explaining to everybody *en route* that "the poor fellow was drunk."



Joe Loss has a new hobby—horse-riding. A canter in the park is the best "Keep Fit" policy

A fussy cabaret singer for whom Jackson was playing asked him to "put the music up a tone," as it was too low for her voice. "O.K.," said Jack, and played it in the same key.

"Put it up another tone," said the singer. "O.K.," said Jack, and still played it in the same key.

"Marvellous," cooed the vocalist. "That's a grand transposition."

The soul of tact, this Jackson boy. Before his startled eyes one night, on the ballroom floor, lay a flimsy garment which—owing to faulty elastic—had parted company with some fair lady while she danced.

Holding up the wispy whatnots, Jackson solemnly inquired: "Has any lady lost a diamond necklace?"

On the Air This Week!

YOUR FAVOURITE DANCE BANDS

- AMBROSE—Sunday, Luxembourg, 6 p.m.
- COTTON—Sunday, Luxembourg, 2 p.m.; Normandy, 2 p.m.
- D'AMATO—Tuesday, Regional, 10.30; National, 11.15.
- 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) National, 12.30 p.m. (morning); Tuesday, National, 9 p.m. Wednesday, National, 5 p.m.; Thursday, National, 5 p.m.; Friday, National, 12.30 p.m. (morning); National, 6.50 p.m.; Saturday (September 11), National, 12.30 p.m. (morning); Regional, 10.30 p.m., National 11.15 p.m.
- HARRIS—To-morrow (Saturday), Regional, 10.30 p.m.; National, 11.30 p.m. Wednesday, Regional, 10.30 p.m., National, 11 p.m.
- HYLTON—Sunday, Luxembourg, 6.30 p.m.; Normandy, 6.30 p.m.
- LAWRANCE—Sunday, Luxembourg, 9.30 a.m. Monday, Regional, 8 p.m.
- LIPTON—Sunday, Luxembourg, 7.45 p.m.
- LOSS—Thursday, Regional, 10.30 p.m.; National, 11 p.m. Saturday (September 11), National, 5 p.m.
- PAYNE—Sunday, Lyons, 10.45 p.m.; Luxembourg, 9.15 p.m. Thursday, National, 8 p.m.
- MERRIN—Friday, National, 11 p.m.
- SHAW—Sunday, Luxembourg, 11.15 p.m.
- SOMERS—Sunday, Luxembourg, 4 p.m.; Normandy, 4 p.m.
- SILVESTER—Wednesday, National, 8 p.m.
- STONE—Sunday, Normandy, 3.45 p.m.
- SWALLOW—Friday, Regional, 10.25 p.m.; Nat. 11 p.m.
- WINNICK—Monday, Regional, 10.20 p.m.; National, 11.15 p.m.
- WINTER—Sunday, Luxembourg, 12.15 p.m.; 11 p.m.

Philips with their combined all-wave and television instrument have produced the first commercial receiver using a 4-in. projection tube from which the picture is enlarged in size to 20 in. by 16 in.

This is the Ultra receiver, for which it is claimed that perfect synchronising is possible despite local interference. Tuning is very simple, for both sound and vision signals are automatically received simultaneously by adjusting one control knob

# 1937's MAGIC EYE



In this H.M.V. receiver (below) the tube is mounted vertically, the picture being seen in a mirror mounted at an angle of 48 degrees to the end of the tube



All major controls are mounted on instrument panels on either side of the vertically mounted tube. In this G.E.C. instrument the picture is viewed from a mirror mounted in the lid



Very wide-angle vision is claimed for this Marconi-phonograph television receiver which includes provision for reception of short-wave and normal broadcast stations



One of the most popular receivers is the Cosmor 137T which has most of the controls preset at the back of the cabinet. An all-wave radio receiver is also included

The Ekco-Scophony receiver provides a much larger picture than usual, while all controls after being preset are hidden from view behind two doors



# "I'm planning a new House"

"I THINK comfort is the most important thing in the world," said petite, fair-haired Anona Winn. "No! I'm not one of those people who think it a virtue to be Spartan! I like as much comfort as I can get. This London flat is as comfortable as it's possible to make it and my new house will be the same, and extremely labour saving, too."

I pricked up my ears. New house? Where? I had thought Anona's country retreat was at Angmering.

"No, not now," she said, "I sold the Angmering place last winter and I'm planning to build a new house. I'm not quite certain yet where it will be but I've got all my ideas lined up for it!"

The house is going to be very light. Anona has a passion for light. Dark paint and dark, old-fashioned wallpapers nearly drive her mad.

"I always feel there's something sinister about those huge, dark roses on old wallpapers," she said. "If you're unlucky enough to be ill in a room with a patterned paper you can imagine all kinds of horrible things and the roses always look like silly faces! I like my rooms completely plain, with cream walls, cream paint and light wood floors."

That's how the whole of her house will be decorated, cream all through, with huge windows and lots of space. The colour will come from the curtains, rugs and cushions. All the light oak furniture from her Angmering home will be used and the floors of the new house will be light oak too.

"I'm having a big lounge," said Anona, "and this and the L-shaped dining room and hall are all having folding doors, so that they can open out into one vast room if I want to entertain a lot of people."

"But the greatest excitement—from my point of view—is this. The dining room will, of course, be next to the kitchen, and naturally I'm having a large service hatch built in the wall to save labour. Not only that, but the drawers which are built into the wall of the dining room, to contain knives and forks and other oddments, are being made to slide right through to the kitchen and I shall be able to pull them out from either side, which will save an immense amount of time in running from one room to the other."

"I don't see really why the idea shouldn't be followed through with cupboards for glasses and those things: if the door on the kitchen side were frosted glass it would make an innocuous background and one could get to the cupboards from either room."

Anona is very interested in labour-saving devices of every kind and intends to have central heating in all the corridors of the new house, as she can't bear draughty passages—comfort again! There will also be gas boilers and electric fires but the lounge will have an open fire, because it's so much more cheerful and homely than even the best of electric ones, isn't it?

The maid's quarters will be on the ground floor, entirely separate from the rest of the house. Anona thinks that as maids are the most important items in the household their comfort should be studied too and the "maid's room" will not be the usual little converted boxroom but a really comfy place.

Upstairs the bedrooms will still be light and creamy, contrasting colour provided by the bedspreads and carpets. Anona's own room is to have a lovely green hand-made carpet with every other colour blended in the border. But her bathroom is to be nicest of all. She wants to have green tiles, a deep, square green bath and built-in cupboards with doors of mirror. The lighting will be in strips down the sides of these doors.

There'll be a garden, but not an elaborate one. Anona is perfectly happy with lots of lawn, a few flower beds and a small shrubbery. She likes bulbs and roses and is also determined to have a box hedge, as she loves watching it grow.

"But we've talked enough about what's to be," she said. "Let's start on what is! Come and see this flat. I've been here two years now and I do like it so much."

She lives in St. John's Wood. Her flat is one of a block and, though fairly modern, is not an uncomfortably small and compact place where there isn't room to keep anything at all. One particular advantage is that in the centre of the block are several hard tennis courts and a very pleasant garden for the use of tenants.

The flat is very light, with the walls and every inch of paint a deep cream.

"More trouble to keep clean," smiled Anona, "but

says

**ANONA  
WINN**

in this interview

with

Verity Claire,

in which

popular Anona

discusses

colour schemes

and furniture

(Right) Anona Winn, as she appeared in "Cinderella" at the Coliseum last Christmas



worth the effort every time. It's not very often sunny in England, and you must have light surroundings to keep your spirits up! At least, that's how I feel."

The lounge has a soft green carpet and a green suite, also a most wonderful mahogany cabinet, designed by Anona herself, which houses her music. It has innumerable drawers and they all pull out and hang. Consequently, when she has to pull a drawer right out to search for a song, she isn't apprehensive that in a few seconds it will fall out and bang her toes. It's a grand idea of hers and very simple, as all the best things are.

The bathroom and kitchen are much the same, cream, as usual, floored with black and white linoleum in large checks. The kitchen has a huge refrigerator—"Trust me for that," laughed Anona, "You can't expect an Australian to do without lots of ice!" The bathroom going to the other extreme, has an electric heater.

Anona's bedroom is distinctly Chinese in character. The carpet is a genuine Chinese one, with a surround of plain terra cotta and the centre filled with a flower design in terra cotta, dull green, old gold and brilliant blue. The Chinese influence is apparent in the large screen which hides the washbasin.

"Perhaps I'm lazy," said Anona, "but although the bathroom is only just round the corner I like to have running 'h. and c.' in my room too."

The thing that impressed me most about this room was the number of clocks on the mantelpiece—no less than three! There was another travelling clock on the chest of drawers. I felt that Anona must have a terror of being late for appointments and kept plenty of clocks to remind her of the flight of time, till I noted that not one of them was right!

One was a beautiful thing in shagreen; a second rather a nice Jacobean one and a third in chromium.

When pressed for an explanation of this flock of time-pieces Anona couldn't really find one, except that they had somehow "just got there" after the removal from Angmering. She has radio sets in almost equal profusion, one by her bed, another in the lounge and a small portable to take around.

I was lucky to find her at home. It was her first week in London for months, as she does an enormous amount of music hall work and is very often in the provinces. When she's on tour she plays a great deal of golf—says she must fill in the time somehow and golf is pleasant, good for her and keeps the figure down.

Anona is very careful of her figure, diets occasionally, doesn't drink and doesn't smoke—so those of you who think a star's life is one constant round of gaiety and good living, remember that!

She rides a lot and in her quieter moments writes. She's written many songs and stories, writes much of her own "act" and has recently had a scenario accepted—and paid for, which is more to the point.

She hasn't much time to be domestic and says she's hopeless with a needle, but she can and does cook occasionally, such dishes as omelettes, spaghetti and chicken en casserole.

Her main interest lies in planning her home to create the maximum amount of comfort and ease.

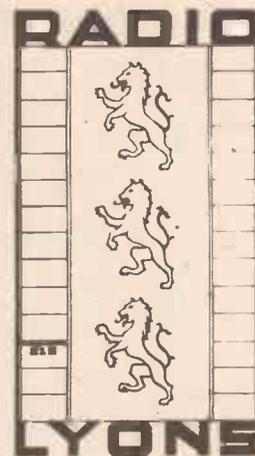
"I'm really interested in household management," she told me, "and in making my home as labour saving and easy to run as possible. It's quite simple to arrange one's house well and it does save time and temper to get everything just right."

"As I said before, I think comfort is the most important thing in the world. Not self-indulgence and ridiculous luxury, just simple, homely comfort. It's not beyond the reach of anybody and it does make such a difference to one's outlook on life and capacity for work."

# Radio Lyons Balling!

Announcer: Gerald Carnes

Tune-in to 215 metres for the week's liveliest programmes!



Ronald Frankau in "Variety" this Friday, at 10.30 p.m.



Will Fyfe in "Comedy Corner" this Wednesday, at 10.45 p.m.

**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 interlocuteur). A programme full of fun and entertainment, presented by the makers of Preservene.

**10.45 p.m.** "BEECHAM'S RE-UNION"  
featuring  
Jack Payne and his Band  
Billy Scott-Coomber  
Ronnie Genarder  
and this week's guest-artist—  
Reginald Purdell  
The programme compered throughout by Christopher Stone.—Sponsored and presented by Beecham's Pills, Ltd.

**11.15 p.m.** CARROLL GIBBONS AND HIS RHYTHM BOYS  
with George Melachrino  
The Three Ginx and their charming girl-friend Anne Lenner, in a programme of dance music, songs and musical memories.—Presented by arrangement with the makers of Stork Margarine

**11.45 p.m.** "The Night Watchman"  
with his soothing selection of "goodnight" melodies bringing the evening to a close.

12 (midnight) Close Down

**11.0 p.m.** Dance Tunes Popularity Concert  
Your weekly opportunity to forecast Britain's five most popular dance tunes. Address for your entries: Radio Vox, 10 Soho Square, London, W.1.

**11.30** "Trans-Atlantic"  
The best in song, dance and humour from "across the pond," performed by American artistes and orchestras.

12 (midnight) Close Down

## FRIDAY, SEPT. 10

**10.0 p.m.** The Hobson's Choice Programme. Laughter, music, swing and fun, all supplied in this fifteen-minute entertainment by the makers of Hobson's Choice Feet Plasters and Powders.

**10.15 p.m.** "Bolenium Bill" on Parade  
A programme of stirring songs and marches featuring "Bolenium Bill" and his army of daily workers.—Presented by the makers of Bolenium Overalls.

**10.30 p.m.** "Variety"  
With The Mills Brothers, Lupino Lane, Turner Layton, Ronald Frankau, Max Miller and Anton and his Paramount Orchestra. Comper: Gerald Carnes.

**11.0 p.m.** CARROLL GIBBONS AND HIS RHYTHM BOYS  
with Anne Lenner  
George Melachrino and  
The Three Ginx  
in dance music that you can dance to, songs to which you can listen, and musical memories that thrill  
Sponsored and presented by the makers of Stork Margarine.

**11.30 p.m.** "The Night Watchman"  
Bringing a further selection of his favourite melodies.

12 (midnight) Close Down

## SATURDAY, SEPT. 11

**10.0 p.m.** Dance Music  
Thirty minutes of the latest and best recordings by leading dance orchestras.

**10.30 p.m.** "The Laugh Parade"  
More fun and laughter with your favourite laughter-makers.

**10.45 p.m.** "Film Time"  
Devised and produced by your film-friend and guide, "The Man on the Set" who brings up-to-the-minute news and views from the Screen-World, and an interesting film-competition. His address is 10 Soho Square, London, W.1.

**11.15 p.m.** Empire Pools Special  
Comedy and music in a programme for the football enthusiast, presented by Empire Pools, whose pool results will be announced in this programme.

**11.30 p.m.** "Passing By"  
A corner for listeners, conducted by friendly, popular Tony Melrose. If you have a problem, listen to this programme. His address is 10 Soho Square, London, W.1.

12 (midnight) Close Down

**STAINLESS STEPHEN**  
writes the second instalment of his  
**LIFE STORY**  
in next week's  
**"RADIO PICTORIAL"**  
ORDER YOUR COPY NOW!

## SUN., SEPT. 5

**8.15 p.m.** "Gramo-Variety"  
A variety of good things on gramophone records.

**8.30 p.m.** "A Question of Taste"  
Presenting The Western Brothers, The Quaker Orchestra, pianists and singers, and two members of the radio audience.—Sponsored by the makers of Quaker Cornflakes.

**8.45 p.m.** Bing Crosby  
in "Further Requests." No artiste has a greater following and due to public demand we are forced to repeat a programme of some of his best gramophone recordings.

**9.0 p.m.** "Young and Healthy"  
The latest in popular songs and dance-music, presented by the makers of Bile Beans.

**9.15 p.m.** The Zam-Buk Programme  
A fifteen-minute entertainment of melody, humour and song, sent to you 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 on child-welfare by Nurse Johnson.—Presented for your entertainment by the makers of California Syrup of Figs.

**9.45 p.m.** "WALTZ TIME"  
starring  
Billy Bissett and his Waltz Time Orchestra  
With Joe Lee, Anita Hart and The Waltz Timers.  
An invitation to the waltz sent to you 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 Danderine.

**10.15 p.m.** DR. FU MANCHU, by Sax Rohmer  
Episode No. 27  
"The Zigzag Mystery"  
A further dramatic episode in the timeless war between the famous criminal investigator Nayland Smith, and Dr. Fu Manchu, arch-friend of the Orient.  
Dr. Fu Manchu—Frank Cochrane  
Nayland Smith—D. A. Clarke Smith  
Dr. Petrie—John Rae  
Weymouth—Arthur Young  
Samarkan—Vernon Kelso  
Zarni—Rani Waller  
Forsyth—Arthur Young  
Presented weekly in serial form by the makers of Milk of Magnesia.

## MONDAY, SEPT. 6

**10.0 p.m.** "THE ELASTO PROGRAMME"  
Further entertainment from an old radio friend, the Elasto Company.

**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"  
Songs and good advice from Lyle Evans, with piano and accordion interludes by Phil Green. One of your favourite radio programmes.—Presented by the makers of Johnson's Wax Polish.

**10.45 p.m.** Joe Loss and his Orchestra  
England's Greatest Strict-Tempo Combination in "Dancing Time for Dancers."

**11.0 p.m.** "Review of Revues" and Musical Comedy Memories.

**11.30 p.m.** "Organ Parade"  
A programme of popular cinema organists

12 (midnight) Close Down

## TUESDAY, SEPT. 7

**10.0 p.m.** Billy Reid and his  
Accordion Band in a programme of popular melodies.

**10.15 p.m.** Dancing Time for Dancers.  
Gramophone Records of your favourite dance bands playing the latest melodies.

**10.30 p.m.** CARSON ROBISON AND HIS PIONEERS  
The Western Prairie's favourite songsters in cowboy melodies, humour and fun. A bright and amusing programme presented by courtesy of the makers of Oxydol.

**10.45 p.m.** PROGRAMME OF MODERN DANCE MUSIC  
The latest popular tunes recorded by leading American and English dance orchestras.—Sent to you by Beecham's Pills, Ltd.

**11.0 p.m.** "Sign, Please"  
Radio Lyons' popular Signature Game, featuring it's producer—jovial, friendly Tony Melrose. Address for entries, 10 Soho Square, London, W.1.

**11.30 p.m.** "The Night Watchman"  
bringing a further selection of his soothing melodies.

12 (midnight) Close Down

## WEDNESDAY, SEPT. 8

**10.0 p.m.** The Borwick's Programme  
A programme of 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"  
A delightful piano and vocal entertainment with American stars of Radio, Stage and Screen  
Ilomay Bailey and Lee Sims  
Presented for your entertainment by the makers of Fairy Soap.

**10.45 p.m.** "Comedy Corner"  
With Flanagan and Allen, Norman Long and Will Fyfe. A further edition of this popular feature.

**11.0 p.m.** "Film Time" with news and views from the Screen-world brought by your film-friend and guide "The Man on the Set." Listen for his interesting film competition and address your letters to 10 Soho Square, London, W.1.

**11.30 p.m.** Light Music  
with famous orchestras and instrumentalists.

12 (midnight) Close Down

## THURSDAY, SEPT. 9

**10.0 p.m.** PALMOLIVE TIME  
starring Palmolive's own masters of rhythm  
The Palmolivers bringing their cheerful dance music, and Olive Palmer and Paul Oliver in songs and ballads  
The programme sponsored and presented by the makers of Palmolive Soap.

**10.30 p.m.** MORTON DOWNEY  
(Radio's Golden Voice)  
in a programme of song, 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  
featuring your favourite dance orchestras. Sent to you with the compliments of Beecham's Pills, Ltd.

LUXEMBOURG NOTES

# OUTSIDE BROADCAST PLANS

by S. P. Ogden-Smith  
(Radio Luxembourg's Chief Announcer)

**H**ULLO, everybody! Radio Luxembourg back with you again. This week-end we welcome back Monsieur Henri Pensis, our cheery Director of the Station Orchestra; it will be a real pleasure to us here to listen to him in our English-speaking programmes, and I am sure that you will all think the same. Don't forget that we will be pleased to have some requests from you for him to play, but please remember that his is not a dance or jazz orchestra—his programmes are reserved for those of you who like good, but not too heavy, music: Musical Comedy, Characteristic Pieces, Light Classics, Light Opera, that is the type of music he specialises in.

Now about our outside Broadcasts. The cafés here have the—*to me*—strange idea that, during the season when they have the most visitors (the town is full of them at the moment, and a great number of them are English), there is no necessity to continue their Cabaret Shows! They stop them at the beginning of the Summer, and commence again in October; I have made tentative arrangements to open our O.B. Café Cabarets as soon as the cafés themselves start, but the exact date I cannot give you at the moment.

**Popular Dance Music**

From our "fan mail," we know that this series was one of the most popular from Radio Luxembourg last year, and we are naturally going to do our utmost to see that they are again a feature this winter. Still on the subject of O.B.'s, I am hoping that you will hear, during the late Dance Music Session to-morrow (Saturday), the Dance Orchestra from the Booth at our Fair; it is a typical Continental Dance Band, and should prove a pleasant change to the recorded numbers that we usually give you.

We only managed to do one O.B. Dance Session last year, but I can assure you that we shall be doing more this winter, especially during Carnival, which commences towards the end of February, 1938. I am also hoping to try out a sort of "running commentary" on the procession of illuminated and decorated motor vehicles, which also occurs during Carnival.

Changing to the subject of English visitors, it has been our pleasure to show our Studios to a far larger number of English people than ever before; they have all been most enthusiastic about Luxembourg in general, so if you are one of the unlucky ones who have not as yet visited our miniature country, why not plan your holidays next year so as to enable you to see the country, the people, and the Radio? Believe me, you'll not be disappointed. More next week, so cheerio until then.



**S-S-SH!**

**DR. FU MANCHU IS ON THE AIR!**

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

A thrilling new episode in the 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

## "SMILESTONES IN MY LIFE"

Continued from page 21

place in Sheffield on a Friday night, two days after Furious won the Lincolnshire Handicap. I mention this, as it is perhaps significant that I made my debut as comedian at the commencement of the "Flat" Season.

Albert Whelan was top of the bill, I remember, and I was deputising for the late Joseph Cheetham, the eminent tenor, although I never claimed to be a specialist in oratorio or choral work. Like most average youths, I had sung in the local church choir, being easily heard at the back, they tell me, without the aid of a microphone.

Apart from my debut as a Sunflower, I might also add something of my appearance in a play produced by the Dramatic Society of the College which I attended. This was the famous play "A Pair of Spectacles," and, though only twenty at the time, I played the part of Uncle Gregory, a sixty-year-old hard-bitten manufacturer.

**So that if and when I attain the age of sixty, I may actually succeed in entering the realm of drama as a juvenile lead, and, reaching my second childhood, may become another Freddie Bartholomew after all.**

**T**he idea of "audible punctuation" as a special line of business on the professional stage, if and when they should allow me upon same, came to me while I was at the Northern School of Signalling at Tynemouth, in 1914, where, to say the least, I was considered a signal success.

I made up my mind to use not only this "audible punctuation"—a definite milestone on the swift river of my life, he confessed, building another striking metaphor—but also to evolve an original pseudonym which would more or less describe the type of man I am. (Although in recent times I have been wondering if I should change the name by deed poll to Rotund Rupert or Adipose Albert...)

I evolved the name of "Stainless Stephen," all my own work, and a name which—you will agree, Gladys—invites careful analysis:

(1) "Stainless" is associated with Sheffield's steel industry, and, moreover, points to the unblemished character of its owner, for whatever my ancestors did in the way of sheep-stealing, that has nothing to do with me, my own preference inclining towards beef.

(2) "Stainless Stephen" is a piece of alliteration. It has sibilance (which, Gladys, means there are a lot of S's in it).

**T**hose with good memories may remember my further exploitation of the letter S when I introduced my "protean voice" act (how original this fellow is) to wireless audiences. "Protean," Gladys, is another word for "quick change," and one of my earliest acts was to alter my voice to suit such diverse characters as Oscillating Oscar (a dude with high-pitched voice), Raucous Rastus (an American negro), and Sibilant Cyril (which ssspeaks for it-ssself).

The English lesson being terminated, the class may continue its study of the gravel-throated warbler known as Stainless Stephen, its habits and its haunts.

The choice of the name "Stainless" brought acclamation from the cutlery magnates, who no longer looked upon me as a Sheffield landmark liable to overshadow completely the town's major industry, but more as a friend. And far from having their knives in for me, they queued up at my doorstep with handsome gifts in stainless steel, thank-offerings to the local boy who was firmly establishing this commodity on the tables of Great Britain and the Scilly Islands.

Various nonentities discussed seriously the idea of erecting a statue in my honour, but as times weren't too good it was decided to cut down one of my father's, which would save both time and expense.

★ You can't keep a good man down! Next week Stainless Stephen continues his inimitable story and reveals more episodes from his blameless past



TO ENTERTAIN YOU WITH THE MOST THRILLING MUSIC, THE FUNNIEST BACK-CHAT ON THE RADIO

# THE NEW RINSO RADIO REVUE

SUNDAYS AT 6.30

LUXEMBOURG — NORMANDY

(Transmission for Normandy arranged through the International Broadcasting Company, Limited)

WITH

## JACK HYLTON

AND HIS BAND

**DICK MURPHY**

THE SINGING STAR

**JOHNNIE WEEKES**

COMPÈRE EXTRAORDINARY

**ALICE MANN**

THE PERSONALITY GIRL

**THE SWINGTETTE**

THE HARMONY TEAM

SEPT. 5th—Personal Glimpses of Famous Stars

## Bebe Daniels and Ben Lyon

INTERNATIONAL STARS OF STAGE, SCREEN AND VARIETY

SEPTEMBER 12th  
An Added Attraction

**RAWICZ & LANDAUER**

(those twin wizards of the piano) will amaze you with their wonderful music



# VERSATILE VERA

SHE HAS A ZEST FOR LIVING  
—AND HER SECRET IS SHE'S A  
TROUPEUR!

A  
CLOSE-UP  
of  
VERA  
LENNOX

(Radio, Stage, Screen  
and Television Star)

as an ideal principal boy, she is at home. Her secret is enthusiasm. She is not a society star. She thinks seriously about her work and, whatever it happens to be—high drama or a "bedroom farce" in a British film, she approaches it from the same angle, that it is a job to be done to the best of her ability, and that everything else must be temporarily sacrificed.

Which, after all, is the only way . . . the way of the trouper.

Vera is slim, dainty and essentially alive. She has a zest for life and a happy knack of communicating her zest to other people. She talks swiftly and with a wealth of expressive gesture; she has intense sympathy and generosity of mind.

She is crazy about riding, work, swimming, work, motoring, work, reading and work. Her tastes in reading are catholic ranging from the best novels, plays and biographies to sheer thrillers. She is not a highbrow but she can talk a highbrow's language. She is not a lowbrow but she can "frivvle" with the lowest of brows.

She lives in a flat in Hampstead, but would rather live in the country, she runs a "tin-can" car which she slanders disgracefully, because it's really quite a slick 'bus, and she would rather dress in a sweater and slacks than in the most lavish creation of Schiaparelli.

Above all, I admire Vera's honesty of outlook. She loathes any form of pretentious humbug and, I imagine, her tongue could be very caustic with snobs and sycophants. And all Vera demands of other people is a similar honesty.

I first became friendly with Vera when she hit her head on a taxi and I rushed out into the rain to get her aspirins. I can only say that now we are friends I would gladly rush out into a thunderstorm to get her anything.

**T**HIS is an article which I have been wanting to write for a long while, because writing about people you like is one of the few self-indulgences left for a journalist.

It's so easy to write about people you like. And yet, paradoxically, it is the hardest thing in the world. You have to put a rigid curb on your typewriter else you may find yourself drowning in a sea of lyrical adjectives.

It would be child's play to reel off a couple of columns of slightly hysterical praise about Vera Lennox whom you may recently have seen at Radiolympia in television, but she would probably never speak to me again if I did that.

Instead let me try and give you a close-up of one of the most remarkable and refreshing personalities in radioland.

She is remarkable because, in all honesty, I can say that she is the *only* person in radio about whom I have never heard an unpleasant or carping word said . . . even in a semi-joking vein. You never hear people say "Vera? Yes, she's grand *but* . . ."

### Nothing "High-hat" About Vera

She is refreshing because: (a) she is sublimely unconscious of this proud record and (b) she is so obviously an actress, with all that that implies in the way of charm, personality, poise and glamour and yet she is "ordinary" enough to be the sort of person you could invite to a suburban villa to meet your mother for tea.

There is nothing "high-hat" about Vera, her secret being that she has retained her sense of humour through a life time of vicissitudes; and she has been able to retain the bubbling feeling that life is glorious because she is a trouper. To Vera the theatre is life, unlike many actresses I could name who seem to regard life as their theatre.

Vera Lennox made her first appearance on the stage when she was only nine. That was in a play called "The Swineherd and the Princess" and she played a character called "It," which to me seems very appropriate. Till she was fourteen she played only in Christmas plays.

Then she appeared in a revue, was London's

youngest leading lady in a show called "Fifinella" and then appeared for six years consistently at the Winter Garden Theatre which was then London's home of musical comedy. She played in such shows as *Sally*, *The Cabaret Girl* and *Kid Boots*.

I, personally, fell in love with Vera from the stalls when, over six years ago, she was starring in a musical comedy called "Darling, I Love You." Her gay sparkle, cheeky smile and lissom grace put a spell on me and this is the first intimation to Vera that my rhapsodies about her that afternoon lost me the affection of my current girl-friend!

Despite some radio appearances in the old 2LO days her radio career proper has been comparatively recent. She made what can be called a come-back in the broadcast version of "Frederika" with Tauber, in which she played a part that she originally played in the stage version.

Since then she has been in constant demand . . . and what a versatile array her appearances make! As the heroine of John Watt's thriller "Full Story." In "The Silver Spoon," "The Coster Carnival," "Gallery Goddess," comedy sketches with Peter Haddon, sheer melodrama, Shakespeare . . . and, perhaps her finest performance of all, "Jenny Pearl" in Compton MacKenzie's play "Carnival." And I have barely skimmed the surface.

I'm not at all sure that her versatility has not been something of a drawback to her career.

When I recall how she wrung our pity with her moving performance as Jenny Pearl I am convinced that she should stick solely to such drama. Then when I think back and, in retrospect, hear her singing cute love songs in such shows as "Darling, I Love You" I wish she would continue entirely to adorn the musical comedy stage. Then I remember her lovely diction in Shakespeare and I could wish that she'd spend a season at the Old Vic. Then I recall her singing a cheeky point song in a cabaret at Southend.

But why go on? Comedy, farce, Shakespeare, drama, musical comedy, concert-party or when she is slapping a comely thigh in pantomime

On Wings  
of  
Song!

By  
BARRY  
WELLS



Vera as she  
appeared in  
"Full Story."

# 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. Assistant Announcer : Mr. S. H. Gordon Box.



"Canada's Melody Girl" at the piano. Vera Guilaroff, Sunday at 4 p.m.

## SUNDAY, SEPT. 5

- 8.15 a.m. Request Programme
- 9.0 a.m. Station Concert
- 9.15 a.m. Master O.K. the Saucy Boy  
*Presented by the makers of Mason's O.K. Sauce.*
- 9.30 a.m. BRIAN LAWRENCE AND HIS MELODY FOUR  
*Presented by Keatings.*
- 9.45 a.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.*
- 10.0 a.m. Old Salty and His Accordion  
To-day: Old Salty tells of an adventure on a floating island.—*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)  
*Programme presented by Bisurated Magnesia.*
- 10.45 a.m. The Dream Man Clive Arnum, the DREAM MAN, tells you what dreams may mean to you. Mrs. Jean Scott, President of the Brown and Polson Cookery Club, gives you free cookery advice.—*Presented by Brown & Polson.*
- 11.0 a.m. ELEVENES WITH GERALDO AND DIPLOMA  
*Presented by the makers of Diploma.*
- 11.15 a.m. THE OPEN ROAD  
On the Prom, *Butler*; Things are looking up, *Grey*; Fighting Strength, *Gordan*; Swing is in the air, *Lerner*; When the King goes riding by, *Nichols*.—*Presented by Carter's Little Liver Pills, 64 Hatton Garden, London, E.C.1.*
- 11.30 a.m. Luxembourg Religious Talk (in French).
- 12 (noon). Calvert's Cavalcade of Sport  
*Presented by Calvert's Tooth Powder.*
- 12.15 p.m. The Rowntree's Aerodrome. A programme of Flying and Music.—*Presented by the makers of Rowntree's Aero Chocolate.*
- 12.30 p.m. Peter the Planter presents Harold Ramsay at the organ of the Union Cinema, Kingston-on-Thames, and his guest artiste Hal Yates.—*On behalf of Lyons' Green Label Tea.*
- 12.45 p.m. Melody and Mirth Major and Minor take the biscuit.—*Huntley and Palmer's of course.*
- 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 Phil Phillips.—*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 Salts Programme, directed by Jay Wilbur, featuring The Gresham Singers and Fredric Bayco at the Organ.—*Presented by Andrews Liver Salts.*
- 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. THE HORLICKS PICTURE HOUSE with Debroy Somers and Company starring Maggie Teyte and Billy Bill The Mills Brothers Vera Guilaroff Florence Oldham Jack Cooper  
*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 Brown Max Bacon and Leslie Carew  
*Presented by the makers of Lifebuoy Toilet Soap.*
- 6.30 p.m. RINSO RADIO REVUE  
featuring Jack Hylton and His Band Alice Mann Dick Murphy The Swingtette Bebe Daniels and Ben Lyons  
Compered by Johnny Weeks  
*Presented by the makers of Rinsol, Unilever House, London, E.C.4.*
- 7.0 p.m. DR. FU MANCHU  
By Sax Rohmer  
No. 40—The Scented Drug  
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. Petric—Gordon McLeod*  
*Weymouth—Arthur Young*  
*Signora Paresco—Rani Waller*  
*Karamaneh—Rani Waller*  
*Superintendent—Vernon Kelso*  
*Sterling—Vernon Kelso*  
*Presented by the makers of Milk of Magnesia, 179 The Vale, Acton, 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 Blissett and His Waltz Time Orchestra Anita Hart Eddie Lee and The Waltz Timers  
*Presented by Phillips Dental Magnesia, 179 Acton Vale, London, W.3.*
- 7.45 p.m. Dinner at Eight  
Enid Stamp-Taylor introduces: "My Friends, the Stars." Adele Dixon and Patrick Waddington, with Anne De Nys and John Ridley at the grand pianos, with the C. & B. Dance Band, directed by Sydney Lipton.—*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 (in French).
- 9.0 p.m. OLD TIME MUSIC HALL  
Impersonations of: Marie Lloyd, Vesta Victoria, Gus Elen, Harry Fragson, Harry Lester, etc., etc., by Bertha Willmott Muriel Farquhar and Fred Douglas  
*Presented by Macleans, Limited.*
- 9.15 p.m. BEECHAM'S RE-UNION with Jack Payne and His Band with their guest artiste Eve Becke  
Compered by Christopher Stone  
*Presented by the makers of Beecham's Pills and Dinneford's Magnesia.*
- 9.45 p.m. Colgate Revellers  
*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 Cornflakes.*
- 10.45 p.m. Station Concert
- 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 p.m. Request Programme.

## MONDAY, SEPT. 6

- 8.0 a.m. WALTZ TIME  
With Billy Blissett and His Waltz Time Orchestra Anita Hart Eddie Lee and The Waltz Timers  
*Presented by Phillips Dental Magnesia, 179 Acton Vale, London, W.3.*
- 8.15 a.m. HORLICKS  
Music in the Morning  
Wake Up and Sing, *Friend*; Floating on a Bubble, *Friend*; Sunshine of Your Smile, *Ray*; Leave a Little Smile; Maybe It's the Spring, *Phillips*; Nobody's Sweetheart, *Kahn*; I Wish I was in Dixie, *Tracy*; You Can Tell She Comes From Dixie, *Symes*; Is It True What They Say About Dixie? *Marks*.—*Presented by Horlicks, Slough, Bucks.*
- 8.30 a.m. Scott's Movie Matinee  
*Presented by the makers of Scott's Emulsion.*



Tune-in to your friend Peter the Planter : Sunday, 12.30 p.m., Monday, Thursday and Saturday, 9.45 a.m.

- 8.45 a.m. THE OPEN ROAD  
King Cotton, *Sousa*; Rise'n Shine, *De Sylva*; Light of Foot, *Latann*; Singing a Happy Song, *Mashill*; The Great Little Army, *Afford*.—*Presented by Carter's Little Liver Pills, 64 Hatton Garden, 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.*
- 9.30 a.m. Variety  
*Please turn to next page*

## KEATING'S KILLS- and Now



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

# LISTEN TO RADIO LUXEMBOURG

1,293 metres

Full Programme Details continued from previous page

9.45 a.m. Keeping House with Elizabeth Craig. Introduced by Peter the Planter. —Presented by Lyons Green Label 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. The 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 Acton Vale, London, W.3.  
 5.0 p.m. Borwicks Lemon Barley Concert. Presented by Geo. Borwick & Sons, Ltd.  
 5.15 p.m. Piano Personalities  
 6.30 p.m. Request Programme  
 6.45 to 7.0 p.m. Albert Whelan Britain's Brightest Barber in Brylcreem on the Air. Olly Aston's Band of Skilled Assistants. Famous Variety Stage Artists take their turn.—Presented by the makers of Brylcreem.



Gordon Little, one of the Singing Celebrities in "Cadbury Calling." Saturday, 8.45 a.m.



Famous Ella Shields takes part in the Brylcreem programme on Monday, 6.45 p.m.

9.0 a.m. "GOOD MORNING NEIGHBOUR" Reckitt's Bath Cubes Programme featuring The Three Admirals Betty Dale and Bill Bowness  
 Presented by Reckitt & 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 the makers of Carnation Milk, the milk from the Contented Cows.  
 9.30 a.m. Piano Personalities  
 9.45 a.m. Brooke Bond Concert Presented by Brooke Bond Dividend Tea.  
 10.0 a.m. Organ Virtuosity  
 10.15 to 10.30 a.m. Request Programme.  
 3.0 p.m. Concert of Light Orchestral Music.  
 4.0 p.m. The Dansant  
 4.30 p.m. Funniosities  
 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. MORTON DOWNEY The Golden Voice of Radio Presented by Thos. Hedley & Co., Ltd., Newcastle-on-Tyne, makers of Drone Shampoo  
 5.15 p.m. Variety  
 6.30 p.m. Programme presented by the Italian Tourist Office.  
 6.45 to 7.0 p.m. Top-Gear (Swing Music)  
 11.0 p.m. Dancing Time  
 12.0 (midnight) Princess Marguerite Programme of music.—Presented by Theron Laboratories, Perivale, Middlesex.  
 12.30 to 1.0 a.m. Late Dance Music

## TUESDAY, SEPT. 7

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. "8.15 and All's Well" Featuring Browning and Starr.—Presented by the makers of Alka Seltzer.  
 8.30 a.m. Station Concert  
 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. Variety  
 9.15 a.m. FOUR KOLYNOS SMILES Presented by the makers of Kolynos Dental Cream.  
 9.30 a.m. Brown and Polson Cookery Club. Club news and cookery talks by the President of the Brown and Polson Cookery Club, Mrs. Jean Scott.—Presented by Brown and Polson.  
 9.45 a.m. New Numbers  
 10.0 a.m. Top-Gear (Swing Music)  
 10.15 to 10.30 a.m. Request Programme.  
 3.30 p.m. Concert of Light Orchestral Music.  
 4.0 p.m. MILTON'S 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. Musical Medleys  
 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 Acton Vale, London, W.3.  
 5.0 p.m. Selections from Shows and Films  
 5.15 p.m. Dancing Time  
 6.30 p.m. Programme presented by the Italian Tourist Office  
 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.

9.0 a.m. "Voices of the Stars" Present Greta Keller, the famous Viennese actress-vocalist, sponsored by Rowntrees, the makers of Chocolate Crisp  
 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 Programme presented by Bisurated Magnesia.  
 9.45 a.m. Radio Favourites Presented by Brooke Bond Dividend Tea.  
 10.0 a.m. Funniosities  
 10.15 to 10.30 a.m. Request Programme.  
 3.30 p.m. Concert of Light Orchestral Music.  
 4.0 p.m. Swing Music  
 4.30 p.m. Unusualities (Records out of the ordinary.)  
 4.45 p.m. DR. FU MANCHU No. 8—Aaron's Rod Cast: Dr. Fu Manchu—Frank Cochrane Nayland Smith—D. A. Clarke Smith Dr. Patric—Jack Lambert Weymouth—Arthur Young Karamanch—Pamela Titcheridge Other characters—Mervyn Johns Presented by the makers of Milk of Magnesia, 179 Acton Vale, London, W.3.  
 5.0 p.m. CARSON ROBISON AND HIS PIONEERS Presented by Thos. Hedley & Co., Ltd., Newcastle-on-Tyne, makers of Oxydol.  
 6.30 p.m. Request Programme  
 6.45 to 7.0 p.m. Feminine Fancies

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. Brown and Polson Cookery Club. Club news and cookery talks by the President of the Brown and Polson Cookery Club, Mrs. Jean Scott.—Presented by Brown and Polson.  
 9.45 a.m. Keeping House with Elizabeth Craig. Introduced by Peter the Planter.—Presented by Lyons Green Label Tea.  
 10.0 a.m. Top-Gear Dancing  
 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 TALK with Gil Chard A fascinating programme of words and music.  
 Presented by 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 p.m. MUSICAL MOODS Featuring Lee Sims and Ilomay Bailey Presented by Thos. Hedley & Co., Ltd., Newcastle-on-Tyne, makers of Fairy Soap.  
 5.15 p.m. Radio Luxembourg presents Gramophone Record Programme of that celebrated Music Hall Artist—Nellie Wallace.  
 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.

## SATURDAY, SEPT. 11

8.0 a.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.  
 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. Cadbury Calling Music for all tastes. A new blend of entertainment. Reginald Dixon at the organ of the Tower Ballroom, Blackpool, with two singing celebrities. This week: Peter Dawson and Gordon Little.—Presented by Cadbury Brothers, Ltd., Bournemouth.  
 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. Brown and Polson Cookery Club. Club news and cookery talks by the President of the Brown and Polson Cookery Club, Mrs. Jean Scott.—Presented by Brown and Polson.  
 9.45 a.m. Keeping House with Elizabeth Craig. Introduced by Peter the Planter.—Presented by Lyons Green Label Tea.  
 10.0 a.m. Station Concert  
 10.15 to 10.30 a.m. Programme presented by the makers of Andrews Liver Salts.  
 3.30 p.m. Concert of Light Orchestral Music.  
 4.0 p.m. The Dansant  
 4.30 p.m. Songs from the Films and Shows  
 4.45 p.m. HILDEGARDE The most fascinating personality of 1937 Presented by the makers of 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. Martial Moments  
 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

## THURSDAY, SEPT. 9

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 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. Programme presented by the makers of Andrews Liver Salts.  
 9.0 a.m. Variety

## FRIDAY, SEPT. 10

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 A programme of popular melodies, chosen by Donald Watt.—Presented by the makers of Dodo.  
 8.30 a.m. CHIVERS CONCERT Presented by Chivers & Sons, Limited.  
 8.45 a.m. SINGING JOE The Sanpic Man Presented by the makers of Sanpic, Reckitt's & Sons, Limited, Hull.

## WEDNESDAY, SEPT. 8

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 Acton Vale, London, W.3.  
 8.15 a.m. HORLICKS Music in the Morning Presented by Horlicks, Slough, Bucks.  
 8.30 a.m. Scott's Movie Matinee Presented by the makers of Scott's Emulsion.  
 8.45 a.m. Programme presented by the makers of Andrews Liver Salts.

# 2,000 BROADCASTERS EACH SUNDAY!

**R**EAL news for radio fans! News that concerns Harold Ramsay, Radio Normandy, and a big bill of stars. Let's talk about them in order. . . . If you'd asked any man in the street five years ago who Harold Ramsay was, he'd have told you that he was one of the best-known and most popular of the cinema organists. If you'd asked him last week he'd have said more than that. He would have known that Harold was the man behind the famous Radio Rodeos from the Union Cinema, Kingston—as fine a series of shows that ever went out from the B.B.C.

But apart from being a great musician, conductor, composer and radio impresario, he is a business man of more than American efficiency. Though he plays the organ in one of the Union cinemas every week, he directs the stage shows for no less than two hundred others.

Now one-time cowboy Harold Ramsay thinks he hasn't enough to do! He has big plans to fill in all his Sundays for a long time to come.

The creator of Radio Rodeo is to present one of the most exciting series of broadcasts that ever went over Radio Normandy. You will understand what we mean by exciting when we tell you that two thousand members of the public will take part in every one of these great new "Radio Parades"!

Every Sunday from September 5th at the

Union Cinema, Kingston-on-Thames, filled to the doors with the members of the new Union Cinemas Radio Club (details in a moment), the red light will flash on and, to the accompaniment of Harold's great cinema organ, two thousand voices will burst into the new Radio Parade theme-song—thus introducing a half-hour Radio Normandy show which week by week will feature all the stars of radio, stage and screen. Each week, two thousand



(Above) Phil Park will be one of the organists in the new Radio Parade shows. (In circle) Harold Ramsay, the brain behind the shows.

listeners will become broadcasters. They will sing and whistle with their favourites of the air.

Tom Ronald, once the voice that brought the biggest fan-mail bag to Radio Normandy and now the ace producer of the I.B.C., will be in charge. And although he estimates that in the last year he has produced more than five hundred programmes for broadcast to English-speaking listeners, he certainly has never directed a show with a cast that runs into thousands. But we know him well enough to be sure that there won't be any hitches, and we have enough faith in Harold Ramsay's personality to be confident that every member of that broadcasting audience will sing his best and loudest.

Every listener who wants to broadcast with Harold Ramsay and his stars in this fine new series of "Radio Parades"—on the Radio Normandy wavelength every Sunday from now on—can do so just by joining the new Union Cinemas Radio Club.

There's no entrance fee, no obligation, it costs you nothing. Just ask at your local Union Cinema for a membership form—or write for one to Harold Ramsay, Union Cinema, Kingston-on-Thames.

## The one thing no woman can hide

I'm looking forward tremendously to this theatre party with the Cartwrights tonight, darling...

THINKS: I'm not. I look about a hundred—wish I wasn't always so tired

You're looking very attractive tonight Mrs. Cartwright

Now then! Now then!

Aren't you coming for a drink, darling?

No, I'll stay, thanks

THINKS: I look dreadful beside that Cartwright woman—so drawn and tired-looking. I even wake tired. I must see a doctor

This waking tired tells on your whole appearance. Your trouble is you're not replacing the energy you use up during sleep in breathing and other automatic actions, so of course you wake feeling and looking tired. It's Night Starvation. I suggest Horlicks regularly at bedtime...

WHERE TIREDNESS FIRST SHOWS

1. DULL EYES
2. DRAWN PINCHED LOOK
3. PASTY SKIN
4. LIFELESS HAIR
5. AGEING LITTLE LINES

... Horlicks every night

TWO MONTHS LATER

Darling, you look wonderful!

Better than Mrs. Cartwright?

**A**LWAYS feeling and waking tired tells on your looks and personality. Take Horlicks—a cupful each night—and end Night Starvation. You wake full of life—skin petal fresh, eyes bright. You have untiring sparkle all day. Prices from 2/- Mixer 6d. and 1/-.

**TUNE IN** Horlicks Picture House Programme. Debroy Somers and his band, vocal soloists and chorus. Luxembourg (1293 metres) and \*Normandy (269.5 metres), Sun., 4-5 p.m. "Music in the Morning"—Mon., Wed., Thur., Sat., 8.15-8.30. Luxembourg. Mon., Wed., Fri., Sat., 8-8.15. Normandy. \*Transmission from Normandy arranged through the I.B.C. Ltd.

### HORLICKS GUARDS AGAINST NIGHT STARVATION

FOR BRIGHTER RADIO . . .



# RADIO 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.

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, SEPTEMBER 5

### Morning Programme

- 7.45 a.m. Normandy Calling
- 8.0 a.m. Normandy Play Bill  
Advance News and Some of Next Week's High Spots.
- 8.15 a.m. **I.B.C. TIME SIGNAL**  
Sacred Music. The Thought for the Week—The Rev. James Wall, M.A.
- 8.30 a.m. Military Band Concert  
Presented by the makers of Novopine Foot Energiser, Yeo Street, E.3.
- 8.45 a.m. Sporting Special  
Presented by International Sporting Pools, Bath Road, Bristol.
- 9.15 a.m. **I.B.C. TIME SIGNAL**  
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  
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 Company  
Presented by Rizla Cigarette Papers, Rizla House, Beresford Avenue, Wembley, Middlesex.
- 10.0 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 Acton Vale, W.3.
- 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 Aerodrome**  
A Programme of Flying and Music.  
Presented by the makers of Rowntree's Aero Chocolate.
- 11.0 a.m. **I.B.C. TIME SIGNAL**  
**PUTTING A NEW COMPLEXION ON LIFE**  
Summer Night, Warren; Little House that Love Built, Warren; Beginner's Luck, Gershwin; I'm Bubbling Over; Never in a Million Years, Revel.—Presented by D.D.D., Fleet Lane, E.C.4.
- 11.15 a.m. **Union Cinemas**  
present Radio Parade from the stage of the Union Cinema, Kingston-on-Thames, featuring The Two Leslies, Tollefsen, The Three Musketeers, Gaby Vallee, Fred Hudson, and Harold Ramsay at the organ of the Union Cinema.
- 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 Phil Phillips.  
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**  
On the Prom, Evans; Things are Looking Up, Gay; Fighting Strength, Jordan; Swing is in the Air, Lerner; The King Goes Riding By, Nicholls.—Presented by Carter'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. Melody and Mirth  
Major and Minor Take the Biscuit.  
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**  
Presented by Pond's Face Powder.
- 4.0 p.m. **THE HORLICKS PICTURE HOUSE**  
With Debroy Somers and Company  
Starring  
Maggie Teyte  
Mills Brothers  
Vera Gullaroff  
Florence Oldham  
Jack Cooper  
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.—On behalf of Lyons Green Label Tea.
- 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.



Richard Tauber joins a "Celebrity Parade" on Tuesday at 10 a.m.

### Evening Programme

- 5.30 p.m. **HILDEGARDE**  
The Most Fascinating Personality of 1937  
Presented by 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, S.W.18.
- 6.0 p.m. **MUSIC HALL MEMORIES**  
featuring  
Fred Douglas  
Muriel Farquhar  
Nora Blakemore  
and  
Charles Star's Old Time Variety Orchestra  
Presented by Macleans, 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  
Presented by California Syrup of Figs, 179 Acton Vale, W.3.
- 6.30 p.m. **RINSO RADIO REVUE**  
featuring  
Jack Hylton and His Band  
Alice Mann  
Dick Murphy  
The Swingette  
Bebe Daniels and Ben Lyon  
Compered by Johnny Weeks  
Presented by the makers of Rinso, Unilever House, Blackfriars, E.C.4.
- 7.0 p.m. **Black Magic**  
A Programme for Sweethearts.—Presented by the makers of Black Magic Chocolates.
- 7.15 p.m. **Voices of The Stars**  
present Greta Keller, the famous Viennese Actress-Vocalist.—Sponsored by Rowntree's, the makers of Chocolate Crisp.



Derek Oldham, starred in "Force and Melody" on Wednesday at 8.45 a.m.

## Don't Miss "Radio Parade" from Radio Normandy on Sunday, Sept. 5th, 11.15-11.45 a.m.

A grand new entertainment feature for Sunday morning listeners begins on Sunday, September 5, from Radio Normandy. It is called "Radio Parade" and will be on the air regularly every Sunday from 11.15 to 11.45 a.m. "Radio Parade" will feature Harold Ramsay, the famous cinema organist, and a galaxy of theatre stars who will provide half an hour of first-class entertainment. The broadcast versions of "Radio Parade" will be from recordings of the actual public performances as given the preceding Sunday afternoon in each case at the Union Cinema, Kingston. If you would like to hear the actual performances at the Cinema, you can easily do so by joining the special club formed for this purpose. Ask for details at the box office of any Union cinema to-night. Meantime, be sure to listen for "Radio Parade" next Sunday at 11.15 a.m. You'll agree it's the best Sunday programme you've ever heard.

Listen to "Radio Parade" from Normandy each Sunday at 11.15 a.m. and join the Union Cinema Club TO-DAY!

- 7.30 p.m. Programmes in French  
Assn. des Auditeurs de Radio Normandie.
- 10.0 p.m. Paris Exhibition News
- 10.15 p.m. Soft Lights and Sweet Music  
Presented by Pepsodent, Ltd., Park Royal Road, N.W.10.
- 10.30 p.m. Normandy Play Bill  
Advance News and Some of Next Week's High Spots.
- 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 Bonus Football Pools, Sunderland.
- 11.30 p.m. **Sweet Music**  
12 (midnight) Melody at Midnight  
Seger Ellis and His Orchestra. Guest Artists: The Rhythm Rascals and Art Tatum (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. Goodnight Melody and Close Down.**

Which programmes do you prefer? Music, drama, comedy, variety? You'll find them all on the RADIO NORMANDY wavelength.

**MONDAY, SEPT. 6**

- 7.45 a.m. Laugh and Grow Fit With Joe Murgatroyd (the 'Lad fra' Yorkshire).
- 8.0 a.m. **MUSIC IN THE MORNING**  
Floating on a Bubble, *Friend*; The Sunshine of Your Smile, *Lilian*; Leave a Little Smile, *Burke*; Maybe It's the Spring, *Phillips*; Nobody's Sweetheart, *Kahn*; I Wish I Were in Dixie, *Tracey*; You Can Tell She Comes From Dixie, *Ager*; Is It True What They Say About Dixie? *Lerner*.—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**  
Aunt Lena's Plantation Melodies, with the Soft-voiced Southern Singing of Your Favourite Stars.—Presented by J. & J. Colman, Ltd., Norwich.
- 8.45 a.m. Jane and John Presented by Drages, Limited, Everyman House, Oxford Street, W.1.
- 9.0 a.m. **I.B.C. TIME SIGNAL**  
**THE OPEN ROAD**  
Marche Lorraine, *Ganne*; Rise'n Shine, *de Sylva*; El Capitan March, *Sousa*; Things are Looking Up, *Gay*; Light of Foot, *Latanne*.—Presented by Carter's Little Liver Pills, 64 Hatton Garden, E.C.1.
- 9.15 a.m. **GORDON LITTLE**  
In Music Through the Window Presented by Phosferine Tonic Wine, La Belle Sauvage, E.C.4.



Fred Astaire sings his famous hits (on records) on Tuesday at 4 p.m.

- 9.30 a.m. Records by Shep Fields and His Rippling Rhythm Orchestra.
- 9.45 a.m. **HILDEGARDE**  
The Most Fascinating Personality of 1937 Presented by Milk of Magnesia, 179 Acton Vale, W.3.
- 10.0 a.m. Light Orchestral Music
- 10.30 a.m. Design for Holidays Listen to the German Band, *Revel*; Live, Laugh and Love, *Heymann*; Only a Rose, *Friml*; Selection—The Chocolate Soldier, *Straus*.—Presented by Manoc House Hotel, Budock-Vean, nr. Falmouth.
- 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
- 2.30 p.m. Paris Exhibition News
- 2.45 p.m. Movie Melodies
- 3.0 p.m. Union Cinemas present Harold Ramsay and Guest Artists.—Presented by Union Cinemas, Ltd., Union House, Regent Street, W.1.
- 3.15 p.m. Military Band Music
- 3.30 p.m. Light Music
- 4.0 p.m. Request Programme From Mr. A. Adsett, of Shorrington, Sussex. King Cotton March, *Sousa*; Betty Co-ed, *Vallee*; A Motor Ride, *Biggood*; Oua, Oua; The True and Trembling Brakeman; There's No One With Endurance, *Crumit*; St. Petersburg Sleigh Drive, *Eisenberg*; Hilla March, *Traditional*.
- 4.30 p.m. Normandy Play Bill Advance News and Some of Next Week's High Spots.
- 4.45 p.m. Cookery Nook Your Tea-time Rendezvous with Phyllis Peck.—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. Bob Mallin and His Guitar (Electrical Recordings.) There's Only Five Bullets in My Old Six Shooter, *Bax*; Nobody's Darling But Mine, *Davis*; Prairie Romeo, *Godfrey*; When the Sun Says Goodnight to the Mountains, *Pease*.
- 6.0 p.m. Programmes in French *Assn. des Auditeurs de Radio Normandie*.
- 12 (midnight) Melody at Midnight Seger Ellis and His Orchestra. Guest Artistes: The Three Brownies and the Rainbow Trio. (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. Goodnight Melody and Close Down.



Gaby Vallee, popular soprano in the "Radio Parade" on Sunday at 11.15 a.m.

**TUESDAY, SEPT. 7**

- 7.45 a.m. Laugh and Grow Fit With Joe Murgatroyd (The 'Lad fra' Yorkshire).
- 8.0 a.m. Tunes from the Talks
- 8.15 a.m. **I.B.C. TIME SIGNAL**  
Jane and John.—Presented by Drages Limited, Everyman House, Oxford Street, W.1.
- 8.30 a.m. Records by Edith Lorand and Her Viennese Orchestra and Ray Noble and His Orchestra.—Presented by Vitacup, Wincarnis Works, Norwich.
- 8.45 a.m. Cookery Nook Your rendezvous with Phyllis Peck.—Presented by McDougalls, Ltd., 14 Millwall Docks, E.14.
- 9.0 a.m. **I.B.C. TIME SIGNAL**  
Military Band Concert.
- TUNES YOU MIGHT HAVE HEARD**
- 9.15 a.m. Entry of the Gladiators, *Fuchs*; Ma Curly-Headed Baby, *Clutsam*; Selection: Banjo on My Knee; Selection: Gondoliers, *Sullivan*.—Presented by the proprietors of Lavona Hair Tonic, Braydon Road, N.16.
- 9.30 a.m. Tunes We All Know Radetzky March, *Strauss*; Medley of Stephen Foster Melodies; When the Poppies Bloom Again; Selection: Iolanthe *Sullivan*.—Presented by Limestone Phosphate, Braydon Road, N.16.
- 9.45 a.m. **WALTZ TIME**  
with Billy Bissett and His Waltz Time Orchestra Anta Hart Eddie Lee and The Waltz Timers Presented by Phillip's Dental Magnesia, 179 Acton Vale, W.3.
- 10.0 a.m. Celebrity Parade (Electrical Recordings.) The Mills Bros., Gracie Fields, Richard Tauber, Bebe Daniels and Ben Lyon.
- 10.15 a.m. **THE OPEN ROAD**  
El Capitan March, *Sousa*; Over My Shoulder, *Woods*; Stars and Stripes For Ever, *Sousa*; Sing, Baby, Sing, *Yellen*; El Abanico, *Javaloyes*.—Presented by Carter's Little Liver Pills, 64 Hatton Garden, E.C.1.
- 10.30 p.m. **POPULAR CONCERT**  
Espana Waltz, *Waldteufel*; Little Grey Home in the West, *Lohr*; Midnight in Mayfair, *Chase*; Toy Land Medley.—Presented by Macleans, Ltd., Great West Road, Brentford.



Union Cinemas present Tollefsen in "Radio Parade" on Sunday at 11.15 a.m.

- 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. Records by Carroll Gibbons and His Boy Friends.
- 2.15 p.m. Advance Film News Presented by Associated British Cinemas, 30 Golden Square, W.1.
- 2.30 p.m. Paris Exhibition News
- 2.45 p.m. Dancing Reflections in the Musical Mirror.—Presented by the makers of Novopine Foot Energiser, Yeo Street, E.3.

- 3.0 p.m. **OLIVER KIMBALL**  
The Record Spinner  
The Stein Song, *Fenstead*; Singing a Happy Song, *Meskill*; There's a Small Hotel, *Rodgers*; Savoy Scottish Medley, *arr. Somers*.—Presented by Bismag, Ltd., Braydon Road, N.16.
- 3.15 p.m. Peculiar People
- 3.30 p.m. Novelty Orchestras (Electrical Recordings).
- 4.0 p.m. Featured by Fred Astaire Puttin' on the Ritz, *Berlin*; Night and Day (Gay Divorce), *Porter*; Top Hat, White Tie and Tails, *Berlin*; Swing Time Medley, *Kern*; Shall We Dance? *Gershwin*.
- 4.15 p.m. Soaring With Seraffo With My Little Horse and Wagon, *Gilbert*; Slap That Bass, *Gershwin*; Now You've Been and Gorn and Done It, *Sarony*; Oo, La, La, *Furber*.—Presented by the proprietors of Seraffo Self Raising Flour, Dartford, Kent.
- 4.30 p.m. **SONG OF ITALY**  
Presented by Radio Turismo, Rome, Italy.
- 4.45 p.m. At the Café Au Lait Presented by Nestles Milk Products.
- 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. **PALMOLIVE HALF-HOUR**  
With the Palmolivers Brian Lawrence Paul Oliver and Olive Palmer 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 Henry King and His Orchestra. Guest Artist: Carol Lee (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. Goodnight Melody and Close Down.

Please turn to next page

**RESULTS OF THE SKOL RADIO COMPETITION!**



We are pleased to announce the names of the ten prize-winners in the popular "Spot the Stars" competition organised by the makers of SKOL HEALING ANTISEPTIC.

- Miss M. Lovegrove, 66 East Road, Portway, West Ham, E.15.
- Mrs. Margaret Littlewood, 1 Eaton Court, Eaton Place, Brighton, 7.
- Miss Lawrence, 23 Queensborough Terrace, W.2.
- Ethel Kember, Pearsons Green, Brenchley, Kent.
- Addie Dale, 1d Church Lane, Mill End, Rickmansworth, Herts.

- Mrs. D. Hansford, 60 Wimpole Road, Colchester, Essex.
- William Owen, 85, Chingford Road, Kingstanding, Erdington, B'ham.
- Mrs. E. Horn, 4 Forest End, Waterlooville, Portsmouth.
- Mrs. E. Britton, 95 Queen Ann Road, Barton Hill, Bristol, 5.
- Beatrice Green, 30 College Road, Barry, Glam.

The correct solution was:—

- 1, Laurel and Hardy; 2, Chas. Chaplin; 3, Herr Hitler; 4, M. Chevalier; 5, Shirley Temple; 6, Signor Mussolini; 7, Geo. Arliss; 8, Earl Baldwin; 9, Western Bros.

We extend our sincere thanks for the outstanding interest displayed in this competition. The high standard of entries made judging a difficult but most pleasant task.

**SKOL PRODUCTS LTD., 1 ROCHESTER ROW, S.W.1**

# Tune in RADIO NORMANDY

—Continued from previous page



Jack Hylton and his Band head the bill of Rinso Radio Revue on Sunday at 6.30 p.m.

## WEDNESDAY, SEPT. 8

- 7.45 a.m. Laugh and Grow Fit With Joe Murgatroyd (the Lad fra' Yorkshire).
- 8.0 a.m. **MUSIC IN THE MORNING**  
Swing, Ellis; This'll Make You Whistle, Sigler; Hoch Caroline, Warren; Now You're Talking My Language, Koehler; Truckin', Koehler; She's Funny That Way, Moret; Who Walks in When I Walk Out? Freed; You're Gonna Lose Your Gal, Kames.—Presented by Horlicks, Slough, Bucks.
- 8.15 a.m. **I.B.C. TIME SIGNAL** Happy Days.—Presented by Odol, Odol Works, Norwich.
- 8.30 a.m. Aunt Lena's Plantation Melodies With the Soft Voiced Southern Singing of Your Favourite Stars.—Presented by J. & J. Colman, Ltd., Norwich.
- 8.45 a.m. Force and Melody Versatility—Derek Oldham. (Electrical Recordings.) Song of Songs, Moya; Bless You, Novello; Where'er You Walk, Handel; Rose Marie, Friml.—Presented by A. C. Fincken & Co., Clifton House, Euston Road, N.W.1.
- 9.0 a.m. **I.B.C. TIME SIGNAL** Dance Music.—Presented by Sanitas, 51 Clapham Road, S.W.9.
- 9.15 a.m. Favourite Melodies Master Melodies; Gay Highway; Heykens' Serenade, Heykens; Marche Militaire, Schubert.—Presented by Freezezone 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.—Presented by California Syrup of Figs, 179 Acton Vale, W.3.

- 10.0 a.m. Listen to Vitbe Presented by Vitbe Bread, Crayford, Kent.
- 10.15 a.m. Light Fare
- 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
- 2.30 p.m. Paris Exhibition News
- 2.45 p.m. Dream Waltzes Presented by True Story Magazine, 30 Boulevard Street, E.C.4.
- 3.0 p.m. Union Cinemas present Harold Ramsay and Guest Artistes.
- 3.15 p.m. **MUSICAL 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 Presented by Thos. Hedley & 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. Popular Tunes and Artistes

- 4.45 p.m. Design for Holidays A Little White Room, Nichols; Glow Worm Intermezzo, Lincke; Cobbler's Song, Norton; Selection—White Horse Inn, Benatzky.—Presented by Manor House Hotel, "Budock-Vean," nr. Falmouth.
- 5.0 p.m. **I.B.C. TIME SIGNAL** **HEALTH AND HAPPINESS** Belphegor March, Brepant; Swing, Ellis; Steadfast and True, Teike; When You've Got a Little Springtime, Woods; Middy March, Alford.—Presented by Carter's Little Liver Pills, 64 Hatton Garden, E.C.1.
- 5.15 p.m. Radio Tour (South America) 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 (midnight) Melody at Midnight Henry King and His Orchestra. Guest Artistes: Jeannie Dunne and Jimmy Tolson. (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. Goodnight Melody and Close Down

- 9.45 a.m. **HILDEGARDE** The Most Fascinating Personality of 1937 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** El Abanico, Jayaloves; Good-bye Trouble, Sigler; The Air Pilot, Morrison; Youth and Vigour, Laudenschlager; You've Got to Blow Your Own Trumpet, Carlton.—Presented by Carter's Little Liver Pills, 64 Hatton Garden, E.C.1.
- 10.30 a.m. **POPULAR CONCERT** Entry of the Boyards, Halvorsen; Tzigane Czardas, arr. Rico; Roman Road, Hewlett; Bell Medley.—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 p.m. Movie Memories
- 3.15 p.m. Records by Fred Hartley and His Quintet.
- 3.45 p.m. Dancing Reflections In the Musical Mirror.—Presented by the makers of Novopine Foot Energiser, Yeo Street, E.3.
- 4.0 p.m. Jane and John Hope You Will Like, Marche Militaire, Schubert; Beyond the Blue Horizon; Du und Du Waltz, Strauss; Nightfall.—Presented by Drages, Limited, Everyman House, Oxford Street, W.1.

## THURSDAY, SEPT. 9

- 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 Adjutant, Fisher; Love's Old Sweet Song, Molloy; A Song in Your Heart, Parr-Davies; King Charles, White; Peggy O'Neil, Nelson.—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 and Bill Bowness Presented by the makers of Reckitt's Bath Cubes, Reckitt & Sons, Ltd., Hull.
- 8.30 a.m. The Colgate Revellers Presented by Colgate's Ribbon Dental Cream, Colgate, Ltd., S.W.1.
- 8.45 a.m. Popular Music by Franz Schubert.—Presented by Fels Naptha Soap, Clifton House, Euston Road, N.W.1.
- 9.0 a.m. **I.B.C. TIME SIGNAL** Dance Music. Fifty Million Robins Can't Be Wrong, Tracey; Here Comes Tomorrow, Actman; Maracay—Tango Fox trot, Nicholls; That's Life, I Guess, Lewis.—Presented by Woodward's Grape Water, 51 Clapham Road, S.W.9.
- 9.15 a.m. Normandy Play Bill Advance News and Some of Next Week's High Spots.
- 9.30 a.m. **OLIVER KIMBALL** The Record Spinner El Capitan, Sousa; Spring Song, Mendelssohn; She Fell for a Feller from Oopsala, Butler; Selection: Chocolate Soldier, Strauss.—Presented by Bismag, Limited, Braydon Road, N.16.

- 4.15 p.m. **PUTTING A NEW COMPLEXION ON LIFE** Swing High, Swing Low, Lane; I Need You, Botterell; Le Touquet; Go Into Your Dance, Gershwin; Fifty Million Robins Can't Be Wrong, Tracey.—Presented by D.D.D., Fleet Lane, E.C.4.
- 4.30 p.m. Popular Tunes on the Cinema Organ. Grasshoppers' Dance, Bucalossi; Tiger Rag, la Rocca; The King's Horses, Gay; Hit Parade.
- 4.45 p.m. At the Cafe Au-Lait With a Twinkle in Your Eye, Reader; Sweet Heartache, Washington; Love is Good for Anything that Ails You, Mainek; Little Old Lady of Poverty Street, Lerner; The Valley of the Moon.—Presented by Nestles Milk Products.
- 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. Song of Italy Presented by Radio Turismo, Rome, Italy.
- 5.45 p.m. Request Programme The Music Goes Round and Around, Hodgson; The Whistling Waltz, Woods; On a Little Bamboo Bridge, Sherman; Sweet Leilani, Owens.
- 6.0 p.m. Programmes in French Assn. des Auditeurs de Radio Normandie.
- 12 (midnight) Melody at Midnight Henry King and His Orchestra. Guest Artistes: Cleo Brown (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. Goodnight Melody and Close Down.

(Please turn to page 36)



Maggie Teyte's beautiful voice will be heard in Horlicks Picture House, Sunday, 4 p.m.



Two more of the "Radio Parade" cast, on Sunday at 11.15 a.m.: the Two Leslies, jokers, musicians, singers.



Lovely Bebe Daniels in Rinso Radio Revue on Sunday at 6.30 p.m.

# What Listeners Think MUSIC WHILE WORKING

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.

**M**ANY housewives like to hear music while they are working, yet the B.B.C. is silent every day until 10.15 a.m.

Why not offer the gramophone companies the time so that they can broadcast their records to the public? This would be no more advertising than any gramophone recital at present, and the B.B.C. could satisfy the housewives without incurring any extra cost.—*D. Richards, 27 Ridgemount Avenue, Coulsdon, Surrey.*

## America, Please

**T**HE Five Hours Back programmes are excellently produced, but it is not too pleasing to hear material very similar to much of that provided by the B.B.C. Recently, for example, we heard Frank Black's Orchestra, followed by Louis Levy's Orchestra. Why does not the B.B.C. relay American variety hours, opera stars, Hollywood parties, etc. (they once gave us Jack Benny, but only for fifteen minutes). I am sure these would prove more acceptable.—*N. J. Goorney, 4 Cheltenham Crescent, Salford, 7, Lancs.*

## Programme Difficulties Solved

**M**ANY programme difficulties could be solved if the B.B.C. would use the "little Nationals" for an alternative National programme. For instance, instead of closing the medium-wave National transmitters down in the afternoon they could be used to radiate the National programme uninterrupted with sports commentaries, which would be found on Droitwich only. Again, an opera fan could hear a complete opera in the evening without offending the majority who would still have their two alternatives from Droitwich and Regional.—*R. J. Young, 87 High Street, Old Whittington, Chesterfield.*

## Hullo, Twins!

**W**E twins want to say how much we enjoy the news from Radio Luxembourg written in person by our favourite announcer, Mr. Ogden Smith. We think his photo looks so jolly, just like his voice, which we like so awfully much. We read every single word of our favourite paper, RADIO PICTORIAL, on Fridays. We think it's grand all through. We are also very interested in what other listeners think.—*Annie and Queenie Cooper (aged 12), 61a Abbey Road, St. John's Wood, London.*

## THE I.B.C. SHOP WINDOW

By THE LOOKER-IN

# JACK HARGREAVES IN A HURRY!

**T**HIRTY thousand people crossed the Channel for the last Bank Holiday. Twenty-nine thousand, nine hundred and ninety-nine of them were off for a holiday. The other one was Jack Hargreaves.

Jack is wavy-haired, Yorkshire, and explosive. He is also Production Manager of Universal Programmes Corporation, and the motivating force of their Studios. Two days before the holiday week-end, it was suddenly decided to relay a "live" show from Paris. The show was to be broadcast over Radio Normandy, by a land-line from Paris to the transmitting station at Fécamp. And thereby hangs a tale.

Hargreaves had just returned from a strenuous business-holiday in New York. He was tired—very tired. And he had a lot of nice plans for a quiet Bank Holiday in the country. But you can't do a live show from Paris or anywhere else without artistes.

There was a quick conference at U.P.C. on the Friday afternoon. Jack was elected, and his country rest cure went west. The next morning he was fighting his way through the holiday-bound thousands at Victoria. Late that afternoon he reached Paris. All he had to do was find artistes, get an idea, write a script, and make technical arrangements for the show on the following Thursday.

When Jack started operations on that Saturday night he didn't know a great deal about Paris. His knowledge has increased considerably since then. He started by trying several numbers... they were wrong.

He did discover, however, that he could speak French. With this encouragement he descended on Harry, who speaks American, in his well-known Bar, and asked where he could look for talent. That was the beginning of an evening that will go down in Jack's memory as one of the bigger and better nightmares of his life.

It started at the Ange Rouge. Jack went there to listen to a singer. After sitting through the whole cabaret he was told that the girl had left three weeks ago. That story became painfully familiar before the night was out. He sat wearily through "Entertainments various" in the Harlem, the Bricktops, the

## More Flexibility

**I** WISH the B.B.C. would realise that it is possible to have too much of a good thing.

The Commodore Grand Orchestra is admittedly one of the best of its type on the air—year in, year out we hear it every Saturday. There are, however, thousands of listeners who rarely get the chance of hearing other light orchestras, being away from home during the day, and can only listen at lunch time on Saturdays.

Couldn't the B.B.C. exercise a little of its "flexibility" and stop broadcasting these orchestras on fixed days?

In the summer months, more and more light orchestras are heard in the week from seaside resorts, but hardly ever on Saturdays when listeners really could hear them.—*Edward H. Nash, 92 Dunch Lane, Melksham, Wilts.*

## Missing Stephen

**I** AM quite sure that many children (and grown-ups as well) are missing Commander Stephen King-Hall's very fine talks on Friday afternoons. I would suggest that once in a while, say every five or six weeks (if possible) he would give us a short talk about, well, things in general. It would be a great treat for many of us, and also keep us from forgetting his very charming voice and friendly personality.—*(Mrs.) C. A. Carnegie, 84 Minard Road, Glasgow, S.1.*

## Debate

**R**ECENTLY I heard over the wireless a discussion between a Motorist, a Cyclist and a Pedestrian on whose road it was. It was most interesting and beneficial. Everybody may not be a motorist or a cyclist, but most people are pedestrians. I only wish there were a few more talks such as this.—*(Miss) A. Edwards, 697 Dumbarton Road, Glasgow, W.1*

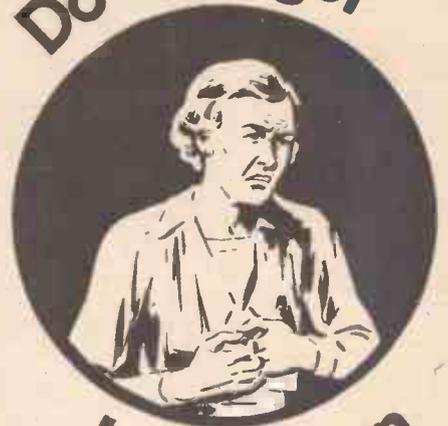
## More Speed

**B**EING used to Canadian and American programmes, I at first rejoiced in your programmes, because they were non-advertising, but I cannot rid myself of the Americanised idea that every second of Broadcasting time is valuable, and must therefore never be wasted, so when an announcer comes on and calmly states that a further programme will be broadcast in 5 minutes, or the Bow bells chime out their message of "There will be another programme shortly, if you hang on long enough, and are lucky." I find myself longing for the American system of broadcasting, with their non-stop, never-waste-a-second programmes.—*(Miss) Mavis Carter, "The Olives," Hill End Lane, St. Albans, Herts.*



Harry Davidson, conductor of the Commodore Grand Orchestra

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## MORE PROGRAMMES FOR YOU

New Radio Station to begin October 1, 1937

As strong as London Regional

**M**ANY interesting and entirely original programmes in English are promised from Radio Toulouse, the powerful French station which, operating on a wavelength of 328.6 metres, will commence operations as a sponsored radio station on October 1, 1937.

This giant of the ether, which is rated at 60 Kw., will give a complete coverage of the British Isles during hours of darkness, and undoubtedly will quickly establish itself as an important programme for British listeners. This station is not subject to the annoying fading which is found with some other programmes, and it will be realised that signal strength is practically the same as that of the B.B.C.'s Regional transmitters.

The promoters of these new programmes, Messrs. David Allen & Sons Billposting, Ltd., have many novel ideas which will be incorporated into the radio fare they will present, and for the first time in the history of British radio advertising a station will have the support of an enormous national poster campaign to inform the public of its existence and its programmes.

True to its character as the official programme journal of sponsored radio, we are glad to inform readers in advance that arrangements have already been made whereby RADIO PICTORIAL will publish each week the full week's day-by-day programme from Radio Toulouse.

The programme from Radio Toulouse will be exclusive to RADIO PICTORIAL.

In the next issue of RADIO PICTORIAL, complete details will be given of this new and important venture, pictures of the station and of its announcers. Don't miss this intriguing article. Place an order for next week's RADIO PICTORIAL with your newsagent to-day.

Boeuf sur 'le Toit, the Ruban Bleu and other assorted clubs and bistros, the names of which he doesn't profess to remember.

Everywhere he went the story was the same, "You should hear so-and-so." But "So-and-So" was always out of town. To the harassed Hargreaves it seemed that every acceptable artiste in Paris had deliberately picked that week-end to be out of town.

He went through lists of names, he asked the same questions until he began to sound like a gramophone—and all he got was a headache. About six he arrived at his hotel with his mind full of unprintable reflections on Paris nightlife in general and artistes who go out of town in particular. The concierge tried to be jolly.

**H**e decided that Jack was an English visitor who was to spend his Bank Holiday by painting Paris a bright red. He took a "boys will be boys" line that was the last straw.

Jack was annoyed, and he didn't trouble to hide it. The concierge became very huffy. Jack demanded coffee. The concierge sulked and refused. Jack paid his bill, grabbed his bag and left abruptly. He has a sleepy recollection of wandering disconsolately about Paris in the dawn and spending two or three semi-comatose hours over cups of coffee at a café table. Then he bestirred himself, routed out some of Radio Normandy's Paris Staff, and the hunt was on again.

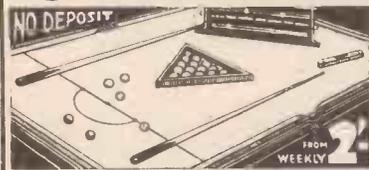
Jack found the artistes and arranged the show—incidentally it came over very neatly as planned on the afternoon of Thursday, August 5—but how he did it he doesn't really know. Anyway, after three practically sleepless days and nights, he caught the train for Dieppe. He went first class, and he stood up all the way. He got on the night boat, expecting to fall into his bunk and get some sleep at last—and he found he hadn't a cabin.

Finally he managed to sit down in a crowded carriage going up to London. He staggered into the studio at nine next morning, sank into his chair and sighed.

"The things we do for Radio Normandy" exclaimed Mr. Hargreaves soulfully.

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## NEXT WEEK

Continuing

**"SMILE-STONES IN MY LIFE"**  
by **STAINLESS STEPHEN**

No. 7 in "B. B. C. in the Dock" Series

**"Why I Left the B.B.C."** by An Ex-Official

**GOLFING WITH THE STARS**

by **TOMMY HANDLEY**  
(the famous comedian)

Full Luxembourg, Lyons and Normandy Programmes and all usual Features

# Tune in RADIO NORMANDY...

Continued from page 34

## FRIDAY, SEPT. 10

- 7.45 a.m. Laugh and Grow Fit With Joe Murgatroyd (The Lad fra' Yorkshire).
- 8.0 a.m. **MUSIC IN THE MORNING**  
How Do You Do?; Go Into Your Dance, Warren; An Earful of Music, Donaldson; It Must Be Love, Koehler; Grinning, Benatzky; All I Do is Dream of You, Brown; The Very Thought of You, Noble; You Are My Lucky Star, Brown.—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**  
Cavalcade of Stars presented by Donald Watt. Presented by the makers of Do-Do Asthma Tablets, 34 Smedley Street, S.W.8.
- 8.45 a.m. 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**  
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  
Presented by Phosferine Tonic Wine, La Belle Sauvage, E.C.4.
- 9.30 a.m. Radio Favourites  
Reaching for the Moon, Berlin; The Winding Road, Araby; The Kiss Waltz, Strauss; When the Poppies Bloom Again, Morrow.—Presented by Brooke Bond and Co., Ltd., London, E.1.
- 9.45 a.m. **ALFREDO CAMPOLI AND HIS ORCHESTRA**  
Talk by Nurse Johnson on Child Problems  
Presented by California Syrup of Figs, 179 Acton Vale, W.3.
- 10.0 a.m. A Refreshing Programme  
Presented by Borwick's Lemon Barley, 1 Bunhill Row, S.W.1.
- 10.15 a.m. Records by  
The Band of H.M. Grenadier Guards.
- 10.30 a.m. Songs and Music  
FROM STAGE AND SCREEN  
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. Pierrrot Parade
- 2.30 p.m. Paris Exhibition News
- 2.45 p.m. Records by  
Henry Hall and His Orchestra.
- 3.0 p.m. Request Programme  
From Miss E. Beppenwell, of Queenborough, Kent.
- 3.30 p.m. Jane and John  
Hope You Will Like Sleeping Beauty's Wedding Day; There's a Tavern in the Town, Trad.; Sanctuary of the Heart, Keteley; Good-day, Vienna.—Presented by Drages, Limited, Everyman House, Oxford Street, W.1.
- 3.45 p.m. Light Music
- 4.0 p.m. **MILTON TEA-TIME TALKS**  
Fascinating Programme of Words and Music with  
Gil Chard  
Presented by the makers of Milton Antiseptic, John Milton House, N.7.
- 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 Teatime Rendezvous with Phyllis Peck.—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. Songs at the Piano
- 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  
Henry King and Hi's Orchestra. Guest Artist: Gene Austin. (Electrical Recordings.)—Presented by Bile Beans, C. E. Fulford, Ltd., Leeds.
- 12.30—2.0 a.m. 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, SEPT. 11

- 7.45 a.m. Laugh and Grow Fit With Joe Murgatroyd (The Lad fra' Yorkshire).
- 8.0 a.m. **MUSIC IN THE MORNING**  
Heigh Ho, Everybody, Heigh Ho, Woods; Sing, Baby, Sing, Yellen; Blaze Away, Holzman; The Love Bug Will Bite You, Tomlin; Mama Yo Quiero un Novio, Collazo; Gonna Get a Girl, Simon; Excuse Me Lady, Nicholls; She Didn't Say "Yes," Kern.—Presented by Horlicks, Slough, Bucks.
- 8.15 a.m. **I.B.C. TIME SIGNAL**  
Records by Ambrose and His Orchestra.
- 8.30 a.m. Happy Days  
Wood and Ivory, Phillips; Sweet Sue, Just You, Harris; Watching the Stars, Lerner; Swing is in the Air.—Presented by Wincarnis, Wincarnis Works, Norwich.
- 8.45 a.m. Force and Melody  
Chinese Fairy Tales, Dreyer; Sailor's Hornpipe; Lighterman Tom, Barron; Old Father Thames, Valerie.—Presented by A. C. Fincken & Co., Clifton House, Euston Road, N.W.1.
- 9.0 a.m. **I.B.C. TIME SIGNAL**  
Light Fare.
- 9.30 a.m. Favourite Melodies  
Selection of Leslie Stuart's Songs; Come, Landlord, Fill the Flowing Bowl, Trad.; Signature Tune Medley; Music from the Movies March, Levy.—Presented by Freezone Corn Remover, Braydon Road, N.16.
- 9.45 a.m. Favourite Tunes and Artists
- 10.0 a.m. Listen to Vitbe  
When the Circus Comes to Town, de Rance; Buckingham Palace, Fraser-Simson; Politeness, Fraser-Simson; Round the Roundabout, Maxwell; The Mouse, the Piano and the Cat, Casson.—Presented by Vitbe Bread, Crayford, Kent.
- 10.15 a.m. News Parade  
Morning, Grieg; Solveig's Song, Grieg; Barcarolle, Offenbach; Dance of the Gnomes, Liszt.—Presented by the Editor of "News Review."
- 10.30 a.m. Military Band Music
- 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  
Autumn Airs, Waldteufel; One Kiss, Romberg; Danza Espanola, Granados; Lotus Flowers, Ohlson.—Presented by the publishers of "Cavalcade," 2 Salisbury Square, E.C.4.
- 3.15 p.m. Union Cinemas  
present Harold Ramsay and Guest Artists.—Presented by Union Cinemas, Ltd., Union House, Regent Street, W.1.
- 3.30 p.m. Dancing Time  
A programme of Dance Music chosen by Victor Silvester.
- 4.0 p.m. A Hill-Billy Sing-Song  
Underneath a Western Sky, Scholl; Happy-go-Lucky, Robinson; Wah-Hoo, Friend; When It's Springtime in the Rockies, Sauer; Wal I Swan.
- 4.15 p.m. Swing Music  
Request Programme from Cyril E. Breeze in a Jam, Ellington; Tiger Rag, La Rocca; Sugar Foot Strut; Blues in E Flat.
- 4.30 p.m. Accordion Orchestras  
Marinette, Alexander; I Want the Whole World to Love You, Bryan; Ship Ahoy; Back to Those Happy Days, Nicholls.
- 4.45 p.m. At the Cafe Au Lait  
Presented by Nestles Milk Products.
- 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.  
Cavalleria Rusticana—Intermezzo, Mascagni; No, No, Nanette, Youmans; Would You? I'm On a See-Saw, Ellis.—Presented by Rentals R.A.P., Ltd., 183 Regent Street, W.1.
- 5.30 p.m. Who Won?  
The Results of Association Football Matches played to-day will be broadcast as soon as they come to hand.—Presented by International Sporting Pools, Bath Road, Bristol.
- 6.0 p.m. Programmes in French  
Assn. des Auditeurs de Radio Normandie.
- 12 (midnight) Melody at Midnight  
Six Rhythm Rascals. Guest Artist: Carol Lee (Electrical Recordings.)—Presented by Bile Beans, C. E. Fulford, Ltd., Leeds.
- 12.30—2.0 a.m. 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.

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

Times of Transmissions  
Sunday: 5.30 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, SEPT. 5**

- 5.30 p.m.** Afternoon Programme  
Selection: A Country Girl, *Monckton*; Mexican Serenade, *Midgely*; Prelude in C Sharp Minor, *Rachmaninoff*; Knights-bridge March, *Coates*; A Hunt in the Black Forest, *Voelker*; Hungarian Dance No. 3, *Brahms*; Grinning, *Benatzky*; Japanese Carnival, *de Basque*.
- 6.0 p.m.** Sporting Special  
Leslie Stuart's Popular Songs, *Stuart*; Let's Call the Whole Thing Off, *Gershwin*; Shall We Dance? *Gershwin*; Night and Day, *Porter*; I Saw a Ship a-Sailing, *Jerome*; Come to the Ball, *Monckton*; The Merry-Go-Round Broke Down, *Friend*.—Presented by International Sporting Pools, Bath Road, Bristol.
- 6.30 p.m.** Song of Italy  
Presented by Radio Turismo, Rome, Italy.
- 6.45—7.0 p.m.** From the Shows and Films. They All Laughed (Shall We Dance), *Gershwin*; Twinkle, Twinkle, Little Star (Hats Off); There's a Lull in My Life (Wake Up and Live), *Revel*; Will You Remember (Maytime), *Romberg*; Was It Rain? (The Hit Parade), *Hirsch*.
- 10.30 p.m.** Variety Theatre  
Swing is in the Air, *Lerner*; Goodnight, My Love, *Revel*; There's a Small Hotel, *Rodgers*; Melodies of the Month.—Presented by Goodsway Bonus Football Pools, Sunderland.
- 10.45 p.m.** Old Favourites  
Thunder and Lightning Polka, *Strauss*; Love's Old Sweet Song, *Molloy*; A Little Prayer for Me, *Weatherley*; The Rose—A Selection of English Melodies, *arr. Myddleton*.
- 11.0 p.m.** Cabaret  
Margarita, *Schmitz*; Swing For Sale, *Chaplin*; It's Swell of You, *Revel*; Keep Calling Me Sweetheart, *Ilda*; Top of the Town, *McHugh*; Across the Great Divide, *Box*; By the Waters of Minnetonka, *Lierance*; September in the Rain, *Warren*; Trust in Me, *Schwartz*.
- 11.30 p.m.** I.B.C. TIME SIGNAL  
I.B.C. Goodnight Melody and Close Down.

**MONDAY, SEPT. 6**

- 10.30 p.m.** Songs by Frances Day  
(Electrical Recordings). Artificial Flowers, *Nichols*; Excuse Me, *Gibbons*; Did You Ever See a Dream Walking, *Revel*; A Little White Room, *Nichols*.
- 10.45 p.m.** It's Time For Dancing  
Where is the Sun?—Fox trot, *Redman*; Fifty Million Robins Can't Be Wrong, *Tracey*; I'm Gonna Kiss Myself Goodbye, *Roberts*; Carelessly—Fox trot, *Ellis*; Mama Inez—Rumba, *Gilbert*.
- 11.0 p.m.** I.B.C. TIME SIGNAL  
I.B.C. Goodnight Melody and Close Down.

**TUESDAY, SEPT. 7**

- 10.30 p.m.** Dance Music and Cabaret  
Relayed from the Scheherazade Night Club. Compèred by John Sullivan.

**WEDNESDAY, SEPT. 8**

- 10.30 p.m.** Popular Melodies  
All Alone in Vienna, *Towers*; If I Am Dreaming, *Millocker*; Long Ago and Far Away, *Rainier*; Buffoon, *Confrey*.
- 10.45 p.m.** Radio Stars  
Fifty Million Robins Can't Be Wrong, *Tracey*; Sweet Leilani—Slow Fox trot, *Owens*; At the Balalaika—Tango, *Posford*; Goodnight My Lucky Day, *Skept*.—Presented by "Radio Pictorial."
- 11.0 p.m.** I.B.C. TIME SIGNAL  
I.B.C. Goodnight Melody and Close Down.

**THURSDAY, SEPT. 9**

- 10.30 p.m.** Song of Italy  
Presented by Radio Turismo, Rome, Italy.
- 10.45 p.m.** Request Programme  
Pick Yourself Up, *Kern*; Rigoletto Rambings, *Verdi*; A Star Fell Out of Heaven, *Revel*; Cheer Up, *Mayerl*; Moonlight and a Violin Was Playing, *Jesson*.
- 11.0 p.m.** I.B.C. TIME SIGNAL  
I.B.C. Goodnight Melody and Close Down.

**FRIDAY, SEPT. 10**

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, SEPT. 5**

- 10.30 p.m.** Light Orchestral Concert  
Ragamuffin, *Rixner*; Echoes from the Puzsta, *Ferraris*; Faithful Jumping Jack, *Heykens*; Song: Vienna, City of My Dreams, *Sieczynski*; Song of Songs, *Moya*; Chanson Bohemienne, *Boldi*; Babes in the Wood, *Rimming*; Selection: The White Horse Inn, *Benatzky*.
- 11.0 p.m.** Variety  
Swing, *Ellis*; Jolly Good Company, *Wallace*; In the Chapel in the Moonlight, *Hill*; On My Little Toboggan, *Box*; The Yodelling Sailor, *Van Dusen*; A Fly's Day Out, *Kennedy*; Goodnight My Love, *Revel*; Hang It in the Hen House, *Fields*.
- 11.30 p.m.** Popular Tunes on the Cinema Organ. Free, *Kennedy*; Liebestraum, *Liszt*; Pan and the Wood Goblins, *Rafjka*; Family Favourites, *arr. Ewing*.
- 11.45 p.m.** Musical Comedy Gems  
Maid of the Mountains, *Fraser-Simson*; The Desert Song (The Desert Song), *Romberg*; She Didn't Say "Yes," *Kern*; Merry Widow Waltz, *Lehar*.
- 12 (midnight)** Dance Music  
What Are We Gonna Do With Baby? *Pola*; In a Little French Casino—Fox trot, *Silver*; I'm Gonna Kiss Myself Goodbye, *Roberts*; I Can't Believe It's True—Fox trot, *Smith*; Floating on a Bubble—Fox trot, *Friend*; The Merry-Go-Round Broke Down, *Friend*; Midnight in Mayfair—Fox trot, *Chase*; At the Balalaika—Tango, *Posford*.
- 12.30 a.m.** Watching the Stars—Fox trot, *Lerner*; Prairie Romeo—Fox trot, *Godfrey*; Keep Calling Me Sweetheart, *Ilda*; Moonlight and a Violin Was Playing, *Jesson*; I Need You—Slow Fox trot, *Bolterell*; Broken-hearted Clown—Fox trot, *Noel*; Red, White and Blue—Fox trot, *Gay*; Harbour Lights—Fox trot, *Williams*; The Love Bug Will Bite You, *Tomlin*.
- 1.0 a.m.** I.B.C. Goodnight 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.** Choral Concert  
On Ilkka Moor Baht 'at, *arr. Clark*; Comrades in Arms, *Adam*; The Bay of Biscay, *Davy*; Corydon Arise, *Stanford*.
- 10.45 p.m.** Light Music  
Vienna in Springtime, *Leon*; Rose Marie, *Friml*; When Irish Eyes Are Smiling, *Alcott*; Evergreen—Film Songs Selection, *Woods*.
- 11.0 p.m.** Close Down.

**SHORT-WAVE EMPIRE TRANSMISSIONS**

Time of Transmission  
Sunday: 12.0—12.30 a.m.  
Announcer: E. E. Allen.

- 12 (midnight)** Selections from British Films. Sailing Along on a Carpet of Clouds (She Shall Have Music), *Sigler*; Over My Shoulder (Evergreen), *Woods*; You Don't Know the Half of It (Hyde Park Corner), *Sigler*; Love is a Song (Princess Charming), *Noble*.
- 12.15 a.m.** I.B.C. TIME SIGNAL  
What More Can I Ask? (The Little Damsel), *Noble*; Let the World Go Drifting By (Britannia of Billingsgate), *Leon*; Tap Your Tootsies (Jack of All Trades), *Sigler*; Selection: Aunt Sally, *Woods*.
- 12.30 a.m.** I.B.C. Goodnight Melody.

**SATURDAY, SEPT. 11**

- 10.30 p.m.** Song of Italy  
Presented by Radio Turismo, Rome, Italy.
- 10.45 p.m.** Variety Programme  
The Travelling Salesman, *London*; With Plenty of Money and You, *Warren*; At the Balalaika, *Posford*; Two Gun Dan, *Fountain*; On a Little Dream Ranch, *Hill*; Prairie Romeo, *Godfrey*.
- 11.0 p.m.** I.B.C. TIME SIGNAL  
I.B.C. Goodnight Melody and Close Down.



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### GUIDE TO THE WEEK'S B.B.C. PROGRAMMES

# FAREWELL to RADIOLYMPIA

Brilliant Variety Show :: Return of "In a Gondola" :: Schoolgirl Burlesque

## SATURDAY, SEPTEMBER 4

**RADIOLYMPIA VARIETY.**—It's the last night down at the Radio Show. Five thousand happy people packed in the great theatre there. The all-star show they watch, you can hear . . . This star parade: Louis Levy's Symphony with Janet Lind and Gerry Fitzgerald, Dagenham Girl Pipers, Bobby Howell's Orchestra, Paula Green, Mammie Soutter, Leonard Henry, Payne and Hilliard, Heron Sisters, Forsythe, Seamon and Farrell, and organists Donald Thorne and Harry Farmer. (National.)

**FOR FILM FANS.**—B.B.C. stages a discussion you cinemagoers should like. "What's Wrong With the Cinema?" is the bone of contention, and biting it are novelist Rose Macaulay, journalist John Betjeman, film director John Grierson and cinema owner Sidney Bernstein. (National.)

**T.T. and CRICKET.**—The mikes' sporting afternoon comprises commentators F. J. Findon, Graham Walker and Raymond Glendenning describing R.A.C. tourist trophy race being run for first time in England, at Donington Park; and a commentary on the Boys' Cricket Match at Lords. (National.)

**SCOTT-WOOD,** George of that ilk, parades his band for early evening dance music. (National). Later, Eddie Carroll's Band (Regional.)

"A.B.C." goes all U. (National.)  
"PROM"—Popular night at Queen's Hall with singer Joan Cross and pianist Louis Kentner and Handel's famous "Largo." (Regional.)

**RUINED THEATRE DRAMA.**—"A Night at the Phoenix" is new play by G. F. Johnson, revealing strange goings on at dead of night in an old empty theatre. Hamlet's Ghost isn't in it! (North.)

## SUNDAY, SEPTEMBER 5

**MOONLIGHT and MUSIC.**—Wilfrid Rooke-Ley's melodious feature "In a Gondola" returns, spreading the music of instruments and voices over the moonlit Venice canals. The artistes are Kay Sealy, Elaine Innescourt, Charles Mason and a number of surprise instrumentalists. (National.)

**G. B. S. STORY.**—The great Shaw is consenting to more of his stories being broadcast, and here is his yarn "The Emperor and the Little Girl" read by G. R. Schielderup (National). Another yarn to-day read by Robert Watkins is "Physic," by Walter de la Mare (Regional.)

**LOOKING BACK** from the bridge on many sea adventures is Commander A. B. Campbell, ace radio tale spinner, in series "As I Look Back." (National.)

**MUSICAL NIGHTCAP** provided by Folkestone Municipal Orchestra at Leas Cliff Hall (Regional) and Fred Hartley's bright combination, with Brian Lawrance (National.)

## MONDAY, SEPTEMBER 6

**GIRLS' SCHOOL FUN.**—Arthur Marshall, funny radio 'revue' artiste who is a public school master, has broken out with a full-length burlesque, "The Giddiest Girl in the Coll." Screams from dormitory and form-room from "Headgirl" Norah Howard, "Nasty Girl," Hermione Gingold, colleagues, Doris Hare, Sheila Kaye, Adeline Hook and Arthur Marshall as the "Headmistress." (Regional—National tomorrow.)

### MONDAY AT SEVEN.

The bi-weekly entertainment feature competed in song by Judy Shirley, this time presenting third instalment of Spike Hughes' "A Voyage to Lugubria," with Ivan Samson, Anthony Holles; and Robb Wilton in another "Muddlecombe J.P." sitting. (National.)

**CROONING.**—No, you won't hear any—as far as we know. It's just one of those "Men Talking" chinwags, and they happen to have chosen this delicate subject. Should be amusing. (Regional.)

**REVUE** presented by Martyn C. Webster in

the "Follow On" series, with Dorothy Summers, Vida Harford, Christine Holt, Denis Folwell, John Bentley, Thomas H. Clarke, Jack Hill and Jane Minton. (Midland.)

**WAGNER "PROM"** with Arthur Fear the soloist. (National.)

**DANCE MUSIC** from Brian Lawrance's Band at mid-evening. (Regional.)

## TUESDAY, SEPTEMBER 7

**VARIETY.**—An after-supper interlude by Annette Mills at her piano, and Bill Baar, the U.S.A.'s ace radio impersonator who has achieved a bigger fan mail over here than any other visiting American star. (Regional.)

**SPEED THRILLS** at the Junior Race of the Manx Grand Prix week. Graham Walker will have three other commentators assisting him to put over all the thrills of that hazardous course. (North.)

**CONCERT PARTY.**—The Good Companions are entertaining holiday crowds at the Cosy Nook Theatre, Newquay, and to-night their breezy merriment is relayed. (West.)

**HENRY HALL** puts his Band through a special programme of romantic and comedy numbers, Anita Riddell, Leslie Douglas, Bob Mallin, Bernard Hunter, of course assisting. (National.)

## WEDNESDAY, SEPTEMBER 8

**THE ST. LEGER** is run on the Town Moor, Doncaster, to-day. Three commentators will be present to describe the parade, the race and scenes at this, the last of the year's five "classics." (Regional.)

**SEASIDE SHOW.**—Continuing their series of relays from concert parties at the resorts, Harry Pepper and Davy Burnaby roll up to Great Yarmouth to compère Walter Paskin's happy troupe, "Come to the Show," occupying the Wellington Pier Pavilion. (National.)

**FOOTBALL** is here again. "Background to Sport" series takes it in its stride, devoting a programme to-night to "The Amateur Game." F. N. S. Creek, international and amateur, who helped Ivan Sharpe with the Cup Final broadcast, will do most of the talking. (National.)

**PIANO and ORGAN.**—First, at the syncopating pianos Cyril King and Jack Prince; followed a little later by music from the Theatre Organ played by Frederick Curzon. (Regional.)

**CHARA!**—Driver of one of those holiday charabancs talking about his "fares." (West.)

## THURSDAY, SEPTEMBER 9

**"FAVOURITES OF THE FAMOUS."**—Jack Payne with his Band, his vocalists, one or two guest artistes and a bundle of telegrams—the latter being from many of the famous who have replied to his question "Which is your favourite tune?" Listen to the numbers chosen by the stars and sportsmen. (National.)

**PLAY.**—"The Little Mermaid" is based, by Marianne Helweg, on a Hans Andersen tale, and produced by Val Gielgud, with Thea Holme, Charles Lefeaux, Philip Wade, Noel Dryden, Daphne Martin. (National.)

**"WORDS and MUSIC"** is a little show in the Midland studios by Courtney Hope, impressionist; and Fred Adcock and Jack Wilson in violin and piano rhythm. (Regional.)

**"PROM"** offers a favourite singer in Muriel Brunskill. The programme is a Sibelius one. (Regional.)

## FRIDAY, SEPTEMBER 10

**CONCERT PARTIES** up on the Yorkshire coast come on the air. The Little Theatre Cabaret at Saltburn, directed by Harry Toll-free, and the Redcar Follies under Ernest Binns' management, are visited by the mike. (Regional.)

**AMERICAN VARIETY.**—Dance band and vocalists and a slick compère in relay from across the Pond in "Five Hours Back." (Nat.)



Leslie Douglas, singing with Henry Hall on Tuesday.



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12 "	17	1/6	2/3	3/6	4/6	5/6	6/6	7/6	8/6	9/6	10/6	11/6	12/6	13/6	14/6	15/6	16/6
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36 "	7	5/6	7/6	8/6	9/6	10/6	11/6	12/6	13/6	14/6	15/6	16/6	17/6	18/6	19/6	20/6	21/6
42 "	6	6/7	8/7	9/7	10/7	11/7	12/7	13/7	14/7	15/7	16/7	17/7	18/7	19/7	20/7	21/7	22/7
48 "	5	7/8	9/8	10/8	11/8	12/8	13/8	14/8	15/8	16/8	17/8	18/8	19/8	20/8	21/8	22/8	23/8
54 "	4	8/9	10/9	11/9	12/9	13/9	14/9	15/9	16/9	17/9	18/9	19/9	20/9	21/9	22/9	23/9	24/9
60 "	3	9/10	11/10	12/10	13/10	14/10	15/10	16/10	17/10	18/10	19/10	20/10	21/10	22/10	23/10	24/10	25/10
66 "	2	10/11	11/11	12/11	13/11	14/11	15/11	16/11	17/11	18/11	19/11	20/11	21/11	22/11	23/11	24/11	25/11
72 "	1	11/12	12/12	13/12	14/12	15/12	16/12	17/12	18/12	19/12	20/12	21/12	22/12	23/12	24/12	25/12	26/12

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12 "	17	1/6	2/3	3/6	4/6	5/6	6/6	7/6	8/6	9/6	10/6	11/6	12/6	13/6	14/6	15/6	16/6
18 "	13	2/3	4/3	5/3	6/3	7/3	8/3	9/3	10/3	11/3	12/3	13/3	14/3	15/3	16/3	17/3	18/3
24 "	10	3/4	5/4	6/4	7/4	8/4	9/4	10/4	11/4	12/4	13/4	14/4	15/4	16/4	17/4	18/4	19/4
30 "	8	4/5	6/5	7/5	8/5	9/5	10/5	11/5	12/5	13/5	14/5	15/5	16/5	17/5	18/5	19/5	20/5
36 "	7	5/6	7/6	8/6	9/6	10/6	11/6	12/6	13/6	14/6	15/6	16/6	17/6	18/6	19/6	20/6	21/6
42 "	6	6/7	8/7	9/7	10/7	11/7	12/7	13/7	14/7	15/7	16/7	17/7	18/7	19/7	20/7	21/7	22/7
48 "	5	7/8	9/8	10/8	11/8	12/8	13/8	14/8	15/8	16/8	17/8	18/8	19/8	20/8	21/8	22/8	23/8
54 "	4	8/9	10/9	11/9	12/9	13/9	14/9	15/9	16/9	17/9	18/9	19/9	20/9	21/9	22/9	23/9	24/9
60 "	3	9/10	11/10	12/10	13/10	14/10	15/10	16/10	17/10	18/10	19/10	20/10	21/10	22/10	23/10	24/10	25/10
66 "	2	10/11	11/11	12/11	13/11	14/11	15/11	16/11	17/11	18/11	19/11	20/11	21/11	22/11	23/11	24/11	25/11
72 "	1	11/12	12/12	13/12	14/12	15/12	16/12	17/12	18/12	19/12	20/12	21/12	22/12	23/12	24/12	25/12	26/12

**ALL WINS PROVED TO THE EDITOR**

If you are reading this on a bus or tram think... you could be riding in your own Rolls next week with an ATALANTA forecast.

**ORDER FORM for a Fortune**

Please write in BLOCK LETTERS

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

Pool for..... Week/s.....

**ON NO COMMISSION TERMS I PROMISE 25% COMMISSION ON WINS OVER £25** (Cross out which ever not required)

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

NAME.....

ADDRESS.....

TOWN.....

COUNTY.....

Every Pillar Box is an ATALANTA AGENT

**ATALANTA, ST. PETERSGATE, STOCKPORT, CHESHIRE**

# "My Breakfast always contains a course of SHREDDED WHEAT"



*Says* **JOE LOSS**  
THE FAMOUS BROADCAST-  
ING DANCE BAND LEADER

"The meal of the day which I enjoy most is my breakfast, which always contains a course of Shredded Wheat. I find that this cereal provides me with the necessary energy to face the strenuous day's work at the various Stage, Dance, Recording and B.B.C. Studios wherever my day's activities find me. I can honestly say Shredded Wheat stands by me admirably and I have recommended it to many of my friends, including the boys of my band, who also speak very highly of its qualities."—

*Joe Loss.*

● Another hard-working celebrity who has cause to praise "the food for General Fitness." Another who finds that daily Shredded Wheat gives the right degree of nourishment essential for vitality and health, and the strength to "carry on." Such a delicious food to eat, too, and one which can be served in so many quick, appetising ways. You, too, whatever your walk in life may be, should follow the recommendation of Mr. Loss—have Shredded Wheat for breakfast every day.



# SHREDDED WHEAT