

**LUXEMBOURG  
NORMANDY : LYONS  
PROGRAMMES**  
Sept. 26 - Oct. 2

# RADIO PICTORIAL

THE MAGAZINE FOR EVERY LISTENER

EVERY  
FRIDAY

3<sup>D</sup>



## WINKING AT THE MIKE

By George Robey

## FOOTBALL BROADCASTS MYSTERY

## BACKSTAGE WITH JACK HARRIS AND HIS BAND

By Edgar Jackson

MONTI RYAN  
STAINLESS STEPHEN  
MARY LEE  
ELIZABETH CRAIG  
"AUNTIE MURIEL"

## THE WEEK'S RADIO NEWS, GOSSIP AND PICTURES

MORE TOULOUSE  
PROGRAMME  
REVELATIONS



*Maurice*  
WINNICK

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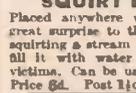
SQUIRT BOUTIQUE

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Surprisingly Great Magnifying Power

Useful to Prospectors, Naturalists, Printers, Engineers, Students and Scientists, etc. A superior instrument, richly nickel-plated. Powerful lens, finger-tip focusing. Five inches in length. Clips into vest pocket. Most useful for viewing very small objects without disturbing them. Worth twice the price 2/6 Post 2d.



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Really humorous. When someone asks you for a match, place this matchbox on the table or floor and it will walk over to them! Not only walks, but chuckles as it moves along. Goes distance of 15 yards. You must have one of these amazing novelties. Price 1/-. Post 2d.



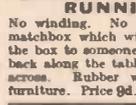
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Changes your whole appearance. So natural looking you could walk down the street and your best friend would not recognise you. No one can detect it is a disguise. Perfectly made. Price 9d. Post 2d.



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You will have all the luck with these specially made, full size dice. Complete in neat box. Price 3d. Post 1ld.



SMALLEST TELESCOPE IN THE WORLD

About 3 1/2 ins. long when fully extended. Could be easily concealed in the palm of the hand. A very useful and novel telescope. Price 3d. each. Post 1ld. 3 for 6d. 1/6 a doz.



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The owner can lay the bottle down on a table and it will lie flat, but ask a friend to do it and it is impossible; you can do it every time! Price 6d. Postage 1ld.



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Runs on all vertical surfaces, glass, doors, etc. Watch it walk down a wall. Price 3d. post 1ld. Postage 1ld.



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Worn with a ring in the palm of the hand. When you shake hands your friends think an earthquake has occurred. Price 1/3. Postage 3d.



Puzzles in a Matchbox

Six of the cleverest wire puzzles ever made, that you can slip in your pocket and while away dull moments, or to test the ingenuity of your friends. Six for 6d. Postage 2d.



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Place a very small amount of this powder on the back of your hand and blow it into the air, and everyone in the room will begin to sneeze without knowing the reason why. 3d. box. Postage 1ld.



BLACK FACE SOAP SURPRISE JOKE

Just an ordinary looking piece of toilet soap, but when your friend washes his face becomes a great joke. Price 3d. Postage 3d.



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A unique and novel musical instrument that is played with nose and mouth combined. Produces very sweet music that somewhat resembles a flute. Anyone can play it. Nothing to learn. No knowledge of music required. Price 1/-. Postage 3d.



GIANT CIGAR

8 1/2 inches long. Creates a sensation at any party. The end glows just like a lighted cigar, and smoke comes out! Nothing to get out of order. Price 6d. Postage 2d.



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Get this dictionary of dreams and learn what your dreams mean. Contains also lucky numbers, notes on palmistry, how to tell fortunes by tea leaves, cards, etc. Also card games. Price 6d. Post 1ld.



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THE MAGIC BOX

A MOST AMAZING TRICK JUST OUT A sipper is borrowed from one of your friends and marked by him so that he can recognise it for certain. Taking the coin from him you put your hand in your pocket and produce a firmly bound box. You ask him to open it and inside he finds a matchbox similarly bound; inside that is a small bag, tightly sealed at the neck. And when he opens that his coin is inside! The trick is completely mystifying. Full instructions sent. Postage 2d. Price 1/2



SEX INDICATOR

When held over a woman's hand it will describe a complete circle, but will go backwards and forwards when held over a man's hand. Try it for testing the sex of cats, dogs, rabbits, birds, etc. Never fails. 3d. each. Postage 2d. 3 for 6d.



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into a trunk under the bed or anywhere. Lots of fun fooling teachers, policemen or friends. THE VENTRILLO A little instrument fits in the mouth, out of sight, used with above for Bird Calls, etc. Anyone can use it. Never fails. A full course book on Ventriloquism, together with the Ventrilo. All for 6d. plus post 1ld.



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A very clever and novel trick. You open the case, place a coin in the slot provided for the purpose, then close the case. Upon re-opening it, the coin is shown to have vanished and cannot be found. Close the box, and open it once more and there is the coin. The coin will appear or disappear at will. Very effective. Completely mystifies the audience. Very easily performed. Requires no sleight of hand. Price 6d. Post 3d.



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No. 193

## RADIO PICTORIAL

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MARGOT JONES

# THERE'S LAUGHTER IN THE AIR!



**WISECRACKS by THE WEEK'S WITTIEST BROADCASTERS**

**A** COMEDIAN arriving home after a Continental trip made a special point of concealing one of his bags as he passed through the Customs.

The Customs officer, looking very suspicious, said, "I'd like to look in that bag if you don't mind."

"Certainly," replied the comedian smilingly.

The Customs man opened the bag and found a bottle in it. He raked among the things in the bag and found another bottle.

"Hello, what's this!" he cried triumphantly.

"It's only disinfectant," said the comedian.

"Huh, smart guy?" snapped the Customs man, and, drawing the cork, he drank a large mouthful of it.

It was disinfectant.  
(By CAVAN O'CONNOR, the Vagabond Lover, whom you can hear again on National, September 28.)

**PRODUCER:** You know, I've two minds to advertise you as "The Comedian Of The Century!"

**COMIC:** You think I'm unique, eh?

**PRODUCER:** No—I mean you couldn't make me laugh in a hundred years!

(By THE THREE HERONS, stars of 1937 Radiolympia, appearing in the Bile Beans programme from Luxembourg, September 26.)

**CANNIBAL COOK:** I'm sorry we couldn't get you a fat missionary to-day, Chief, but the boys raided a travelling circus and captured a troupe of midgets.

**CANNIBAL CHIEF:** Hell's bells! How often have I told you not to waste your time with small fry!

(By BILLY COTTON, jovial baton-wielder in the Kraft Cheese show, Luxembourg, September 26.)

**SCOTSCOMEDIAN** (Phoning Editor): This is McLavish speaking. Next time you criticise me in your paper, perhaps you'll take the trouble to spell my name right!

**EDITOR:** Don't worry. I'm sure you're too well known for anybody to be deceived by the misprint "McLavish!"

(By PETER WILLIAMS, Billy Cotton's popular vocalist.)

**1ST STUDIO OFFICIAL:** That running commentator can't go on the air to-night. He's got a shocking cold and he can't speak.

**2ND STUDIO OFFICIAL:** Has he tried some whisky?

**1ST STUDIO OFFICIAL:** Yes, that's why he can't speak.

(By THE RADIO THREE, featured in the Horlicks Picture House Galaxy of Stars, Luxembourg and Normandy, September 26.)

**1ST JANE:** How's that broadcasting boy-friend of yours?

**2ND JANE:** Don't ever mention his name again.

**1ST JANE:** I mean the fellow who gives imitations.

**2ND JANE:** You said it! Every bit of jewellery he gave me was an imitation!

(By JOAN MILLER, famous "Picture Page Girl," to be seen and heard in a television comedy, September 28.)

"Great Scott, George, where did you get that black eye?"

"All I did was to kiss the bride after the ceremony."

"That's incredible! Why, everybody kisses the bride after the ceremony."

"Well, I forgot to mention—this was six months after the ceremony."

(By AMBROSE, starring with his famous outfit in the Lifebuoy programme, Luxembourg, September 26.)

**1ST ANNOUNCER:** I say, Percy, did you know that girl crooner has a glass eye?

**2ND DITTO:** No! Who told you?

**1ST DITTO:** Nobody. I was introduced to her last night, and in the course of the conversation it came out.

(By TOMMY HANDLEY, who can be heard to-night, September 24, from Lyons, in his "North and South" act with Ronnie Frankau.)

The crazy bandsman staggered

into the bedroom at 2 a.m., leading a goat on a string.

"Look, ol' boy!" he exclaimed.

"A new mascot for the band!"

His room-mate sat bolt upright in bed. "My gosh!" he said. "A goat! Where are you going to keep it?"

"Right here in the bedroom!"

"Yes, but—but what about the smell?"

"Aw, He'll get used to it!"

(By JACK HYLTON, whom the B.B.C. presents in "Past, Present and Future" to-morrow, September 25. Hear Jack also in the Rinso Radio Revue, Luxembourg, September 26.)

"I say, you're quite a fresh-air fiend, aren't you?"

"Oh, sure. My brother and I once fixed a bed up on the edge of the roof."

"Oh, have you got a brother?"

"Not now. One morning he got out the wrong side of the bed."

(By PHYLLIS MONKMAN, the famous musical comedy star, whom you can hear in the Rowntree's Chocolate Crisp programme, Luxembourg, September 26.)

"See that little theatre over there?" sighed the conceited young crooner. "That's where I made my very first public appearance."

"Ah!" cracked his girl-friend. "Eggs mark the spot!"

(By DON CARLOS, whose lilted voice can be heard with Troise's Mandoliers, from Regional, September 27.)

**BACKSTAGE AT THE FOLLIES.**

**STAGE MANAGER:** Have you traced that costume that was stolen from Miss Lulu's dressing-room?

**DETECTIVE:** No, sir, but I've found the handkerchief belonging to the person who stole it.

**STAGE MANAGER:** Handkerchief my eye! That is Miss Lulu's costume!

(By PHYLLIS STANLEY, appearing with Jack Hylton in the Rinso Radio Revue, Luxembourg, September 26.)

**ABSENT-MINDED BAND-LEADER:** Young woman, what are you doing in my bed?

**SHE:** Well, I like this neighbourhood, I like this hotel, I like this room, and I like this bed. And, anyway, I'm your wife.

(By HUNTLEY WRIGHT, the famous comedian, whose career forms the basis of "Star Gazing, No. 5," National, September 29, Regional, October 1.)

**AMERICAN BIG FIGHT COMMENTARY:** Gee folks, what a fight this is! . . . Schmidt's right flashes out and sends Kid Socks back on his heels! . . . Kid Socks is getting excited . . . he's losing his head . . . he's rushing at Schmidt like a maniac! . . . And, in his excitement, he hits Schmidt above the belt!

(By MAX MILLER, non-stop wisecracker, whom Radio Lyons presents in a special record recital, September 29.)

**COMEDIAN** (on side of stage): It looks a pretty tough and dangerous audience out there to-night. You know, any unpleasantness is the last thing I wish for.

**MANAGER** (sympathetically): Any other wishes . . . ?

(By MARJORIE STEDEFORD, deep-voiced croonette, singing with Brian Lawrance from Regional, September 28.)

"I say, you were rather late home last night," said the bandsman's wife. "I thought your broadcast finished at 11.30?"

"Well, so it did, dear," replied the bandsman, "but you know Charlie, our saxophone-player? His car broke down, so I drove him home in mine."

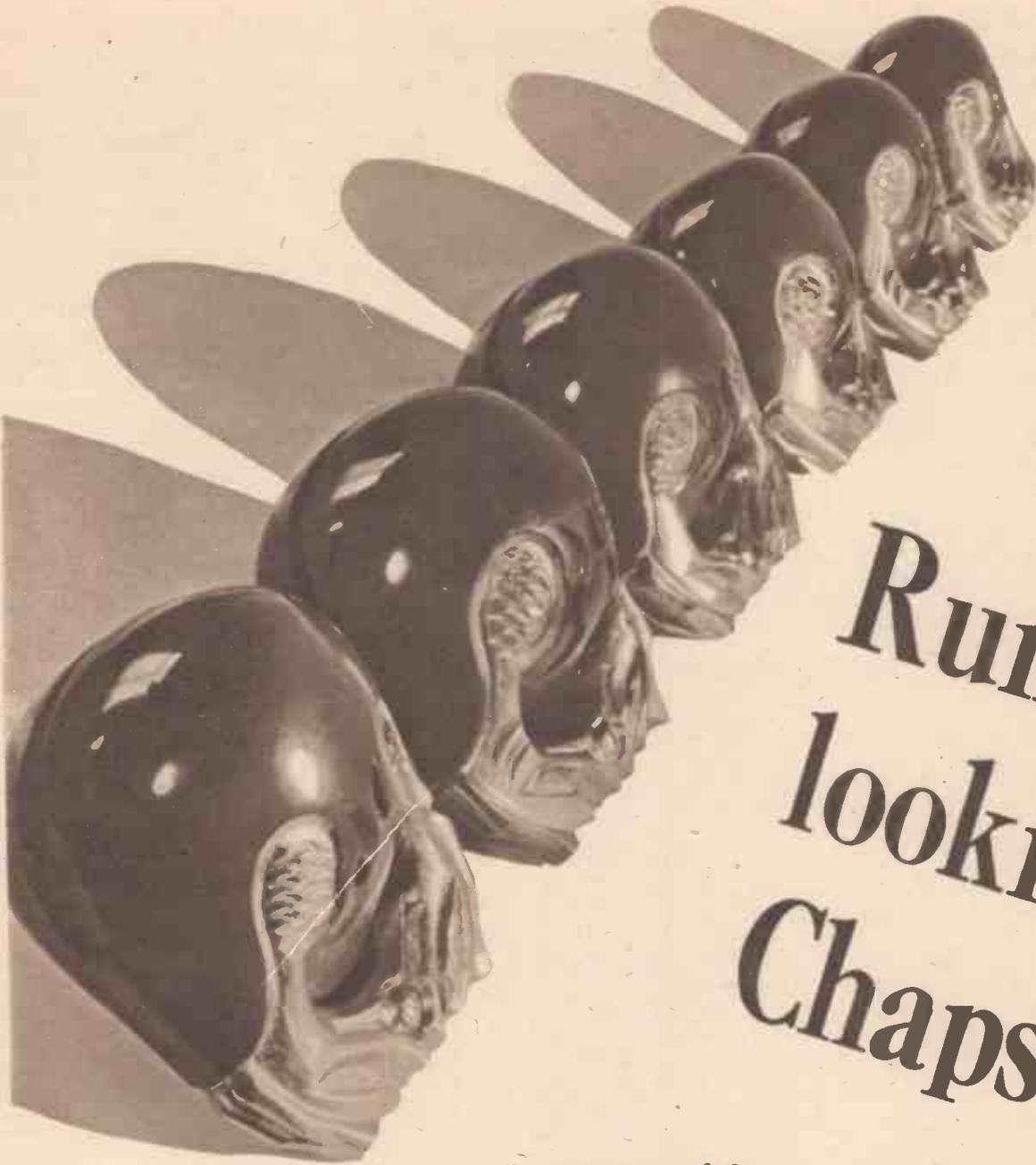
"Oh, I see," said his wife. "Well, if you see Charlie to-day tell him he left his little lace handkerchief in the car."

(By OLIVE GROVES, whose glorious voice can be heard in another special gramophone recital from Lyons, September 27.)



"That's a large wireless set you've got there."

"Yes, I find it handy for giving the right time."



# Rumba looking Chaps

*As a matter of fact,  
they're called "temple blocks". They make the rattle  
in West Indian music. If they sound as weird on your radio as they look  
in this picture, it's time you changed to an Exide Battery.*

# Exide

## BATTERIES FOR RADIO

*'Still keep going when the rest have stopped'*



R.14

**EXIDE 'HYCAP' BATTERY (High Capacity L.T. Battery)**

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For High Tension use Drydex.

*From reputable dealers and Exide Service Stations. Exide Service Stations give service on every make of battery.*

Exide Batteries, Exide Works, Clifton Junction, near Manchester. Also at London, Manchester, Birmingham, Bristol, Glasgow, Dublin and Belfast.

# WINKING AT THE MIKE

*A plea for Personality at the microphone, a demand for Originality and a recipe for Success, by the Prime Minister of Mirth*

**I** HAVE often wondered what some of the old time music-hall stars would think if they could come back now and observe the broadcasting monster that plays so big a part in the social life of our time.

Perhaps, like the dear old lady who observed a giraffe for the very first time, they would exclaim: "It can't be true!" And really, I shouldn't blame them. Nor, I think, would anyone who frequented the music halls and theatres of pre-war days. There is an immense gulf between then and now; a gulf measurable not so much by entertainment values as by the amazing extent and facility of entertainment service.

I stress this last point particularly. For there is an opinion (expressed, I fear, by people of quite limited experience) that the style and technique of old-timers could never satisfy the modern public—or, at any rate, that section of the public represented by some thirty million wireless listeners.

Believe me, there is no greater fallacy than that. Thirty years ago, the susceptibilities of music-hall audiences were sharper than they are to-day. People were less "polite"—quicker to praise, or to condemn. To reach the top of the bill you had to work terribly hard. Your hide had to be rhinoceros thick, and your act clearly original.

Look at Albert Chevalier, one of the finest artistes that ever graced the music-hall stage. He was a top-liner in olden times, and were he alive to-day, he would be a top-liner still, in variety or broadcasting. So would Dan Leno. Or Marie Lloyd.

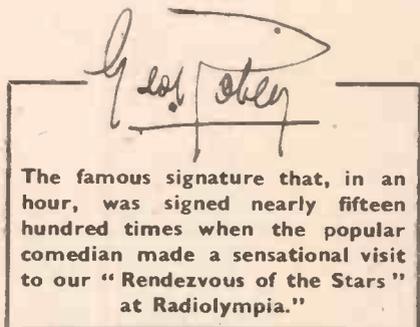
**M**y own reputation as a music-hall comedian was built up on the scaffolding of originality. From the beginning, I endeavoured to establish an act that was unique in style, patter, and songs. And I may say that the passing years have done nothing to shake my faith in the worth and power of originality. Microphones, though they have revolutionised entertainment, have in no way altered the fundamental recipe for success. It is as necessary as ever it was to be a personality apart, whether you are performing in a broadcasting studio, or before the footlights.

Some people have complained to me that the very nature of broadcasting makes it well-nigh impossible to be original. A particularly good song (or "number," to use the modern phraseology) is broadcast six,

Forty winks—not at the mike—but on Euston platform. It's hard work, being a Prime Minister!



**By GEORGE ROBEY**



The famous signature that, in an hour, was signed nearly fifteen hundred times when the popular comedian made a sensational visit to our "Rendezvous of the Stars" at Radiolympia."

gulf between the old entertainment and the new. Through the broadcasting medium, a performer may have fame thrust on him literally overnight. Small wonder, then, that some of those old-timers, whose reputations were built up through long years in theatres all over the country, should say: "It can't be true!"

It may be pertinently remarked that this has nothing to do with the problem of finding fresh and original material for broadcasting. I agree. And to those young people who assert that original material can't be found, I reply that it can, and that it must.

or a dozen times in a week. How can any one person claim it as his own? Then again, patter once broadcast is stale. It can't be used again for the obvious reason that everybody heard it the first time.

It is idle to deny the truth of such assertions. These are facts which every intelligent listener and every intelligent broadcaster has recognised. Yet to my mind they present only one half of the picture.

The fact that a broadcast performance is heard simultaneously by millions of listeners suggests in itself a primrose path to fame. For what is fame but the approval of the masses? Computed in numbers, a broadcaster has at one stroke an audience that pre-war variety performers could reach only in months, even allowing for two performances a day for six days of the week.

It is this aspect, indeed, which is the essential

Such performers as have climbed to fame mainly through their radio work—and there are a great many of them—have done so because their acts have been unique. You will find that most of them write their own patter and songs, moulding them to their personalities and styles of presentation. This is what Harry Lauder did thirty years ago, and there were others before him.

A good song bears repetition, even on the radio. In fact, there may be a public demand for it. But this can hardly be said of patter, particularly of comic patter. Two performances, such as are sometimes allowed by the National and Regional system of the B.B.C., probably mark the limit of life for broadcast comic patter.

Yet because of that to deny the usefulness of writing and performing it, is a suggestion so absurd as to be scarcely worth refuting. The microphone is a goddess hungry for words, and still more words, but she smiles with sweet benevolence on those who feed her.

A further point which seems worth mentioning is the so-called "rivalry" of the music-hall and broadcasting. As one whose whole life has been centred in the music-hall, I may say that I have never regarded those two interests to be diametrically opposed. It is true that while people are listening to broadcast performances in their homes they are not spending money in music-halls, yet I cannot believe that the one replaces the other.

For there is something about actual performance, and flesh and blood personalities, that the microphone cannot quite capture. Don't ask me to define this peculiar quality. I can't call it "glamour," or "atmosphere," or what you will. It is something scarcely definable, something very real, something that has been the body and soul of the music hall through the ages.

Nor do I believe that television will absolutely capture it. Why, even our modern palatial cinemas, offering so much entertainment fare for so little money, have found it necessary to sandwich music-hall acts between the feature films. No! Adapted to modern tastes, variety is alive and thriving, and I see no end to it.

To-day, the position is that the music-hall feeds the wireless studios, and the studios feed the music-hall. Clearly, there is no case for rivalry, but for close co-operation. As I see it, the future progress of both interests will lie along these lines of friendly interchange. It is a future which I applaud and recommend.



# ON YOUR RADIO THIS

Don't listen haphazardly to your radio. Pick the programmes you want to hear, and you will increase your radio enjoyment. This weekly feature indicates some of the week's highspots in every field of radio, all of which will merit your attention

## VARIETY

**JACK HYLTON'S** Past, Present and Future series marches on. On SEPTEMBER 25, National, Jack and that "burn 'em up" compère Eddie Pola.

Representing "Stars of the Present" will be Flotsam and Jetsam, and, following their "airing" at Radiolympia it seems as though their period of "exile" from the mike has ended. Marie Kendall, that grand music-hall artiste, represents the "Stars of the Past," and, for a glimpse into the future, Jack has chosen Lill Palmer, young and attractive film actress. In this show Jack will also stage a special stunt—"A Cavalcade of Hylton," in which he will trace musically his career from those far-off piano-playing days in a seaside pierrot show.

*Palace of Varieties* is news in that it's chosen by Variety Director John Watt to alternate on Saturdays with *Music Hall*. *Palace of Varieties*, OCTOBER 1, National, makes news in that Ernest Longstaffe presents in it two new acts and a new idea. Introducing two new acts—Winsor and Wilton, Bower and Rutherford. The latter are new in so far as their only broadcast has been an "outside"—in a *Radio Rodeo* relay. Also, off the air, their hilarity with a piano and a bad habit of interrupting each other is a tried favourite, for George Black has been putting them on his music hall bills up and down the country these past twelve years. They toured Germany and France, too, translating their act into the required language. Winsor and Wilton were discovered doing a bright double patter act somewhere, which simply dazzled a B.B.C. talent scout with the brilliance of a new type of humour.

And the new idea? A full-scale, though short, musical show in the "Palace" bill, called *Good Pull Up for Cyclists*, written and composed by Ernest Longstaffe, set in the "Dog and Duck" inn, and presenting Foster Richardson as a hiker, John Rorke as innkeeper, and Clarence Wright, Buddy Langley (it's a girl) and Tom Brandon also taking part. In addition Nosmo King has a new monologue ready, and *The Four Aces* will oblige.

Did you see Huntley Wright in *The Geisha* or *Madame Pompadour*? If so, you remember him as a grand musical comedy star. Did you see those plays, *The Miracle of Verdun* and *The Unknown Warrior*? If so, you'll remember Huntley Wright again, for he's just as grand a "straight" actor. Leslie Baily and Charles Brewer therefore have plenty of scope to build up Huntley's life-

story for their *Star-gazing* programme on SEPTEMBER 28, Regional (National, Sept. 30)

Huntley's fifty years on a crowded stage will be recalled, some of the figures with whom he rubbed shoulders being heard again with him, including Harry Welchman, Jose Collins, Sidney Jones, Gracie Leigh. And daughter Betty cannot be kept out of the family record, of course, particularly as she represents the Huntley Wright clan so brilliantly in the modern medium of radio musical comedy.

Gordon Crier, who is a young producer on the television staff, calls his musical show, *The King Who Didn't Matter*, "a story for all children under a hundred." When Midland produces it for National on SEPTEMBER 27 Lawrence Baskcomb will play the king who has the unflattering nickname of "The Negligible," Doris Nichols will play the queen, Helmar Fernback a prime minister, and Denis Folwell a cabinet minister. The whole funny business takes place—to music by John Morley—between the states of Malaria and Paraphanalia.

And don't overlook—as if you would—the *Vagabond Lover's* return, on SEPTEMBER 28, National, this time with Bertha Ricardo as his lady.

Are you listening to Normandy's new Sunday feature, *Radio Parade*, presented by Union Cinemas and featuring Harold Ramsay? On SEPTEMBER 26 this show offers another batch of tip-top "Radio Rodeo" class stars.

Major and Minor, making a success of their Continental trips to the studios, continue to take the biscuit in Huntley and Palmers' Luxembourg programme, SEPTEMBER 26. And on matters of taste the Western Brothers should be consulted from the same station that day in Quaker Cornflakes feature.

## PLAYS—FEATURES—TALKS

PRODUCER Lance Sieveking has a humour all his own—independent of sound effects—and it is good to see him confining his work more to light-hearted productions. In *The Peaslake Crash*, on SEPTEMBER 28, Regional, National, Sept. 30), he provides the comedy of a financial magnate suddenly rushing up into the sky in a high-powered aeroplane about the control of which he knows exactly nothing.

He remains, however, bravely cool, in contrast to the newspapers and Stock Exchange below who

take it for granted that instead of being "taken off" by the plane he has deliberately absconded. We can expect realism, for Lance himself experienced an air crash in the war. Cast includes: Carlton Hobbs, Joan Henley, Harold Scott.

Xanthochroi, xyster and xebcs—and any of the other things or people beginning with X you may find in the *A B C* which, on SEPTEMBER 25, National, reaches this unfortunate letter. Who will be the compère? There are only two names under this letter in the telephone directory!

Some important "talking points" this week. Of prime importance the first talk by Mr. Neville Chamberlain as Prime Minister. This is a speech he will make on *National Health*, on SEPTEMBER 30, National. Other health and fitness talks will follow during the next few months, and may lead to the much rumoured physical jerks broadcasts.

The new B.B.C. policy of B.B.C. directors taking listeners "into their confidence" at the mike is well to the fore with three talks by officials responsible for much you hear. On SEPTEMBER 26 Sir Adrian Boult, Music Director, will talk on *Future Music for Radio*; on SEPTEMBER 28 Drama Director Val Gielgud will



Joan Henley will appear in "The Peaslake Crash" on Tuesday and Thursday

chat on forthcoming plays; and talks to hear will be dealt with by Talks Director Sir Richard Maconachie on OCTOBER 1. All these will be National broadcasts.

Filmgoers have Britain's most outstanding woman film critic, Miss C. A. Lejeune, to give them their film talk on SEPT. 26, National. "Trespassers will be Prosecuted"—a sign much in evidence in these hiking days. What is a trespasser? In other words when and where do you begin breaking the law and inviting prosecution? Listen to the discussion on *Trespassing* on SEPTEMBER 25, National, and—perhaps—find out! Another confab with a certain attraction comes in to the "Conversations in the Train" series on OCTOBER 1, when the conversationalists will try to find out *Are Brains a Handicap*? It's probably just as well that the speakers will be anonymous!

## DANCE BANDS

HENRY HALL says farewell to those B.B.C. studios at Maida Vale on SEPTEMBER 25, putting a hallmark on the occasion by throwing one of the biggest dance band "Hours" yet devised.

On SEPTEMBER 27 he and his new band open their touring career at Birmingham—which means that the day after the B.B.C. farewell will be spent in travelling and final rehearsal, for the stage show.

What the last "Henry Hall's Hour" will contain is a secret, but we heard of all sorts of stars and attractions making a note to wend their way to Maida Vale on the evening of September 25. It may be—we don't know, but it's a good idea—that some of the stars Henry made will be returning to his fold for this grand finale.



Huntley Wright is the latest star whose life is revealed in *Star Gazing* on Tuesday and Thursday



Lance Sieveking will produce "The Peaslake Crash," one of the week's most promising offerings

# WEEK

## At-a-Glance Programme Guide

The new Hall band, now settled down completely, is looking forward to a long tour, with, when possible, roughly one broadcast a week. Vocalisers Anita Riddell, Les Douglas, Bernard Hunter and Bob Mallin are going about very pleased with themselves over the novel series of acts which Henry and Manager George Hodges have devised for their introduction to the music hall public.

Beside touring the country, there are a number of Henry Hall films under discussion, and the prospects of a visit to Canada.

Other big dance band programme of the week comes from Jack Payne, who, on SEPTEMBER 27, National, presents more *Favourites of the Famous*, with his Band. As well as his broadcasts—from Luxembourg as well as B.B.C.—hear him in *Beecham's Reunion*, SEPTEMBER 26—Jack is busy up and down the country making stage appearances. And if you aim to be a dance band leader, and at that a star one, you'd better take the girl friend into consideration, for, talking of his busy life the other day, Jack said that his wife, Doris, was probably the loneliest wife in the world! Being up at the top leaves no time for home life. Although Doris sometimes accompanies Jack on his travels, the bulk of the year she spends getting glimpses of him at week-ends or for a day between the endless spate of stage and radio engagements.

Mantovani brings his band on the air for a special session on SEPTEMBER 29, Regional, and while it is not exactly in the band department but, definitely in the syncopation sphere, mention must be made of Ord Hamilton's intention to supply fifteen minutes of his own individual syncopation on a piano on SEPTEMBER 27, Regional.

The B.B.C.'s Swing series flits over to America again on SEPTEMBER 29, Regional, when Benny Goodman and his Band will fill the bill from New York. Talking of trans-Atlantic rhythms, there's talk of more New York and



Bower and Rutherford, in Saturday's Palace of Varieties, make their first studio broadcast. Their only previous broadcast has been from the Union Cinema, Kingston, and it is good to see fresh names in the programmes and hear new voices and gags. Welcome to Bower and Rutherford!

Hollywood bands being heard by reason of the coming series of weekly variety relays from the States. Look out for the names.

Noting the presence of *Eleven's with Geraldo* in Luxembourg's Diploma programme on SEPTEMBER 26, reminds me that there have been comings and goings between Geraldo and the B.B.C. winter programme planners. A new Geraldo B.B.C. series would be welcome.

Anita Hart, vocalist—along with Eddie Lee—in Billy Bissett's *Waltz Time* sessions on Luxembourg and Normandy, SEPTEMBER 26, was seen recently with big white bandage covering dainty hand—covering slight injury received as result of tinkering with a new sports flivver Anita took a fancy to.

BER 26. T. B. Lawrence, conductor of the choir, asked the composer to chose this programme himself. The organist will be Dr. Percy C. Hull. After this recital the choir goes to Germany.

Mozart once composed a parade of musical mistakes and banalities, just for the fun of the thing. This work, called appropriately, *Musical Joke*, will be heard on OCTOBER 1, Regional, in a programme by the B.B.C. Empire Orchestra under Clifton Helliwel's baton. On the same day, same wavelength, Turina's *Symphonic Rhapsody* for piano and orchestra will be played by Phyllis Sellick and the B.B.C. Orchestra conducted by Warwick Braithwaite.

Harriet Cohen will be soloist in Bach's D minor Concerto to be played by the Birmingham Philharmonic String Orchestra, on OCTOBER 1, National.

A Midland choir making its first broadcast will be Brierley Hill and District Male Voice Choir, to be heard on OCTOBER 1, Midland. Donald Sparrow, who won a music prize at the age of eighteen and has given recitals in Birmingham Town Hall, will play piano solos.

A concert on SEPTEMBER 28 by the North's Little Orchestra will be included in the Regional programme. As usual Jack Hardy directs the orchestra—and is at the piano—and William Bernard, tenor, and Wilfrid Pickering, bass, will be soloists.

### MUSIC

WE come to the last week of the Promenade Concerts, opening with what will be the final Wagner night, always an occasion. This is on SEPTEMBER 27, Regional, with as the soloists May Blyth, Walter Widdop, Harold Williams, and Mahry Dawes.

The first part of the Schubert-Schumann Concert on SEPTEMBER 28 will be broadcast in the National programme, with Myra Hess playing Schumann's Piano Concerto, and Schubert represented by two symphonies, No. 5 in B flat, and No. 9 in C.

The approaching end of the "Prom" season will be marked as usual by the broadcast of Beethoven's Choral Symphony on OCTOBER 1, Regional. The B.B.C. Choral Society, under Leslie Woodgate, will assist the Symphony Orchestra, and the singers will be Margaret Balfour, Jeanne Dusseau, Parry Jones and Harold Williams.

An event of the week for band enthusiasts will be the programme on SEPTEMBER 26, National, by the brass band which wins the Alexandra Palace National Championship Contest. The programme will include the test piece, Herbert Howells' suite, *Pageantry*.

Once a year the famous Fleet Street Choir celebrates its birthday with a visit to one of the cathedrals to give a recital of the works of a leading English composer. This year they visit Hereford Cathedral and will broadcast a recital of *Vaughan Williams' songs*, National, SEPTEMBER



Nostro King, who will give a new monologue in to-morrow's (Saturday) Palace of Varieties

### SPORT

THE *Background to Sport* series has now reached the boxing ring, but before getting excited about Tommy Farr or the present-day boxing whirl, it means to reveal the history of the sport. *Off to the Big Fight*, the programme on SEPTEMBER 29, National, will tell of the Prize Ring, and the talking will be done chiefly by Captain Chris. Towler, a long-experienced writer and editor in sporting journalism.

At eight o'clock on the morning of SEPTEMBER 29 the Duke of Kent will "play himself in" as Captain of the Royal and Ancient Golf Club of St. Andrews. Since it will not exactly be easy for listeners to tune-in at such an hour, this traditional ceremony of the golfing game is being recorded on the St. Andrews Course, and will be broadcast for Scottish listeners that evening.

Mary Lee is no longer fourteen. But hers is still the voice that made her a million fans. She has gained in experience without losing any of her schoolgirl charm, says

MACKENZIE NEWNHAM

**L**ITTLE Mary Lee has recently celebrated her sixteenth birthday. It came as rather a shock when I heard the news. It seems only yesterday that Roy Fox made the important announcement that he had discovered a new child wonder.

Yet it was two years ago this month.

Alas, little Mary Lee is growing up. It can't be helped. Nature's like that.

But it is not such a bitter pill to swallow. There are many consolations, and these you will find will not only please her present multitude of fans, but will also gain her many more.

We may be slowly losing one of the most successful child stars in radio, but we are gaining an elegant, experienced, and polished young woman.

Mary is growing up in just the way we all hoped she would—very natural, refreshingly unspoiled, and better for her two years' experience.

Yet, underneath it all, there is not a lot of difference between the Mary of fourteen and the Mary of to-day. She has been groomed, of course. She has found a hair style that couldn't be improved upon for her type. She has learned step dancing and stagecraft.

But she is still the same little sweetheart. There



little schoolgirl who sang *My Kid's a Crooner* on the Glasgow stage, blossomed into the little Mary Lee who captivated a million hearts.

Quite apart from all that, Mary was a phenomenal child in many ways. She had never been taught music, and yet she could read it. It may sound odd, but I have been assured it is a fact.

She possesses an uncanny knack of being able to interpret music. If she found a sheet of music placed on the piano, Mary could sit down and play it through without a mistake.

This, of course, has helped her a lot. With such an amazing understanding of music, she couldn't fail to make a name for herself. But, in addition to her singing, she has also been taught dancing as part of her act, and within a short time she could step dance almost as well as her instructor.

**S**he works hard. For two hours every morning she can be found on the stage rehearsing her steps and singing her numbers.

She works a seven-day week, and most days morning, afternoon and evening, yet she is always refreshingly vital.

Mary manages to find time for games and outdoor sport. That is one of the reasons she keeps so sparkling and alive. She swims like a fish, and spends a lot of her spare time—which is sadly limited—in the water. And there are few tennis players of her age who could put one over on her on the courts.

But Mary's real hobby is music. In her two short years with Roy Fox she has learned more about music than most people learn in a lifetime.

Mary could have been one of the biggest stage

# Mary Lee is Growing Up

is nothing *blasé* about her, in spite of the fan worship she has received.

Although Mary's entrance into the dance band business is very like that of a good many other croonettes, there is a difference. Her's is a romantic story which illustrates the grit and enterprise that has helped her so enormously during the last two years.

When Mary was thirteen years and five months of age, and still at school, she heard that there was an amateur talent contest being held in her home town—Glasgow.

Without asking the advice of her parents or her friends, she decided to win that contest. It was a big thought for such a little girl.

One day after school had closed, Mary crept into the audition room and took her turn with four hundred other competitors. She had still got the day's dirt on her face and hands.

She stood there, apparently without the slightest trace of nerves, and awaited her turn.

It was a long wait, but at last it came. Mary stood up and sang: "My Kid's a Crooner."

From that moment the result of the competition was a foregone conclusion. It was really unnecessary to carry on. Quickly the competitors were weeded out, until there were only four left—with Mary among them.

Her parents, of course, had long realised the possibilities of little Mary's voice. But they were not told that Mary had entered the competition until the following Friday when the finals were being held at the Glasgow Empire.

**B**oth Roy Fox and his agent, who were present at the time, knew who the winner would be. Roy himself had already decided to give her a contract as featured vocalist.

The four children went on the stage and the finals began. The audience was itself asked to select the winner.

It was a treat to hear the applause that filled the theatre when little Mary Lee sang her number. Although the others had received very good hands, they sounded like a whisper in comparison.

Mary, her face alight with excitement, was proclaimed the winner of the contest. And she had done it without aid.

Roy Fox wanted to put her on contract immediately. But this was impossible. Mary was only thirteen, and the law decreed that she must wait until she was fourteen, and even then could only appear in public by special permission from the school authorities.

The following seven months were long ones to Mary Lee. But they soon slipped by and on her

fourteenth birthday Roy Fox secured special leave for her to join his outfit.

From that day Mary has gone ahead by leaps and bounds. Every member of the band fell in love with her, and, which is an even greater tribute, are still in love with her.

The first period of grooming started almost immediately Mary was put on contract. Her astute managers foresaw a rosy future for this child protégée, and they were determined to do everything in their power to make it possible.

They taught her stagecraft—which was not difficult for she was an apt pupil—and put her through an expensive course of grooming.

Mary had been well brought up, but never spoiled. She was healthy and picturesque. The grooming experts found all that a great help in their work, and within a very short time, the

and film personalities in this country. But wisely, and happily, this has not been allowed to happen.

Not one in a hundred child stars who go on the screen can retain their popularity once they begin to grow up. The public get used to a child star, and film producers keep them in child roles until their sizes and personalities make it impossible to make another picture. Then, fade out . . . and the public soon forgets.

Mary will not be faced with this trouble. Instead, she will have an even greater fan following as the years pass by.

In fact, whenever Mary appears in Glasgow, her reception is so tremendous that special large-size halls have to be hired to hold all the people.

Yes, Mary Lee is growing up, but she has a very rosy future.



# A Million

Soccer—the game that grips the imagination of every sportsman! And yet how rarely do we hear its thrills and excitements over the air? Why? In this powerful article **FRANK ROGERS** reviews the situation and makes a strong plea for more commentaries



Can't  
Be  
Wrong!

**O**NCE again the Football League, which controls all the league games in this country, has decided that the voice of the commentator is to be silent. Apart from two games under the aegis of the Football Association, the Cup Final and the International with Scotland, the programme is blank.

How much longer are the League authorities going to ignore public demand? What excuse have they for refusing to revise their early attitude to the microphone? Don't they know they are wrong? Then it's time somebody told them.

For some years now those of us who are anxious to hear League matches broadcast have preserved a patient silence rather than cause the Football League the least embarrassment. We have hoped that time would work its own cure. Alas, the League has merely gone on saying "No."

## Plain Speaking

It is obvious that plain speaking cannot possibly do any harm in our present position. So let us call a few spades by their rightful names, and try to clear the air.

The case for the League is briefly this:

They say that a broadcast of a big match would cause people to stay away from a small one. If, for instance, George Allison gave a commentary from Highbury of a game between his Arsenal players and Sunderland, football enthusiasts in Bourne-mouth, Accrington, Gateshead and so on would much prefer to listen to him than see their own team which is merely a Third Division one.

Their absences would mean so many shillings lost to their clubs, and the Football League says this must not be allowed to happen.

Their viewpoint is not a new one. On the contrary, it is out of date. It dates right back to the very beginning of broadcasting, when the whole entertainment world was scared stiff of the new power of the microphone.

## Football League Worried

It has since been proved up to the hilt that broadcasting, far from injuring entertainment, has been its best friend. It has made the public entertainment-minded.

Nevertheless, the Football League is still worried about its humbler members. It took the attendance figures some six or seven years ago when League matches were broadcast and states categorically that these showed a drop in gate money. That is enough for them.

There is nothing selfish about this. The "big names" of the League would unquestionably gain

from broadcasting, but they are content to forgo this for the sake of their less fortunate colleagues.

I know too much about football to leave the slightest doubt in anyone's mind that this ban on the microphone is a money-making stunt. The great majority of the clubs are too worried about their overdraft at the bank to have any thoughts of profit-taking. When the Football League says that it cannot allow any of its members to lose gate money it is stating no less than the truth.

But there we have to part company, for I cannot admit there is any risk of loss. The experiences in other branches of entertainment show plainly that broadcasting confers the biggest boost the world has ever known. No club in the country need be a ha'penny worse off through granting right of entry to the microphone.

The League ought to realise what a terrible admission they are making when they say the public will prefer a running commentary to a flesh and blood match—in England, the very home and birthplace of the game!

Actually, though the legislators themselves may profess doubt as to whether the public prefers seeing a game of football or only a second-hand, sightless version of a game, there can be no doubt in anybody else's mind.

## Mistrust in the Air

How many supporters of a local team, I wonder, really would stay away the moment a broadcast was on the air? The Football League believes that most of them would. I don't think it is straining words in the least to say that their attitude towards their own public is one of mistrust.

There are hundreds of people who are prevented by various causes week by week from going to a match they would dearly like to see. If the League once began to allow broadcasts, who knows how many new fans might not be added to the game? And an enthusiastic listener to broadcast commentaries would almost certainly become an equally enthusiastic matchgoer.

There must be thousands upon thousands of folk waiting to be wheedled into football grounds. Attendances have taken prodigious leaps of recent years, but we have seen nothing yet. With regular broadcasting the game would double its number of followers in a very short space of time.

All that is wanted is a square yard of accommodation. Not a penny piece of actual expenditure.

Maybe for a few weeks there would be a slight falling off in gate money, due to the novelty of the thing. But this would soon adjust itself.

Naturally, some definite policy should be

followed. It would not be in the best interests of the game to leave the selection of games to be broadcast to the B.B.C. I suggest that a small committee should be drawn up to conduct the necessary negotiations and business.

They could hammer out a broadcast fixture list so that deserving clubs received their boost, and listeners got a series of games that promised to be thrilling.

I am not at all sure it would be best always to see a game right through. There is a lot to be said for the "Cook's tour" idea, taking a look-in at two or three games during an afternoon.

## Plenty of Commentators

One thing we know, there is no lack of commentators. Football is full of competent journalists, and practically every ground in the country would have one already there doing his regular job.

I should have thought that the Football League would have reconsidered its attitude long before this. The deadlock has not done them any good that I can see. There are still the same cries that clubs do not know where to turn for money to keep things going. Players still have to be transferred to replenish coffers. Moreover, there are still complaints that the public will not support a club which is out of luck.

Let us hope the Football League will decide to do something in the matter. We do not challenge their sincerity, merely their judgment. We listeners have had "seven lean years." Let them give us "seven fat ones," and see at the end who is right.

If they find the experiment only bears out their worst fears, they can always call it off, and their reputation will be all the higher for having tried it. At the moment they stand accused of timidity and obstinacy—a serious matter for a sporting body.

## NEXT WEEK

ELSIE CARLISLE  
IRENE PRADOR  
STAINLESS STEPHEN  
HENRY REED and  
JEAN MELVILLE  
are starred.

**STAINLESS STEPHEN**, radio's famous comedian, displays his Comic Genius and his Talent for Punctuation in this the fourth instalment of the *Breathless Account of his Career*

**O**N one occasion, while at a dinner in the West End and completely surrounded by two people requesting my autograph, a third individual came upon the scene and asked, "You're Stainless Stephen, I believe?" I nodded benignly and signed the menu card presented to me, whereupon the stranger laid half a crown on the table in front of me and departed.

Whether he meant to insult me by paying me two-and-six for my signature (knowing the market value to be at least two-and-ninepence-three-farthings at that period), or whether he felt my appearance on the air to be worth two-and-six over and above the ten shillings paid in licence fee, I cannot tell you.

I only know I pocketed the two-and-six promptly, receiving a dirty look from a waiter, who imagined I had found it under a plate.

It would appear that I am very well known to the police—that is, to the ordinary constable, as opposed to the keepers of the Rogue's Gallery at Scotland Yard, who would naturally know me. As a comparative stranger in London, following my migration south, I inquired of a policeman, "Can you direct me to Barnet and the North?" And the answer came without the slightest hesitancy, "Bear left at the Monument, Stainless!"

Apparently the sound of my voice is as unmistakable as that produced by an overloaded loud-speaker.

At Radiolympia, in 1935, for example, asked to introduce a Channel swimmer—Mr. Haydn Taylor of Cleethorpes—to listeners in an "In Town To-night" episode, the swimmer turned to me and said, "Your name isn't really Stephen, is it?" I told him it was really Arthur Clifford Baynes. "I thought I recognised the voice," he said, "Don't you remember me? York and Lancs Regiment, 1916."

Another instance of voice-recognition which touched me very deeply took place at a music-hall one night when, while I was chatting with Christopher Stone in my dressing-room, the door-man announced that two blind men were asking to see me. I invited them into the dressing-room, and one of them said, "I was in the audience. Your voice was unmistakable. You know me, Stainless, don't you? Remember Havrincourt Wood?"

Then I knew. He was my batman in our battalion. Following that episode, I took Les Allen and his Canadian Bachelors to the S



"Exclusive snapshot of Mr. and Mrs. Stainless standing up."

# SMILESTONES IN MY LIFE



Painting the picture of a Stainless career.

Dunstan's Annexe, and we gave them a show.

Meeting these boys at St. Dunstan's is a grand experience. They keep cheerful and unembittered when they could so easily be otherwise, and make you feel how lucky you were to emerge from the 1914-18-business comparatively unscathed.

These boys give you a different perspective on life, teaching you never to be dissatisfied with your lot, even when the lot's a little, to maintain a philosophic sense of humour. It is good to think that the radio has done so much for them.

I am often asked if I wear my full stage regalia while broadcasting minus an audience in the studio. Unless I have gone straight to the studio from a theatre, the answer is positively in the negative. The only article I require to give me the desired "atmosphere" in my performance is

my small bowler, the identical piece of cranium-gear which Mr. Winston Churchill has tried in vain to purchase for his vast collection. This also serves to prevent me from scratching my head (while trying to recall my lines) and thus uprooting what hair remains on the summit of my increasingly high brow.

The imminent popularity of television will entail the donning of my entire sartorial complement, and no longer shall I be able broadcast in shirt-sleeves as on the memorable occasion when I dispensed with long, short, and medium wave and broadcast on a heat-ditto.

Your television set, Gladys, will show you my true scintillating self, especially scintillating when the satisfied gleam in the producer's eyes comes into-contact with my stainless-steel shirt-front. For you will then be a looker-in, Gladys, provided you get a look-in when the bevy of excited females cluster about the set during the broadcast of Stainless Stephen, the Clark Gable of Alexandra Palace.

I was televised for the first time on January 1, 1937, a day which marked not merely the birth of a new year but the birth of a new epoch in television. My face, before being hurled across the ether (without asking either my face or the ether, already long-suffering), was first encased in paint of a bilious hue which must have given me the appearance of a Welsh rarebit sitting on a modern electric cooker.

Not being supplied with a blowlamp, I left traces of this ochreous substance adhering to my rubicund façade, and on reaching home my terrier, Major, at once removed himself from my presence, under the impression, no doubt, that I was suffering from some form of distemper.

I find that this is my first mention of Major, a faithful animal which would, in times of need, stick more closely to me than the broker's men. Major, as you might expect of any dog with a broadcasting association, is a wireless-haired terrier. I have considered the possibility of using

"The time has now come," says Stainless, "to talk about swimming, studios, bowler hats, television, dogs, boxing, bedtime, the Dunmow Flitch and Stainless Stephen."



Stainless Stephen, incessant motorist, with the present member of his collection of cars.



"Stainless Junior, otherwise Ian David, poses with the race-horse named after his notorious father."

"This advertisement, depicting me in shining suit of stainless armour, gives you a rough idea of what my ancestor, FitzStephen, the Shameless, looked like at the Battle of Hastings"

Major's tail as an aerial, but foresee the risk of receiving nothing but Wag-ner, "Tails of Hoffman" by Often-Bark, and relays from the Isle of Dogs.

Major does no tricks, largely owing to the fact that to teach a dog tricks you have to be more intelligent than the dog.

Evidence of Major's ability as a watchdog is provided by the burglary at our new house shortly after acquiring same, Major having apparently watched the intruder with polite interest. No, Gladys, the burglar got nothing of value, as I was away from home that week, and had my only spare pair of socks with me.

Major is actually the property of Ian, to whom the dog naturally attaches itself (as a postman once said, carefully avoiding the kennel). Ian once took Major to school with him, but this practice was prohibited when another boy started to take his horse.

The first time that Ian heard me broadcast, Jean allowed him to stay up late in order to hear me, either as a special treat or a punishment, I forget which. This, however, did not interfere with his health-routine, as he went to sleep anyway.

It would appear that Ian has no desire to follow in my footsteps, despite the fact that history repeated itself when he appeared in a Coronation Pageant at school—as a Sheriff, however, which bears no noticeable resemblance to a Sunflower, my own contribution to pageantry. At the moment, Ian is anxious to soar higher than myself and become a pilot.

As he spends a good deal of his time manipulating a model aeroplane, I have abandoned the idea of constructing a greenhouse, and, anxious that this Stately Home of England in which I reside shall be preserved intact for my posteriors, I am seriously thinking of fitting windows in unsplinterable glass throughout the house.

However, I am somewhat perturbed about his decision to become a pilot, as at the age of ten I made up my mind to become a deep-sea diver and since that time have never been able to keep my head above the water.

Cue for a dissertation on my swimming prowess, which brought about my captaincy of the swimming-team at my alma mater. A keen disciple of the aquatic art, I have swum in everything from an ocean to a horse-trough, and was the original Loch Ness monster.

Both my brother, Frank, and I could swim at the age of eight, and, being a firm believer that every child, health permitting, should learn to swim, I taught Ian David when he was seven.

Among my collection of medals is the Medallion of the Royal Life-saving Society, though up to the time of going to press—as the valet said to the flannel trousers—no beautiful maiden has deliberately sunk three times in my presence in the hope of being rescued by me.

Two years ago, I had the task of declaring a new swimming-pool open at Coventry. This was at Easter, however, and it was so cold that my teeth chattered until the following Whitsuntide. I dived into the pool and did a 100 yards for them in crawl stroke at a speed which has since been improved on by the Queen Mary and the Normandie.

I might add that I have never been invited to become a Mack Sennett Bathing Belle.

In my youth, as I mentioned once before, I was also very keen on boxing, and afterwards did some training with Gus Platts, the former Welterweight Champion of Europe, and Ike Bond of Hull. Myself, Gus Platts, and Ike Bond all joined up together in the York and Lancaster Regiment, and you might say we were fighting fit before ever reaching the Western Front.

I was Corporal of the platoon at the time, and if the rations were not dished out to everybody's satisfaction (my responsibility), I refrained from participating in the boxing that day for fear of reprisals.

However, whatever the wireless critics might say, I experienced several hard knocks in the literal sense during my youth.

Johnny Cuthbert, the former lightweight champion, was also a good friend of mine, and I followed his career with the keenest interest.

You will be curious to know, Gladys, how I have crammed so much feverish activity in my brief lifetime.

It is because I have been able to exist with the absolute minimum of sleep, although this deficiency, I imagine, has been more than made up for among my listeners. Fortunately I always retired early in my childhood, so that this early surplus of beauty-sleep, Gladys, is the reason why my Barrymore profile has not suffered any noticeable depreciation.

In case Ian David should turn out to be a motoring-comedian, I have always seen that he has retired early also. In fact, right up to an age when he knew all about night-clubs, I saw that he was in bed by half-past-six, and the reason I could not send him to bed earlier than this was that I should then have had no excuse for tuning-in to the Children's Hour.

My incessant journeyings by car (despite the fact that I travel faster than light, sometimes arriving at a distant town on the night previous to the morning I started out) make considerable demands on my time, frequently necessitating my arising in the small hours and disturbing the sleep of the larks.

Once I achieved 675 miles of motoring without going to bed. Leaving Littlehampton, in Sussex, at midnight, I motored to Bridlington, in Yorkshire, and then from Bridlington to Newquay, in Cornwall. Arriving in Newquay, I was asked if I would like a charabanc tour of Cornwall during the evening, the look I gave the charabanc-driver accounting for a sudden cold spell in Newquay that week.

A good deal of my time has also been devoted to acting as Judge at Flitch Trials, never at the famous Dunmow, but at various places nestling between the hoardings and pylons of our green shires.

Altogether I have been Judge at twenty of these Flitch Trials, engaged by the promoters to maintain a jolly atmosphere and create the illusion that the happily married couples competing for the Flitch are really happy after all; in other words, to save the bacon.

I don't know if my appointment to the judicial



bench at Flitch Trials has anything to do with my own marital well-being, but the fact that I have never regretted being married—at least, not out loud—makes me a good judge.

One of these Trials at which I officiated, at Bourne, in the Fen District, was the subject of a B.B.C. broadcast. At another, in Lowestoft, I regret to say that I somewhat lowered the dignity of the magisterial throne.

Forced to forgo my lunch in order to attend the "Court," I concealed a bag of potato-crisps beneath the flowing folds of my imitation ermine accoutrements, and dipped stealthily into same throughout the Trial.

A Yorkshireman is traditionally fond of his stomach, and I am no exception. In fact, if a hurricane were to take place during dinner, I should probably be so intent on my meal that not till the cheese course had been completed would I notice that the four walls of the dining-room no longer surrounded me.

I once went several miles past my destination while dining on a train in the North of France, and only because I had sampled all the train had to offer was I saved from traversing the entire Continent of Europe.

It seems that I have now tried everything there is to try in the sphere of entertainment, with the exception of being shot from a cannon or placing my head in a lion's mouth.

I have attempted everything from speaking at dinners, where I have been able to combine bismuth and pleasure, to making gramophone records given away with tins of salmon, since when salmon has gone out of its way to disagree with me.

The B.B.C. has never been able to manage very long without me, the topical remarks of my microphone discourses being picked up by a dictaphone concealed in the studio and rushed to another part of the building to be given out as the news bulletin.

They even chose me to appear in a programme entitled "Railway Rhythm," when the Great Western Brothers and the Southern Railway Sisters would have been the natural choice.

Stainless brings his Story, but not his career, to a close in next Friday's "Radio Pictorial." Another instalment packed with laughs.

# B.B.C. in

The drama in "Radio Pictorial's" **IMAGINARY COURT OF JUSTICE** comes to an end. Mr. Lissner, K.C., makes his final prosecuting speech and then awaits Mr. Justice Fairplay's summing-up and verdict

**SCENE.**—Closing stages of the "Listeners-versus-B.B.C." case. Mr. Lissner, K.C., is making the closing speech for the prosecution, before Mr. Justice Fairplay sums up and passes judgment.

**M**R. LISSNER, K.C.: "M'lord; we have now reached the end of a trying case."  
**MR. JUSTICE FAIRPLAY:** "That sounds pun-ishable, Mr. Lissner."

**MR. LISSNER, K.C.:** "Like all good puns, m'lord, it was unintentional."

**MR. JUSTICE FAIRPLAY:** "Are you pleading lack of intent?"

**MR. LISSNER, K.C.:** "In so far as my unforgivable pun is concerned; and also in respect to the B.B.C. to some extent. My clients are very concerned over that lack of intent. The fact that the B.B.C. offend listeners without intending to do so only makes the offence worse. It suggests that the B.B.C. are not exercising even that average intelligence on which they are supposed to look down. To sin without thought is no less sinful—perhaps more—than to sin after taking thought.

"I submit, m'lord, that the B.B.C. have an entirely wrong frame of mind. Their mental approach to their job is in an absolutely false direction. The hierarchy of the B.B.C. is composed of men who have been carefully hand-picked and, equally carefully, moulded into one definite pattern. I suggest they are men, who, by birth, breeding and training, are citizens of a world that is entirely alien to the world of which most of my clients are citizens. They believe they are, and act as if they were, Our Betters.

"I contend that as the listening public is four-fifths of the whole British public it must be an exact reflection of that whole. Now, m'lord, it is an established statistical fact that the British public consists of 85 per cent. workers. That elementary fact is known to every entertainment-monger except the B.B.C. who act as if the proportions were in exactly the reverse ratio.

"They deliberately ignore the lowest common denominator and cater for the highest abnormal equation. They not only believe that London is Britain but that the West End is London. They have a Mayfair complex and their stilted University accents are as artificial as their general concept of national life.

"You have, m'lord, heard evidence to show that the B.B.C. subscribe to a policy of centralisation which forces London-conceived and London-produced programmes down the unwilling loud-speakers of out-of-London listeners. That is an outward and visible sign of this Mayfair complex, which believes that even if the earth does revolve on its own axis, the balancing point is Pall Mall.

"You have heard how the B.B.C. have flung chunks of Swedish drama at my clients. Their musical policy has ignored the simpler tastes of the majority and catered for the musical elite, with the modernism of Arnold Bax and Allan Berg, of Stravinsky and Schoenberg. Even their light entertainment has been heaved with sophisticated cabaret and highbrow comedy.

"All the evidence points, relentlessly and inescapably, to the fact that the B.B.C. ills grow out of the B.B.C. concept that their function is to elevate, not entertain, the public. They have gathered around their brow an aura of superiority, superciliousness and saintliness which suggests a 'Not-as-Other-Men-Are' attitude. There is no snob so snobbish as a moral snob, m'lord, and I contend that the B.B.C. believe themselves to be many cuts above the listeners and that their duty is to bring the



Reported by Garry Allighan

listeners up to their lofty altitude of moral and intellectual grandeur.

"Unfortunately, m'lord, the basis of their very existence makes this faulty concept possible. If any public entertainment-monger, like Mr. George Black, for instance—"

**MR. JUSTICE FAIRPLAY:** "Who is Mr. George Black, pray?"

**MR. LISSNER, K.C.:** "Mr. George Black, m'lord, is the chief purveyor of vaudeville entertainment in this country. He controls the Palladium and directs the stage operations of the biggest circuit of variety theatres in this country."

**MR. JUSTICE FAIRPLAY:** "Thank you, Mr. Lissner, for improving my general knowledge far more than the B.B.C. ever does. Now tell me: what has Mr. George Black to do with the case?"

**MR. LISSNER, K.C.:** "Nothing, m'lord; nothing. I am not producing him as a witness. I merely cited him as a hypothetical case."

**MR. JUSTICE FAIRPLAY:** "I am interested to see a hypothetical case within this non-hypothetical case. Pray proceed."

**M**R. LISSNER, K.C.: "I was suggesting, by way of illustration, that if Mr. George Black decided to stage Swedish drama, modernistic music and highbrow shows at the Palladium he would soon be checked by the corrective force of competition.

"Other music-halls would stage genuine vaudeville and take his business away. That situation does not exist with the B.B.C. because they are a monopoly. I maintain, m'lord, that it is an abuse of monopolistic powers for the B.B.C., because they have no competing station in this country, to force my clients to accept something they do not want and refuse to give them what they have paid for.

"That brings me to my other point. I maintain, m'lord, and believe that the evidence you have heard proves it, that the B.B.C. have a wrong conception in respect to their relations with my clients. They appear to think—at any rate they act as if they think—that their masters are either the Government, the Church, or the combined educationists of the country. They refuse to admit that they are the servants of the people who pay them and that their paymasters are my clients, the listening public.

"I regret, m'lord, if I offend the sensitive susceptibilities of the considerably etherialised B.B.C. by mentioning such a mundane thing as wages. It is necessary, however, to strip all pretence away and state the pure facts.

"And the fact is that every person on the staff of the B.B.C., from the Governors down to the page boys, are on the wage-roll of my clients. It is the listening public that pays the wages of the producers, the directors, the controllers and every member of the hierarchy.

"That fact alone—sordid as it may sound—puts the B.B.C. under obligation to the listeners and places the listeners in the position to dictate to the B.B.C. Instead, what has happened only recently? During the course of this case it was stated that 350 members of the listening public had been formed into a Panel by the B.B.C. for the purpose of advising

# the DOCK

them on radio drama. After listening to broadcast plays for several weeks they answered 8,000 questions which the B.B.C. set them. Those answers, my clients had been led to believe, would determine the Drama Director's policy and, you will remember, m'lord, that you found the B.B.C. not guilty on the radio-drama indictment because of that earnest desire of theirs to improve broadcast plays along the lines the Panel suggested.

"Since your verdict, m'lord, Mr. Val Gielgud, the Drama Director, referring to the report of that Panel, made a statement which has been generally reported in the Press. He said: 'I have no more intention of being guided entirely by the Listeners' Panel than I am by any other symptom of public opinion.'

"That, m'lord, I maintain, shows that the B.B.C. have a complete and comprehensive contempt for the opinion of my clients, the listening public. This is traceable, I submit, to the feeling that the B.B.C. manifest of being superior to the listeners and recognising no right for listeners to make the demands usual between any servant and his pay-master. I ask you to give my clients the verdict in this case and sentence the defendants to the most extreme penalty imposed on this class of offence."

**MR. JUSTICE FAIRPLAY:** "This is a strange case but a simple one. Far more simple than Mr. Lissner's remarks would lead me to believe. He has introduced numerous issues which, at times, I have been tempted to overrule as irrelevancies. The simple issue before me is really this: Are the B.B.C. doing their full duty to the listening public?"

"There have been several weaknesses in Mr. Lissner's arguments. For instance, he made great play of the fact that the B.B.C. were, he alleged, free from competition. He even introduced an invisible witness named George Black in an attempt to prove his point. It is for me to say whether he proved it, and I do not think he did. Earlier in the hearing of this case Mr. Lissner produced a witness named Lux M. Bourg, and there was another gentleman named Norman Dee mentioned, both of whom, it appears, provide the B.B.C. with very substantial and formidable competition. And, in addition, one previous witness mentioned all-wave sets on which, I am given to understand, American programmes can be heard. Surely, they compete very strenuously with B.B.C. programmes.

"I am not, however, permitting myself to be concerned with those side issues. On the main issue I find the B.B.C. guilty of failing to perform their full duty to the listening public. I find that they are not using all their wavelengths all the time. I find that even when they do use all their wavelengths they do not always employ them with alternative programmes.

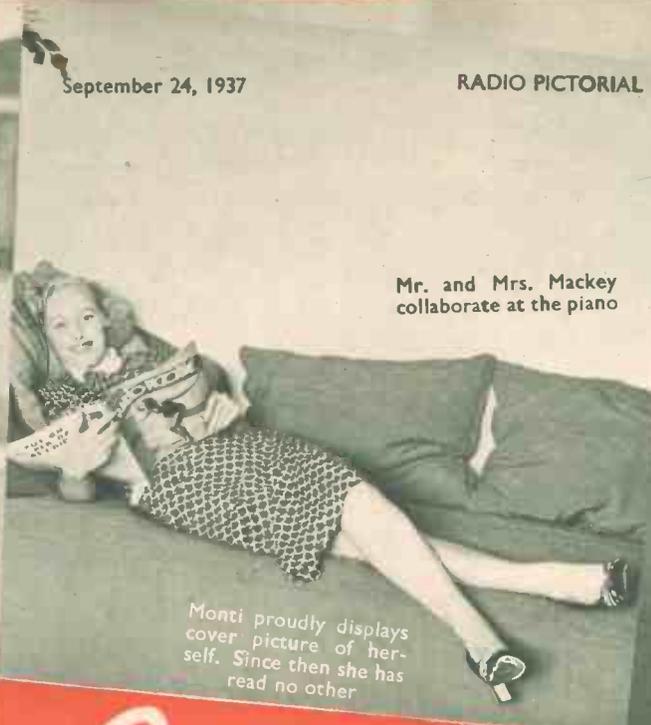
"I find that the quality of their broadcasts are often marred by amateurism—a charge which I notice Mr. Val Gielgud resents, which is a pity, because, until he fitted that particular cap to his well-groomed head, nothing had been said in this Court to accuse him of the amateurism he seems so anxious to repudiate.

"That excellent gentleman is deserving, I think, of some degree of censure for permitting this Court to be misled. According to my notes, the only indictment on which I found the B.B.C. not guilty related to charges concerning radio drama. My decision was considerably influenced by the reports of the Listeners' Panel which, I was led to suppose, would determine Mr. Gielgud's drama policy. It seems extraordinary to use no stronger term, that Mr. Gielgud should go out of his way, not only to refuse to be guided entirely by that Panel but, as he himself says, "by any other symptoms of public opinion."

"In finding the defendant guilty I sentence him to have his allowance cut off until he forms a Board of Governors, composed of representative listeners, professional entertainment-mongers, and newspaper editors, thus securing practical advice from people in intimate touch with public opinion."



Left) Percival takes  
e off for tennis;  
puts her



Monti proudly displays  
cover picture of her-  
self. Since then she has  
read no other



Mr. and Mrs. Mackey  
collaborate at the piano



A new hat, the  
cutest ever; it's  
the invisible  
kind

# At Home with Monti Ryan

Radio Pictorial's cameraman aims his camera at pretty, provocative Monty Ryan, radio and film star, and her husband, Percival Mackey, well-known musical director.



Husband fiddles with  
the knobs, as usual.  
Wife waits patiently



Signing photo-  
graphs for ad-  
mirers



What to wear on  
the tennis court;  
this couple shows  
you how!



Luxury at tea-  
time—and glass  
you notice

WANDERING MIKE PRESENTS THE WEEK'S RADIO GOSSIP

# MADemoisELLE from ARMENTIÈRES

Charlie Brewer's Big Captures :: Doris Arnold to Produce :: Lighter Sunday Plays

**C**HARLES BREWER was bothered about *Flying High*, which he is producing on October 5. These Air Force concert parties had been going big and you remember last time he got Carpentier over for the show. That engagement set the pace and this next programme just had to be as good. Then he had the luck to stumble into Tommy Rose, who promised to come. Tommy is a grand fellow and was a scout pilot during the War, and has since become a record breaker.

But could he do an act? Then Charles had a brainwave. He remembered "Mademoiselle from Armentieres" and asked her to face the mike as well. Mile. Simone Deretz—that was her real name—came to the studio to talk things over, and then the strange coincidence came out. Talking over old times, Charles Brewer discovered that in the winter of 1914-1915 he was billeted on the famous Mademoiselle's uncle. Quite a family tie!

**F**UNNY that such a well-known broadcaster as Doris Arnold should only have been heard talking on the air once or twice. We all know her double piano act with Harry Pepper, but not since Savoy Hill days have we heard her voice. In the good old days when the B.B.C. was really human, the staff used to gather in the brand-new double-decker studio to do their stuff.

Peter Eckersley was usually in charge and when he had finished giving his vocal imitations of an oscillator he would hand the mike over to "Hard Rose" and then to Doris, who said her piece, which was *Malice Through the Microphone*. Mr. Reith was always in the audience and it used to be the greatest fun.

**B**UT to get back to the point. Doris—whose only other verbal contribution was to announce the items in the piano interludes she used to play—is blossoming out as a producer and commère. John Watt has asked her to look after a fortnightly series of tea-time shows, starting on October 5, called *The Melody Is This*.

Back of this programme is Doris's own idea that folk who cannot stand hot rhythm will still like the new tunes if they are played and sung in a simple, straightforward way. So she is working on the arrangements which Arthur Dulay and his quintet are to play. Same time, she is looking out for one male and one female vocalist to put the songs across.

So the typist, who became an artiste, now becomes the first woman variety producer at St. George's Hall.

**T**HERE are all kinds of views of John Watt as a compère, so let me say right out that I like his terse and yet casual style. Maybe you thought that his voice would be lost to the mike when he became Variety Director, but I will take a bet that before the winter is out he will be doing his regular stuff once more.

When once the microphone takes a grip of a fellow, it is hard to break away, and John is displaying all the symptoms of a man who has got the mike bug in his blood! *Songs from the Shows* would not have been the same without his chat. Some urge him to get on with it, while others say keep away.

**E**VERYBODY is hoping that "Bill" Hanson will be back when *In Town To-night* returns to the programmes at the end of next month. From the very first show Bill has produced this Saturday feature, and it nearly broke his heart when it was rested. The *ABC* ends on October 9, but "Z" will not be really difficult. Afterwards the lads take a rest before they are at it again.

Max Kester and Mike Meehan are holding the fort while "Bill" is away and to-morrow they

are dealing with "X," hardest letter of all. Mike confesses that there was a big temptation to cheat—"X marks the spot where the body was found," and so on. But I think he will resist it. After all, is not Xing a river, Xiphias a swordfish, and haven't we heard of the xylophone and of the famous Xanthus marbles?

**I**N flowing robes the big noise from an eastern country was enthroned in the television studio. The lights glared and the cameras were focused. Then all was still until the signal came. Leslie Mitchell stepped forward to introduce him and the potentate gurgled and gesticulated. He had been taken by surprise, and those who are best qualified to judge seem doubtful whether he knew what it was all about.

But in twelve months the television announcer

has become resourceful. Smiling courteously, he "stole the picture." "The gentleman wishes me to say that he sends his good wishes to viewers and is greatly impressed by television," he explained.

**O**N Sunday week Val Gielgud's new lighter Sunday programmes start with a play which he tells me arrived right out of the blue. It is called *To Catch a Thief* and the author is Shamus Frazer, young man not long down from Oxford. The scene is set in a transcontinental air liner and the characters are of the cosmopolitan type which we meet in these giants. The party includes an attractive young woman of independent means, the hard-boiled oil magnate, a Japanese cotton king, an American, and an English spinster.

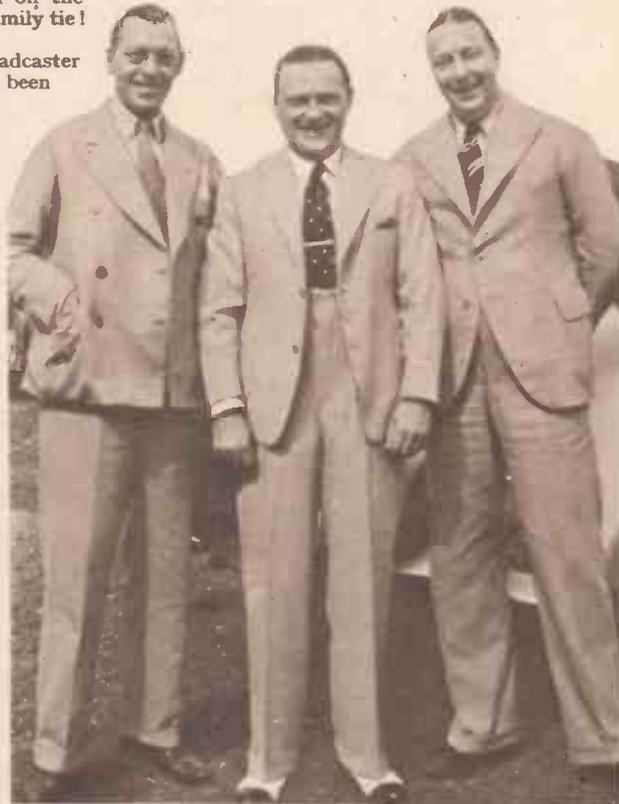
The play takes the place of the *Squeaker*, and it should be good fun. Must be every playwright's dream to write a radio drama which is accepted on sight. Joan Grigsby has also had this luck. She submitted a play about Lady Nelson and Val has put it into the autumn schedule. All he knows about her is that she sails small boats!

**N**EXT Thursday I shall be at Marshall Street Baths to watch the B.B.C. in the water. How different our friends look in bathing costumes! One of the big events is a relay race between dance band teams for the Henry Hall cup.

This is always hotly contested, but there is plenty of comedy as well. A Canadian lumberjack is giving an exhibition of rolling logs and the Highgate Diving Club will make some comic dives. Bathing belle competitions are not a part of the entertainment, but if some of the swimming secretaries choose to compete in the seaside competitions, they would take some prizes, if I were a judge.

**C**AVAN O'CONNOR got so many letters from women listeners which threatened domestic bliss that he almost decided to give up broadcasting as the Vagabond Lover. Max Kester persuaded him to change his mind and we shall hear him again on Tuesday with Bertha Ricardo as his girl friend; meantime, another voice of romance is looming on the horizon.

Can't tell you yet who the lucky man will be, but Max is again responsible. Idea is to take listeners about the world to the scenes of romantic episodes and then tell the story in music. James Gilroy, who put on *Going Places*, is writing the stories and the first programme will be broadcast on October 12.



(Above) Three famous radio smiles—the Western Brothers and Leslie Sarony. There'd have been a fourth smile, but someone had to take the darn picture, and Les Holmes lost! (Below) Edward Cooper in reflective mood. Wondering whether to write another sophisticated song or do his piano practice!



# ON THE AIR

**J**OHN WATT, taking a most courageous step, orders that from next month onwards all dance-music programmes will be supervised and (where needs be) censored by B.B.C. staff producers.

Vocalists who fail to come up to standards required, and occasional unfunny "comedians" who creep into dance-broadcasts, will be politely "given the air." But *not* via the microphone.

This, of course, is the obvious way to deal with bad vocalists. To permit them to sing only one tune in three, because some of them were bad, was a crazy example of "putting the cart before the horse"—and then not letting the horse push it very much, anyway. Alice in Wonderland was never funnier.

The "one-in-three" rule will probably lapse in due course.

I understand that one of the producers to deal with dance-band programmes in this way will be **John Burnaby**, talented son of Davy. Band leaders may kick, some of them, but John is a man who will do his work conscientiously.

The fact remains that a still more constructive move on the part of the B.B.C. would be, where necessary, to appoint authors to write entertaining material for dance-band productions. Appointing producers where there is nothing that really requires "producing" is another example of putting the old cart before the horse—and an empty cart at that!

It rather looks as though a big break in radio is coming the way of one **Norman Stanley**, the strikingly handsome, twenty-two-year-old band leader at Murray's Club, smart London rendezvous. B.B.C. engineers



Our cameraman catches a "stick-up." Mrs. Leon Cortez wants a new hat, but Leon, though he has plenty of vo-de-oh-do, proves that he has no real dough! (Left) Billy Scott-Coomber tries out Teddy Foster's trumpet, and in self-defence, Foster croons. What a double act!



interest but of definite use to every aspiring song-writer.

On the air to-day (24th) is one of England's cleverest young composers—**Ord Hamilton**—giving us more piano solos. Hamilton, of course, was the composer of *You're Blasé*, and formed the "20th-Century Dance Orchestra," which had a number of airings.

Another composer, noted for his unusual rhythmic compositions, on the air on the 30th (Northern) is **Richard Valerie**, with his band.

His outfit is made up entirely of strings and reeds, and he personally re-orchestrates all tunes played to emphasise individuality. The signature tune was composed by him, and is called "The Magic Carpet." "I like to think of it as conveying the romantic magic of sound," says Valerie, "and journeying to some cheerless place, to the sick and weary in need of fresh confidence and new happiness."

This Richard Valerie is a unique character. Personally, I always think of him as the poet amongst band leaders. In fact, I happen to know he is at present engaged on an important work which he describes as "a poem for orchestra."

"I try to make my compositions the outcome of my own reactions," he confessed to me once. "This reflection on the mirror of life should then give us true art."

And what strange and intriguing titles he gives to his compositions. For example: *The Black Venus*, *Lazy Daughters* and *Wayward Sons*, and *Such People Should be Thrashed*.

Definitely a unique character, this Valerie. One day, I feel sure, he's going to give us all the surprise of our lives.

have been wiring up the club and making tests, and a rumour is prevalent that this excellent band may be taking the Friday late-night sessions.

The Murray's Club appointment is Norman Stanley's first "ace" job, and he's certainly making a go of it. His band includes a bass player from Syd Kyte's outfit, a first-trumpet from **Bram Martin's**, and a pianist from **Larry Brennan's**.

Have just heard a neat description of smiling compère **Bryan Michie**, he with the robust figure and round, pinkish face:—

"He always looks as though he's just crawled out of a pink cradle and had a very hot bath!"

*Songs You Might Never Have Heard* will soon be with us again—don't forget the date, October 6 Barring unexpected alterations, the following singers will be taking part: **Eve Becke**, **Morgan Davies**, **Bertha Willmott**, the **Tin Pan Alley Trio**, and **Gerry Fitzgerald**.

Incidentally, **Bruce Sievier** tells us that he requires no more songs for this series. He needed forty-five songs and has been deluged with over 200 to consider! So if you haven't yet sent Bruce your song—don't bother, because it will be waste of postage. By the way, next week Bruce writes in "R.P." an article which should be not only of

## RECORDS OF THE WEEK

### Edgar Jackson's Selections

#### For Everybody

**JAY WILBUP** and His BAND "In an Old Cathedral Town" and "The Greatest Mistake of My Life" (Rex 9104).

#### For Swing Fans

**ELLA FITZGERALD** and Her SAVOY EIGHT "All Over Nothing at All" and "Somewhere Deep in the Heart of the South" (Brunswick 02451).

Radio  
Luxembourg  
every  
weekday  
afternoon  
3.30-5.30

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Electra House, Victoria Embankment, W.C.2  
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The beautiful, blue-eyed blonde and the popular, pop-eyed person were two of the most welcome visitors to our "Rendezvous of the Stars" at Radiolympia

## WHEN LISTENERS GAVE US THE BIRD

**W**HILE broadcasting for forty-nine consecutive weeks in Australia, we sang a song called "We can't Get the Bird on the Wireless!" We went on to explain that, even if listeners did not like us, they couldn't throw eggs, fruit, hiss or boo!

Later, a big packing case—addressed to us—arrived from a listener in the back-blocks. It contained a large quantity of eggs. They were very "good" eggs!!! On top was a large card, bearing the inscription:

"CAN'T WE!"

Radio was a novelty, broadcasting cloaked in mystery when, in 1922, Rupert was invited to make his microphone *debut* from Marconi House.

Broadcasting was a terrifying ordeal in those days. As the lift bore Rupert upwards, his heart was in his mouth, his vivid imagination picturing all kinds of dreadful possibilities.

It was like visiting the dentist!

Queer rumours regarding this chamber of horrors, littered with various electrical devices of torture (known as a studio) had leaked into the outer world. But few had even seen a microphone "in the flesh," let alone faced a "live" one. Rupert recalled, too, that several famous people, including Tetrazzini, the great singer, had fainted under the ordeal, or trial by "mike!"

Even the lift attendant had an air of mystery as he ushered Rupert into the corridor and, putting a cautious finger to his lips, enjoined the visitor to tread softly.

Awaiting him was kindly Colonel Burrows, the official host, who accentuated the general "hush-hush" atmosphere, by begging him to keep his voice down to a whisper.

After waiting feverish minutes of suspense in an ante-room, where the Colonel's softly-spoken pleasantries took the place of the copy of "Punch," one might have expected to find, the trembling entertainer was led into the actual studio.

An assortment of "mikes" were scattered about the room; one over the piano; one for a 'cello; one for the artist or announcer.

Following the budding broadcaster's entrance, "mikes" were hastily shifted about. There was an air of general confusion, as officials excitedly tip-toed in and out. Nobody, however, was permitted to speak—even in a whisper.

By dumb-show, an official eventually indicated which "mike" you were to use. You approached it, feeling something like a condemned man going to the scaffold. With a wildly-beating heart, and

perspiring forehead, one cleared the tickle from one's throat—and began.

Afterwards, you were escorted silently and pleasantly to the lift. Some "patients" had to be carried out. Rupert bore up beneath the strain and walked out.

And, ladies and gentlemen, for the pleasure of being put upon the microphone rack, you were paid precisely nothing. Broadcasting, in those very early days, carried no fee.

We were the first variety artistes in Australia ever to play in two capital cities on consecutive nights. We appeared in Adelaide on one night, flew a thousand miles, and appeared in Melbourne the next evening.

By curious coincidence, our first pilot, who took us half the journey, was a man named Sutcliffe, whose hometown was Bridlington. Once, Rupert wrote a revue for Julian Wylie called *Brighter Brid!* which was very popular at the time. Sutcliffe remembered the revue in question, and the author's name.

A second shock awaited us, however. For the second pilot, who was to transport us the remaining distance, was a Captain Frank Neale who, by another astonishing coincidence, had been a constant and welcome visitor to Rupert's dressing-room, when he was permanent *compère* at the Alhambra.

The disturbing factor was that—in those days—Neale had been a reckless, young daredevil who, more often than not, turned up at the theatre with his face covered in sticking-plaster, and sometimes his arm in a sling. These injuries

were caused through motor-car accidents; for Neale was an exceedingly reckless driver.

No wonder we did not fancy trusting ourselves in that 'plane. We did not learn until later that Neale had turned out to be one of the finest commercial pilots in the Commonwealth.

It was Rupert who persuaded George Robey to broadcast in *Music Hall*, a few months back. Since the War Rupert has written most of Robey's songs; the most famous being *Well, I Meanersay!*

He also wrote *Here's George*, a radiobiography of the Prime Minister of Mirth, in which all the female parts were played by Elsie. Rupert says her vocal disguises were so effective that nobody suspected that the German woman, the child prodigy and the French announcer were played by one and the same person.

In fact, the only three artistes who spoke or sang in this radio show were George Robey, Elsie Day and Rupert Hazell.

By  
**RUPERT  
HAZELL**  
and  
**ELSIE DAY**  
Famous Radio Entertainers

# OUR RADIO — LETTER BOX

READERS WRITE TO THE EDITOR . . . . .

AND THE EDITOR REPLIES

From Mr. James B. L. Jamieson, Richmond House, Bo'ness, West Lothian, Scotland.

**A**LTHOUGH Henry Hall and his orchestra are not any longer under B.B.C. control, we still have as much, if not more, dance music from him. Henry Hall's music is really good, but it cannot compare with that of the great maestros Ambrose, Lipton and Stone. I could mention a few more outfits which supply a higher grade of dance music than Hall. These are allowed too few broadcasts.

I say give all the first-class bands an equal share of broadcasts and give preference to none.

*[An equal allocation of weekly broadcasting time between, say, the six recognised best bands would be an ideal arrangement, but it is not practicable owing to the various other engagements of the bands. Until the B.B.C. pays bands enough to retain their services exclusively, radio dates have to be fitted in with restaurant engagements and stage appearances, many of which are in the provinces.—ED.]*

From Mr. Jay Silver, "Esperance," Gloucester Road, Parkstone, Dorset.

**W**HAT a very lame discussion Sydney Bernstein, Rose Macaulay, etc., had on that very interesting top "What's Wrong with the Cinema?"

Two "specialists," one speaker who obviously felt himself miles above his subject, and one who seemed merely mildly interested, did not cast one ray of light on the problems they were discussing.

The B.B.C. should bring half a dozen ordinary but interested film-goers, of various types and ages, together and let them talk about the cinema. Then the film industry might really hear something to its advantage!

*[I listened to this discussion and agree it was terribly lame. It seemed to me that another chairman, with a*

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*bright manner and pleasing voice, could have made the broadcast much more attractive.—ED.]*

From Mr. C. Bishop, 37 Vestry Road, Camberwell, London, S.E.5.

**I** THINK the chief fault with the B.B.C. fare is the almost entire absence of anything humorous. Those responsible for the programmes seem to cater for the thoroughly comfortable minority, rather than the majority of listeners who find life a bit of a struggle and need something to cheer them up a bit. Why not half an hour's gramophone variety each evening, with a few comedians?

*[This suggestion has been made repeatedly for years. The remedy is to tune-in Luxembourg, Normandy, or Lyons, whose programmes are composed principally of light variety and dance music.—ED.]*

From Mr. Roy Galsworthy, 46 Rolle Street, Exmouth.

**C**ARS are taxed according to their power; why not wireless sets?

I have a set which will only bring in National, West Regional and Radio Normandy. I pay 10s. p.a. My friend has a set which will get about thirty stations. On top of that, he has a speaker in his bedroom and another in the drawing-room, yet he pays the same tax as I do.

One can imagine the uproar if the owner of a baby car had to pay the same tax as a charabanc, yet that is the same as we wireless folk do.

*[Your suggestion is impracticable. You can receive 30 stations on some efficient two-valve sets, whereas, alas, many modern four or five-valvers are not much good except for locals!—ED.]*

From Mr. M. E. Haines, 28 Clarence Road, Sparkhill, Birmingham.

**T**HE item we appreciate most of all towards the end of the day, especially if the day has been rather trying, is the goodnight message from Poste Parisien. The announcer's kind and sympathetic voice and message, followed by the goodnight refrain, is so peaceful and soothing.

It brings one's thoughts to all. I wonder how many sad and lonely people listen to it and appreciate it, the same as we do.

*[Several listeners have expressed to me similar appreciation of this item.—ED.]*

From Mr. G. Tomlinson, 204 Winover Road, Spalding.

**I** WAS very pleased to see the letter by Mr. Val Gielgud in reply to a "B.B.C. in the Dock" article by Garry Allighan. I consider that from the start these articles have been utterly ridiculous, and are a wicked waste of room in "R.P." and for "R.P." to publish such rot lowers its standard considerably.

*[Other readers have written saying how much they have enjoyed Mr. Garry Allighan's disclosures and the quiet wit in his imaginary court scenes, and although opinions differ, it is evident the series aroused considerable interest.—ED.]*

From Mr. Phillip Cudworth, "Tweenways," Albert Road, Ripley, Derbyshire.

**E**ARLIER dance music, say 9 p.m. till 10 p.m., would be a boon to workers who have to get up at 4.30 a.m. How can we keep in practice and at the same time keep

health if we are up until midnight. We could have dance and non-vocal records of the best bands, when the bands do not begin until late.

*[Another suggestion repeatedly made by all early workers who cannot afford to sit up late o' nights. Here again the answer is to tune-in Continental stations which broadcast dance music at the times to suit you.—ED.]*

From Miss B. Blondon, 522 Dudley Road, Wolverhampton, Staffs.

**W**HY don't we have more of Nat Gonella? He broadcasts from Radio Lyons and Luxembourg, but not here very often, and when we do get him the B.B.C. fades him out for tennis. To choose between Gonella and tennis, and tennis to win—well.

*[The B.B.C. evidently thinks tennis more important than Gonella. You don't.—ED.]*

From Mr. M. Gallagher, 113 Boundary Road, St. John's Wood, London, N.W.

**A**T 3.40 p.m. on a recent Saturday the B.B.C. broadcast a commentary on "Schoolboys' Cricket" from all transmitters. It lasted for 20 minutes. From the point of view of several million licensed holders I beg to suggest this infiction was "not cricket!"

*[Annoying instances such as this, when no alternatives are provided, are examples of bad programme construction which seem to continue despite continual protest by listeners.—ED.]*

From Mr. G. Williams, "Brookfield," Merthyr Road, Pontypridd, Glamorgan.

**T**HESE Prom. concerts are the limit! Six nights a week for two months is enough to drive anyone crazy.

*[Many people are crazy already.—ED.]*

ANNABEL

By JOS. WALKER



Next week: THIS SONG-WRITING RACKET—powerful article by BRUCE SIEVIER

# “FORETELLING



Meet Pietro and Marino (left), accordion-playing stars of the future. Pietro worked in a barber's shop, Marino was a knife-grinder, until Radio Toulouse gave them an audition

New starlet in the sky, Helena Osbourne, who has graduated from a school of broadcasting

**L**ADIES and gentlemen, look out for stars...

For as sure as the moon rises in the sky, new radio stars will arise from the galaxy of new talent shortly to be presented through the enterprise of Radio Toulouse.

To-day they are unknown, or comparatively unknown, but to-morrow... who knows?

Anxiously they are awaiting their "big break." But I, who have heard many of them at rehearsals, am not so anxious. RADIO TOULOUSE HAS DEFINITELY FOUND SOME WINNERS.

In the first *Foretelling the Stars* programme on October 2 (10.45—11 p.m.) you will hear at the piano a young man who has already found success as a composer. As a pianist he will leap higher still.

His name's Norman Hackforth, and his age twenty-eight. Song-hit "God Bless You" was written by Norman, and in December a musical show which he has written for "Hutch," entitled "The Melody Man," comes over the B.B.C. ether.

Norman was originally intended to be a doctor. He quit his studies to play a piano in a night-club.

He left his job hastily one night when the night club was raided.

Then he became an actor. Things looked like being a bit "tough" at times, but brightened up when he was booked for Noel Coward's sensational success, *Bitter Sweet*. In this show he met the lady who is now his wife.

Deep-voiced Marjorie Stedeford comes into this first programme to add still further to her laurels. Everybody knows Marjorie, star of *Air-do-Wells* and *Music Shop*. I won't insult her by introducing her to listeners at this date.

From obscurity into the limelight come two young men whose magical accordion-playing will soon be thrilling the millions. They're in the second "future stars" programme (October 9).

Ladies and gentlemen, meet Pietro and Marino.

Pietro is twenty-three years old, and his little colleague Marino is only seventeen. They were both almost speechless with excitement when I chatted with them the other day in the rehearsal studios.

Pietro tells me that when he left school he went

to work in a barber's shop. "Then I saved up and bought an accordion," he said—"and after a couple of months learning it, joined a band. Marino lived only two doors away from me, so one day we got together and planned to form a double act."

Marino was very shy and talked almost in a whisper. When I asked him about himself he said: "Please, I worked for my father. He was a knife-grinder."

"But I wanted to go on the stage even when I was very young. One day I got the chance, took my accordion, and joined up with a singer; so I've already done two years on the stage and in cabaret."

"Pietro called on me one day and suggested that we should be partners. We did a lot of rehearsing, and then we plucked up courage and came along here and gave an audition."

Let us wish them the best of luck, and turn now to a lovely young singer who's also in this programme on the 9th.

**H**er name's Helena Osbourne, and but for "Radio Pictorial" she would never be making this broadcast.

Helena was born in the most romantic of settings—on a houseboat in Kashmir (of "Love Song" fame), India. She came over here to school, then went back to broadcast from Indian radio stations (where they had bought and installed the old Savoy Hill equipment).

In India, she read, in RADIO PICTORIAL, of a school of broadcasting in London. And when she returned to England eighteen months ago she went straight to that school to improve her microphone technique, as a result of which she was recommended for the *Foretelling the Stars* series.

Now meet another "star of the future"—John Hotchkiss, a young pianist with great talent and great ambitions as well.

An organ scholarship took him to Cambridge, where he wrote music and acted for the famous "Footlights Club," from which so many of our stars (including Davy Burnaby and Jack Hulbert) have originated.

Though at heart a classical player, Hotchkiss has some very sound "commercial ideas." His broadcast on October 16 will include a beautiful classical number as well as popular "hits" of the moment.

"My aim"—he told me—"is to compose 'jazz' on a more classical basis, for those are the numbers that will live on. Take, for instance, such works as *Rhapsody in Blue*, *These Foolish Things*, and *Smoke Gets In Your Eyes*. That is



John Hotchkiss, talented young man who aims at being another Carroll Gibbons

# THE STARS

Radio Toulouse, the new Continental station for English listeners which opens on October 1, has a bunch of new talent to spring on us. Here are the romantic stories behind these newcomers to the mike,

by  
**Sidney Petty**

what I mean by 'jazz on a more classical basis.' For those are not just tunes of the moment, they are tunes that the public will always want to hear. They are the tunes of the future."

Favourite popular pianists of John Hotchkiss are Carroll Gibbons and Leslie Hutchinson ("Hutch"). The time may well come when John himself will be equally well known.

A comedian new to listeners, with a "saucy" style of his own, also takes the air in the Radio Toulouse programme on the 16th.

Name, Frank Raymond, who is in the "Gay Parade" concert party this season at Worthing.

Frank Raymond's first entry into the show-business was as a bullfighter!

As a child, he went with his parents to live in the (then) peaceful town of Bilbao, Spain. He went to college in Santander, and one day—for a wager—took on a job as bullfighter.

He only fought once. The bull, it so happened, was too smart to be fooled by a red cloak. It raced straight for Frank, and its deadly horns stabbed into his arm as he jumped sideways.

"I was lucky not to lose that arm," says Frank. "Afterwards, I came back to England and went to work in a cotton mill" (this in his home town of Manchester).

It was in a soldier's concert-party during the War that his ready wit first found expression. Radio Toulouse gives him a bigger outlet.

And on October 23, in this series, listeners will be hearing a young lady who—in my opinion—compares favourably with the finest torch-singers of America.

Her name is Sandra Shayne. Boredom leads her to fame.

Once she tried her hand at hat-making in a London establishment. "It didn't work. I grew bored with it," she tells me. "Then I worked in a gown shop, in the office and serving the

Once a bullfighter, now a comedian—Frank Raymond. He's new to the mike, but has already made friends with it

customers, I grew bored with that, too," she adds.

So she quit the job, and took to the show-business as a duck takes to water. Here is her big chance . . .

Another "discovery" scheduled for October 26 is an English "Scat-singer" whom even the hottest American vocalist will find hard to beat. He will be introduced to you as Stan Oakleigh. . . .

Actually, this is not his real name. He has already been heard many times on the air as a harmony singer and straight vocalist. But he wants to make the grade as a scat-singer and swing-pianist entirely on merit, and so has determined to begin from the beginning again.

At rehearsal he proved a sensation. And now it's up to you, listeners. Radio Toulouse looks into the future, seeking new stars who may one day be the toast of the millions. But it's you who can "Foretell the Stars," by writing and telling us who are your favourites. Your postal applause may be worth a three-figure-a-week cheque to the stars who please you in this new series.



Norman Hackforth, composer and pianist



Marjorie Stedeford, personality girl from Australia with an unexpected voice

(Left) Sandra Shayne—she's as lovely as her name—and Stan Oakleigh, hot duettists. You'll like 'em!



Talking over an arrangement.

Vocal by Pat Taylor.

The sax section in full swing.



Alfie Gray, Jack Harris' drummer.

# JACK HARRIS

Introducing a star late-Saturday-night band . . . Jack Harris and his merry men of Ciro's Club

**M**ONDAY may be washing day and Friday night may be Amami night, but when it comes to dance bands on the radio the high spot of the week is the 10.30 to midnight period on Saturday.

It is estimated that more people listen-in to dance music at this time than at any other, and any band chosen for the occasion may rightly consider itself to have been highly honoured.

Many people will therefore be interested to learn that for the next few weeks at any rate the late night dance music on alternate Saturdays is to be provided by Jack Harris and his band. Harris has already signed his contracts for October. He has the 2nd, 16th and 30th—that is to say, the first, third and fifth Saturdays of the month.

If you are able to listen-in on any of these dates you will be hearing the music of a man who, from having delivered newspapers and groceries, has worked himself up not only to having one of the finest bands in the country, but to having what is without doubt the largest society connection of any band leader in the British Empire.

In addition to his resident engagements, he provides bands for anything up to 250 private dances ("gigs" the boys call them) a year.

This is probably not so far off seventy-five per cent. of the annual total of the more important of such engagements in the West End, and nearby localities, for which a fee of over £60 is paid.

For each of these dates, Harris receives an average of £70, thus his revenue from this source alone is no less than £17,500 per annum.

Of course, out of this sum he has to pay his musicians! The bands average (in addition to Harris himself, who always contrives to put in a personal appearance, if only for the comparatively short while he can snatch from his regular job) about nine or ten players.

These men, who are hand-picked from London's best instrumentalists, are paid anything from £3 to £5 each per dance, according to their standing and ability; thus out of every £70 he receives Harris pays away £35 or more in musicians' fees, and there are, of course, his office, staff and other overheads.

But, even so, out of his gigs alone he must make a profit of over £5,000 a year; and goodness knows what he makes out of his other activities, which include commercial radio, gramophone sessions (he is now recording for H.M.V.) and pictures,

in addition to his B.B.C. broadcasts and resident engagements at restaurants, clubs and the like.

And £70 is by no means the maximum he has ever been paid for a gig.

For himself and ten men, the American millionaire, Victor Emmanuel, who was then staying at Rockingham Castle at Market Harboro' in Leicestershire, once gave him no less than 600 guineas for a single evening.

Like so many people who are used to handling big sums, Harris can be very casual over money.

The other day, while we were lunching together in the Savoy grill, he went to pull his handkerchief out of his trousers pocket, and with it came accidentally a huge wad of notes.

**M**y eyes bulged to see so many of what I thought to be fivers, but I nearly fainted when I saw they were not fivers, but honest-to-goodness one hundred pound Bank of England notes.

Nor was that the last shock I received. A friend who was also lunching with us jokingly said, "Lend me those for an hour, Jack; I'd love to know what it feels like to have so much," and like a lamb Harris passed over the wad.

Don't let this mislead you into thinking that Jack is soft. He is anything but, and is, in fact, a thoroughly smart and capable business man.

Recently he extended the scope of his activities by acquiring jointly with Ambrose

**EDGAR JACKSON takes you to *Ciro's Club* and invites you to meet that popular favourite JACK HARRIS, and the boys in his band. This interesting article also gives you the low-down on the immense organisation behind a well-known dance-band**

**the proprietorship of that famous West End resort of the elite, *Ciro's Club*.**

The arrangement was that each should have his band there for an equal portion of the year. Ambrose completed his period when the Club closed for the summer vacation last month, and Harris started his when it reopened earlier this month.

For his season at *Ciro's* he has re-formed his band.

The line-up reads like a Who's Who of the dance band world.

Leading the reed section is that virtuoso, Harry Karr, who, in addition to playing the whole family of saxophones, is a concert soloist on clarinet, flute and oboe. He was with Harris some while ago, but more recently has been with Brian Lawrance's band.

Second in the reed team is Harry Smith, known as one of the most musicianly tenor sax players. Then there is also Freddy Williams, who comes from Henry Hall's late B.B.C. Dance Band, and a fourth sax is found in George Glover, another fine technician who is rapidly making a name for himself.

The trumpets are Alf Noakes and Buck Dalman. Noakes, who has the name for being one of the finest lead-men in the business, was first trumpet with Lew Stone when he was at the Monseigneur, and has lately been holding down the same position with Ambrose. Dalman has for some time been a pillar of the Harris edifice.

A third trumpet, Bill Shakespeare, late of the Savoy Orpheans, and noted for his sweet tone and flair for melodic extemporisation, may also have been

over there for Junior to be taught some instrument, our Jack was given a violin for the Christmas following his fifth birthday.

The home tuition must have been pretty good for a scholarship enabled Jack to go to the New York Institute of Musical Art. For four years, between his eleventh and sixteenth birthdays, he studied there. Then they fired him.

It happened like this. Wanting to increase his pocket money, unbeknown to his parents Jack got himself a job delivering newspapers and groceries for a local storekeeper. This, added to the hours taken up with musical studies and ordinary schooling, made it impossible for him to find sufficient time or energy to practice, and he commenced to turn up at the academy with his home lessons unprepared.

They warned him—once, twice, three times. Then they chucked him out.

Luckily it didn't matter. It may even have been a good thing. America had entered the war, men of military age were being called up, and Jack soon found a job in a band. It not only provided £10 a week, at that time untold wealth, but gave him more than that ounce of practical experience which we are told is worth a pound of theory.

From then on, for the next ten years, he seems to have found no difficulty in keeping himself in employment, and as job succeeded job, so Friday nights brought ever-increasing recompense.

We now reach 1927. You may have heard that

at this time there was in Ambrose's band, then at the Embassy Club, London, an American saxophone player named Abe Aaronson.

Prior to coming to England Aaronson had played for a short while with Harris, and when Ambrose left the Embassy to open the new May Fair Hotel Abe suggested Harris as the one man he knew who might be able to fill Ambrose's place.

So Harris was brought over, and was such a success that he stayed at the Club until 1932. A likeable personality, and at any rate outwardly easy-going and hail-fellow-well-met, he knew how to handle the smart society crowd who frequented this most exclusive of London's dancing resorts. Before he left the Embassy he had built up the aforementioned gig connection which, if all else failed, would still bring him in a Prime Minister's income.

The split with the Embassy came with the death of its manager, Luigi. Luigi had been one of the greatest Maitres d'Hotel of all times. On his passing, the management of the Club was taken over by a group of City people who, capable as they may have been in their own spheres, were perhaps less experienced in the matter of restaurant management. Possibly because new brooms are never happy unless they can find something to sweep, the new executives soon started looking round to see where expenses could be cut, and the band being, as bands always are, the first hunting ground to be explored, Harris was asked to accept a cut.

Being a far-seeing young man, he agreed, on the understanding that the amount, with a

*Please turn to Page 25*



(Left) Jack Harris, the maestro, waving his magic baton



signed up by the time you are reading this.

In the first trombone's chair sits Lew Davis, perhaps the finest performer on his instrument our dance band fraternity can boast. He has starred in many leading bands, including Hylton's, Lew Stone's, and Ambrose's. His team mate, Don Binney, is another Harris regular.

Of the two pianists, one, Bert Read, late of Ambrose, and Henry Hall, needs no introduction. The other, Jack Penn, is perhaps less well-known, but is none the less brilliant. A Canadian who came over with Billy Bissett, he is one of the hottest keyboard smashers in the country, though whether he will be permitted to exploit his talents in this direction remains to be seen. Harris believes in being commercial.

The bass is in the able hands of Dick Ball, long recognised as one of the finest. The guitar is Cyril Halliday, the drummer Alfie Gray. Both have been with Harris for some time.

There is also a fiddle section consisting of Harris himself with Max Jaffa and Bill Sniderman, both highly esteemed by their brother musicians.

"Among my friends," said Harris to me the other day, "my name as a fiddler is a household word. I'd hate to tell you what word."

I smiled politely. Mr. Harris will have his little joke.

But there was no need for him to make it against his violin playing. In fact, he is a thoroughly good performer. He should be. He was winning prizes and scholarships galore before he was twelve.

By birth he is American. He was born in New York, in 1901.

His father was a painter and decorator. Neither of his parents was musical, but it being customary

# I GO MARKETING ...

by **ELIZABETH CRAIG**



This white-wood cupboard with meat-safe on top and drawer below is excellent for the small house or flat. It is 3 ft. high, and costs 17s. 6d.

**W**HAT a week! It started with a trip to the Caledonian Market. When tired of playing my typewriter, I find there's nothing more stimulating than a market parade. Those of you who live in London should try this tonic yourselves, and those of you who don't should make a beeline for it on a Tuesday or a Friday the first chance you get.

I began with a visit to the fish market, where I picked up some lovely halibut steaks at 10d. per lb., two large finnan haddies for 6d., two huge fresh haddocks for the same price. Then I toddled on to the meat market, and bang went a shilling or two on a rolled roast of veal, and some sliced bacon. Then round the corner to the fruit market where huge peaches were going at 2d. each. I filled up there and in the vegetable market . . . but let me tell you what I did with my purchases.

### BASQUE HALIBUT

4 halibut steaks, ¼ lb. chopped onion, 2 large tomatoes, salt and pepper.

Dip steaks in flour, seasoned to taste with salt and pepper, and fry lightly till brown on both sides in a little hot bacon fat. Lift carefully into a shallow greased dish, laying them side by side. Pour boiling water over tomatoes, skin, slice, and spread over the steaks in overlapping slices. Sprinkle with salt and pepper to taste, then with the minced onion. Melt 1½ tablespoonfuls of butter. Sprinkle over onion. Cover and bake in a moderate oven for 10 or 12 minutes till onion is soft. Serve with boiled potatoes and any green salad. Enough for 4 persons.

### FINNAN HADDIE SNACKS

Before making any of these snacks, I poured boiling water over the fish, then skinned, and boned them. Now here are some of the ways I used them up:—

(1) Roll blocks, 2½ by 3 inches, in bacon. Arrange on a rack in a baking tin. Bake till bacon is ready. Serve on fingers of hot buttered toast.

(2) Make some short-crust, adding to it grated cheese in the proportion of 3 ozs. to 1 lb. flour used. Roll half out thinly. Spread thinly with beaten egg yolk, mixed to taste with anchovy essence. Chop finnan and sprinkle over the paste. Roll remainder of pastry out to the same shape and size as the first. Lay on top. Mark into fingers with the back of a knife. Place on a greased baking sheet and bake in a hot oven till light and gold brown. Cut fingers out and serve hot.

(3) Flake fish. Heat in a little white sauce.

Who tells you here how to pick up bargains, and what to do with them

Add one or two chopped fried mushrooms, and grated cheese to taste. Serve on baked rounds of pastry, flakey or rough puff, or fried bread.

Note.—All these recipes are good for high tea or a snack lunch.

### VEAL EN CASSEROLE

1½ lbs. veal, ½ pint shelled peas, 1 pint tin sliced carrots, 8 button mushrooms, 1 tablespoonful margarine, 8 small peeled onions, salt and pepper, 1 tablespoonful bacon fat, ½ cup stock or water.

I unrolled my veal and cut it in small pieces (but you could use pie veal). Dip it in flour seasoned to taste. Melt fat in a frying pan, and fry veal till brown on both sides. Place in a casserole. Add onions. Pour in remainder of fat, then pour stock or water into the pan and boil up. Strain over. Add 1 tablespoonful of butter or margarine. Cover and cook in a moderate oven for 1½ hours. Meanwhile, boil the peas. If liked, use fresh carrots, and boil too. If using fresh mushrooms, add after the veal has cooked for 1 hour. If using canned, add with the carrots and peas and season to taste five minutes before serving. Serve from casserole. Enough for six persons.

Notes.—(1) Serve with mashed or boiled potatoes. (2) I put the remainder of my veal through a mincer (1 lb.) and mixed it with ½ cup breadcrumbs, salt, pepper, parsley and crushed herbs to taste, moistened it to taste with beaten egg and baked it in a covered fireproof dish. Serve hot with vegetables, or cold with salad, or for sandwiches.

### TWOPENNY PEACHES

Peel, halve, stone, and slice into a glass dish. Sprinkle thickly with castor sugar, or with bottled strawberry syrup. Serve with cream.

Now you know how people will tell you that celery isn't fit to eat until the frost has nipped it. It may not be quite so good to serve with cheese, but I'm finding it very useful already in the following ways:—

(1) Added to stews of meat with carrot, turnip, and onion.

(2) Added to potato salad.

(3) Added to flaked canned salmon, mixed with highly seasoned cheese sauce and piled on squares of hot buttered toast or fried bread.

Now the other day I had a letter from a reader who says that no matter how much she gives her children to eat, their teeth don't seem to be keeping up to the scratch. I should have said up to the bite. So I went to a famous dentist and asked him to give me some suggestions for improving and hardening the teeth. Here is the table he gave me:—

### FOOD TABLES FOR TEETH LIKE PEARLS

Milk.—1 quart per day if possible. But fresh milk. It must not be boiled.

Root Vegetables.—Carrots and turnips.

Leafy Vegetables.—Cauliflower, cabbage, lettuce, spinach, and string beans; lettuce in salad form.

Fruit.—Apples and oranges.

I would also eat brown bread in preference to white bread, and serve cooked kidney, liver and sweetbreads frequently instead of the usual joint or stewed meat. Cook all vegetables in the minimum of water, and add the water they were cooked in to a pot of soup.

When catering for someone who has poor teeth, administer cod liver oil or radiated malt, allowing a teaspoonful after each meal, and give soda water, made by dissolving a teaspoonful of bicarbonate of soda in a cup of water, one hour before breakfast. I would also try to reduce portions of bread, cakes, pastry, potatoes, jellies, rice and tapioca.

Note.—By the way, if your gums are at all inflamed, the simplest remedy I know is to wash your mouth out in salt water.

# CHILDREN'S



Conducted by

**D**EAR BOYS AND GIRLS,  
Now we are thoroughly established, and I am happy to say that I am already collecting a large family of young readers, whose letters I hope to be able to answer shortly. Do not hesitate to write to me at the address you see in the competition section, and tell me all about yourselves and how you like our special section. What do you think of Mick the Micrognome, and what sort of competitions do you like? By the way, will you read the rules very carefully before you send in your competition entries, as I do hate to have to disqualify good work. Till next week,

Yours affectionately,

AUNTIE MURIEL.



Outside Broadcast in Fairyland

### RADIOPIC COMPETITION

Here is an opportunity for artists to get busy with paints or crayons. Colour the picture of the elf playing to the marigold microphone. When you have done this, suggest a title for the tune you think he might be playing. For the best colourings and titles combined, I will again award half-crown postal orders.

Be sure and attach your name, age, address and school, and address your entries to Auntie Muriel, "Radio Pictorial," 37 Chancery Lane, London.

All competition entries must reach me by October 1.

### Adventures of a Micrognome (3).

#### TROUBLE OVER TEA

Teatime at Broadcasting House, and everyone was exceptionally busy, so office boys were running about with trays of tea, cakes, sandwiches, cold drinks and other tempting items, which they were transporting to the offices of Important People.

"Nobody brings me tea!" grumbled Mick the Micrognome, gazing from under the edge of the carpet at a tray of sandwiches, bath-buns and milk which had been placed on a small table near him.

"I could easily get at that!" he chuckled, as he scrambled up the leg of the table in true nautical style. There was no one about, and before you could say "knife" the little gnome had nipped on to the tray, seated himself comfortably on the mouth of the milk bottle, and was sucking the milk from the glass through a straw. He had nearly drunk it all when the office boy returned. Quickly Mick jumped down and hid behind the bottle.

"Who's taken this milk?" roared the boy.

# CORNER

Auntie Muriel



He seated himself comfortably on the mouth of the milk bottle

Naturally all his friends disclaimed any guilt. "Well, I've no time to go and get any more. The boss is in a hurry!" and he picked up the tray and hurried along the corridors.

Mick trembled behind the bottle, and fell over three times as the tray was jerked this way and that. What ever would happen to him? Now he was being put down on a desk, and a large hand had picked up the bottle of milk, leaving Mick the Micrognome standing there.

There was no time to be lost. He took one flying leap onto the bath bun, and another off the tray onto a trousered leg.

"Great Scott!" cried a male voice. "What's the matter?" asked another. "N-n-nothing!" answered the first voice after a pause. "I I-think I must be seeing things!" "Phew! That was a narrow escape!" panted Mick as he regained his safe home underneath the studio carpet.

Another adventure of Mick the Micrognome next week.

## IN TOWN TO-NIGHT

A capable giant  
Renowned for his might  
Was invited to broadcast  
For "In Town To-night."  
His voice was so loud  
That he blew up the mike  
And announcers  
And engineers  
Went out on strike.  
So  
In future, auditions  
For "In Town To-night,"  
Are only for those  
Under six feet in height!



Meet ANITA MURIEL

# DO YOU RESEMBLE ... ANITA RIDDELL?

Henry Hall's charming vocalist reveals her tastes in clothes to Elvire Ashley

**A**S the rich Scotch voice of Henry Hall's croonette came clearly across the famous B.B.C. restaurant, I thought that here, surely, fashion must take a highland fling. But no. Anita is truly Scottish in almost every way down to the last penny, but when fashion's dictators acclaim Scottish styles, she says, "Och, but I can't be bothered."

Anita Riddell just dresses. That's what she says. But there's rather less of the "just" when it comes to evening clothes. With these, Anita admits to taking some care.

Much as Anita hankers after a truly sophisticated gown without an inch of superfluous material, she realises that these slick, straight affairs are not for very slim young people. She promises herself one when fat and forty! Meanwhile, the evening finds her in picturesque full-skirted gowns, which, in addition to flattering her figure, suit her clear-cut facial features.

If you're 5 ft. 5 in. tall and as slender as Anita, she believes you cannot do better than wear the type of evening gowns she chooses—with dressmaker's help.

The gem of her collection is made of white net. While the skirt billows in countless folds, the waist is tightly nipped in under a sash of bright blue—this to match Anita's eyes. The bodice is well moulded and plain, finishing with a close-to-the-throat round collar and huge puffed sleeves. The perfect silhouette—a frankly feminine gown which every man pictures his ideal woman wearing.

There's a dash of sophistication in this gown, too—for a very decided reason. It prevents Anita looking very young and innocent! The slip? This is important when you're wearing transparent net. Anita Riddell's slip is backless to the waist. The front is supported by a strap going round the neck, thus the shoulders, too, are bare under the net.

**T**here was another evening gown which rather bore out the fact that occasionally Miss Riddell's dressmaker is given a break. It had the up-to-the-minute neckline. Low and heart-shaped at the front and high at the back. Here again there were puffed sleeves and a wasp waist. The deep blue, heavy satin material of which this frock was made, hung straight and sheer from waist to ankle. But when Anita moved, this skirt, too, proved to be full—especially from the knee downwards.

Blue or silver shoes go with these two gowns. They're fairly simple in style and inclined to toelessness. If you resemble Miss Riddell, try them. They're ideal for slender feet. But look to your stockings and see that they're silk to the last stitch with no reinforced toe. If you follow Anita to the toe-tip, you'll have them very, very fine with a slight silver sheen.

This star favours black velvet for evening capes and coats. Rather more for decoration than warmth is her small cape. It is caught round the wrists in small white cuffs, matching the cosy white velvet collar. For cold weather wear there's a full-length coat of Edwardian style. It's a lovely thing. With a very high collar, it has sleeves puffed at the top, giving way to the closely fitting variety. This well-moulded coat buttons down the front from throat to thigh, then flares out over the full skirt of the gown.

"I suppose fashion would have it buttoned right to the hem, but it takes more than fashion to make me hobble," said Anita, once more dismissing fashion with an impatient shrug. For a moment I thought we'd come to a fashion full-stop. But after a little interlude of personal chatter we—miraculously—came back to clothes.

I told Anita that there were lots of listeners with dress problems, due to an almost too slim boyish figure. She instantly became the sartorial sage. And this is what she told me. Would-be Riddells should remember to broaden their figures by careful dress. Two-piece suits are ideal. Especially if the jackets have little flared basques



or a back box pleat. Go for puffed sleeves, full skirts, wide belts, breast and hip pockets, gaily patterned materials. Bright colours, too. In addition to blue and white, Anita loves scarlet and bright greens.

Contrast is the breath of life—Miss Riddell wears dark blouses and jumpers with sporty two-piece suits in bright shades.

At the mention of the words "favourite outfit," Anita showed much more enthusiasm. But it didn't fulfil itself along conventional lines. This star's pet rig-out is a jumper and slacks! She wears them for holiday and home. There are few feminine figures which a pair of long trousers really suit. But if you're youngish, with a figure similar to Anita's, slacks are the thing for you—on certain occasions. They're ideal for a lazy time pottering about the house, and equally practical if there's work to be done at home.

This type of ensemble has rivalled the dressing-gown or house frock of late. Anita claims that slacks are freer and more comfortable. So cosy, too! Miss Riddell has hers made of stockinette in navy. The legs are nice and wide—but tailored to fit well over hips and waist. A jumper of scarlet, blue or navy completes the outfit. An outfit which makes Anita Riddell feel her best.

Visualise this fair Scotch lassie stepping through her morning in slacks and jumper, then changing into a natty two-piece, and finally finishing up before the mike in that full-skirted picture gown. In each of these she looks just right. But Anita's all for the slacks!

# BUTTONED UP TO THE THROAT

A grand sweater for the slim, boyish figure



Make yourself this slim-making, sturdy jersey for Autumn months

**MATERIALS.**—12 ozs. Copley's "SPORTS-LAINE" wool. 1 pair No. 7 "Coploid" knitting needles. 1 pair No. 9 "Coploid" knitting needles. 1 spare needle with a point at both ends. 4 buttons.

**MEASUREMENTS.**—Length from top of shoulder to base, 21 ins. Width all round at under-arm, to fit a 32-33-in. bust. Length of sleeve seam, 3 ins.

**TENSION.**—Using No. 7 needles, work to produce 5½ sts. and 7½ rows to 1 square in. in smooth fabric (1 row K., 1 row P.).

**ABBREVIATIONS.**—K., knit; P., purl; st., stitch; tog., together.

**THE FRONT.**—Using No. 9 needles, cast on 98 sts. 1st row—Working into the back of the sts., \* K. 3, P. 2. Repeat from \* to the last 3 sts., K. 3. 2nd row—\* P. 3, K. 2. Repeat from \* to the last 3 sts., P. 3. 3rd row—\* K. 3, P. 2. Repeat from \* to the last 3 sts., K. 3. Repeat the 2nd and 3rd rows until 4 ins. of ribbing have been worked. Change to No. 7 needles and continue in rib, until the work measures 12½ ins. from the commencement. Cast off in rib. Work another piece in the same manner for the back.

**The Sleeve and Yoke for the Left Half of the Front.**—Using No. 7 needles, cast on 30 sts. Working into the back of the sts. on the first row only, proceed in garter st. (every row knitted) for 4 rows. Now proceed in pattern as follows: 1st row—Knit. 2nd row—K. 10, P. 10, K. 10. Repeat these 2 rows 6 times more.

15th row—Increase by working into the front and back of the first st., K. 9, slip the next 5 sts. on to the spare needle, and putting the needle to the back of the work, K. the next 5 sts., now bring the slipped sts. forward and K. them (this will be referred to as "cable 10 sts."), K. to end.

16th row—K. 10, P. 10, K. 11. 17th row—Knit. 18th and 19th rows—As the 16th and 17th rows. 20th row—As the 16th row. 21st row—Increase in the first st., K. to the end. 22nd row—K. 10, P. 10, K. 12. 23rd row—Knit. 24th and 25th rows—As the 22nd and 23rd rows. 26th row—As the 22nd row. 27th row—Increase in the first st., K. to the end. 28th row—K. 10, P. 10, K. 13. 29th row—Knit. 30th row—Cast on 7 sts., and working into the back of the cast-on sts., K. 17, P. 10, K. 13. 31st row—K. 13, cable 10 sts., K. 17. Keeping the continuity of the pattern and working a cable twist on every following 16th row, continue increasing on every 6th row as before at the shoulder edge, until 11 increases in all have been worked at this edge (48 sts.). Keeping the continuity of the pattern, work 5 rows, thus finishing at the shoulder edge.

1st row—Cast off 10 sts., K. to the end. 2nd row—K. 17, P. 10, K. to end. 3rd row—K. 2 tog., K. to the end. Repeat the 2nd and 3rd rows 4 times more, when there will be 33 sts. on the needle. Work in garter-st. for 7 rows. Cast off.

**Right Half of the Front.**—Using No. 7 needles, cast on 30 sts. Working into the back of the sts. on the first row only, proceed in garter st. for 4 rows. Proceed in pattern as follows: 1st row—Knit. 2nd row—K. 10, P. 10, K. 10. Repeat these 2 rows 6 times more. 15th row—K. 10, cable 10 sts., K. 10. 16th row—Increase in the first st., K. 9, P. 10, K. 10. 17th row—Knit. 18th row—K. 11, P. 10, K. 10. 19th and 20th rows—As the 17th and 18th rows. 21st row—As the 17th row. 22nd row—Increase in the first st., K. 10, P. 10, K. 10. 23rd row—Knit. 24th row—K. 12, P. 10, K. 10. 25th and 26th rows—As the 23rd and 24th rows. 27th row—As the 23rd row. 28th row—Increase in the first st., K. 11, P. 10, K. 10. 29th row—Knit. 30th row—K. 13, P. 10, K. 10. 31st row—Cast on 7 sts., and working into the back of the cast-on sts., K. 17, cable 10 sts., K. 13. Keeping the continuity of the pattern and working a cable twist on every following 16th row, continue increasing on every 6th row at the shoulder edge as before, until 11 increases in all have been worked at this edge (48 sts.). Work 3 rows, thus completing the 5th cable twist, and finishing at the shoulder edge. Keeping the continuity of the pattern, cast off 10 sts. at the beginning of the next row, then decrease 1 st. at this edge on every alternate row following, until 33 sts. remain. Knit 1 row. Proceed in garter st. for 2 rows. Next row—K. 3, \* cast off 2 sts. for a buttonhole, K. the

following 9 sts., there now being 10 sts. on the right-hand needle after the casting off. Repeat from \* once more, cast off 2 sts., K. the following 3 sts., there being 4 sts. on the right-hand needle after the last buttonhole. Next row—K. 4, \* cast on 2 sts., K. 10. Repeat from \* once more, cast on 2 sts., K. 3. Working into the back of the cast-on sts. on the next row only, work 3 rows in garter st. Cast off.

**The Sleeve and Yoke for the Right Half of the Back.**—Work exactly as the instructions for the left half of the front up to the commencement of the neck shaping. **Shape the Neck** as follows: Keeping the continuity of the pattern, cast off 6 sts. at the beginning of the next row, then decrease 1 st. at this edge on every alternate row following, until the sts. number 38. Keeping the continuity of the pattern, proceed without further shaping, until 7 rows have been worked after the 6th cable twist row, thus finishing at the neck edge. Cast off.

**Left Half of the Back.**—Work exactly as the instructions for the right half of the front up to the commencement of the neck shaping. **Shape the Neck** as follows: Keeping the continuity of the pattern, cast off 6 sts. at the beginning of the next row, then decrease 1 st. at this edge on every alternate row following, until 38 sts. remain. Keeping the continuity of the pattern, proceed without further shaping until 7 rows have been worked after the 6th cable twist row. Cast off.

**THE COLLAR.**—Using No. 7 needles, cast on 16 sts. Working into the back of the sts. on the first row only, proceed in garter st. for 7 rows. Proceed in pattern as follows: 1st row—K. 3, P. 10, K. 3. 2nd row—Knit. Repeat these 2 rows 3 times more. 9th row—As the 1st row. 10th row—K. 3, cable 10 sts., K. 3. 11th-16th rows—Repeat the 1st and 2nd rows 3 times. Repeat these 16 rows 6 times more. Now repeat the 1st and 2nd rows once. Next row—As the 1st row. Work 2 rows in garter st. Next row—K. 9, cast off 2 sts. for a buttonhole, K. the following 4 sts., there now being 5 sts. on the right-hand needle after the casting off. Next row—K. 5, cast on 2 sts., K. to end. Working into the back of the cast-on sts. on the next row only, work 3 rows in garter st. Cast off.

**MAKE-UP.**—Join the cast-off edges of the two back yoke sections. Join the shoulders of the back and fronts together. Place the garter-st. border of the right half of the front over the border of the left half of the front and stitch along the lower edge. Take the wrong side of one ribbed piece and stitch cast-off edge to the wrong side of the lower edge of front yoke. Attach the second ribbed piece to the back in the same manner. Press all the work lightly on the wrong side, using a warm iron over a damp cloth. Join the side and sleeve seams. Stitch collar round neck. Press all seams.

## BEAUTY IN THE SICK ROOM—By MAX FACTOR, Hollywood Beauty Genius

THE hospital room is filled with flowers. The beautiful lady in the snow-white bed cannot eat the candy or fruit that has been brought by friends, yet they want to give her something to brighten her convalescent days. Hollywood has found the answer.

When Evelyn Venable was confined to the hospital at the birth of her second child, husband Hal Mohr, noted cameraman, brought her the new original idea in hospital gifts—everything in the way of toileteries that one could use in bed. Both smart and practical, it has become a Hollywood hospital fad.

### Refreshed and Fragrant

There was an abundance of eau de Cologne, far more refreshing and elegant than the rubbing alcohol which is to be had in hospitals. It leaves the patient not only refreshed and rested, but fragrant, and is highly favoured by the nurses who use it.

After a cooling bath, nothing is so reviving to the convalescent as eau de Cologne. It transforms a stuffy hospital bed into a fresh, fragrant place to rest.

It wakes up the circulation when patted or rubbed on the back and relieves the sore back feeling well known to anyone who has been ill. Followed by talcum powder, it will keep the patient comfortable for several hours.

### Facial Facts for the Sick

Anyone who has ever been ill or taken anaesthetic can testify to the apparent need of facials thereafter. The skin is always dry at such a time and in a lax sort of condition. But Miss Venable had all the requisites for facial care at her bedside, and as a result her skin looked as lovely during her stay in the hospital as it did when she faced the motion-picture camera.

Before visiting hours and after her afternoon nap, she washed her face thoroughly, then patted the skin and tissue cream into it. It supplied the oils which had been lost in illness and restored the suppleness of her skin.

### Freshening Up

The cream must also be washed off, and then a cold rinse for the face and a quick application of skin freshener will bring back the life and

glow a normal skin should have.

Miss Venable applied her powder, rouge, and lipstick just as before, and no longer did she look like a convalescent nor feel like one. A face that is fresh and radiant can go a long way toward improving the feeling of a person.

### A Gift Box Should be Inspiring

The toileteries presented to Miss Venable came in a package that could not help being a delight and inspiration to any woman who received it. The box was yellow satin and the top, when opened, formed a good-size mirror.

It was tied in orchid ribbon and fastened in the bow was an orchid surrounded with lilies-of-the-valley.

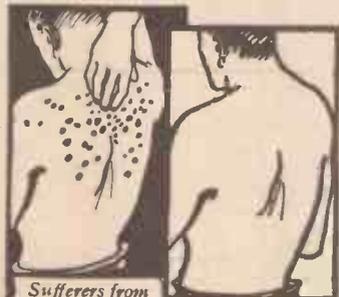
Perhaps you cannot afford such an elaborate present, but you can select one with such tact and consideration that it will be appreciated by any friend who happens to be ill.

Don't forget the cooling comfort of cologne and talcum! Backs that lie in bed all day will receive them gratefully, and whatever you do, select both the contents and the container with the individuality of your friend in mind.

# Germolene

Brand ASEPTIC OINTMENT

## Removes Terrible PSORIASIS



Bad Legs  
Burns, Cuts  
Sores, Boils  
Spots, Acne  
Wounds  
Eczema  
Abscesses  
Ringworm

Sufferers from  
**PILES**  
(Hæmorrhoids)  
Should use  
**GERMOLOIDS**  
(Brand) The New  
Treatment. Sure  
& Speedy Relief.  
1/3 Per Box

Germolene heals the worst skin trouble in record time. It soothes pain and awful itch immediately and starts at once to grow new healthy skin over inflamed, fiery and sore areas. No trace of skin trouble can remain after Germolene has exerted its unique aseptic action. Get Soothing, Cooling, Healing Germolene TO-DAY!

**TRIAL 6<sup>D</sup> SIZE**

Standard Tins, Price  
1/3, 3/- & 12/-, Tubes 4/6



Lace-stitch jumper-coat in Copley's "Sportslaine". Ask for Leaflet No. 808, 5d. at your woolshop, 4d. posted by the makers. If any difficulty write L. Copley-Smith & Sons, Ltd., 47, Lower Mosley St., Manchester, and 132-3, Cheapside, London, E.C.4.

**Copley's**  
knitting wools  
IN THE COLOURS OF FASHION

### WITH JACK HARRIS

Continued from page 21

similar sum provided from the Club funds, should be spent on improving the amenities of the premises. The committee refused, and Harris, thinking he could see the red light, departed—only to walk right into a new job at the Café de Paris. Here, from April, 1932, he stayed until July, 1934, and business became so good that to get the people in they had to take out all the large sofa seats and in their place put smaller chairs and tables. In one year the net profit was no less than £11,000.

Later Harris had a disagreement with the Café management and went over to the Monseigneur, now a News Theatre, but then, you will remember, an ultra-smart restaurant.

But Poulsen, of the Café de Paris, is no fool. Before long the misunderstanding had been patched up, and Mr. H. was back at the Coventry Street establishment.

Then Poulsen had one of his biggest brainwaves. Realising the demand of work-jaded city men and their womenfolk for really refreshing entertainment while they ate their evening meals, he decided to try out a scheme which was already doing well in New York. He leased the large Prince Edward Theatre, installed kitchens, equipped the auditorium as a restaurant, rechristened it The London Casino, and served dinners, suppers and drinks while a mammoth cabaret show was presented on the stage.

Between shows the stage was also used as a dance floor, and a good dance band being, of course, essential, Jack Harris was transferred from the Café de Paris, and remained at the London Casino until a few months ago.

Now from these lucrative, but comparatively obscure realms of West End society, Jack Harris has come forth via the air to the public at large, and is already well on the way to becoming a national attraction.

### ECHOES OF RADIOLYMPIA

"Radio Pictorial's" "Rendezvous of the Stars" proves a tremendous attraction

1937's RADIOLYMPIA has come and gone, and it is safe to say that one of the biggest attractions of the whole show was RADIO PICTORIAL'S "Rendezvous of the Stars."

We promised you that at our stand you would be able to meet your favourite stars and we certainly were able to keep our promise. Throughout the ten days of the Exhibition an average of six autograph-hunting sessions were held each day. Nearly 100,000 autographs were given away. These autographs were quite free, but a box in aid of the RADIO PICTORIAL cot maintained at the Queen's Hospital for Children, Hackney Rd., E.1, received generous attention from the fans who were grateful for the opportunity of securing all-star autographs, and the Hospital benefited considerably.

We, on this paper, have had many previous opportunities of noticing the ungrudging and helpful way in which so many of our radio-star friends rally to our appeals for assistance in any shape or form. But at Radiolympia the co-operation of the stars was amazing.

Remember that we not only asked them to give up their scanty leisure moments but also to endure the fatigue of signing hundreds of autographs, books, programmes and copies of RADIO PICTORIAL.

Here is a full list of the 82 stars who, at sometime or another, appeared at the "Rendezvous of the Stars" to meet their fans and sign autographs.

George Robey, Hildegard, Robert Ashley, Nosmo King and Hubert, Sutherland Felce, Paula Green, Bryan Michie, Charles Shadwell, Alma Vane, Teddie Gower, Louis Levy, Gerry Fitzgerald, Janet Lind, Michael Carr, Lyle Evans (Your Old Friend Dan), Murray and Mooney, Stanford and McNaughton, Phyllis Robins, Forsythe, Seamon and Farrell, Bennett and Williams, Peggy Cochrane, Sonny Miller, Audrey Cameron, Vera Lennox, Peter Yorke, Eric Coates, Jan van der Gucht, Bertha Willmott, The Two Leslie's, Vera Guilaroff, Gwyneth Lascelles, David Evans, Hazell and Day, Donald Thorne, Harry Leader, Harry Farmer, Monte Rey, Falkman, Leslie Mitchell, The Three Herons, Marnie Soutter, Jack Swinburne, Wyn Richmond, Eugene Pini, Enid Stamp-Taylor, Tom Ronald, Payne and Hilliard, Miss Radio 1937, Patricia Burke, Denis O'Neil, Haver and Lee, Judy Shirley, Beryl Orde, Michael Moore, Tolchard Evans, Sandy Powell, Jack Plant, June Malo, Navarre, Alec McGill and Fred Yule (Major and Minor), Phyllis Harding, Vine, More and Nevard, Max Bacon, Revnell and West, John McDonnell and Bobby Howell.

We, and their countless fans, thank them sincerely.

### ROBERTSON'S KNOW THE SECRET

If you spare the ORANGES — it spoils the MARMALADE



All the goodness of the fruit; no un-nutritious bulk; make Robertson's Marmalade the best for children

Robertson's Marmalade is made by being lavish with the choicest fruit — by using only the fruit juice and pure white sugar and the goodness of the peel, discarding all the indigestible pith and fibres which usually go into ordinary marmalade. This is the way Robertson's Jelly Marmalades — 'Golden Shred' and 'Silver Shred' — have always been made and the reason they are so popular.

Ask your Grocer for 'Golden Shred' and 'Silver Shred.'

6½ 1!  
1lb. jar 2lb. jar



ROBERTSON'S  
**'Golden Shred'**  
Orange Marmalade  
**'Silver Shred'**  
Lemon Jelly Marmalade

Willing

# RADIO FAVOURITES IN FILMLAND

John K. Newnham,

presenting his intimate and cheery film news of radio favourites, tells you about *The Street Singer's* plans; the dilemma of Ben Lyon and Bebe Daniels and of a very damp and dismal day's experience for Jessie Matthews

**G**OOD news for Arthur (Street Singer) Tracy's fans. After quite a long absence from the air, owing to stage and film engagements, he is back again. Maybe you have heard him in the Horlicks programme from Luxembourg during the last couple of weeks. Now he is planning to do another series of commercial broadcasts, and is also making arrangements for two, or perhaps three, near-future dates with the B.B.C.

He is also beginning work on another film in a few weeks' time. No title yet, of course; but it is going to be produced at Pinewood by Grosvenor Films, who made his recently completed *Command Performance*.

There is an interesting point about Arthur's pictures. He bases them all on his own life. *Limelight* bore a strong resemblance to some of the incidents in his colourful career; the others have been even more closely associated with his personal experiences.

He has been responsible for the story ideas, and each one has had a strong foundation of fact.

*The Street Singer* was written around his personality, and gave some glimpses of his struggles. *Command Performance* shows those phases in his life when people around him have tried to dominate him to an inhuman extent—driving him like a machine, and willing to do so until the inevitable breakdown, forgetting that he is just a normal person really.

His next picture will portray another interesting phase. It is going to tell the full story of how he became the "Street Singer," showing all his struggles and rebuffs in the early days, and why he chose his unusual title.

His films, of course, are not presented as biographies. The facts are skilfully interwoven with fiction. But there is twice as much interest in them if you know they contain quite a lot of truth.

Arthur will be returning to America soon. He is, as you probably know, an American. He came over here about fifteen months ago with the intention of remaining seven weeks. He has been here ever since.

"Now England is my second home," he told me. "I'm planning to spend six months here and six months in America out of every year."

You'll be glad to hear, incidentally, that he still

considers himself mainly a radio star, and he has no intention of ever letting broadcasting slide. Films and stage will never usurp the air in his affections.

When I was talking to him, a group of young people arrived. They wanted to form a London fan club for him (he already has one or two in other parts of the country). If you're at all interested, the secretary is Miss Liley, 18 Vale Road, Finsbury Park, London, N.4.

## Bebe and Ben in a Mess

Those popular broadcasting film stars, Bebe Daniels and Ben Lyon, were in a hopeless mess when I went to their house facing Buckingham Palace to wish them *bon voyage*. They were off the following day to South Africa for a stage tour.

"We were up till half-past three last night, trying to get through our packing," Ben told me. "To-day's our baby's birthday. You know Barbara, don't you? We're in such an upheaval here that we've had to send her down to film director William K. Howard's place in the country to have her party!"

Bebe and Ben are not deserting us for good, though it will be some time before they return. After South Africa, they are going to their native America for a time, and will spend Christmas and the New Year there. They will be in England again by the middle of January, when they will resume their vaudeville and radio activities here. Then, in the summer, it will be Hollywood again.

## Won't Co-Star

About their film plans, Ben and Bebe are naturally a trifle vague. They have been asked to make a picture in Hollywood, but there won't be time on their next visit. And there are

two or three propositions to be considered in regard to pictures here.

"But," said Ben, "you won't see us together on the screen. Bebe and I have been into the matter pretty thoroughly, and we've decided that husband and wife should never appear in a film together. It just doesn't work out. Several screen couples have tried it, but have succeeded only once in a blue moon.

"That's one of the reasons Bebe and I like the radio and stage so much. Being married doesn't seem to matter at all. I don't know why it should be so different with films, but there it is."

## A Ducking for Jessie

It was a wet and bedraggled Jessie Matthews who greeted me when I went down to Mapledurham, on the Thames near Reading, to see how she was getting along with her new picture, *Sailing Along*.

I got there just in time to see her being helped on to dry land after falling into the water from a barge. Nothing accidental about it. It was all for the film.

A cutter and an assistant director had plunged into the water for the rehearsals, and when everything was ready Jessie did her dive.

The scene was perfect. Or so it seemed. Sonnie Hale, directing, said it was all right, but it was obvious from his voice that he really wasn't too pleased. And Jessie sensed this.

After she had dried herself and had a cup of tea, she suddenly exclaimed: "Sonnie, I'm going to do that scene again!"

And she did so. This time the "take" was marvellous. It satisfied Sonnie up to the hilt.

After it was all over, Jessie confessed that this was the first time she had done any swimming for six months, and the first time she had dived for a couple of years!

## "Double Turn" for Seymour Hicks

You'll be seeing Seymour Hicks in a dual role in his new picture, *Change for a Sovereign*. I have just been along to the trade showing of it.

The popular star has the part of a king who wants a holiday. But he can't get away until he finds a double to take his place. When he finds the double, the man turns out to be a drunken wastrel.

You can imagine the amusing results that follow. The story is an ideal one for Hicks. Playing both parts, he enjoys himself immensely, and gets a lot of broad fun out of it all.

Busy Denier Warren also appears in the picture, with signal success, and Chili Bouchier gives feminine appeal to the production. Not outstanding, but quite amusing. If you're one of the star's fans, look out for it.

## Generally Released

Attractive Nancy O'Neill appears in "Fifty Shillin' Boxer," with Moore Marriott and Bruce Seton, with Eve Gray adding to the feminine allure. It is quite a fair story of boxing and romance, with plenty of humour thrown in, and some very natural touches.

Mary Cole plays in *Clothes and the Woman*, but she has not much of a chance, and the picture itself is one of those unsophisticated comedies which will be just passable as a supporting feature.

*On the Avenue* is a scintillating Hollywood comedy, with several American radio-film favourites, including Dick Powell and Alice Faye, with Madeleine Carroll sharing top honours. It is grand fun, and well worth seeing.



The pretty and talented Nancy O'Neill (whom you may have heard recently in *The Giddiest Girl in the Coll*) is starred in *Fifty Shillin' Boxer*



Jessie Matthews' famous smile is missing in this scene from *Sailing Along*—but Barry Mackay seems perfectly happy

Getting the Best Out of Your Set . . .

. . . By Our Technical Expert

# AERIALS FOR ALL-WORLD LISTENING

As most of the receivers have a short-wave section as a standard fitment, most readers will soon become initiated into the advantages of all-world listening. Even though I have tested a large number of these new all-world receivers and have found the majority to be highly satisfactory, I have, during the past few weeks, received more than the usual number of queries as to why reception on the short-wave section has not been wholly satisfactory.

The most consistent complaint is that although short-wave stations can be received, they are not of sufficient strength to be of good entertainment and are generally completely spoilt by a high noise-level.

Any reader with a complaint of this kind should take heart, for the trouble is fairly easily remedied. Most readers with the new all-wave set use any sort of aerial, which apparently gives satisfactory results on the broadcast wavelengths, and, as they can also hear the short-wave stations, but only poorly, condemn the receiver rather than the aerial.

It must be readily admitted that short-wave stations can be picked up on the average efficient all-wave receiver, no matter what type of aerial is employed, but the noise-level will usually be very high.

The first point to remember is that the aerial should be designed for short-wave reception and not for medium and long-wave reception, as is generally the case. Assuming that you have a receiver that tunes down to 13 metres, then erect an aerial which more or less tunes to that wavelength. For guidance, an aerial for this wavelength should be about 40 feet long, that is nearly 13 metres. If your receiver tunes only to 19 metres, then cut the aerial to suit this wavelength, that is, 19 metres length, approximately 60 feet. There is no need to be very accurate about these lengths, but you will find that if the aerial is more or less of the correct length, then the results will be greatly improved on short waves.

Also remember that the average aerial picks up stations that are in a broadside direction better than stations which are in a line with the end of the aerial. So if you have any option remember

*Continued in next column*

that an aerial that is north to south will give better reception of American stations than an aerial that is erected east to west. Do not get the idea that aerials only pick up in this broadside direction, for this is not so, but there is a decided increase in signal strength if the aerial is erected broadside to the station you want to receive.

If you cannot, through reasons of space, erect an aerial north and south, that is, directional to America, then use a much longer length of wire in an east and west direction. Assuming again that the aerial is 40 feet long for 13 metre reception, increase the length to 80 feet when maximum pick-up will be obtained more towards the end of the wire than from the sides, and this will be very satisfactory for general all-world listening. Never use a twin aerial with spreaders, for the

efficiency is usually very low in such cases.

A final point, while on the topic of aerials. Bare aerial wire corrodes very quickly and if the lead-in wire is not covered where it is joined to the aerial, a bad joint can very quickly be made, so causing poor volume in the receiver and occasionally bad crackles. Always remember to cover any joints with insulation tape so that the contact point is kept moderately clean, despite the ravages of the weather. All these little points will help you increase the value of your all-wave receiver. Nobody bothers when listening to local stations on medium waves, but on short-waves attention to these little points will greatly increase the ease in which you can receive the long-distance stations. If you have an all-wave receiver that is not functioning satisfactorily, drop me a line about it and tell me what set you have, how it is being used, and just what results are being obtained, for I should like to help you obtain such satisfactory results as I do on my all-waver.

## SETS WE HAVE TESTED

### A FINE RECEIVER FOR ALL-WORLD LISTENING

If you have any doubts as to the possibility of picking up distant short-wave stations at good loudspeaker strength, then have a demonstration of the Burndept model 259 receiver. This set is the result of several months intense research on short-wave circuits and is one of the finest of its kind. It uses eight valves, the final one being a special double power valve that gives enormous volume with beautiful quality. It is the first receiver of its kind to include this new type of valve. This model 259 is also a true all-wave receiver for tuning is continuous from 13.5 metres to a little over 2,000 metres. All the tuning scales, including short-wave, are calibrated with actual station names, and owing to the sensitivity of the receiver, the pointer need only be turned to the spot marked, for example, Pittsburg, and at the correct time of the day the station can be heard free from interference and generally without fading or background noise.

For those who have not had any experience of short-wave reception, I can recommend this set for, even if it is mis-tuned or badly operated, short-wave stations can be picked up by sheer brute force. The receiver has a big reserve of power, and even if everything is done incorrectly, even as much as putting the earth on the aerial terminal, and the aerial on the earth terminal, stations can still be heard.

There are four wavebands and the one actually in use is indicated by an illuminated number in the centre of the switch knob. This, once and for all, removes any doubt as to which band the receiver is tuned. At 18 guineas it represents very good value for money, and I suggest that you write to Messrs. Burndept Ltd., at West Street, Erith, for fuller particulars.



# WARNING!

## WE ARE NOT RESPONSIBLE !!!

for loss of sleep suffered by owners of Pilot receivers who insist upon sitting up till the early hours of the morning listening to the world-wide short-wave programmes. They can get plenty of it with Pilot at all other hours of the 24. We know it's good fun, but it's their loss of sleep, not ours.

Be an "All-World listener" with an All-wave Pilot . . . and you won't need to sacrifice your normal sleeping hours to hear, in addition to British and Continental programmes, those of America-Russia-Australia-Japan-Mexico and a host of other stations thousands of miles away.

# Pilot

**PILOT CONSOLE MODEL, CU.535,**  
Is a 5-Valve superhet incorporating many special Pilot radio 1938 features. The handsome cabinet is in Figured Walnut Zebranos. **15 Gns.**

**PILOT FOR ALL WAVE RADIO AT ITS BEST.**  
**BATTERY AND MAINS MODELS 8½ TO 40 GNS.**



**PILOT B.344.** A Battery operated 4-Valve All-wave superhet with a performance comparable with main sets. The *Wireless World*, after testing this model said, "Not the least difficulty was experienced in obtaining reliable reception of American broadcast as well as of all the principal Continental short-wave stations."

**MODEL B.344**  
Price **11½ Gns.**  
(without batteries)

**MODEL U.535.** Is a 5-Valve All-wave superhet for use on A.C. mains.  
Price **12½ Gns.**

# Pilot

Dealers demonstrate Pilots free.  
*H.P. Terms available on all models*

**—1938 MODELS COUPON**

**FREE.** Please send me without obligation, details of all Pilot All-Wave Superhet Receivers; and special Pilot STANDARD TIME CONVERSION CHART "E" '32.

NAME .....

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Place Coupon in unsealed envelope, ½d. postage.

**PILOT RADIO LIMITED,** Park Royal Road, London, N.W. 10.

# 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.

## SUNDAY, SEPT. 26

- 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.  
*The Pale Volga Moon, O'Hagan; Hejre Kati, Hubay; Gypsy Love Song, Herbert; Cuban Serenade, Slothart.—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 has an exciting adventure when his ship gets caught up in a waterspout.—*Presented by Rowntree's Cocoa.*
- 10.15 a.m. CARSON ROBISON AND HIS PIONEERS  
*Presented by Thos. Hedley & Co., Ltd., Newcastle-on-Tyne, the makers of Oxydol.*
- 10.30 a.m. OLIVER KIMBALL (The Record Spinner)  
*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 gives you free cookery advice.—*Presented by Brown & Polson.*

# Cadbury Calling!

## THIRD BIG SATURDAY PROGRAMME STARS—



DENNIS NOBLE  
famous baritone. He'll be in form. It's his birthday!



PARRY JONES  
distinguished Wagnerian tenor.



and of course  
REGINALD DIXON  
Master of the Mighty Wurlitzer.

Cadbury Calling— with new stars each week to sing and play your favourite songs. And don't forget another star that is quickly becoming famous—  
*Cadburys Marzipan Filled Block.*

RADIO 1293 METRES  
**LUXEMBOURG**  
 Saturday morning  
**8-45**  
 September 25th



Left is D. A. Clarke-Smith who plays Nayland Smith in the Fu Manchu broadcast at 7 p.m. on Sunday. You see him with Denier Warren in a scene from a new film "Little Miss Somebody"

- 11.0 a.m. ELEVENISES with GERALDO and DIPLOMA  
*Presented by the makers of Diploma.*
- 11.15 a.m. THE OPEN ROAD  
Liberty Bell March, *Sousa*; Song of the Highway, *May*; Sabres and Spurs, *Sousa*; Smile, Darn You, Smile, *O'Flynn*; It's the Band, *Miller*.—*Presented by Carter's Little Liver Pills, 64 Hatton Garden, London, E.C.1.*
- 11.30 a.m. Luxembourg Religious Talk (in French).
- 12.0 noon The Calvert Cavalcade of Sport.—*Presented by Calvert's Tooth Powder.*
- 12.15 p.m. 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, Ann Trevor, on behalf of Lyons Green Label Tea.
- 12.45 p.m. Melody and Mirth  
Major and Minor take the Biscuit—Huntley and Palmers, 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 The Mills Brothers.—*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, the 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. WALTZ TIME with Billy Bissett and His Waltz Time Orchestra  
Louise Adams and The Waltz Timers  
*Presented by Phillip's Dental Magnesia, 179 Acton Vale, London, W.3.*
- 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 JUNE CLYDE STUART ROBERTSON  
Helen Raymond  
Bert Yarlett  
Florence Oldham  
The Radio Three  
BILLY PERCY and MAX KIRBY EDWIN STYLES  
and  
The Horlicks All-Star Orchestra under Debroy Somers  
*Presented by Horlicks, Slough, Bucks.*
- 5.0 p.m. Ray of Sunshine Programme  
Comped by Christopher Stone.—*Presented by the makers of Phillips Tonic Yeast and Betox.*
- 5.30 p.m. THE OVALTINEYS  
Entertainment especially broadcast for the League of Ovaltineys, with songs and stories by the Ovaltineys, and Harry Hemsley.  
Accompanied by the Ovaltineys' Orchestra.  
*Presented by the makers of Ovaltine.*
- 6.0 p.m. UP-TO-THE-MINUTE RHYTHM MUSIC  
Ambrose and His Orchestra with Evelyn Dall, Sam Browne, Max Bacon and Leslie Carew  
*Presented by the makers of Lifebuoy Toilet Soap.*
- 6.30 p.m. RINSO RADIO REVUE featuring Jack Hylton and His Band  
Phyllis Stanley  
Dick Murphy  
The Henderson Twins  
Baron Schnitzel  
The Mighty All Star Art Players  
Morton Frazer  
Comped by Johnny Weeks  
*Presented by the makers of Rinso, Unilever House, London, E.C.4.*
- 7.0 p.m. DR. FU MANCHU By Sax Rohmer  
No. 43. The Return of the Monk  
A further episode in the timeless war between the famous criminal investigator Nayland Smith and Dr. Fu Manchu, arch-friend of the Orient.

- Cast:  
*Dr. Fu Manchu*—Arthur Young  
*Nayland Smith*—D. A. Clarke Smith  
*Weymouth*—Arthur Young  
*Dr. Petrie*—G. McLeod  
*Driver*—Vernon Kelso  
*Quichet*—Vernon Kelso  
*Sterling*—Vernon Kelso  
*Sir Frank Narcombe*—Arthur Young  
*Presented by the makers of Milk of Magnesia, 179 Acton Vale, London, W.3.*
- 7.15 p.m. Eddie Pola and His Twisted Tunes. A programme of twisted words and music.—*Presented by the makers of Monkey Brand.*
  - 7.30 p.m. SONGS AND SENTIMENT  
A programme of piano and vocal duets, featuring Helen Clare and Ronald Hill.  
*Presented for your entertainment by the makers of Danderine.*
  - 7.45 p.m. Dinner at Eight  
Enid Stamp-Taylor, introducing "My Friends the Stars"; Adele Dixon, Patrick Waddington, with Anne De Nys and John Ridley at the grand pianos, with the C. & B. Dance Band, directed by Sidney Lipton.—*Presented by Crosse and Blackwell, Ltd.*
  - 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 MEMORIES  
Impersonations of Marie Lloyd  
Vesta Victoria  
Gus Elen  
Harry Fragon  
Harry Lester  
etc., etc., by Bertha Wilmott, Muriel Farquhar and Fred Douglas  
*Presented by Macleans, Ltd.*
  - 9.15 p.m. BEECHAM'S REUNION with Jack Payne and His Band with their Guest Artiste Reginald Purdell  
Comped by Christopher Stone  
*Presented by the makers of Beecham's Powders 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  
*Presented by the makers of Quaker Flakes.*
  - 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 12.0 midnight Request Programme.
- ## MONDAY, SEPT. 27
- 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.*
- Please turn to page 30*

# Your good friend Gil Chard

Gil Chard's the sort of friend we'd all like to have. Amusing, but sympathetic. Knowledgeable, but practical. And willing, always, to help us get the most from life. She can talk—and talk sensibly—about almost everything that happens to women in their homes. Listen for her in the Milton Tea-Time broadcasts, four times weekly.

**4 o'clock!**  
**MILTON**  
Tea Time Talks  
RADIO LUXEMBOURG  
EVERY TUESDAY & THURSDAY  
RADIO NORMANDY  
EVERY WEDNESDAY & FRIDAY  
**WITH GIL CHARD**  
(Transmissions from Normandy through I.B.C.)

MILTON PROPRIETARY LIMITED  
John Milton House, 12 Brewery Rd., London, N.7

**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.

Have you ordered your copy of  
**TELEVISION**  
AND SHORT-WAVE WORLD  
Now on Sale. Price 1/-

*Book the best seat for the*  
**THREE STAR  
RADIO SHOWS**



*Lovely Lady, I'm falling madly in Love with YOU....*

## MORTON DOWNEY

*The Golden Voice of Radio*

Wander down lover's lane to the strains of your favourite melodies while Morton Downey sings, as only Morton Downey can, the thrilling love songs of today and yesterday.



## DRENE QUARTER HOUR

*"Cowboy...."*

*You're a Real Humdinger"*

LUXEMBOURG Sundays 3.30 p.m.  
FRIDAYS 5.00 p.m.  
NORMANDY Wednesdays 3.30 p.m.



## CARSON ROBISON and his OXYDOL PIONEERS

Real Humdingers... every one of them... join in their fun at the famous C.R. Ranch out on the Western Prairies. The brightest, breeziest fun-frolic... plenty of music... plenty of smiles and always that delightful touch of homely sentiment and friendly "come and join us" spirit.

## OXYDOL QUARTER HOUR

LUXEMBOURG Sundays 10.15 a.m.  
Wednesdays 5.00 p.m.  
NORMANDY Sundays 10.15 a.m.  
LYONS Tuesdays 10.30 p.m.

*"Let's put Our Heads Together"*

## LEE SIMS and ILOMAY BAILEY

Tune in to "Musical Moods" and hear Lee Sims as his fingers wander over the keys from melody to melody as the mood takes him. And Ilomay Bailey catching up the thread of his mood with her enchanting songs.



## FAIRY SOAP QUARTER HOUR

LUXEMBOURG Sundays 2.45 p.m.  
Thursdays 5.00 p.m.  
NORMANDY Wednesdays 3.15 p.m.  
LYONS Wednesdays 10.30 p.m.

# LISTEN TO RADIO LUXEMBOURG

1,293 metres

Full Programme Details continued from page 28

- 8.45 a.m.** THE OPEN ROAD  
Presented by Carter's Little Liver Pills
- 9.0 a.m.** Smile Awhile  
Listen and laugh long with Luxembourg. A programme of humorous numbers.
- 9.15 a.m.** TOM PATCH  
and His Dog, Raffles  
A programme of particular interest to all dog lovers. Both adults and children will eagerly follow the exploits of Tom and His Doggy Pal, Raffles.—Presented by Bob Martin, Ltd.
- 9.30 a.m.** Variety  
A record programme of your favourite music-hall, stage and screen artistes.
- 9.45 a.m.** Keeping House with Elizabeth Craig. Introduced by Peter the Planter.—Presented by Lyons Green Label Tea.
- 10.0 a.m.** Organ Virtuosos  
Radio Luxembourg presents a record programme of wizards of the mighty cinema organs. Listen for your favourite organist playing your favourite tune.
- 10.15 to 10.30 a.m.** Request Programme. A quarter of an hour composed entirely of musical items requested by listeners.
- 3.30 p.m.** Concert of Light Orchestral Music
- 4.0 p.m.** The Dansant
- 4.30 p.m.** Swing Music  
A programme of the latest swing records, especially broadcast for swing fans.
- 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.** Borwick's Lemon Barley Concert  
Presented by George Borwick & Sons, Ltd.
- 5.15 p.m.** Piano Personalities  
Records of popular pianists in piano novelties and solos.
- 6.30 p.m.** Request Programme
- 6.45 to 7.0 p.m.** Albert Whelan  
Britain's Brightest Hairdresser in Brylcreem on the Air. Famous variety stage artistes take their turn attended by Olly Aston and the Kingston Empire Orchestra.—Presented by the makers of Brylcreem.

## TUESDAY, SEPT. 28

- 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.** Household Hints by Mrs. Able  
Presented with the compliments of the makers of, Vitacup, Colmans, Norwich.
- 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  
A record programme of your favourite music-hall, stage and screen artistes.
- 9.15 a.m.** FOUR KOLYNS SMILES  
Presented by the makers of Kolyons 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 & Polson.
- 9.45 a.m.** New Numbers  
Radio Luxembourg presents a programme of new tunes. Listen in and see if you can pick the "hits" of to-morrow.
- 10.0 a.m.** Top-Gear  
A high speed programme of swing.
- 10.15 to 10.30 a.m.** Request Programme. A quarter of an hour composed entirely of musical items requested by listeners.
- 3.30 p.m.** Concert of Music  
By the Radio Luxembourg Station Orchestra, directed by Henri Pensis.
- 4.0 p.m.** MILTON'S TEA-TIME TALKS  
with Gil Chard  
A fascinating programme of words and music.—Presented by Milton's Antiseptic, John Milton House, London, N.
- 4.30 p.m.** Musical Medleys



Patrick Waddington, the debonair. You can hear him at 7.45 p.m. on Sunday in the C. & B. programme "Dinner at Eight" with many other stars



Get up early on Tuesday and hear —at 8 a.m.—Hildegard, fascinating singer, in the Phillip's Dental Magnesia programme. You will walk hand in hand with romance

- 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  
Vocal Records of the most popular tunes from musical comedies and films, past and present.
- 5.15 to 5.30 p.m.** Dancing Time
- 6.30 p.m.** Request Programme
- 6.45 to 7.0 p.m.** Altcar's Radio-Review  
Latest greyhound news, gossip and form in this evening's programme.—Presented by Altcar.

## WEDNESDAY, SEPT. 29

- 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.** Good Morning  
A visit from Albert Whelan, bringing a song, a smile and a story.—Representing the makers of Andrews Liver Salt.
- 9.0 a.m.** Voices of the Stars  
present Phyllis Monkman, the famous musical comedy star.—Sponsored by Rowntrees, the makers of Chocolate Crisp.
- 9.15 a.m.** TOM PATCH  
and his Dog, Raffles  
A programme of particular interest to all dog lovers. Both adults and children will eagerly follow the exploits of Tom 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.** Funnosities  
A little programme to liven up the morning, and it's all in fun.
- 10.15 to 10.30 a.m.** Request Programme. A quarter of an hour composed entirely of musical items requested by listeners.
- 3.30 p.m.** Concert of Light Orchestral Music.
- 4.0 p.m.** Swing Music
- 4.15 p.m.** PUTTING A NEW COMPLEXION ON LIFE  
Presented by D.D.D., Fleet Lane, London, E.C.4.
- 4.30 p.m.** Unusualities  
A programme of records out of the ordinary.
- 4.45 p.m.** DR. FU MANCHU  
No. 11—The Lord of Fires  
Cast:  
Dr. Fu Manchu—Frank Cochrane  
Nayland Smith—D. A. Clarke Smith  
Dr. Petrie—John Rae  
Weymouth—Arthur Young  
Karamaneh—Rani Waller  
Other Characters—Mervyn Johns  
Presented by the makers of Milk of Magnesia, 179 Acton Vale, London, W.3.

## THURSDAY, SEPT. 30

- 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 Carters Little Liver Pills.

- 8.45 a.m.** Good Morning  
A visit from Albert Whelan, bringing a song, a smile and a story.—Representing the makers of Andrews Liver Salt.
- 9.0 a.m.** Variety
- 9.15 a.m.** TOM PATCH  
and His Dog, Raffles  
A programme of particular interest to all dog lovers. Both adults and children will eagerly follow the exploits of Tom 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 & Polson Cookery Club, Mrs. Jean Scott.—Presented by Brown & 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  
A high speed programme of swing.
- 10.15 to 10.30 a.m.** Request Programme. A quarter of an hour composed entirely of musical items requested by listeners.
- 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.** Your Old Friend Dan  
Singing his way into the home.—Presented by S. C. Johnson & Son, Ltd., the 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, the makers of Fairy Soap.
- 5.15 to 5.30 p.m.** Radio Luxembourg  
Presents a record programme of the famous American duettists, Layton and Johnstone.
- 6.30 p.m.** Request Programme
- 6.45 to 7.0 p.m.** Altcar's Radio Review  
Latest greyhound racing news, gossip and form on this evening's programme.—Presented by Altcar.

## FRIDAY, OCT. 1

- 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 Do-Do.
- 8.30 a.m.** CHIVERS CONCERT  
Presented by Chivers & Sons, Limited.
- 8.45 a.m.** SINGING JOE  
The Sanpic Man  
In the Sanpic Quarter Hour  
Presented by the makers of Sanpic, Reckitt & Sons, Ltd., Hull.
- 9.0 a.m.** Zebo Time  
Songs old and new. With Hugh French and the Zebo Timers.—Presented by the makers of Zebo, Reckitt & Sons, Ltd., 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 Contented Cows.
- 9.30 a.m.** Piano Personalities  
Records of popular pianists in piano novelties and solos.
- 9.45 a.m.** Brooke Bond Concert  
Presented by Brooke Bond Dividend Tea.
- 10.0 a.m.** Organ Virtuosos  
Radio Luxembourg presents a record programme of wizards of the mighty cinema organs. Listen for your favourite organist playing your favourite tune.

Please turn to page 39

NEWS FROM RADIO LUXEMBOURG - by S. P. Ogden-Smith (Chief Announcer)

# LATE NIGHT CABARET SHOWS

**H**ULLO, everybody! Radio Luxembourg with you again. Some weeks ago I told you that I hoped to be able to arrange more of the Station Orchestra under the direction of M. Henri Pensis. I am very pleased to say that my efforts have borne fruit, and that, commencing Monday October 4th, M. Pensis will play for English-speaking listeners four times a week. We have tentatively arranged for Mondays, Tuesdays, Wednesdays and Thursdays, from 3.30 to 4.00 p.m.

More programme news for you. Owing to the fact that our hours of broadcasting have changed, we can no longer give you the Café Outside Broadcasts from 6.45 to 7.15 p.m. on Saturdays; so, instead of Saturday evenings, we are going to use Saturday nights, from 11.00 p.m. to midnight. I anticipate, from our fan-mail, that we shall get a larger listening public at that time, and I feel that the additional half-hour will be a great advantage. I often found that, owing to pressure of time, I had to cut out more than one really good number last year. As I have told you, we shall no

longer have the pleasure of listening to the cabarets from the Pole Nord, as that café has now been turned into a Skittle-alley, but I hope to be able to arrange for the Alfa, the Kons and one or two other new—to listeners—cafés that are providing cabaret turns this year. I am also hoping that Radio Luxembourg will allow me to take our microphone to Brussels and even Paris for some of these O.B.'s of ours during the winter.

Those of you who like "Continental" type of listening as distinct from the "English" type that we give during our normal sessions, would be well advised to listen in on Saturday (to-morrow) at 1.00 p.m. for a programme of new Continental records; this programme usually comprises all sorts of recordings, mainly of the light type, and one can hear something a little different from the usual-run. For those with heavier tastes in music, there is a Symphony Concert to-morrow at 9.30 p.m. given by Henri Pensis, with the celebrated violinist André Asselin as soloist. Make a note of those two programmes. More next week, so cheerio until then.



*Once a nervous wreck!*

Mrs. A. V. M. Frost, of Wickham Market, Woodbridge, writes:—"The benefit I have received through taking Phosferine Tonic Wine has indeed been remarkable.

"At the outset a 'nervous wreck,' after taking two bottles I feel entirely a different woman. I now sleep, eat and work comfortably. I can honestly recommend it to everyone who ever needs a real tonic, and which they can rely upon as being a definite pick-me-up at all times, and especially in the dangerous periods of womanhood."

**RADIO NORMANDY'S BRIGHTEST BROADCAST!**



**GORDON LITTLE in**

**"MUSIC THRO' THE WINDOW"**

Every Monday and Friday 9.15—9.30 a.m.

by arrangement with the I.B.C. DO NOT FAIL TO TUNE IN

Take a wineglassful of Phosferine Tonic Wine two or three times a day. You can feel the health-restoring wine doing you good. Sold by all Wine Merchants, Licensed Chemists and Stores.



## PHOSFERINE TONIC WINE

THE BEST THE WORLD PRODUCES.

A MOST DELIGHTFUL BEVERAGE — CHEERING AND COMFORTING

Streets

TUNE IN TO

# THE PALMOLIVE HALF-HOUR OF LIGHT-MUSIC

Sundays at 8 p.m.

**RADIO LUXEMBOURG**  
(1293 metres)

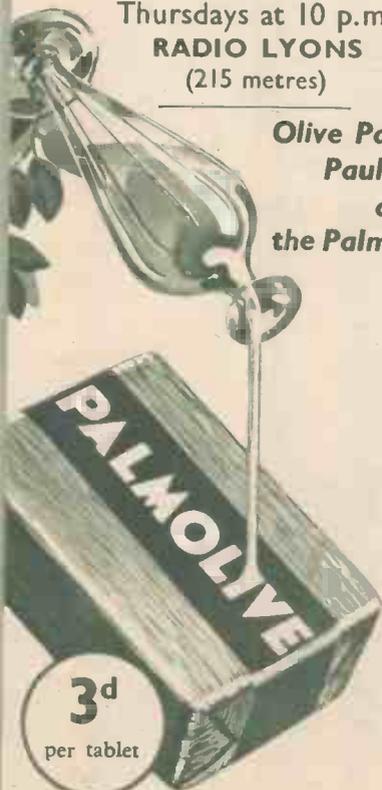
Tuesdays at 5.30 p.m.

**RADIO NORMANDY**  
Transmission through I.B.C. Ltd.  
(269.5 metres)

Thursdays at 10 p.m.

**RADIO LYONS**  
(215 metres)

**Olive Palmer • Paul Oliver and the Palmolivers**



*BEAUTY demands OLIVE OIL for the skin.*

Skin beauty does not end at the shoulders. To-day's beauty rule is—have a "Schoolgirl Complexion" all over. The olive oil in Palmolive Soap brings beauty with every bath. Let the rich, velvety lather of Palmolive keep your skin soft and beautiful from head to toe. Palmolive is made from a secret blend of olive and palm oils—nature's beauty oils. The experience of millions of women has proven that Palmolive Soap brings new freshness and youth to the skin. Let it do so to you, not only to your face, neck and shoulders, but to your entire body. Be "Schoolgirl Complexion all over"!

**SHE'S SCHOOLGIRL COMPLEXION "ALL OVER"!**

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, W. Stewart Saunders.



Times of Transmissions	
Sunday:	7.45 a.m.—11.45 a.m. 2.00 p.m.—7.30 p.m. 10.30 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:	2.30 p.m.—6.00 p.m.
†Friday, Saturday, 12 (midnight)—2.00 a.m.	

## SUNDAY, SEPTEMBER 26

### 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  
Crown and Commonwealth, Adams; The Whistler and His Dog, Pryor; Selection—The Quaker Girl, Monckton; Sons of the Brave, Bidgood.—Presented by the makers of Novopine Foot Energiser, Yeo Street, E.3.
- 8.45 a.m.** Sporting Special  
Stars and Stripes For Ever, Sousa; Where is the Sun? Redmond; In a Little Lancashire Town, Haines; Will You Remember? Romberg; Le Touquet, Evans; Selection—Merry Widow, Lehar; Twinkle, Twinkle, Little Star, Magidson.—Presented by International Sporting Pools, Bath Road, Bristol.
- 9.15 a.m.** **I.B.C. TIME SIGNAL**  
Hollywood Heroes. I'm Bubbling Over, Revel; I Wanna Woo, Wayne; To-morrow is Another Day, Jurmann.—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 Bissect and His Waltz Time Orchestra  
Anita Hart  
Eddie Lee and the Waltz Timers  
Presented by Philip's Dental Magnesia, 179 Acton Vale, W.3.



Records by Derek Oldham will be heard at 8.30 a.m. on Tuesday, presented by Vitacup

### 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 Monkey Brand, Unilever House, Blackfriars, E.C.4.
- 10.45 a.m.** The Rowntree Aerodrome  
A Programme of Flying and Music. Wake Up and Live, Revel; Stopping at the Savoy, Sampson; On the Merry-go-Round; Sweet Sue, Young; S'Wonderful, Gershwin; Smile When You Say Good-bye, Pary-Davies.—Presented by the makers of Rowntree's Aero Chocolate.
- 11.0 a.m.** **I.B.C. TIME SIGNAL**  
PUTTING A NEW COMPLEXION ON LIFE  
Where Are You? McHugh; Girls Were Made to Love and Kiss, Lehar; They Can't Take that Away from Me, Gershwin; They All Laughed, Gershwin; How Could You? Warren.—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 Af-laque, Michel, The Viennese Singing Sisters, H. Robinson Cleaver, Jack Dowle and Harold Ramsay at the Union Cinema Organ.
- 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 The Mills Brothers.—Presented by Kraft Cheese Co., Ltd., Hayes, Middlesex.
- 2.30 p.m.** The Paris Magazine  
Relayed from the Radio Normandy Paris Studio. Presented by an Englishman in Paris on behalf of Lixen, Allen & Hanburys, Ltd., Radio Dept., E.C.2.
- 2.45 p.m.** **THE OPEN ROAD**  
Liberty Bell March, Sousa; Song of the Highway, May; Sabres and Spurs, Sousa; Smile, Darn You, Smile, Rich; It's the Band, Steininger.—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 Mirch  
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 HORLUCKS PICTURE HOUSE**  
with June Clyde  
Stuart Robertson  
Helen Raymond  
Bert Yarlett  
Florence Oldham  
The Radio Three  
Billy Percy and Max Kirby  
Edwin Styles and  
The Horlicks All-Star Orchestra under Debroy Somers.—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.

### Evening Programme

- 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.
- 5.30 p.m.** **HILDEGARDE**  
The Most Fascinating Personality of 1937  
Presented by the makers of Milk of Magnesia, 179 Acton Vale, W.3.
- 5.45 p.m.** Master O.K., the Saucy Boy  
I Can Wiggle My Ears, Sigler; Diddle-Dum-Dee, Dunn; Sarah the Sergeant-Major's Daughter, Saville; Your Feet's Too Big, Benson.—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 MYLTON AND HIS BAND**  
Phyllis Stanley  
Dick Murphy  
The Henderson Twins  
Baron Schnitzel  
The Mighty All Star Art Players  
**MORTON FRAZER**  
Compered by Johnny Weekes  
Presented by the makers of Rinso, Unilever House, Blackfriars, E.C.4.

- 7.0 p.m.** **Black Magic**  
A Programme for Sweethearts. Did Your Heart Beat? Russell; Our Song, Kern; El Relicario, Padilla; Don't Ever Leave Me, Kern; The Mood That I'm In, Silver.—Presented by Black Magic Chocolates.
- 7.15 p.m.** **Voices of the Stars**  
Present Phyllis Monkman, The Famous Musical Comedy Star.—Sponsored by Rowntrees, The makers of Chocolate Crisp.
- 7.30 p.m.** Programmes in French  
Assn. des Auditeurs de Radio Normandie.
- 10.0 p.m.** Paris Exhibition News  
Compered by John Sullivan. Relayed from the Radio Normandy Paris Studio.

- 10.15 p.m.** **SOFT LIGHTS AND SWEET MUSIC**  
Never Should Have Told You, Friend; Easy to Love, Porter; Humoreske, Dvorak; When Day is Done, Katscher. Presented by Pepsodent, Ltd., Park Royal Road, N.W.10.
- 10.30 p.m.** **Your Requests**  
In a Monastery Garden, Ketelby; Texas Dan, Robison; March of the Grenadiers, Schertzinger; When We Feather Our Nest, Formby.
- 10.45 p.m.** **Advance Film News**  
On With the Motley, Leoncavallo; I Hear a Call to Arms, Coslow; Such a Game, Leoncavallo; The Lilac Domino Waltz, Cuvillier.—Presented by Associated British Cinemas, 30 Golden Square, W.1.
- 11.0 p.m.** **Vaudeville**  
Fifty Million Robins Can't be Wrong, Pope; All Alone in Vienna, Ilda; Them Days is Gorn, Burnaby; Hot Pie—Quick-step medley.—Presented by Western Sports Pools, Westgate Chambers, Newport, Mon.
- 11.15 p.m.** **Happiness Ahead**  
Where is the Sun? Redman; They All Laughed, Gershwin; Foolin' Myself, Tinturin; Selection—Melody for Two, Warren.—Presented by Goodsway Bonus Football Pools, Sunderland.
- 11.30 p.m.** **Normandy Playbill**  
Advance News and Some of Next Week's High Spots.

- 11.45 p.m.** **Leslie Hutchinson at the Piano (Electrical Recordings)**. September in the Rain, Warren; In an Old Cathedral Town, Tobias; Let's Fall in Love, Porter; The Greatest Mistake of My Life, Nelson; I'm a Gigolo, Porter.
- 12 (midnight)** **Melody at Midnight**  
Henry King and His Orchestra. Guest Artists: Carol Lee and Black and White (Electrical Recordings)—Presented by Bile Beans, C. E. Fulford, Ltd., Leeds.
- 12.30 a.m.** **I.B.C. TIME SIGNAL**  
Dance Music. Jamboree, McHugh; When Love is Young—Fox Trot, McHugh; The Whistling Boy—Waltz, Kern; Keep Calling My Sweetheart, Ilda; In the Sweet Long ago, Tobias; The Girl on the Police Gazette, Berlin; Rumba Tambah—Rumba, Hendandez; Across the Great Divide, Box.
- 1.0 a.m.** **I.B.C. Goodnight Melody and Close Down.**

## MONDAY, SEPT. 27

- 7.45 a.m.** **Laugh and Grow Fit**  
With Joe Murgatroyd (The Lad fra' Yorkshire).
- 8.0 a.m.** **MUSIC IN THE MORNING**  
Everybody's Got to Wear a Smile, Elton; I Wake Up Smiling, Ahert; Living in Clover, Fosford; Speaking of the Weather, Harburg; In the Shade of the Old Apple Tree, Williams; S'Wonderful, Gershwin; Gosh I must Be Falling in Love, Nesbitt; Nevertheless, Ruby.—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 the makers of Colman's Semolina, J. & J. Colman, Ltd., Norwich.
- 8.45 a.m.** **Jane and John**  
Hope You Will Like; Anita's Dance, Grigg; Play of the Butterflies, Heykens; Mighty Lak' a Rose, Nevin; Torch Dance, German.—Presented by Drages, Limited, Everyman House, Oxford Street, W.1.
- 9.0 a.m.** **I.B.C. TIME SIGNAL**  
**THE OPEN ROAD**  
Liberty Bell March, Sousa; Song of the Highway, Read; Sabres and Spurs, Sousa; Smile Darn Ya, Smile, Rich; It's the Band, Steininger.—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 Phosfertine Tonic Wine, La Belle Sauvage, E.C.4.



Popular songs by Bruce Sievler will be heard in the Fels Naptha programme on Thursday at 8.45 a.m.

Radio Normandy is ready to entertain, soothe, refresh you on any day of the week with light and bright programmes that everybody enjoys.

- 9.30 a.m. Normandy Playbill  
Advance News and Some of Next Week's High Spots.
- 9.45 a.m. **HILDEGARDE**  
The Most Fascinating Personality of 1937  
Presented by the makers of Milk of Magnesia, 179 Acton Vale, W.3.
- 10.0 a.m. Light Music
- 10.30 p.m. Yesterday's Favourites  
Melville Gideon Medley; Charmaine, Rapee; Wrap Me Up in My Tarpaun Jacket, Trad.; Jose Collins Memories.
- 10.45 a.m. Ten Forty-Five And All That  
The Chicken Reel, Daly; In a Little French Casino, Sherman; The Merry-go-Round Broke Down, Friend; We'll All Go Riding on a Rainbow, Woods.
- 11.0 a.m. Programmes in French  
Assn. des Auditeurs de Radio Normandie.
- 2.0 p.m. The Magic Carpet
- 2.30 p.m. Paris Exhibition News  
Compèred by John Sullivan and relayed from the Radio Normandy Paris Studio.
- 2.45 p.m. Two Strings to Their Bow  
(Electrical Recordings).
- 3.0 p.m. Around the Union Cinemas  
Featuring Harold Ramsay and other artists.—Presented by Union Cinemas, Union House, 15 Regent Street, W.1.
- 3.15 p.m. Recds by  
The London Piano Accordion Ban.!
- 3.30 p.m. Request Programme  
I Once Had a Heart, Margarita, Schmits; Silver Threads Among the Gold, Rexford; In the Little Red Caboose Behind the Train, Miller; When the Sun Says Goodnight to the Mountain, Pease; Cowboy, Carr; When the Poppies Bloom Again, Towers; Red Sails in the Sunset, Williams; So Do I, Johnston; In the Chapel in the Moonlight, Hill.
- 4.0 p.m. Military Band Concert

- 8.0 a.m. Romeos of the Radio  
Introduced by Diana—The Outdoor Girl. Rudy Vallee (Electrical Recordings). Good-night, My Love, Revel; Let's Put Out the Light, Hupfeld; Say It Isn't So, Berlin; Vallee Medley.—Presented by Outdoor Girl, 32 City Road, E.C.1.
- 8.15 a.m. **I.B.C. TIME SIGNAL**  
Jane and John Hope You Will Like; Chinese Street Serenade, Siede; Lover Come Back to Me, Romberg; Doll Dance, Brown; Spanish Gipsy Dance, Marquina. Presented by Drages, Limited, Everyman House, Oxford Street, W.1.
- 8.30 a.m. Records by  
Derek Oldham and Fred Astaire. Trees, Rasbach; I'm Putting All My Eggs in One Basket, Berlin; Fleurette, McGeoch; I'm Building Up to an Awful Let Down, Mercer.—Presented by Vitacup, Wincarnis Works, Norwich.
- 8.45 a.m. Cookery Nook  
Your Rendezvous with Phyllis Peck, McDougall's Cookery Expert.—Presented by McDougalls, Ltd., Millwall Docks, E.14.
- 9.0 a.m. **I.B.C. TIME SIGNAL**  
Light Songs. The Girl on the Little Blue Plate, Scholl; Rosa Mia, Guizar; They Can't Take that Away from Me, Gershwin; Love, Life and Laughter, Haines; Sweeping the Clouds Away, Coslow.
- 9.15 a.m. Tunes You Might Have Heard  
Washington Post March, Sousa; Rendezvous, Aletter; Irish Medley; Chu Chin Chow, Norton.—Presented by the proprietors of Lavona Hair Tonic, Braydon Road, N.16.
- 9.30 a.m. Tunes We All Know  
Gay Nineties Waltz Medley; Selection—Merrie England, German; Memories of the Old Homestead; On a Little Bamboo Bridge, Fletcher.—Presented by Limestone Phosphate, Braydon Road, N.16.



# Hunting— and finding a new beauty rule!



The Henderson Twins appear in the All-Star Rinso Radio Revue. 6.30 p.m. Sunday is the time to remember

- 4.30 p.m. Truly Rural  
Cookery Nook
- 4.45 p.m. Your Tea-time Rendezvous with Phyllis Peck, McDougall's Cookery Expert.—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  
On With the Motley, Leoncavallo; I Hear a Call to Arms, Coslow; Such a Game, Leoncavallo; The Lilac Domino Waltz, Cuwillier.—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. Tuneful Tangos  
By Geraldo and His Gaucho Tango Orchestra (Electrical Recordings).
- 6.0 p.m. Programmes in French  
Assn. des Auditeurs de Radio Normandie.
- 12 (midnight) Melody at Midnight  
Jimmy Grier and His Orchestra. Guest Artists: The Three Brownies and Jerry Shelton (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. **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.
  - 10.0 a.m. Request Programme  
Colonel Bogy, Alford; Stars Over Devon, Flynn; Believe It, Beloved, Whiting; Don't Ask Me Any Questions, Sigler; Robins and Roses, Burk.
  - 10.15 a.m. **THE OPEN ROAD**  
Valencia, Padilla; Here Comes that Rainbow, Pola; Andalusia, Gomez; It's a Parade, Vienna; Sons of the Brave, Bidgood.—Presented by Carter's Little Liver Pills, 64 Hatton Garden, E.C.1.
  - 10.30 a.m. **POPULAR CONCERT**  
Marche Militaire, Schubert; We Must All Pull Together, Weston; Colette, Fraser-Simson; Beautiful Pearl of the South, Abraham.—Presented by Macleans, Ltd., Great West Road, Brentford.
  - 10.45 a.m. Ten Forty-Five And All That  
Yip-I-Addy-I-Ay, Flynn; The Sheik of Araby, Smith; Speak to me of Love, Lenoir; The Sun has Got His Hat On, Gay.
  - 11.0 a.m. Programmes in French  
Assn. des Auditeurs de Radio Normandie.
  - 2.0 p.m. The Magic Carpet
  - 2.15 p.m. Advance Film News  
On with the Motley, Leoncavallo; I Hear a Call to Arms, Coslow; Such a Game, Leoncavallo; The Lilac Domino Waltz, Cuwillier.—Presented by Associated British Cinemas, 30 Golden Square, W.1.
- Please turn to page 34.



"JUST out of the school-room . . . and I had been asked to hunt with one of the well-known packs!

"I thought I simply couldn't go," Lady Dunwich continued. "It wasn't the pace or the jumps I feared. But what a sight I'd look in the bright sunlight with my rough, dull skin!

"Then I had an idea! I'd try Pond's Vanishing Cream. My school-friends had mentioned it often.

*Skin became soft and smooth at once*

"And the very first time I used the cream, my skin became beautifully soft and smooth. My powder looked perfect and stayed on perfectly, too. Of course I used this cream the day of the hunt.

"I've used Pond's Vanishing Cream ever since—before powdering and to protect my skin against bad weather."

This cream can make your skin lovelier at once. Just read these facts:—

All the time, the air is removing moisture from your skin. Wind and sun hasten this action. Your skin soon becomes dry and harsh.

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But when you use Pond's Vanishing Cream you put into your skin the softening substance naturally present in the skin of lovely women. And when your skin is soft, your powder stays on beautifully for hours.

And Pond's Vanishing Cream also smooths away wrinkles, for it also contains a nourishing substance. Get Pond's Vanishing Cream today.

You can try Pond's Vanishing Cream free. Also Pond's Cold Cream—for cleansing. Just send in the coupon—

**POND'S**

**FREE:** For sample tubes of Pond's Cold and Vanishing Creams, write your name and address below, pin a 1d. stamp to this coupon and post in sealed envelope to Dept. C1388, Pond's, Perivale, Greenford, Middlesex.

NAME \_\_\_\_\_  
ADDRESS \_\_\_\_\_

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



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

**TUESDAY, SEPT. 28**

- 7.45 a.m. Laugh and Grow Fit  
with Joe Murgatroyd (The Lad fra' Yorkshire).—Presented by Kolyons (Sales), Ltd., 12 Chenies Street, W.C.1.

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

**Tune-in also to a Pond's Programme—Mayfair's Favourite Dance Tunes played by Lew Stone and His Band every Sunday—Normandy, 3.45 p.m.**

Transmission from Normandy arranged through the International Broadcasting Company Limited

# Tune in RADIO NORMANDY

—Continued from preceding page

## Full Programme Particulars for the week



Afrique, famous impersonator, is one of the Radio Parade stars at 11.15 a.m. on Sunday from the Union Cinema, Kingston-on-Thames

**2.30 p.m.** Paris Exhibition News Compered by John Sullivan and relayed from the Radio Normandy Paris Studio.

**2.45 p.m.** Dancing Reflections in the Musical Mirror. Castillane, Massenet; Mendoza, Llossas; Marinette, Baptiste; A la Minuet, Finck.—Presented by the makers of Novopine Foot Energiser, Yeo Street, E.3.

**3.0 p.m.** **OLIVER KIMBALL**  
The Record Spinner  
When the Band Begins to Play, Williams; There's a Song they Sing at a Sing Song in Sing Sing, Lisbona; The Wedding of the Rose, Jessel; Selection—The Geisha, Jones.—Presented by Bismag, Ltd., Braydon Road, N.16.

**3.15 p.m.** Song Hits by Billy Hill Wagon Wheels; Stay a Little Closer to Me; The Scene Changes; Empty Saddles; In the Chapel in the Moonlight.

**3.30 p.m.** Tzigane Orchestra

**4.0 p.m.** Request Programme  
The Misses Harpout (Records by Ralph Silvester).

**4.15 p.m.** Soaring With Seraflo  
They All Laughed, Gershwin; My Wild Oat, Woods; In a Little French Casino, Silver; Carroll Gibbons Looks Back. Presented by the proprietors of Seraflo. Self Raising Flour, Dartford, Kent.

**4.30 p.m.** Your Requests

**4.45 p.m.** Fifteen Minutes of Variety and Entertainment 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 Palmolives  
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  
Seger Ellis and His Orchestra, Guest Artistes: Jimmy Tolson and The Up-towners (Electrical Recordings). — Presented by Bite Beans, C. E. Fulford, Ltd., Leeds.

**12.30 a.m.** **I.B.C. TIME SIGNAL**  
Dance Music.

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

### WEDNESDAY, SEPT. 29

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

**8.0 a.m.** **MUSIC IN THE MORNING**  
All Change for Happiness, Barker; Have a Little Faith in Me, Young; Pick Yourself Up, Kern; Raganuffin Romeo, Wayne; Goodnight, My Lucky Day, Stept; Without That Certain Thing, Nesbitt; Just You, Just Me; Looking Forward to Looking After You, Woods.—Presented by Horlicks, Slough, Bucks.

**8.15 a.m.** **I.B.C. TIME SIGNAL**  
Happy Days. The Love Bug Will Bite You, Tomlin; Sunset in Vienna, Lerner; Georgie on My Mind, Correll.—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 the makers of Colman's Semolina, J. & J. Colman, Ltd., Norwich.

**8.45 a.m.** Force and Melody Versatility—Webster Booth (Electrical Recordings).—Presented by A. C. Fincken and Co., Clifton House, Euston Road, N.W.1.

**9.0 a.m.** **I.B.C. TIME SIGNAL**  
Dance Music. The Merry-go-Round Broke Down, Franklin; Crosspatch—Fox trot, Seymour; Maracay—Tango Fox trot, Nicholls; I've Found a New Baby—Fox trot, Williams.—Presented by Sanitas, 51 Clapham Road, S.W.9.

**9.15 a.m.** Organ Favourites By Reginald Foort (Electrical Recordings).

**9.30 a.m.** Popular Tune  
The Dollar Princess Waltz, Fall; The Canary, Polakain; The Sabre Song, Romberg; Annen Polka, Strauss.—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 Let's Sing Again, McHugh; Never in a Million Years, Revel; The Sleeping Beauty's Wedding Day, Rhode; In a Little French Casino, Silver.—Presented by Vitbe Bread, Croydon, Kent.

**10.15 a.m.** Broadway Film Favourites

**10.30 a.m.** An All-Scottish Concert Savoy Scottish Medley, arr. Somers; Ye Banks and Braes of Bonnie Doon, Trad. Bonnie Wee Thing, Fox; Scotch Haggis, arr. Mackenzie.—Presented by Scott's Porage Oats, A. & R. Scott, Ltd., Colinton, Midlothian.

**10.45 a.m.** Ten Forty-Five And All That You've Got Dust on Your Coat, Bell; Keep a Song in Your Soul, Hull; Look What You've Done, Kalmar; One Good Tune Deserves Another, Noble.

**11.0 a.m.** Programmes in French Assn. des Auditeurs de Radio Normandie.

**2.0 p.m.** The Magic Carpet

**2.30 p.m.** Paris Exhibition News Compered by John Sullivan and relayed from the Radio Normandy Paris Studio.

**2.45 p.m.** Dream Waltzes Adorable, Whiting; My Moonlight Madonna, Fibich; Follow Your Heart, Scherzinger; Goodnight, Little Girl of My Dreams, Tobias.—Presented by True Story Magazine, 30 Bouverie Street, E.C.4.

**3.0 p.m.** Around the Union Cinemas Featuring Harold Ramsay and other artistes.—Presented by Union Cinemas, Union House, Regent Street, W.1.

**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 the makers of Drene Shampoo Thos. Hedley & Co., Ltd.

**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.** Dancing Reminiscences With Guy Lombardo and his Royal Canadians (Electrical Recordings).

**4.45 p.m.** Fingering the Frets A Programme for Instrumental Enthusiasts. Toronto Jig; Autumn Harvest, Mairants; La Jota Para ser Brava, Jolas; The Kilties, Grimshaw.

**5.0 p.m.** **I.B.C. TIME SIGNAL**  
**HEALTH AND HAPPINESS**  
Hampton Court, Graham; Hallelujah, Youmans; El Relicario, Padilla; Massed Bands of the Guards, Burnaby; Punjab March, Payne.—Presented by Carter's Little Liver Pills, 64 Hutton Garden, E.C.1.

**5.15 p.m.** Radio Tour (World Cruise).—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  
Hal Grayson and His Orchestra. Guest Artiste: Cleo Brown (Electrical Recordings).—Presented by Bite 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.

### THURSDAY, SEPT. 30

**7.45 a.m.** Laugh and Grow Fit With Joe Murgatroyd (The Lad fra' Yorkshire).—Presented by Kolyos (Sales), Ltd., 12 Chenies Street, W.C.1.

**8.0 a.m.** **SINGING JOE**  
The Sanpic Man  
I Only Have Eyes for You, Warren; March of the Cameron Men; One in a Million, Pollack; Marigold, Mayer; Lover, Come Back To Me, Romberg. Presented by the makers of Sanpic, Reckitt and 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 Reckitts Bath Cubes, Reckitt and 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 Songs By Bruce Stieveler. Hills of Devon; Her Name is Mary; Love's Last Word is Spoken; The Riveter.—Presented by Fels Naptha Soap, Clifton House, Euston Road, N.W.1.

**9.0 a.m.** **I.B.C. TIME SIGNAL**  
Dance Music. Where is the Sun?—Fox-trot, Redmond; Hot Pie; One Kiss in a Million, Lewis; I Saw a Ship A-sailing, Byron.—Presented by Woodwards Gripe Water, 51 Clapham Road, S.W.9.

**9.15 a.m.** Records by Jack Hylton and His Orchestra.

**9.30 a.m.** **OLIVER KIMBALL**  
The Record Spinner  
Regimental Marches; The Saucy Aretusa, Trad.; Stephanie, Czibulka; Selection from Tales of Hoffman, Offenbach. Presented by Bismag, Ltd., Braydon Road, N.16.

**9.45 a.m.** **HILDEGARDE**  
The Most Fascinating Personality of 1937 Presented by the makers of Milk of Magnesia, 179 Acton Vale, W.3.

**10.0 a.m.** Religious Music Relayed from The Basilica of Sainte Thérèse de l'Enfant Jesus, at Lisieux.

**11.0 a.m.** Programmes in French Assn. des Auditeurs de Radio Normandie.

**3.30 p.m.** Normandy Playbill Advance News and Some of Next Week's High Spots.

**3.45 p.m.** Dancing Reflections in the Musical Mirror. Czardas, Grossman; La Rinika, Beale; Capriccio—Mazurka, Aranzio; Kola Pa.—Presented by the makers of Novopine Foot Energiser, Yeo Street, E.3.

**4.0 p.m.** Jane and John Hope You Will Like; Rosalie, Engleman; I'll Follow My Secret Heart, Coward; Always in Always, Whiting; Back to Those Happy Days, Nicholls.—Presented by Drages, Ltd., Everyman House, Oxford Street, W.1.

**4.15 p.m.** **PUTTING A NEW COMPLEXION ON LIFE**  
Rain, Hill; On a Little Dream Ranch, Hill; Twinkle, Twinkle, Little Star, Magidson; Blue Venetian Waters, Jermann; It's Got to Be Love, Rodgers.—Presented by D.D.D., Fleet Lane, E.C.4.

**4.30 p.m.** Military Band Concert  
Twist and Twirl, Kottau; Grenadiers Waltz, Waldteufel; Sussex by the Sea, Ward; The Middy March, Alford.

**4.45 p.m.** Fifteen Minutes of Variety and Entertainment 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.** Rhythm Round Up  
Programmes in French Assn. des Auditeurs de Radio Normandie.

**12 (midnight)** Melody at Midnight  
Jimmy Grier and His Orchestra. Guest Artistes: Jeannie Dunne and Jimmy Tolson (Electrical Recordings).—Presented by Bite Beans, C. E. Fulford, Ltd., Leeds.

**12.30 a.m.** **I.B.C. TIME SIGNAL**  
Dance Music.

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

### FRIDAY, OCT. 1

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

**8.0 a.m.** **MUSIC IN THE MORNING**  
Good News, Brown; On the Other Side of the Hill, Kennedy; When the Robin Sings His Song Again, Parish; Moonlight and Shadows, Dennis; El Relicario, Padilla; A Precious Little Thing Called Love, Davis; Don't Blame Me, ... You're Sweeter Than I Thought You Were, Sigler.—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 the Stars. Presented by Donald Watt.—Presented by the makers of Parminet, 161 Smedley Street, S.W.8.

**8.45 a.m.** Make-Believe Make Believe, Kern; If All the World Were Paper, arr. Sharp; If You Were the Only Girl in the World, Ayer; Fairy Tale, Heykens.—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. Blue Moon, Rodgers; Black Eyes, Ferraris; Gold and Silver, Lehar; Red Sails in the Sunset, Kennedy.—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 Sergeants at Arms, McBain; The Windmill Waltz, Stanley; Tell Me Tonight, Spoliansky; Waltzing to Irving Berlin, Berlin.—Presented by Brooke Bond & Co., Ltd., London, E.1.

**9.45 a.m.** **ALFREDO CAMPOLI AND HIS ORCHESTRA**  
Talk by Nurse Johnson on Child Problems Presented by California Syrup of Figs, 179 Acton Vale, W.3.

**10.0 a.m.** A Refreshing Programme Toodle-oo, Lombardo; Nursery Masquerade, Bamberger; Black Eyes—Russian Impression, Ferraris; My, What a Different Night, Revel.—Presented by Borwick's Lemon Barley, 1 Bunhill Row, S.W.1.

**10.15 a.m.** Records by Troise and His Mandoliers.



Stuart Robertson will appear in Horlicks Picture House at 4 p.m. on Sunday

**10.30 a.m.** Songs and Music  
**FROM STAGE AND SCREEN**  
Selection—The Hit Parade; Wake Up and Live (Wake Up and Live), Revel; A Little White Room (Floodlight), Nicholls; To-morrow is Another Day (A Day at the Races), Jermann.—Presented by Macleans, Ltd., Great West Road, Brentford.

**10.45 a.m.** Ten Forty-Five And All That What Are We Gonna Do With Baby? Ingram; So It Goes On, Gay; Old and New Medley; Champagne Cocktail, Phillips.

**11.0 a.m.** Programmes in French Assn. des Auditeurs de Radio Normandie.

**2.0 p.m.** The Magic Carpet

**2.30 p.m.** Paris Exhibition News Compered by John Sullivan and relayed from the Radio Normandy Paris Studio.

**2.45 p.m.** Season of Mists and Mellow Fruitfulness. Falling Leaves, Kennedy; Autumn Harvest, Mairants; The Chestnut Man, Perkins; When the Leaves Bid the Trees Goodbye, Launhurst. Please turn to page 37.



"Darling, je vous aime beaucoup!  
Je ne sais pas what to do  
You've completely stolen my heart..."

## HILDEGARDE

the idol of three continents sings for you six days out of seven

Sunday, 5.30 p.m.,	NORMANDY
Monday, 9.45 a.m.,	NORMANDY
Tuesday, 8.0 a.m.,	LUXEMBOURG
Thursday, 9.45 a.m.,	NORMANDY
Friday, 8.0 a.m.,	LUXEMBOURG
Saturday, 4.45 p.m.,	LUXEMBOURG

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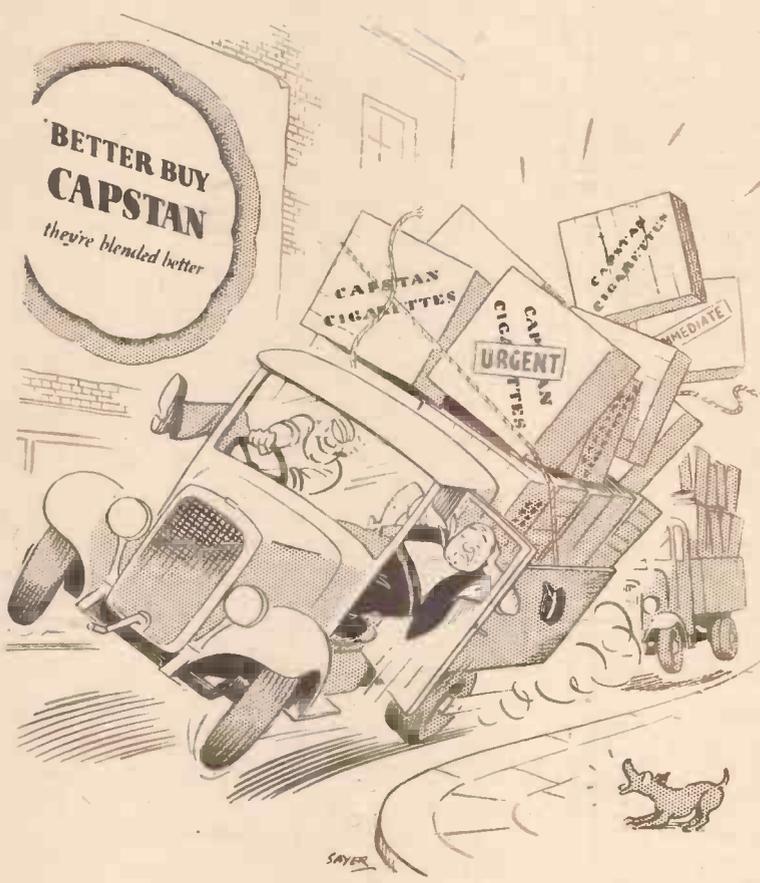
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"and THAT's what's all this 'urry!"

WILLS' CAPSTAN CIGARETTES. 10 FOR 6D. 20 FOR 11½D.

### THE I.B.C. SHOP WINDOW

by THE LOOKER-IN

## INTRODUCING AUNT LENA

"YES, indeedy, folks—this is your Aunt Lena talkin' to you and bringin' you another programme of those lovely old plantation melodies."  
Aunt Lena of the soft voice!  
Aunt Lena of the sweet chuckle!  
Introducing . . . Aunt Lena of the Plantation Melodies programme, broadcasting twice a week from Radio Normandy, Monday and Wednesday morning.  
When I shook hands with Aunt Lena in the Universal Programmes Corporation big studio the other day she greeted me with a real old Southern smile—almost as big as the studio—the very same smile that enters into her voice when she talks. She's always smiling—always happy and always making others smile with her. I sat smiling through the programme with her and then, when she'd finished, I was led to another studio where

Aunt Lena sat me down and told me all about the music she was preparing for future programmes.  
She has the grandest array of quartets, quintets, trios, duets, choruses, choirs and solo artistes for her Plantation programmes. And these voices have all the sweet sunshine of the south. And, of course, Aunt Lena is not forgetting the ol' banjo. No, sirree. Banjos are there in ones and dozens. All your old Plantation favourites—those simple, appealing melodies that you have loved through the years. And there are some new ones, too—songs and tunes that you'll soon grow to love.  
Many of the world's most famous Southern artistes join Aunt Lena to entertain you and to bring you the dusky sweetness of their songs.  
The station is Radio Normandy.  
The time—half-past eight Monday and Wednesday mornings.  
And your new radio favourite is Aunt Lena.

Next week: "I FOOLED 'EM" an amusing article by IRENE PRADOR

# ABDOMINAL CULTURE

The Way to Health

Nearly all human ills originate from the abdominal cavity, where most of the vital organs and glands are situated. Writing in "New Health," edited by Sir W. Arbuthnot Lane, Bt., C.B., a Medical Representative says: "Should the abdominal muscles become slack and lacking in tone, the organs they should support droop, become misplaced and in certain instances may even kink . . . the 'Rallie' Health Belt is an extremely valuable aid to the maintenance of health through re-educating and strengthening the abdominal muscles . . .



The pulling strands contract and relax the Belt alternately, exercising abdominal muscles and massaging internal organs.

it will also by its alternating pressures on the abdominal cavity produce an internal massage of the contained organs." The "Lancet" says: "An ingenious appliance" affording 'gentle-massage to the abdominal muscles."

The "Medical Times" says: "We consider this belt will be very useful in a variety of conditions, such as obesity and weakness of the lumbar muscles. Doctors and others who take little or no exercise would benefit greatly from its regular use. . . . The belt is well and strongly made, and beautifully finished. We feel that we are warranted in giving it our cordial recommendation."



The Rallie Health Belt shown with the pulling strands extended. The device is for men and women of all ages.

The "Rallie" Health Belt not only tones up the abdominal muscles, but also strengthens the lifting muscles above the abdomen, the co-operation of which is so essential if the sagging walls of the abdomen are to be restored to normal. This new appliance is specially recommended for the treatment of Constipation, Lumbago, Backache, Kidney Weakness, Liver Disorders, Obesity, Dyspepsia, etc. It is also ideal for correcting Round Shoulders and developing Weak Chests. It is not a corset nor ordinary belt for constant wear, but is specially designed for abdominal culture and worn only while exercising. It is equally suitable for men and women.

Illustrated Book Free from

**RALLIE HEALTH APPLIANCES**  
(Dept. R.P.18), 172, Buckingham Palace Road, LONDON, S.W.1.

# TO PROTECT AMATEUR SONG-WRITERS

Formation of New Club

WE have pleasure in bringing to readers' notice the new "Song-Writers' Club," as we are sure that many are interested in the art of writing songs.

This club will assist amateur song-writers, and provide the opportunity for them to meet each other socially in congenial surroundings, discuss their efforts with one another, and receive expert advice and help upon either the lyric writing or the composing side, by professional song-writers who will be on the executive of the club.

It should be emphasised at the outset that although other societies may have been connected with song-writing, there has not been one previously in London which offers to its members the combined advantages of expert advice upon their numbers and a fully licensed club for their exclusive use.

The club has been fortunate in procuring the services of Peter-Mendoza, the well-known B.B.C. and film composer, who has written film and musical scores for many of the leading producers, including Tom Walls, Bobbie Howes, Alexander Korda and others.

Peter Mendoza, who is a member of the Performing Right Society, will be remembered as the writer and composer of many of your favourite song hits. "Echo of a Song," "Gone," "Call It a Day," "My Sweet," "I've Got Two of Everything," etc., etc., are only a few of his songs which have been huge successes, and he is probably the only British composer to have had five songs broadcast in one dance-band session from the B.B.C. Peter Mendoza's music has been broadcast and recorded by Henry Hall, Roy Fox, Harry Roy, Ray Noble, "Hutch" and others.

Arthur George, the well-known song-writer, whose services will also be available to members, was responsible for the entire orchestration of the music for the Tom Walls' film *Dishonour Bright*, produced at the Denham studios and now on release. He was also engaged to make over sixty special orchestrations for the large ball held at the Albert Hall, London, on March 18 last.

Few amateur song-writers realise exactly what is necessary to attract the interest of the publisher. In song-writing, as in other professions, there is a certain technique which must be mastered in order to write a successful number, and it is to provide instruction in that technique that the above-mentioned song-writers, who have had songs published by leading houses as well as recorded and broadcast, are offering their services. This expert advice alone is one of the outstanding features of the Song-Writers Club, apart from its other advantages. When a number is finally considered good enough, the club will do its utmost to have the song accepted by a reliable publishing house, for which no publishing fees whatsoever will be charged, and will also undertake to submit a song to any well-known artiste for whom it is considered suitable.

This club is an interesting innovation which should supply a definite need.

## IN BUSINESS FOR FUN!

ALL signs point to the fact that this is going to be a practical-joke Christmas, and the largest mail-order house for novelties in the world has devoted many months of careful thought in their selections, to produce the most original and sensational surprises.

Our representative called to inspect some of the joke novelties, and was immediately handed a box of cigarettes (half a dozen flew at him at once) and a box of "Matches that won't light." To compensate for his pained expression he was invited to try some chocolates, and a live-wire snake popped out when he placed one in his mouth. Heavens! how they roared with laughter at the look on his face when they revived him with a glass of wine in a "dribble glass." On his way out he dodged a few "running mice" and "dancing skeletons," and on passing through the door he was presented with a catalogue.

He decided it was best to inspect the novelties at his leisure, and in his own home. You can do the same by writing to Ellisdon and Son, of 246 High Holborn, London, W.C.1. for their free catalogue.

# 750 FREE BOOKS ON DANCING!

FOR a limited time only, Professor Bolot, a Leading Ballroom Dancing Instructor and Authority, is offering absolutely FREE to all readers of RADIO PICTORIAL a copy of his brand new book, "True Facts about Ballroom Dancing." This book will show you how to learn dancing at home in the privacy of your own room, without Music or Partner. Dancing is the short cut to good times—non-dancers and bad dancers miss all the fun in life. Now is the time to start learning. Post the coupon for your Free Book.



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- How to Overcome Nervousness.
- How to Improve Conversation.
- How to Learn Privately at Home.

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(Please use BLOCK letters) 24/9/37

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This receiver is well made in bakelite, and being so small can easily be carried. As an addition to the principal set in the house for listening independently on headphones, or for portable use outdoors, it can be thoroughly recommended. Turn to page 39 and read the advertisement of Aircraft Products, Ltd., by whom this vest-pocket set was submitted for test.

PHOTOGRAPHIC ART

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**R. P. JAMES & CO.,**  
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- EVERY SUNDAY MORNING—
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- EVERY WEDNESDAY AFTERNOON—
- EVERY THURSDAY MORNING—

# The CARTERS CARAVAN

SETS OUT ON  
"THE OPEN ROAD"  
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**RADIO LUXEMBOURG** (1293 metres)  
11.15 a.m. every Sunday; 8.45 a.m. every Monday; 8.30 a.m. every Thursday.

**RADIO NORMANDY** (269.5 metres)  
2.45 p.m. every Sunday; 9.0 a.m. every Monday; 10.15 a.m. every Tuesday; 5.0 p.m. every Wednesday; 10.15 a.m. every Thursday (except first Thursday in month).

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189, Pitt Street, Glasgow.

# Tune in RADIO NORMANDY...

Continued from page 34  
Full Programme Particulars

- 3.0 p.m.** Request Programme From Miss Carol Bradley.
- 3.30 p.m.** Jane and John Hope You Will Like. The Clatter of the Clogs, Flynn; Roses of Picardy, Wood; Beautiful Spring, Lincke; I Bring a Love Song, Romberg.—Presented by Drages, Limited, Everyman House, Oxford Street W.1.
- 3.45 p.m.** Rhythm of the South Alegrais, arr. Valverde; Spanish Dance, Granados; Poema—Tango, Greco; La Mulata Rumbera, Rodriguez; La Corrida, Valverde.
- 4.0 p.m.** MILTON TEA-TIME TALKS Fascinating Programme of Words and Music Gil Chard Presented by the makers of Milton Antiseptic, John Milton House, N.7.
- 4.30 p.m.** Fingers of Harmony When We Feather our Nest, Cliffe; A Little White Room, Nichols; Creole Love Call, Ellington; Tin Pan Alley Medley.—Presented by the proprietors of Daren Bread, Daren, Ltd., Darkford, Kent.
- 4.45 p.m.** Cookery Nook Your Tea-Time Rendezvous with Phyllis Peck, McDougall's Cookery Expert.—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.** Selections from "All the King's Horses" (Records by Carl Brisson).
- 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 Seger Ellis and His Orchestra. Guest Artist: Gene Austin (Electrical Recordings).—Presented by Bile Beans, C. E. Fulford, Ltd., Leeds.
- 12.30 a.m.** I.B.C. TIME SIGNAL Dance Music.
- 1.0 a.m.** I.B.C. TIME SIGNAL
- 1.30 a.m.** I.B.C. TIME SIGNAL
- 2.0 a.m.** I.B.C. Goodnight Melody and Close Down.

- 10.15 a.m.** News Parade Dance of the Brides of Kashmir, Rubinstein; The Last Waltz, Strauss; Midnight in Mayfair, Newell; Intermezzo, Coates. Presented by the Editors of "News Review."
- 10.30 a.m.** Band Selections Ravenswood, Rimmer; Under the Balcony, Heykens; Swift and Bold, Mansfield; The Joker, Moss; El Abanico, Javaloyes.
- 10.45 a.m.** Ten Forty-five and All That Down the Mall, Bolton; Mother Goose Parade, Bibb; Chinese Laundry Blues, Cottrell; Caravan, Tisal.
- 11.0 a.m.** Programmes in French Assn. des Auditeurs de Radio Normandie.
- 2.0 p.m.** The Magic Carpet
- 2.30 p.m.** Paris Exhibition News Compered by John Sullivan and relayed from the Radio Normandie Paris Studio.
- 2.45 p.m.** The Whirl of the World Gipsy Moon, Borgano; In a Little Hula Heaven, Rainger; Perpetuum Mobile, Strauss; Silver Patrol, Sievier.—Presented by Monseigneur News Theatre.



Edwin Styles' brilliant light comedy will add to the sparkle of Horlicks Picture House (Sunday, 4 p.m.).

## RADIO MEDITERRANEE

(Juan-les-Pins)  
335.1 m., 1276 Kcs.

Times of Transmissions  
Sunday:  
10.30 p.m.—11.30 p.m.

### SUNDAY, SEPT. 26

- 10.30 p.m.** Variety The Eyes of the World Are On You, Lerner; In the Chapel in the Moonlight, Hill; Experiment, Porter; Phil the Fluter's Ball, French; The King of Jazz; Do You Recall? Flanagan; Across the Great Divide, Box; He Forgot to Come Back, Beresford; The Charlaties' Ball, O'Donovan.
- 11.0 p.m.** Ebony Show (Records by Coloured Artists). Misty Mornin', Lili Gal, Johnson; I'm Delighted to See You Again, Hackforth; Harlem Fuss; Vienna in Springtime, Leon; Congo Lullaby, Spokiansky; Hands Across the Table, Paris; The Dicky Glide.
- 11.30 p.m.** Light Orchestral Concert Allah's Holiday, Friml; In the Shadows, Finck; Ragamuffin, Rinner; The Doll Dance, Brown; Zigeuner, Coward; Happy Days Selection; Song: When the Poppies Bloom Again, Towers; The Dicky Bird Hop, Gourley; Smoke Gets in Your Eyes, Kern.
- 12 (midnight)** Dance Music Two Gun, Dan—Fox trot, Fountain; Swing is in the Air—Fox trot, Lerner; The Jingle of the Jungle—Fox trot, Sigler; What Are We Gonna Do With Baby? Pola; If I Had You—Fox trot, Shapiro; In a Little French Casino—Fox trot, Sieber; I'm Still in Love With You—Walta, Bratton; Was It Rain?—Fox trot, Hirsch; The Merry-go-Round Broke Down, Friend; Midnight in Mayfair—Quick step, Chase; On a Little Bamboo Bridge, Fletcher; My Lost Love—Tango, Kennedy; Keep Calling Me Sweetheart, Ilda; Love is Good For Anything That Ails You—Fox trot, Friend; Prairie Romeo—Fox trot, Godfrey; I Saw a Ship a-Sailing—Fox trot, Byron; In the Sweet Long Ago—Fox trot, Tobias.
- 1.0 a.m.** I.B.C. Goodnight Melody and Close Down.

## PARIS (Poste Parisien)

312.8 m., 959 Kcs.

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. 26

- 5.30 p.m.** Light Orchestral Concert Valse de la Reine, Coleridge Taylor; Mouse in the Clock, Hunt; The Knave of Diamonds, Steele; Song—Dolores, Thayer; Ragging the Rag; Play It Again, Brodsky; Where the Lemons Bloom, Strauss; That Naughty Waltz, Levy; Tango Habanera, Payan.
- 6.0 p.m.** Sporting Special Sweet Leilani, Owens; Gipsy Moon Waltz, Borgano; Broken Hearted Clown, Noel; Swing Patrol, Erard; Lovely to Look At, Kern; Evenson, Easthope; Martin; Whistler and His Dog, Fryor; Let's Call the Whole Thing Off, Gershwain.—Presented by International Sporting Pools, Bath Road, Bristol.
- 6.30 p.m.** From the Shows and Films Where is the Sun? (Cotton Club Parade), Redman; A Little White Room (Floodlight), Nichols; Blue Hawaii (Waikiki Wedding), Rainger; Sweet is the Word For You (Waikiki Wedding), Rainger; Selection—Wake Up and Live, Revel; Smile When You Say Goodbye (The Show Goes On), Parr-Davies.
- 10.30 p.m.** Variety Theatre Will You Remember? Romberg; All My Life, Stept; It's a Sin to Tell a Lie, Mayhew; Don't Play With Fire, Grey.—Presented by Goodsway Bonus Football Pools, Sunderland.
- 10.45 p.m.** Old Favourites Old Panama, Alford; Ma Curly Headed Babby, Clutsum; Sea Shanties; Whistling Rufus, Mills.
- 11.0 p.m.** Cabaret Tunes from the Music Shop, Medley; Mood Indigo, Ellington; Solitude, Ellington; They Can't Take That Away From Me, Gershwain; Original Dixieland One Step; Artificial Flowers, Nichols; With Plenty of Money and You, Warren; A Message From the Man in the Moon, Jermann; Twilight in Turkey, Scott.
- 11.30 p.m.** I.B.C. TIME SIGNAL I.B.C. Goodnight Melody and Close Down.

### MONDAY, SEPT. 27

- 10.30 p.m.** Bing Crosby Request Programme from Mr. R. Baron, Hindley, Lancs. Where the Blue of the Night, Turk; May I? Revel; Love in Bloom, Rainger; She Reminds Me of You, Revel; Goodnight, Sweetheart, Noble.
- 10.45 p.m.** It's Time for Dancing Back Up to Me—Fox trot, Waller; The Greatest Mistake of My Life, Nelson; A Sallboat in the Moonlight, Lombardo; What Are We Gonna Do With Baby? Ingram.
- 11.0 p.m.** I.B.C. TIME SIGNAL I.B.C. Goodnight Melody and Close Down.

### TUESDAY, SEPT. 28

- 10.30 p.m.** Dance Music and Cabaret Relayed from the Scheherazade Night Club. Compered by John Sullivan.

### WEDNESDAY, SEPT. 29

- 10.30 p.m.** Some Tangos and Rumbas Red Heels—Tango, Ney; Jose O'Neill—The Cuban Heel, Jerome; Red Roofs of Brittany—Tango, Watson; Speak Easy—Rumba, Murphy.
- 10.45 p.m.** Radio Stars Twilight in Turkey—Fox trot, Scott; Sunset in Vienna—Fox trot, Lerner; You Can Tell She Comes From Dixie, Ager; Back Up to Me—Fox trot, Waller.—Presented by "Radio Pictorial"
- 11.0 p.m.** I.B.C. TIME SIGNAL I.B.C. Goodnight Melody and Close Down.

### THURSDAY, SEPT. 30

- 10.30 p.m.** Some of Your Requests Alice Blue Gown, Tierney; Gems from No, No, Nanette, Youmans; Life Begins Again, Flanagan; Goodnight, My Love, Revel; Our River Thames, Hennessy; Yonder, Teschemacher; Dreaming of the Waltz Away, Whiteman; The Way You Look To-night, Kern; Because, d'Hardelot
- 11.0 p.m.** I.B.C. TIME SIGNAL I.B.C. Goodnight Melody and Close Down.

### FRIDAY, OCT. 1

9.0 (approx.) French Theatre Relay

### SATURDAY, OCT. 2

- 10.30 p.m.** Troise and His Mandolins (Electrical Recordings). Waltz Memories; Hawaiian Paradise, Owens; El Relicario, Padilla; Gipsy Moon, Borgano.
- 10.45 p.m.** A Quintette of Film Stars (Electrical Recordings). Fred Astaire, Irene Dunne, Marlene Dietrich, Eddie Cantor, Jeanette MacDonald.
- 11.0 p.m.** I.B.C. TIME SIGNAL I.B.C. Goodnight Melody and Close Down.

## RADIO LJUBLJANA

569.3 m., 527 Kcs.

Times of Transmission  
Friday: 10.30—11.0 p.m.  
Announcer: F. Miklavcic

- 10.30 p.m.** Popular Tunes On the Cinema Organ. The Policeman's Holiday, Ewing; Ragamuffin Romeo, Wayne; Teddy Bears' Picnic, Bratten; Leslie Stuart Selection, Stuart.
- 10.45 p.m.** Songs of the Old-Time Music Hall. By the Side of the Zuyder Zee, Mills; Music Hall Selection.
- 11.0 p.m.** Close Down.

## SHORT-WAVE EMPIRE TRANSMISSIONS

31.65 m., 9480 Kcs.

- Time of Transmission  
Sunday: 12.0—12.30 a.m.  
Announcer: E. E. Allen  
(Transmissions may be temporarily suspended)
- 12 (midnight)** Round Europe With an Accordion Band. In Far Away Donegal, Baptiste; Old Bohemian Town, Kennedy; Beautiful Nice, Latorre; The Siege of Monte Carlo, Heymann.
- 12.15 a.m.** I.B.C. TIME SIGNAL Lady of Madrid, Hargreaves; Milano, le Clerq; Grinning, Benatsky; The Russian Princess, Kalman.
- 12.30 a.m.** I.B.C. Goodnight Melody.

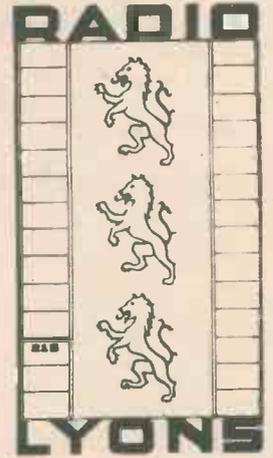
### SATURDAY, OCT. 2

- 7.45 a.m.** Laugh and Grow Fit With Joe Murgatroyd (The Lad fra' Yorkshire).
- 8.0 a.m.** MUSIC IN THE MORNING Sing, it's Good for You; I've Got a Note, Pola; Singing a Happy Song, Stern; Paradise in Waltz Time, Coslow; Way Down Yonder in New Orleans, Cramer; Freckle Face, Friend; My First Thrill, Sigler; I'd Love to Take Orders from You, Warren.—Presented by Horlicks, Slough, Bucks.
- 8.15 a.m.** I.B.C. TIME SIGNAL Tunes from the Talkies and Shows. Selection—That Girl from Paris, Schwartz; Love Me a Little To-day (Home and Beauty), Brodsky; Lonely Road (Song of Freedom), Ansell; Waltz Song (Lilac Domino), Cuvillier.—Presented by the makers of Chix, 8 Devonshire Grove, S.E.15.
- 8.30 a.m.** Happy Days The Whistling Waltz, Woods; My Old Irish Mother, Deams; It Must Be Love, Koehler; Good-bye Bronco Bill, Pola. Presented by Wincarnis, Wincarnis Works, Norwich.
- 8.45 a.m.** Sunny Jim's Programme of "Force" and Melody. Trees, Rasbach; Tree in the Wood, arr. Sharpe; Three Trees, Powell; Where the Woods are Green, Brodsky.—Presented by A. C. Fincken & Co., Clifton House, Euston Road, N.W.1.
- 9.0 a.m.** I.B.C. TIME SIGNAL Light Fare. Everybody's Got to Dance, Revel; The Greatest Mistake in My Life, Nelson; Now You're Talking My Language, Koehler; Red, White and Blue, Gay. Presented by the makers of Vitacup, Wincarnis Works, Norwich.
- 9.15 a.m.** Selections from "Anything Goes."
- 9.30 a.m.** A Quarter of an Hour's Entertainment for Mothers and Children. Presented by Uncle Coughdrop.—Sponsored by Pineate Honey Cough Syrup, Braydon Road, N.16.
- 9.45 a.m.** Old Favourites (Accordion Band Records).
- 10.0 a.m.** Listen to Vitbe Selection—The Hit Parade; Always in My Heart, Coats; Le Touquet, Evans; Taming the Tiger, la Rocca.—Presented by Vitbe Bread, Crayford, Kent.
- 3.0 p.m.** Musical Cavalcade Annen Polka, Strauss; Carmen Suite, Bizet; (a) Intermezzo, (b) Les Dragons d'Alcala; Shepherd's Hey, Grainger; Chanson, Friml.—Presented by publishers of "Cavalcade," 2 Salisbury Square, E.C.4.
- 3.15 p.m.** Around the Union Cinemas Featuring Harold Ramsay and other Artists.—Presented by Union Cinemas, 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.** Request Programme From Mrs. Cooper, of Dagenham, Essex (Records by Richard Tauber).
- 4.15 p.m.** Swing Music Request Programme from Mr. S. Jones.
- 4.30 p.m.** Dancing Reminiscences with Lew Stone and His Band (Electrical Recordings).
- 4.45 p.m.** Fifteen Minutes of Entertainment and Variety 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. Selection—Shall We Dance? Gershwain; The Love Bug Will Bite You, Tomlin; Love Me a Little To-day, Brodsky; Swing is in the Air, Lerner. 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 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. TIME SIGNAL
- 1.30 a.m.** I.B.C. TIME SIGNAL
- 2.0 a.m.** I.B.C. Good-night Melody and Close Down.

# Radio Lyons Calling!

**Announcers: Gerald Carnes and John Couper**

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



## SUN., SEPT. 26

- 8.15 p.m.** Gramo-Variety  
A variety of good things on gramophone records.
- 8.30 p.m.** A QUESTION OF TASTE  
Two specially selected members of the listening public featured in a musical debate assisted by the Quaker Orchestra and Singers.—Presented for your entertainment by the makers of Quaker Corn-flakes.
- 8.45 p.m.** Hawaiian Paradise  
A collection of melodies from Hawaii played in tradition Polynesian style.
- 9.0 p.m.** Young and Healthy  
The very latest recordings made by popular dance orchestras and swing stars. Presented by courtesy of the makers of Bile Beans.
- 9.15 p.m.** The Zam-Buk Programme  
of melody, humour and song. A gramophone-record concert presented by the makers of Zam-Buk.
- 9.30 p.m.** ALFREDO CAMPOLI AND HIS ORCHESTRA  
in a programme of light music, with an interesting talk on child-welfare by Nurse Johnson.—Sponsored by the makers of California Syrup of Figs.
- 9.45 p.m.** WALTZ TIME  
starring Billy Bissett and His Waltz Time Orchestra, Anita Hart, Eddie Lee and The Waltz Timers.—An invitation to the waltz from the makers of Phillips Dental Magnesia.
- 10.0 p.m.** SONGS AND SENTIMENT  
A delightfully informal programme of piano and vocal duets, with 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. 30  
"The Lady of the Si-Fan"  
A further dramatic episode in the timeless war between the famous criminal investigator, Nayland Smith, and Dr. Fu Manchu, arch-fiend of the Orient.  
Dr. Fu Manchu—Frank Cochrane  
Nayland Smith—D. A. Clarke Smith  
Dr. Petrie—Gordon McLeod  
Weymouth—Arthur Young  
Karamaneh—Rani Waller  
Voice—Arthur Young  
Kenwood—Vernon Kelso  
Porter—Vernon Kelso  
Taxi-Driver—Vernon Kelso  
Presented weekly in serial form by the makers of Milk of Magnesia.
- 10.30 p.m.** Preservene Nigger Minstrels  
An old-time minstrel show, featuring Johnny Schofield (son of the late Johnny Schofield of "Mo-Hawk" fame), and Kent Stevenson (the wise-cracking interlocutor).—A programme full of fun, sent to you by the makers of Preservene.

- 10.45 p.m.** BEECHAM'S REUNION  
with  
Ivy St. Heller  
Jack Payne and his Band  
Billy Scott-Coomber  
and  
Ronnie Genarder  
The programme compiled throughout by Christopher Stone.—Presented with the compliments of Beecham's Pills Ltd.
- 11.15 p.m.** CARROLL GIBBONS AND HIS RHYTHM BOYS  
with  
Anne Lenner  
George Melachirino  
and the  
Three Ginx  
A programme of songs, dance music and musical memories.—Presented by arrangement with the makers of Stork Margarine.
- 11.45 p.m.** The Night Watchman  
Yet another letter from our very good friend in which he expresses a wish to hear some more of his favourite melodies.
- 12 (midnight)** Close Down

## MONDAY, SEPT. 27

- 10.0 p.m.** Sweet Music and Song  
on gramophone records.—Presented by The New Era Treatment Co.
- 10.15 p.m.** "Sunny Jim" Transmitting "Force" and Melody. An old-time ballad concert.—Presented by A. C. Fincken and Co.
- 10.30 p.m.** Your Old Friend "Dan"  
with the Johnson Orchestra, in songs, music and good advice.—Sent to you by the makers of Johnson's Wax Polish.
- 10.45 p.m.** Albert Sandler and his Orchestra with Olive Groves, in a programme of light music and songs.
- 11.0 p.m.** Review of Revues and Musical Comedy Memories. Hits from stage successes of yesterday and to-day.
- 11.30 p.m.** Organ Parade  
featuring many of to-day's popular cinema organists including Reginald Foort.
- 12 (midnight)** Close Down

## TUESDAY, SEPT. 28

- 10.0 p.m.** Variety  
Another in the amusing series of programmes presented by the makers of Stead's Razor Blades.
- 10.15 p.m.** "Bolenium Bill" on Parade  
A programme of stirring songs and marches, featuring "Bolenium Bill" and his army of daily workers.—Brought to you by the manufacturers of Bolenium Overalls.
- 10.30 p.m.** CARSON ROBISON AND HIS PIONEERS  
The Western Prairie's favourite songsters with their cowboy melodies, humour and sentiment in an amusing entertainment. Presented by the makers of Oxydol.

- 10.45 p.m.** PROGRAMME OF MODERN DANCE MUSIC  
on gramophone records.—Sent to you by courtesy of Beecham's Pills Ltd.
- 11.0 p.m.** Sign Please  
Tony Melrose, the Head, bringing another edition of the signature-game for the amusement of all six-formers. New scholars should address their entries to 10 Soho Square, London, W.1.
- 11.30 p.m.** The Night Watchman  
A further soothing selection of our good friend's melodious favourites.
- 12 (midnight)** Close Down

## WEDNESDAY, SEPT. 29

- 10.0 p.m.** The Borwick's Programme  
of dance music and refreshing melodies.—Presented by courtesy of George Borwick and Sons.
- 10.15 p.m.** "Sunny Jim" Transmitting "Force" and Melody. A programme of contrasts in music.—Presented by A. C. Fincken & Co.
- 10.30 p.m.** MUSICAL MOODS  
starring  
Ilomay Bailey  
and  
Lee Sims  
A delightful piano and vocal entertainment.—Presented by the makers of Fairy Soap.
- 10.45 p.m.** Max Miller (The Cheeky Chappie), in his latest music hall successes
- 11.0 p.m.** Film Time  
with your film-friend and guide "The Man on the Set," Radio Lyons' own Screen Reporter who brings interesting film news to the film-fan. Listen for his screen competition and address your entries to 10 Soho Square, London, W.1.
- 11.30 p.m.** Light Music  
Supplied by leading orchestras and instrumentalists.
- 12 (midnight)** Close Down

## THURSDAY, SEPT. 30

- 10.0 p.m.** PALMOLIVE TIME  
with  
Olive Palmer  
Paul Oliver  
and the Palmollivers  
Songs, duets and snappy dance music in a programme presented by courtesy of the makers of Palmolive Soap.
- 10.30 p.m.** MORTON DOWNEY  
(Radio's Golden Voice)  
In songs and ballads with the Drene Orchestra and Organ.—Presented by the makers of Drene.
- 10.45 p.m.** PROGRAMME OF MODERN DANCE MUSIC  
featuring favourite dance orchestras of England and America.—Presented by Beecham's Pills Ltd.

- 11.0 p.m.** Lancashire Hot-Pot  
Gracie Fields, Sandy Powell, George Formby, Sally Lunn, Reginald Dixon, and Jack Hylton and his Orchestra, six famous products of Lancashire.
- 11.30 p.m.** Trans-Atlantic  
American artistes and orchestras in tunes from "Across the Pond."
- 12 (midnight)** Close Down

## FRIDAY, OCT. 1

- 10.0 p.m.** S. P. B. Mais Speaking  
A new series.—Supplied by the makers of Hobson's Choice Feet Plasters and Powders.
- 10.15 p.m.** "BOLENIUM BILL" ON PARADE  
Stirring songs and marches.—Presented by the makers of Bolenium Overalls.
- 10.30 p.m.** Fels Naptha Soap  
presents a novel and interesting competition with valuable cash prizes.—Presented by arrangement with A. C. Fincken & Co.
- 10.45 p.m.** The Laugh Parade
- 11.0 p.m.** CARROLL GIBBONS AND HIS RHYTHM BOYS  
with  
Anne Lenner  
George Melachirino  
and  
The Three Ginx  
in a bright programme of dance music and song.—Sponsored and presented by the makers of Stork Margarine.
- 11.30 p.m.** The Night Watchman
- 12 (midnight)** Close Down

## SATURDAY, OCT. 2

- 10.0 p.m.** Ambrose and his Orchestra
- 10.15 p.m.** Ronnie Munro and his Orchestra. Popular recording outfit in a programme of new hits.
- 10.30 p.m.** Fifteen Melodious Minutes  
with Geraldo and his Orchestra, Aileen Stanley, and Jean Sablon.
- 10.45 p.m.** Film Time  
featuring our Screen Reporter "The Man on the Set" bringing a supply of film news and screen views, with music and an interesting film competition. Address for entries 10 Soho Square, London, W.1.
- 11.15 p.m.** Empire Pools Special  
during which to-day's football pool results will be announced.—A programme for all interested in football, presented by courtesy of Empire Pools Ltd.
- 11.30 p.m.** Passing By  
Spend the last half-hour of the day with friendly, popular Tony Melrose.
- 12 (midnight)** Close Down



Sandy Powell will be one of the choicest ingredients in Thursday's Lancashire Hot-Pot at 11 p.m.



Who could resist the lovely Ivy St. Heller? Hear her at 10.45 p.m. on Sunday in the Beecham's Reunion programme.



Yes, it's Max Miller—the Cheeky Chappie. He can be heard in his impudent patter at 10.45 p.m. on Wednesday.

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## LISTEN to RADIO LUXEMBOURG

- Full Programme Details continued from page 30
- 10.15 to 10.30 a.m. Request Programmes. A quarter-of-an-hour composed entirely of musical items requested by listeners.
  - 3.30 p.m. Concert of Music by the Luxembourg Station Orchestra, under the direction of Henri Pensis.
  - 4.0 p.m. NURSE MCKAY talks about Children. Programme presented by Prices Limited, Battersea, London, S.W.11.
  - 4.15 p.m. Thé Dansant
  - 4.30 p.m. Funniosities
  - 4.45 p.m. More laughter from Radio Luxembourg.
  - ALFREDO CAMPOLI AND HIS ORCHESTRA  
A 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 & Sons, Ltd., Newcastle-on-Tyne, the makers of "Drene" Shampoo.
  - 5.15 to 5.30 p.m. Variety
  - 6.30 p.m. Request Programme
  - 6.45 to 7.0 p.m. Top Gear  
A high speed programme of Swing.
  - 11.0 p.m. Dancing Time
  - 12.0 p.m. Princess Marguerite Programme of Music.—Presented by Theron Laboratories, Perivale, Middlesex.
  - 12.30 to 1.0 a.m. Late Dance Music
  - 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. Frank Titterton, tenor and Stuart Robertson, baritone. —Presented by Cadbury Brothers, Ltd., Bournville.
  - 9.15 a.m. TOM PATCH AND HIS DOG, RAFFLES  
A programme of particular interest to all dog lovers. Both adults and children will eagerly follow the exploits of Tom and his Doggy Pal, Raffles.—Presented by Bob Martin, Limited.
  - 9.30 a.m. Brown and Polson Cookery 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. Uncle Coughdrop's Party for the Kiddies.—Presented by Pineate Honey Cough Syrup, Braydon Road, N.16.
  - 10.15 to 10.30 a.m. Good Morning  
A visit from Albert Whelan, bringing a song, a smile and a story.—Representing the makers of Andrews Liver Salt.
  - 3.30 p.m. Concert of Light Orchestral Music.
  - 4.0 p.m. Thé Dansant
  - 4.30 p.m. Songs From the Films and Shows.
  - 4.45 p.m. HILDEGARDE  
The most fascinating personality of 1937  
Presented by Milk of Magnesia.
  - 5.0 p.m. FOUR KOLYNOS SMILES  
Presented by the makers of Kolynos Dental Cream.
  - 5.15 to 5.30 p.m. Martial Moments  
A stirring programme of world-famous marching tunes (Electrical transcriptions).
  - 6.30 p.m. Request Programme
  - 6.45 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

### SATURDAY, OCT. 2

- 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.

### NEXT WEEK

Beginning brilliant three-part story of her career,  
written by  
**ELSIE CARLISLE**  
(Radio's most popular croonette).

Kenneth Baily writes on  
**BRITAIN'S WATCHDOGS OF THE AIR**

Bruce Sievier writes on  
**THIS SONG-WRITING RACKET**

Charles Hatton writes on  
**MUSIC-MAKER OF THE NORTH**  
Introducing **HENRY REED**

Sparkling article by **IRENE PRADOR**, the lovely  
radio songstress.

Also all usual features, full **LUXEMBOURG, LYONS, and NORMANDY PROGRAMMES**  
and  
**FIRST WEEK'S PROGRAMMES of the Giant New TOULOUSE STATION.**

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**"Oh!** I can't even stand the music—not even softly! My head just throbs and throbs! Every sound seems to actually 'hurt'! My nerves are all jumpy! Oh dear! Oh dear! Whatever shall I do? I have been looking forward to that programme, but I feel so terrible I can't stand it—I CAN'T STAND IT!!"



When Your  
**NERVES** are  
**UNSTRUNG**  
—When Your  
**HEAD** feels **FIT**  
**TO BURST**

Does the photograph here illustrate a scene in YOUR home? Are there times when YOU, too, can't even stand the radio? Are there times when no matter how soft the music, it can't soothe your jangled nerves? When, however humorous the jokes, they can't alleviate your depression? When, however stimulating the talk might be, it can't arouse any enthusiasm in your tired and dispirited mind?

**YOU NEED YEAST-VITE**  
to put you on the road to Health and Strength again!

**YOU NEED YEAST-VITE**  
to bring you swift relief from that aching head: calmness to those jangled nerves: energy and light-heartedness instead of that terrible depression and exhaustion.

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From the first dose you feel renewed, refreshed, revitalized!

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Accept at once our Offer of No Cure—No Pay and start taking YEAST-VITE TO-DAY!

You Need  
**YEAST**  
**-VITE**



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RELIEVES

- NERVE PAINS
- HEADACHES
- LISSITUDE
- DEPRESSION
- "NERVES"
- INDIGESTION
- EXHAUSTION
- SLEEPLESSNESS
- RHEUMATISM
- CONSTIPATION
- IMPURE BLOOD

## OUR SECRET NO CURE—NO PAY

YEAST-VITE supplies to your health-exhausted body just that new "life" of which it stands in so urgent need. It contains just those elements of well-being without which Health, and even Life itself, is impossible. It contains pure medicinal Yeast and valuable vitamins combined with other wonderful tonic and recuperative elements as prescribed by leading specialists.

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# Yeast-Vite

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