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Radio Pictorial — No. 53

Published by Bernard Jones Publications, Ltd., 58-61 Fetter Lane, E.C.4.
 Editor-in-Chief BERNARD E. JONES
 Editorial Manager ROY J. O'CONNELL
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Sir Henry Lytton says: "A new race of radio comedians must be created who do not depend on audience response. For the present the B.B.C. must persevere with the established comedians. There is none better. But they should be straining every nerve to discover and develop young men . . .



The Mystery of Radio Humour

SOMETIMES I feel very envious of all the clever young men who are busily creating the art of wireless entertainment. Here is a brand new method of appealing to an audience, here are the biggest audiences that any performer in the history of the world has had to amuse. During the last ten years an enormous amount has been learnt of the science of radio presentation.

But now the foundations have been laid and it is during the next ten years that this science is going to be converted into an art. Alas, I shall only play the part of admiring onlooker!

Had I been born fifty years later I too might have participated in this fight for the mastery of the microphone.

Still, for more than fifty years I have wooed fair Thalia, the Muse of Comedy, and out of the knowledge I have garnered it will be amusing to speculate on the problems the B.B.C. will have to solve before just one element of entertainment—the comic—will be satisfactorily put "on the air." Every single part of a wireless programme—songs, music, talks, drama, instruction, news—all have their own set of difficulties.

Though most of us agree that the world of radio has achieved miracles during its short life, no one will deny that a tremendous amount yet waits to be done.

Greatly daring, I will deal with humour, as presenting more complexities than any of the others!

Humour differs from all other branches of entertainment in that there are no standards by which it can be judged.

A symphony by Beethoven or a concerto by Bach is something as fixed and immutable as the stars in the heavens. Successive generations of music-lovers have heard the identical concourses of sound and have decided that the effect they produce is beautiful and uplifting.

Good music can be heard again and again with ever-increasing delight.

But the best joke in the world becomes insufferably tedious after the third or fourth repetition!

Sir Henry LYTTON

writes this special article for "Radio Pictorial" and tells frankly what he thinks about the methods of radio comedians and variety stars

Furthermore, it is impossible to evolve a spoken joke or a piece of comic "business" and say with any degree of certainty that an audience will find it amusing. Both stage and films have found that things which appeared excruciatingly funny during rehearsal have fallen absolutely flat in public. With either stage or film work it is possible to discover these errors and rectify them. A play is given a short run in the provinces, a film is unobtrusively inserted into the programmes of a few selected cinemas, and the reactions of actual audiences are carefully noted.

With radio work this is impossible. The first time a performance is put in a programme, it is heard by anything up to ten million people and that is the end of it. It is too late to make amendments, to strengthen weak spots.

This brings me to my first point, the first great difference between wireless humour and all other forms of comedy. Up to now, comedy has been judged by "audience response." With radio humour this is impossible.

It seems to me that this factor has been neglected or ignored, yet surely it is the key to the whole situation? Both B.B.C. and performers have argued that as comedy has always been tested by "audience response," an actual living audience is necessary for wireless humour in addition to the great unseen audience of listeners. Artistes have said it was impossible to put any life into their work unless they had an audience to play to.

The B.B.C. has claimed that the studio audience can be regarded as a representative section of

listeners, and if the studio audience is amused, the other listeners will be too.

This is only begging the question.

The studio audience may be amused for the very reasons that the listener is bored. The studio audience hears and sees the complete show. The listener only hears the spoken word. If a man with a funny face says something foolish, people will laugh because he *looks* so funny. If a voice issuing from a loud speaker says the same thing with the same intonation, the listener at home irritably thinks to himself "How fatuous!" and switches off.

So long as he has an audience in front of him, a comedian will, consciously or unconsciously, appeal to the eye as well as to the ear. Yet the perfect radio comedian must appeal *only* to the ear.

There is only one solution.

A new race of radio comedians must be created who do not depend on "audience response." For the present the B.B.C. must persevere with the established comedians. There is none better. But they should be straining every nerve to discover and develop young men who will think and act only in terms of the microphone when creating their comic effects.

So far as I know, this is not being done. New artistes are discovered, but they appear on the same programmes as the older ones, they watch them at work, they have the studio audience to address themselves to, and they are in fact learning to perpetuate the old and worn-out technique instead of trying to discover a new one of their own.

The next problem is to discover how to do without "audience response." Goodness only knows what ingenious methods will be discovered in the future, but for the present why not test comedy by the simple expedient of reproducing it under the actual conditions in which it is designed to be heard? Radio comedy is not intended to be heard by an assembled audience, but by two or three or four people sitting in a drawing-room. Fit up half a dozen small rooms in Broadcasting House as ordinary middle and working class

Continued on next page

THE MYSTERY OF RADIO HUMOUR explained in this personal article by one of the greatest stage comedians, SIR HENRY LYTTON.

sitting-rooms, let the present studio audiences be split up into twos and threes and each little party be given a room to itself, and give each listener a *brief* printed questionnaire to fill in to record his or her impressions, and then we get as fair a test as it is possible to make.

In addition, let there be concealed peepholes through which the reactions of these audiences can be observed, and the B.B.C. would soon learn which types of humour most consistently failed to register. This obviously involves a great deal of work, but surely when one is blazing a new trail a certain amount of detailed and properly controlled experiment is infinitely preferable to years of haphazard efforts?

Now we come to a consideration of the most difficult problem of all—the kind of humour that is wanted and how it is to be put on the air. Obviously anything I can say on these points will only be theoretical, but all the same, there are one or two details that appear to me to be important.

Let us try to learn a lesson from another quite new art—the films. There is a great deal of money to be made out of a successful film, so there was every inducement to discover as quickly as possible how a successful film is made. Unlimited money has been spent on this and now, as far as anything in the world of entertainment is capable of being foretold, it is possible to produce a successful film to order. Here in England we haven't quite reached that pitch of perfection, but in Hollywood a first-class organisation can say with such accuracy that the expenditure of a certain sum on a film of a certain type will result in a certain minimum of profit that hard-headed bankers will advance money on the proposition!

How has this been done? Naturally, many details have a bearing on it, but the one I am concerned with at the moment is this—every story, every scene, every action in a film has been translated into film terms by experts who have made an exhaustive study of the art. If a stage play is bought for production as a film, everything right down to the tiniest detail is converted into film technique.

This procedure has, to some extent, been followed on the radio. Full-length plays—notably musical comedies—are drastically revised for radio purposes. This largely means they are condensed, that spectacular scenes are deleted, that the whole show is closer knit. What is done is good—but in my opinion not nearly enough is done. The result is a musical comedy that sounds something like a gramophone record of a stage production—not a radio musical comedy that has its own individuality and its own characteristics and which is expressed in a technique that is entirely different from stage technique. Just as the film which is only a photographed stage play has almost invariably been a failure, so the radio musical comedy which is only a mechanical reproduction of the theatrical version cannot be anything but a modified success.

I have admitted that a good deal of expert radio technique is put into full-length musical comedies, but how much is allotted to variety programmes or to individual comic turns? Very little, I fear. The artist may be given a few hints which result in correct intonation and delivery, but that is not enough. No matter how good his songs and patter may be, they should be taken by experts and re-written in terms of radio technique.

If a stage comedian was engaged to do his own special act in a film, he would have to submit to this revision of his material. He would be carefully rehearsed in the precise way he would have to perform his act for film purposes. He would submit to it without a second thought—and he should do the same when he goes on the air.

Some comedians have been clever enough to make a special study of radio comedy. They write all their own broadcasting material, it is entirely different from the stuff they use on the stage, and they have naturally become very popular. But a man might be an inspired radio comedian and yet be utterly unable to write a line of his own stuff. As things are, he would almost certainly be wasted. He would never get the chance

of making a hit—would never even dream of his own potentialities.

How is this special radio technique to be discovered? Some of it is known already. That is to say, a great many individual broadcasters have their own ideas and theories which they keep safely locked in their own bosoms for fear rivals should "steal" them. Also, they feel that if they have found these things out by experiment and hard thinking, why should others get the benefit free of charge? The B.B.C. should pay handsomely for constructive additions to the science of radio technique. These payments would bring them handsome dividends in years to come.

When all the available knowledge had been collected, sifted and analysed, there would be enough to form a working basis. The whole problem should then be put in the hands of a small staff of enthusiastic experts who would devote all their time to the technical side of radio comedy. Their job would be to see that every comic performance in front of a B.B.C. microphone was first translated into a form that would display it to the best advantage.

In building up their technical skill, the experts would have to proceed always with the idea of that suburban drawing-room in their minds. So frequently the B.B.C. appears to think of its audience as grouped in a super Albert Hall, instead of as scattered in hundreds of thousands of little rooms.

But even more important than that is the acquisition of exact knowledge concerning the power of the ear to form mental pictures. I believe that a properly educated ear can, when aided by speech, enable the brain to visualise with remarkable clarity what is supposed to be going on. But instead of encouraging the ear's latent ability, most of our wireless comedians ignore it. They just stand in front of the microphone and talk. It may be very witty, clever and amusing talk, but I feel I want a loud speaker to do something more than talk to me, to recite anecdotes to me. I want it to build up in my mind an irresistibly comic picture of something that is actually happening.

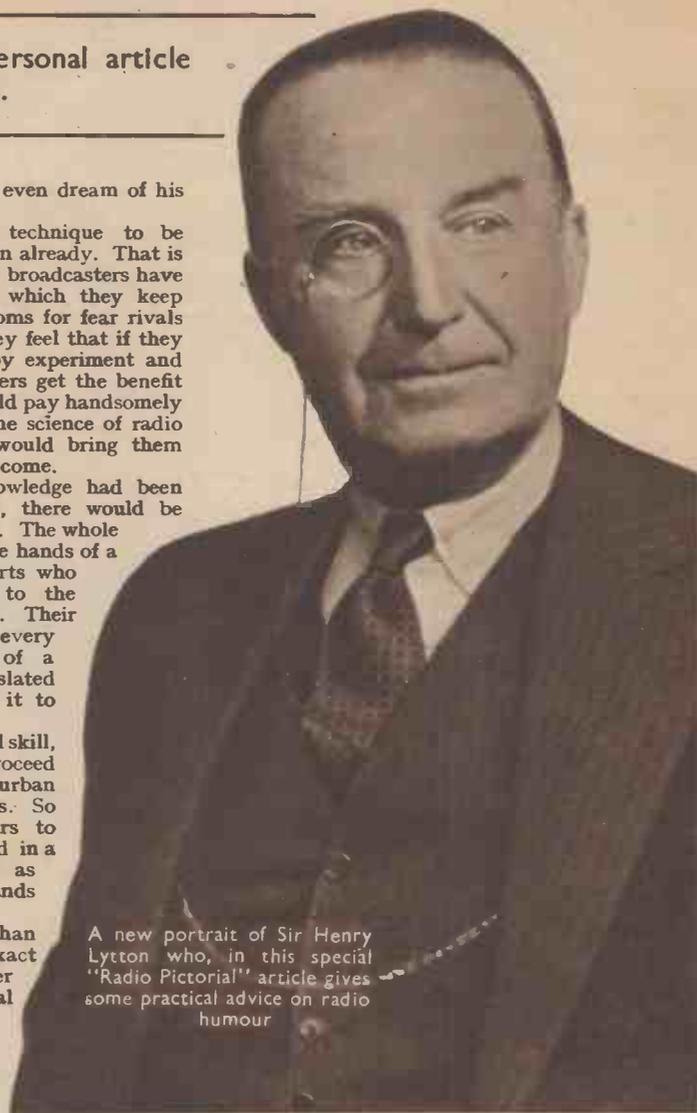


This is RADIO PICTORIAL's special Birthday Number. With every copy is included a gift plate of four of our most popular dance-band leaders. Next Friday's issue will be a bumper number too, full of fine articles, stories and features about your popular broadcasters.

These include: *At Home with S. Kneale Kelley, conductor of the B.B.C. Theatre Orchestra; crayonette portrait of Eve Becke, specially drawn by Walter Scott; a story by Warwick Deeping, and fine articles by Val Gielgud and Charlie Kunz "Radio Pictorial" is the only paper publishing details of Continental programmes for English listeners and in particular giving several pages every week to the special programmes from Luxembourg. If you want to make the most of your listening you must have "Radio Pic."*



ORDER YOUR COPY NOW!



A new portrait of Sir Henry Lytton who, in this special "Radio Pictorial" article gives some practical advice on radio humour

That is what wireless lacks—humour with some action in it. Let me give an example. I have heard dozens of jokes about Belisha Beacons. I have not yet heard a comedian take the infinite comic possibilities of, let us say, a nervous little man piloting a large and obstinate wife over a herringbone crossing, with a full accompaniment of traffic noises, hoots, uncomplimentary remarks from motor drivers, and so on. Properly handled, with suitable sound effects, such a scene could produce hysterical laughter, yet if it did occur to the average wireless comedian to use this idea, he would simply stand in front of the microphone and tell us what happened when he was out with his wife the other afternoon.

It is from such errors that the technical experts would save him. They would take his anecdote, convert it into radio technique, arrange the sound effects for him, write in any additional material that was necessitated by the new form, rehearse him in delivery till the timing between the effects and his remarks was accurate to a split second, and finally send him into the studio with a show that created gales of laughter instead of bored smiles.

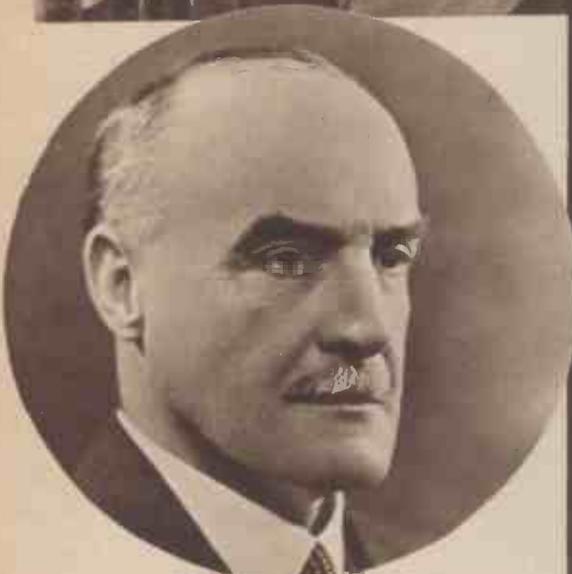
I sometimes think that loud speakers ought to be made transparent—or at any rate, translucent. They should look like windows instead of boxes. That is what they are—windows that enable us to look out of our little drawing-rooms into the great world and see the laughter and tears, the comedies and dramas that the world is playing for us right on our own doorsteps.

Most people think of a loud speaker as a voice which comes into their rooms. It is not. It is a magic door through which we can pass and discover the great wonderland of life that lies all around us. At present the technique of the wireless comedian is that of the man who calls on us, stands in front of the fire and tells us the funny story he has just heard. What is wanted is the comedian who metaphorically exclaims "Here! Look what's happening just down the road. Come along and let's see, it all. You will laugh!"

On
the
Air
This
Week



Another "Charlot Hour" this week! On Tuesday at 8.40 p.m. and on Wednesday at 10.20 p.m. So listen. Here is Charlot in his library, facing up to the "Radio Pic." camera.



(In circles) Top: Sir John Thompson, who is speaking on India, on January 18, National, at 10 p.m. On the same day, Mantovani (below) is giving a programme of Sweet Music, which will immediately be followed by the hotter variety provided by George Scott-Wood. The programme is called *One Band to Another*, and will be at 8.30-9.30 p.m. National.



Dorothy Ward is one of the cast in the Julian Wylie pantomime to be broadcast on January 26, to Midland Regional listeners.



She answers her fan mail at home. Margery Binner—you heard her in the recent broadcast "B.B.C. Party"

Queer Facts

ALTHOUGH his name appears in the programmes every day, E. J. Dent will not come to the mike! The Cambridge scholar is directing the *Foundations of Music* for ten weeks, but will not himself take an active part.

Stuart Hibberd appears for a few minutes only in the B.B.C. film, but judging from the reception at a pre-view, the chief announcer is the star of the picture.

J. C. A. Willis, a window cleaner of South Shields, wrote to the B.B.C. offering to broadcast a talk about his work. He did.

A Week of Jack Payne

It will seem like old times to hear Jack Payne broadcasting on four days in one week. He tells me that he is going to bring his boys to the studio to play late night dance music on Monday and Wednesday, February 18 and 20.

Then on Thursday, Jack Payne's Party will be broadcast in the main evening programme and on Saturday, February 23, the same show will be repeated in the afternoon.

Jack has been so busy that it has been impossible lately to fit in the odd broadcast with music hall engagements. It is a pity, because listeners have a soft spot for his band and his stage act is better than ever. He is just the same cheerful fellow.

Carnival

On my way to the stage at St. George's Hall I was attracted to the variety-director's room by the strains of a piano. The instrument is not very often heard, and this was obviously a special occasion.

I found Kenneth Leslie Smith playing over to Eric Maschwitz, the music which he has just composed for *Carnival*, the most popular radio play ever broadcast. It was Eric Maschwitz who adapted Compton McKenzie's best seller for the microphone in the first place and it was his idea to get Leslie Smith and James Dyrenforth to convert the radio play into light opera.

That score is good, I've heard it.

Till 1942

Now that the B.B.C. has taken the lease of St. George's Hall up to 1942 a few minor improvements are going to be made. New black curtains have already been hung in the proscenium and offices have been re-painted. Fresh lighting is to be fitted in the auditorium and this should brighten things up a bit.

The nineteenth-century atmosphere grows on

one after a time and I, for one, should be sorry to see the hall refurbished and re-decorated. So I am glad that they do not intend to change the style of the place which is right for music hall programmes.

Another Threesome

Nancy Logan and Helen Raymond are both in the new *May, June, and Julie* act heard for the first time this week.

Nancy Logan, the pianist, got the trio together.



These Burmese girls don't have to crane their necks to hear the programmes through their Cossor set

She felt that there was room for another feminine harmony team and now that I have heard them, I think so, too.

She approached Helen Raymond and then sought a third voice. Every new act must have a theme song to-day, and that came next. It is *May, June and Julie*, of course, and now lots of other music has been specially composed for their use. Why do women so often choose to work in threes? I believe those "Boswell Sisters" had something to do with it.

Pit People

Dozens of miners are rolling up for auditions at the new studios in Newcastle. Dance bands, singers, comedians, clog dancers, and whistlers are all wanted for the *Pit People* broadcasts starting next month.

All men and women connected with mining qualify, and there is plenty of talent for Pat Forrest to hear. This is the young man who helped to produce *Opping 'O'lday*, a bank-holiday programme. He was once a miner in a Durham

pit and his play about the work, *There Goes the Buzzer*, has already been broadcast. This is the kind of thing that makes the local programme popular in the regions.



"Newsmonger's"
RADIO GOSSIP

What the Stars are Doing

A Long Bill

In case any friend should think of me for a party or something on Saturday evening, he might as well know now that I am engaged, and I've got six good reasons for staying at home.

They are: Clapham and Dwyer, Phyllis Robins, A. G. Astor, Elsie and Doris Waters, Al and Bob Harvey, and Charles Austin and Company, all appearing in John Sharman's music hall bill.

A Radio Heroine

John Watt was rather taken aback over the last "Songs from the Films" show. He received a telephone message to say Anona Winn was indisposed and could not sing. He immediately decided to telephone Betty Davies.

To his complete dismay he found she was in bed also, with her arm in plaster. Against her doctor's orders Betty rose from her bed of sickness and, accompanied by a nurse, drove to Broadcasting House, rehearsed, and sang instead of Anona.

Betty Davies appeared recently in *After Dark*, with Nelson Keys, and in *Death at Broadcasting House*, the film recently made at Wembley. Also she made a name for herself in *Dotty Ditties*.

Miners, Not Forty-niners

Northern listeners are going to hear something quite novel shortly. A great many of our north-eastern miners (Northumberland and Durham men) are musical. In a broadcast called *Pit People*, Northern Regional listeners will hear a series of concerts produced by Pat Forrest, who was himself once a Durham miner.

Any miner in either of the counties mentioned may apply for an audition by writing to the Director at Broadcasting House, Bridge Street, Newcastle. On the other hand, be sure you are some good because there will be many from whom to choose and not too many chosen. Mind you are a miner, though!

The New Metropolitan Symphony Orchestra

Lady Snowden made some interesting remarks at the inauguration of the new Metropolitan Symphony Orchestra—a regular orchestra of eighty players formed under the direction of Serge Krish. One of the main objects in forming this orchestra is to give these fine musicians an opportunity of securing regular work which, owing to the exigencies of the last few years, has been so difficult to obtain in this particular sphere of music. The new Metropolitan Symphony Orchestra is being sponsored by a large cinema organisation owning theatres in some of the most densely populated London areas, and arrangements are being made for concerts of first-class serious music to be given. The first of these concerts will be held at the Trocadero Cinema, Elephant and Castle, on Sunday afternoon, January 20, and they will bring the best classical and modern music to those who otherwise are unable to hear it except by radio.

Another Croom Johnson Show

"Ginger" Croom Johnson is busy on his new show, "You've Got to Have Music," the first of which you had the opportunity of hearing last night, January 17.

This is a sort of companion piece to "Soft Lights and Sweet Music," and the cast will always include a number of people who have made good in other B.B.C. shows. Wilfrid Thomas of the B.B.C. Air-do-wells concert party, is in the new Croom Johnson show.

By the way, the Air-do-wells presented Eve Becke with a bag bearing her new initials during a recent broadcast just before she married Count Caneva di Rivarolo.

Our Cover

The fascinating cover design of this week's Birthday Number features Les Allen in a scene from his first film, *The Code*, in which he is co-starring with Anna Lee. Les is managing to squeeze this film work into his extensive tour programme. RADIO PICTORIAL readers who want to see Les Allen in person during his tour will be interested to know that the following arrangements have been booked—January 28, Manchester; February 11, Nottingham; February 18, Hull; March 4, Chatham; March 11, Leeds; March 18, Leicester; April 1, Coventry; April 8, Glasgow; April 15, Edinburgh; April 22, Liverpool. He will be in London on January 21, February 4 and 25 and March 25.

Palmolivers—Pioneers

Do you tune in to the Palmolive programme on Sundays from Radio Luxembourg? You can always be sure of an excellent feature programme as the Pamolivers—Olive Palmer and Paul Oliver—were pioneers in this type of sponsored programme and their half hour of light music every Sunday evening at 8 p.m. always is a well chosen programme. Make a point of listening to next Sunday's concert and then write to them with suggestions and "requests" for their next broadcast.

These Talks on Art

A special pamphlet, "An Approach to Art," is published in connection with Mr. Eric Newton's series, "The Artist and His Public," which began on January 7. The pamphlet contains an article by Mr. Newton, and a syllabus

of the talks and discussions which make up the series. In addition, thirty-two pages of illustrations have been carefully chosen to fit in with the talks. The illustrations are so closely linked with the talks that listeners will find the pamphlet of great benefit in following the series. One of the main objects of the series is to explain Modern Art to the man in the street by showing its continuity with the past. The pamphlet costs sevenpence, or ninepence by post, and is available from the B.B.C.

A New Star

Anne Zeigler, who appeared in *Love Needs a Waltz* (played at the original production by Natalie Hall) comes from Liverpool. It seems she is a bit of a genius in her way. She began playing the piano before she was seven, but gave it up in favour of singing very soon after. She trained with John Tobin and then tried hard in Liverpool and Manchester to get a good job.

She had a certain amount of luck, for she was engaged for one or two classical concerts—even to appearing at a symphony concert. Then she gave a recital with Mark Hambourg and a solo recital in Liverpool in 1933. Another solo recital followed in Wigmore Hall.

To Greet You

If you can number among your friends any radio-film-stars or directors and studio-personnel, you can always be sure of receiving a few greeting-cards at Christmas-time, which are more than ordinarily original. Christmas 1934—New Year 1935 provided an exceptionally interesting crop of messages of goodwill from these folk to their friends.

Jack Hulbert and Cicely Courtneidge had a

joint card, bearing a picture of Jack as Santa Claus—imagine that chin covered with the traditional white whiskers!—carrying a huge sack of gifts, most of which appear to be vegetables of the more cumbersome and grotesque varieties, this being a reference to the extension of kitchen-garden activities at Jack's farm.

Inclined to Cats

Betty Balfour inclined to cats, of which she is inordinately fond. Three large and comfortable examples of the species presented fat backs to the recipient, before a glowing Yule log.

Frances Day's card took the form of a jigsaw puzzle. Associate Producer Robert Stevenson and his wife, Anna Lee, star in *The Camels are Coming* and *The Code*, sent out a delightful and amusing woodcut of "Cardinal Wharf," their Queen Anne period house on Bankside, south of Blackfriars Bridge, showing the front of the house, with its ancient lantern over the door, the river, barges and cranes with curious-looking little men shouting things at one another and St. Paul's Cathedral in the background—the geographically-incorrect background, according to some carping and captious critics of the card.

Autographed Photos

There is a special offer of autographed photos of radio variety stars published on another page of this week's issue. Simply by collecting coupons from six consecutive issues of "Radio Pic." and sending 6d. to cover postage and packing you can obtain an autograph album containing eight autographed postcard-size portraits of famous B.B.C. variety stars. Turn to page 40 now, and fill in your reservation form before you forget!

"Christopher Stone Calling—"

Every week in "Radio Pictorial" this popular broadcaster tells you about interesting programmes from the Continent for English listeners.

It is not so easy as it sounds to pick out the ten best letters written by children under fourteen about the most eventful moment in their Christmas excitements; but in the New Year's Eve competition from Radio Luxembourg it was impossible for me not to give one of the five-shilling prizes to a boy who wrote to me with his toes because he hasn't got any hands.

Otherwise it was not a particularly interesting letter; but this boy goes to school at Tidemills, which is the Seaford part of the marvellous Chailey Heritage Craft Schools for cripples, and if I do not know this actual boy, I have at least seen enough of the spirit and the crafts of Chailey to know that everyone of the girls and boys in those schools deserves a prize.

For a similar reason another competitor gets a prize.

She writes: "The time I most enjoy at Christmas is the day I go to London with my mother to meet my brother age 9, coming home for his Christmas holiday from his school at Yarmouth, and to see the look of happiness on his face as he sees us, as he is deaf and dumb from birth and the only brother I have."

It is such letters as these that make one think of the marvellous bond between children of all kinds of homes that might be made through radio and its vivid communications.

Perhaps it will come through the recently formed League of Ovaltineys; perhaps even through a children's broadcasting station.

This is rather a happy idea to turn over in the mind.

One little girl writes to tell me of the party that she gave out of her savings for twenty-three children in the neighbourhood whose fathers were unemployed: cakes, jellies, sweets,



fruit and a small Christmas tree were the basis. "My mother helped me to make some cakes and jellies and she also bought nuts and fruit."

The thirteen-year-old hostess enjoyed, she naively adds, "waiting upon them and showing them where to wash their hands and play indoor games."

But not all the prize-winners were so unselfish in their thrills.

One boy spent one of the happiest Christmases he can remember—he is only nine—because he

got a letter to tell him that he had passed Grade 3 with honours for his piano-playing, as well as "the other beautiful Christmas presents."

Another, a girl, rejoiced in seeing her uncle, who weighs fourteen stone, "float up into the air just the same as a balloon would in a strong wind," by means of the game called "Lifted by Four Fingers."

Being simple-minded as well as sceptical, I was obliged, on reading this, to collect the office staff to demonstrate this game, according to the description in the letter; and, good heavens, it worked!

I rose into the air like a balloon and descended like a sack of potatoes.

What is the scientific explanation of this phenomenon?

The prizewinners, by the way, were Violet Howard of Aldingbourne (8), Sybil Henniker of Codicote (8), Alice Ticehurst of Eastbourne (9), Patricia Audrey Bond of Bristol (9), Desmond Robison of Elland (9), Louie Lummis of Tilbury (11), Nora Mallett of Mitcham (13), Vera Knapp of Stratford (13), Betty Bell of Sheerness (13), and Thomas Jacobsen of Newport (13).

Christopher Stone

Why not try your hand at broadcasting? The B.B.C. wants new talent. First you must pass a test . . . a test in which thousands fail. Why? Here's the reason . . . told by an audition official.

Thousands of listeners want the opportunity to broadcast. This article by *Shepherd Munn* who has given many auditions, has been written at the special request of "Radio Pictorial"



Fred Latham is at the microphone in the heading photograph

DO YOU WANT TO BROADCAST?

a mile out of any set and which will make Auntie stop chattering by the fire about chilblains and knitting to listen.

I have often watched the faces of people listening in a room when the wireless is left running like a bathroom tap.

They are not inconvenienced at all by the usual stuff that comes over. In fact, some of them cannot chatter without a musical background; but as soon as anything comes out with the real quality for broadcasting they become quiet and listen.

Now I suppose there are more singers than anything at auditions. In fact, where good instrumentalists are two a penny, singers are five for three-halfpence, at most.

Supposing you have a good voice and you want to use it for broadcasting. You must pay attention to these details before you will be suitable.

Firstly, because you have a powerful voice it does not in the least follow that it will broadcast well. Those great big fat voices so often blast and produce a nasty buzzing sound. The voice which broadcasts best is the one which is the most naturally produced.

I do not want to write an article on voice production because it is such a thorny subject and everyone thinks he knows best about it.

But to illustrate my point, I must say that for broadcasting, if not for all singing, the speaking voice is the basis from which to work.

There you have a natural vibration, more often than not, rightly placed forward. And this natural vibration broadcasts perfectly.

The best speaking or singing voice is one where there is lots of tone character and quality, but which is not necessarily very big in quantity.

Then the engineers and balance-and-control people are happy and pleased with you. So try to train your voice as naturally as you can, thinking of pure, clean tone which will carry as nothing else will.

The second point is linked with the above.

Don't force.

Nowadays the studios are very much more resonant than was thought desirable a few years ago.

In those days, when all the walls and ceilings were draped, and you walked on thick carpets, a singer had a miserable time as he could not get his voice away from him. He did not seem able to hear himself, and there was absolutely no resonance. The room was dead as mutton.

So when the singer had at last realised that it would not help him if he forced to the point of bursting his lungs, he began this whispering business which went on for a long time and which still occurs sometimes in the studios.

The next thing was that singers began to judge their distance from the microphone, walking up close for pianissimo notes and stepping back and turning their heads away for a top note.

Many singers still do turn their heads away. I saw *Norah Gruhn* doing it the other day, but the crawling forward is being checked.

In fact, in the show I am thinking of, *The Gipsy Baron*, a rail had been arranged to stop the artists from getting closer to the mike than was desirable.

Tenors are very fond of getting close and singing a top note very quietly.

It is not always wise, because it is extremely hard to keep that quality in the voice which is so necessary for good reproduction, whereas if you give the engineer a little more to play with he has more latitude for control, or more "stuff," as he would call it.

Thirdly. Do look after your diction. If the listener does not know whether you are singing about the roses in your garden or sausages for tea he is apt to switch you off.

Study pure vowel sounds as you (should) speak them. Make your consonants clean and clear-cut. Do not sacrifice diction to tone. It is a mistake.

Lastly, pick your songs very carefully. Some songs do not suit the microphone as well as others. The very florid songs are difficult to put over.

Choose something with line and character, good words, good melody.

BEFORE an artist can perform for the B.B.C. he has to secure an audition, and it is most important that this first fence be taken in convincing style. The experience of those who have auditioned literally hundreds of people for wireless—all sorts, singers, pianists, violinists, xylophonists, crooners, saw experts, and so on, is that the percentage which gets accepted is mighty small, probably not as high as 5 per cent.

Now why was this?

I am going to try to tell you and to help you to get on the right track. Lots of these people were really good at their job, and if you heard them in an ordinary concert or private house you would think them worth any amount of publicity and encouragement.

But the fact remains, the majority fail to satisfy the experts, and then are apt to get the idea that either they are no good at all, or that they did not get a fair chance, or that those listening experts had a down on them.

Now there must be an enormous number of people about with real gift who do not succeed for lack of knowing how to "deliver the goods."

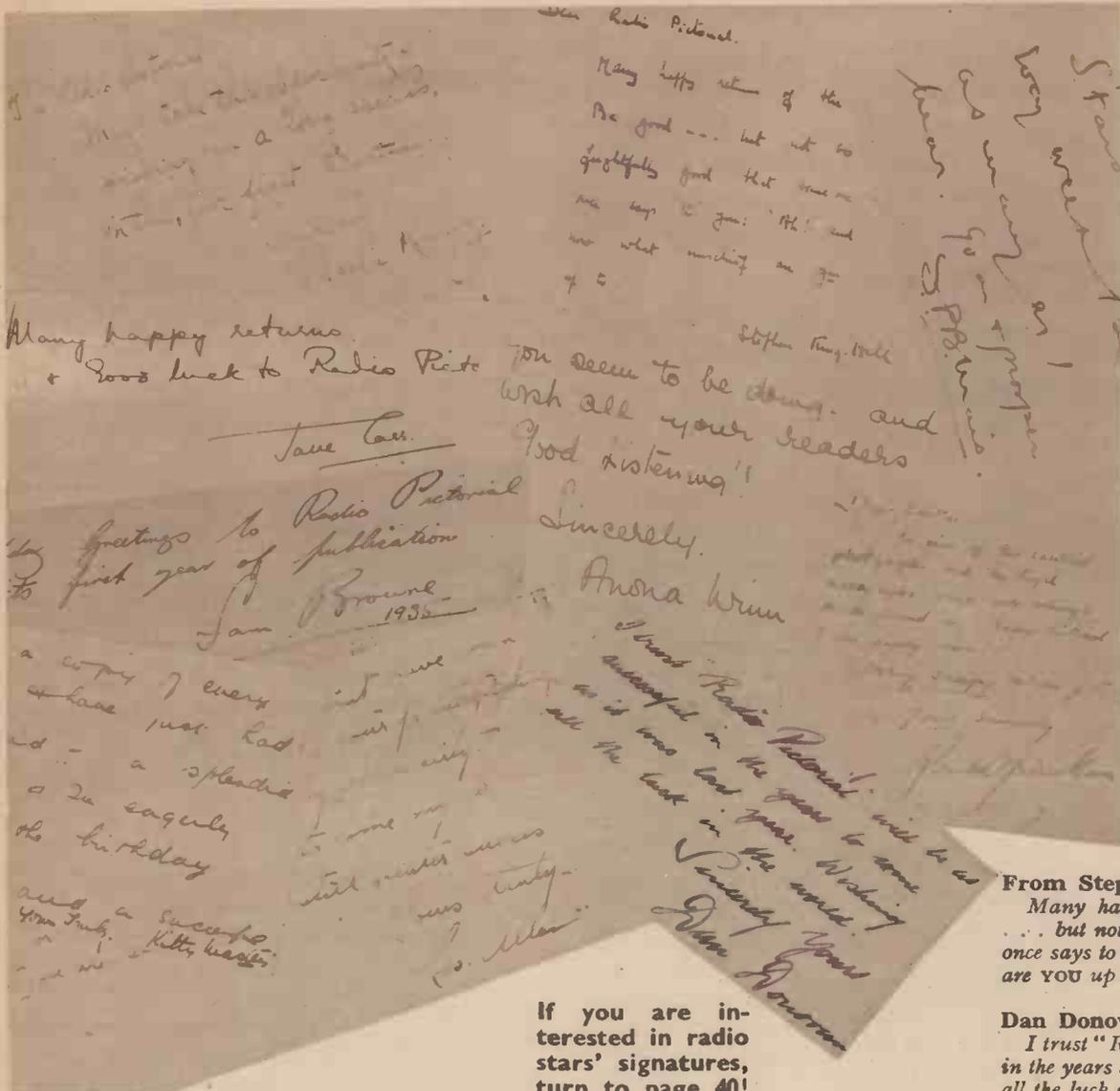
Try to put yourselves in the shoes of the men who have got to judge you.

They are very busy people and hear hundreds of candidates and, too, are very often disillusioned people because they so rarely hear anything which comes anywhere near to what they want.

They are looking for something—and that is what will "get over." They want a performance full of character and atmosphere which will stick



Eddie Cantor doesn't need showing how to face the microphone. He's used to the Hollywood mikes, and the B.B.C. doesn't scare him.



This is the first Birthday of "Radio Pictorial" and many of your favourite radio stars have taken the opportunity to wish readers—and us—all the best for the new season and for 1935 radio listening. On this page, and on following pages in this issue, are given a selection of radio stars' Birthday Greetings

You've always wanted to have a letter from a radio star. Here you can see how they write their Birthday Wishes to RADIO PICTORIAL and our readers. On the left are letters from Charlie Kunz, Stephen King-Hall, S. P. B. Mais, Jane Carr, Anona Winn, Ronald Frankau, Sam Browne, Kitty Masters, Les Allen and Dan Donovan

From Stephen King-Hall

Many happy returns of the day! Be good... but not so frightfully good that someone at once says to you: "Ah! and now what mischief are YOU up to?"

Dan Donovan says...

I trust "Radio Pictorial" will be as successful in the years to come as it was last year. Wishing all the luck in the world.

If you are interested in radio stars' signatures, turn to page 40!

From Kitty Masters

Please allow me to offer congratulations on the first anniversary of "Radio Pictorial" and to say "Many happy returns!"

I have a copy of every edition, and have just had them bound—a splendid volume—and I'm eagerly awaiting the Birthday Number.

Eve Becke says...

Greetings for your first birthday! May you continue your grand march forward.

Eve Becke



Norman Long's Greetings

Many happy returns to the "Radio Pic."! May it overthrow every competitor, and jolly good luck to the whole of the staff from the office-boy to the Editor. Cheerio!

Norman Long

From Leonard Henry

Congratulations, "Radio Pic."! And may you continue to bring as much happiness and interest to others as the privilege of broadcasting has brought to me.

Charlie Kunz

May I take this opportunity of wishing you a long success on this, your first, Birthday.

From Reginald Dixon

Delighted to wish the "Radio Pictorial" many happy returns. Sincere wishes for many happy birthdays.

Maurice Winnick says...

Hearty congratulations on your first birthday. I have watched the growth of your publication with great interest and think same is unique as a medium of bringing together the listener and broadcaster. Here's wishing you continued success.

From Les Allen

My memory takes me back just one year, when the "Radio Pictorial" was "born," and I must say I have always derived very much pleasure from its contents.

The number of "Pics" that have been handed to me during my tour for autographing emphasises its astounding popularity.

For very many years to come my wishes to you are success and still greater success.

More Greetings on page 33.



Jeanne de Casalis—her message is on page 45



We go to

Big moves are taking place in connection with Brussels broadcasting. The transmitters fed by the Brussels studios are already very popular with British listeners and these exclusive photographs of the station take you behind the scenes and show you the announcers at work

BRUSSELS is the proud owner of one of the oldest broadcasting stations in Europe.

If I remember rightly it must have been the seventh to be opened.

At that time it was an entirely private affair called Radio-Belgique and remained the most powerful and most active station in Belgium for many years. It was later transformed into a government-controlled national institute of broadcasting, but this institute only has a part monopoly.

Besides its two transmitters situated at Velthem (a few miles from Brussels on the road to Louvain), there are thirteen privately owned low-power stations working in various parts of the country.

the station was on the roof of the house next to the building containing the studios, the director gladly received the foreign correspondent. Things have changed since then, and the Director General of the Government Institute has no time, although if you happen to meet him at some international conference he still remains his cheery, if illusive, self.

My old friend Mr. Bracony, who has been the chief announcer at Radio Brussels for eleven years, has not changed. An Italian by birth, a singer by profession, he is an announcer by preference.

Listeners will know his singing voice from occasional tours of European broadcasting stations, but best known of all is the deep voice at the microphone on the French wavelength of the I.N.R.

Mr. Bracony greatly admires London, where he passed several years of his life, and he only regrets not to be able to visit the city more often.

Brussels has one very remarkable feature which was created by M. Théo Fleischmann. I refer to the *Journal Parlé*, the spoken newspaper, which, with M. Fleischmann as founder and editor, has flourished through the year and is the only part of the programmes not supplied by the politicians when they take over.

The *Journal Parlé* has its own reporters, its specialists for interviews, and its own correspondents throughout the country.

From the very outset Radio-Belgique broadcast news collected, written, and edited specially for broadcasting.

Sometime ago one of the I.N.R. studios burnt out. It was an unfortunate occurrence, causing the loss of many musical instruments, but on the other hand, it permitted of renewing the studio entirely and is further proof of the old saying, "It is an ill wind . . ."

But studio accommodation at Brussels is still far from being adequate. For that reason, work has commenced on a large broadcasting house which it is hoped to complete in about two years' time. Here the French and the Flemish studios will be housed in the same building.

At about the same time the present transmitters will be replaced by 100-kilowatt stations. The new plans will make Brussels one of the most modern broadcasting centres in Europe.

The Belgian National Broadcasting Institute has two transmitters—one for French, the other for Flemish. Our photo shows the doorplate marking the entrance to two of the studios



The Institute, with its French and its Flemish station, is paid from licence revenue, but the small private stations subsist on local publicity and at the present moment are enjoying great popularity.

The government stations, on the other hand, have seemingly become entirely wrapped up in red tape.

Few people realise that the I.N.R., as it is called, only supplies the programmes on four days in the week.

The great political parties take over control during the remaining time.

On the one hand, this leads to competition for the better programme between the three parties concerned; on the other hand, the I.N.R. never dare undertake anything that would be against the wishes of the politicians who make the majority of the board of control.

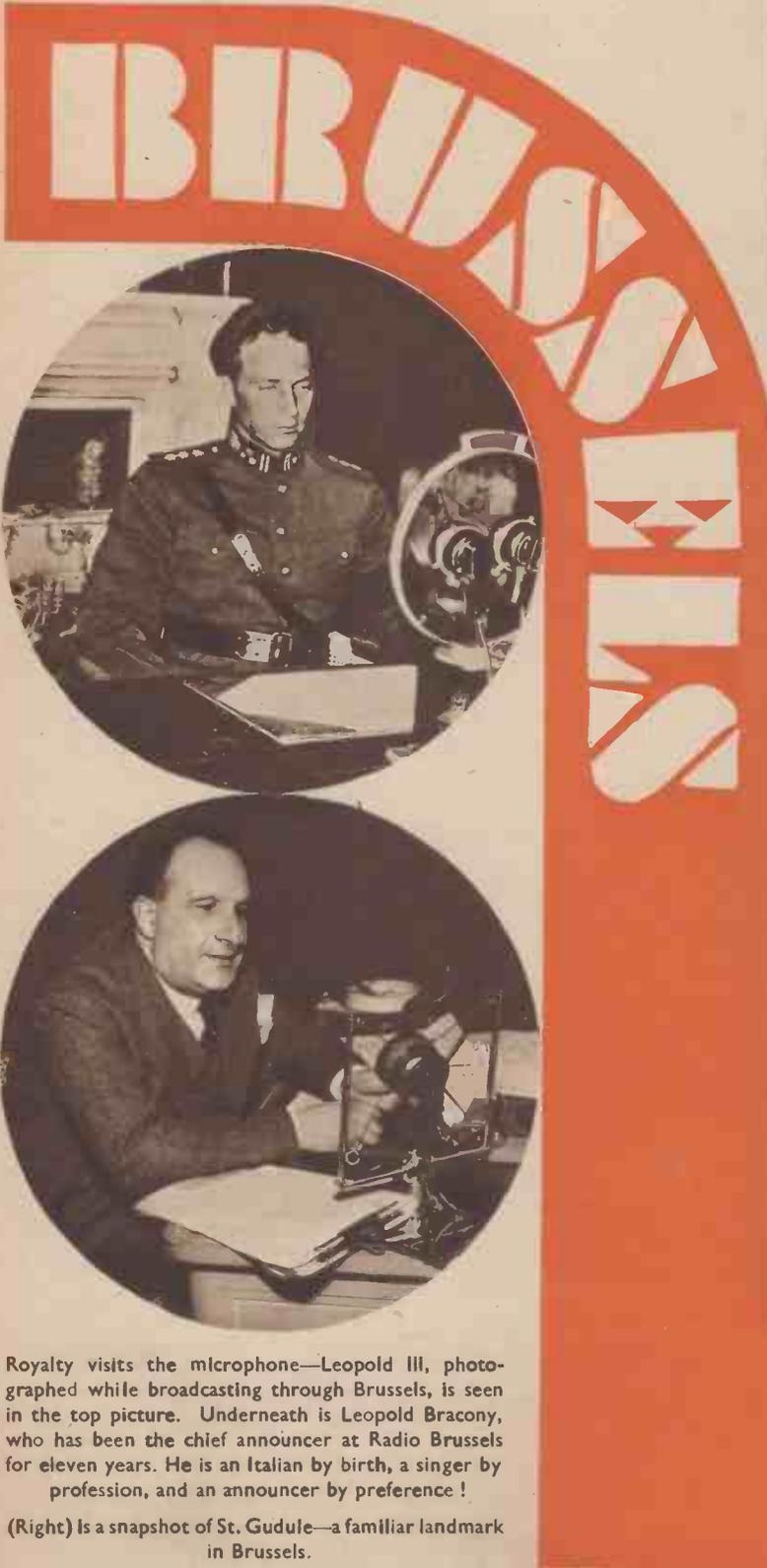
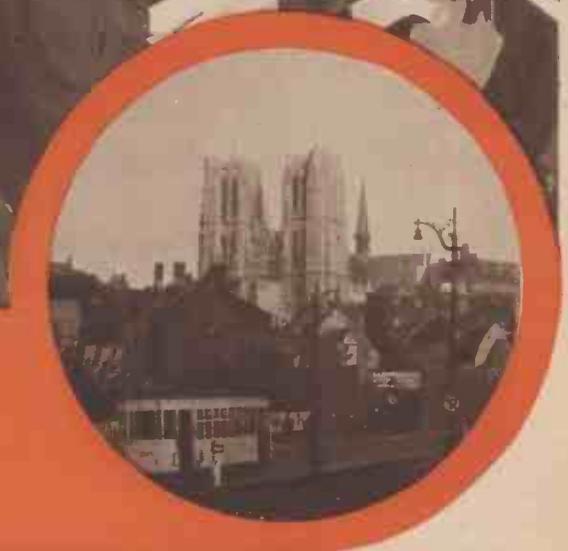
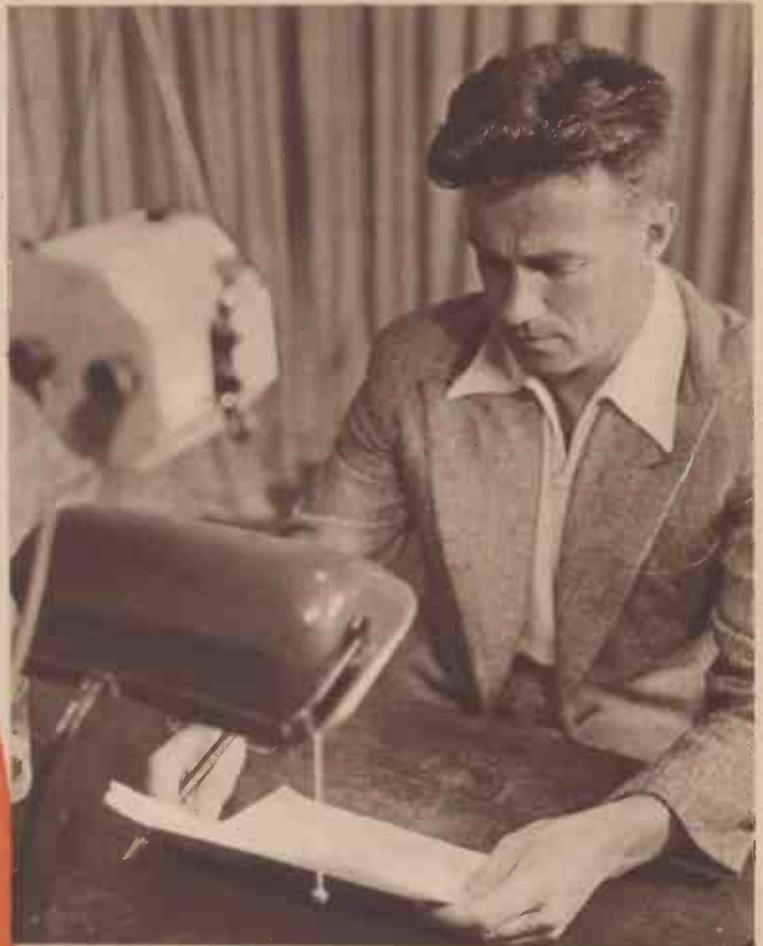
Mr. van Soust de Borkenfeld, former cheery managing director of Radio-Belgique, has become director general of the I.N.R. and has seemingly been swallowed up by bureaucracy. The first time I visited Brussels in 1929, in the days when



Checking modulation at Brussels. Our photo shows one of the specialised engineers checking the programme modulation in the Brussels control-room

Our Continental special correspondent, A. A. Gulliland, paid a flying visit to Radio Brussels, where a new Broadcasting House is being built. French and Flemish studios will then be housed in the same building. Here are some exclusive photographs taken at the side of the Brussels microphone.

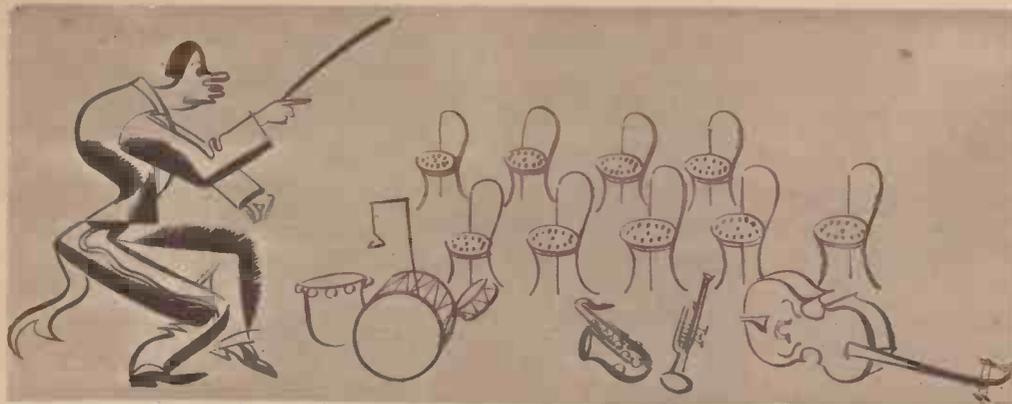
On the right is M. Gust de Muynk, the Talks Director of the Flemish programmes from Radio Brussels. Immediately underneath is a peep into one of the studios during the rehearsal of a radio play.



Royalty visits the microphone—Leopold III, photographed while broadcasting through Brussels, is seen in the top picture. Underneath is Leopold Bracony, who has been the chief announcer at Radio Brussels for eleven years. He is an Italian by birth, a singer by profession, and an announcer by preference!

(Right) is a snapshot of St. Gudule—a familiar landmark in Brussels.

Many new readers will see this Birthday Number of "Radio Pictorial." May we take this opportunity of explaining that every Friday this radio magazine contains many pages in colour of the stars in the week's programmes, stories and articles about the broadcasters, and full details of the Continental programmes for English listeners. Next Friday there is a story by Warwick Deeping, articles by Charlie Kunz, Alan Hunter, Val Gielgud, Dudley Clark and Paul Hobson, B.B.C. and Continental programmes, and many pages of pictures.



STRICTLY HUSH-HUSH

Our artist's impression of a full-size orchestra which can be used to broadcast a silent programme specified by Ashley Sterne!

day; we don't want to get pip-conscious to the exclusion of everything more exhilarating.

So what about a nice, soft time signal from a sundial somewhere?

Of course, I realise that sundials only work during the daytime, and that the moon is far too haphazard and irregular in its behaviour to render a moon-dial a practical proposition for night time signals. So after dark I would suggest the time signal be given every three minutes from an egg-boiler.

Similarly, instead of a long, oral weather forecast, full of anti cyclones and troughs of low

third trombone in one of Tchaikovsky's rowdiest (and hence most popular) overtures. Why not broadcast this for the benefit of pianissimo fans?

Coming to the Light Entertainment side of broadcasting, wherein musical virtuosity plays so prominent a part, several noteworthy suggestions come to my mind.

You've all heard Mario di Pietro perform his remarkable gymnastics on the mandolin, haven't you? But if in these days of improved wireless engineering Mario can't perform the same thing on a wireless mandolin, well, he's not the Paganini I have hitherto believed him to be.

And Rudy Starita, too—that veritable acrobat on the xylophone and vibraphone. I'm perfectly certain that the performance of a carillon on a set of dumb-bells would not prove too much for his uncanny dexterity.

In fact, the more I think the matter over, the more opportunity do I see for introducing silence in lieu of din throughout the whole day's broadcasting. The exuberant and rather boisterous Children's Hour could, I am sure, be beneficially tempered down by devoting the whole of the time to playing dumb charades. Instead of the frantic row of such Outside Broadcasts as the Cup Final or the Derby, why not substitute a Quaker's Meeting or the inside of a Trappist monastery? Instead of a talk by one of the Big Noises in the social, commercial, or scientific world, I suggest a chat from a dumb waiter; while I think an awfully good "Scrap-Book" could be compiled from such notable historical silences as the silence of Dean Maitland, Cortez standing silent on a peak in Darien, the silence which the Lost Chord trembled away into, Arabs folding their tents and silently stealing away, silence giving consent, and William the Silent just keeping quiet.

When the B.B.C. sees fit to put on programmes of this nature, my flat will once again become habitable, for my Nationally-minded and Region-

Why Not SILENT Programmes?

asks Ashley STERNE

I AM one of those unfortunate individuals who live in a flat situated between those of two non-stop radiogluttons, one of whom is Nationally-minded, the other Regionally-minded.

The result is, of course, pandemonium.

Party-walls being the frail, attenuated things they are, I dare not rap with the poker—the recognised neighbourly euphemism for "Stop that bally row!" I should only stove a yawning chasm which would let the sound come flooding in without the poor filtration the lath-and-plaster fabric affords.

I have had six-and-eightpence-worth of solicitor on the matter, but he tells me I have no legal redress; while both written and oral appeals to my neighbours' better nature, made before I realised that radiogluttons haven't got any better nature, have been a case of hate's labour lost.

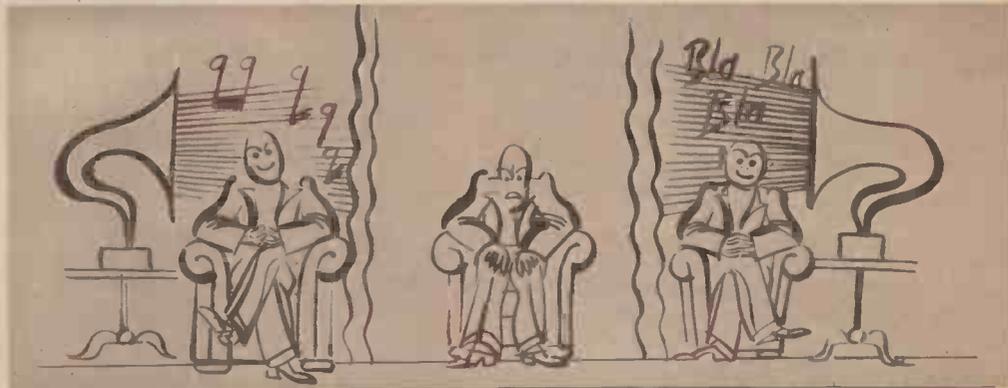
In these lamentable circumstances, I have often felt constrained to pen a jolly little matey letter to Sir John Reith, requesting him, as a pal, either to place the B.B.C. into involuntary liquidation, or else confine its activities to a quarterly Herring Fishing Bulletin.

But on second thoughts, I have decided that this would be as selfish an act on my part as the present persistent debauch of radio is on my neighbours' part.

I feel that some sort of compromise is indicated, and to this end I have been scheming a tentative broadcasting programme, for subsequent consideration by Sir John, consisting entirely of silent noises.

We have all heard of the silence which can be felt and the silence which is more eloquent than words, and amid the din and racket of modern living conditions, so nobly ameliorated by Mr. Hore-Belisha (who, I hear, is going to extend his policy very shortly and stop owls hooting after 10 p.m.), what more restful and soothing than to switch on one's loud-speaker and hear a lot of felt and eloquent silence coming through?

Take, for example, the six-pips time signal, which not only begins the day, but punctuates it at such frequent intervals that life seems just one big melon. Besides which, most of us have enough private pips of our own to cope with during the



"... in a flat situated between those of two non-stop radio gluttons, one of whom is Nationally-minded, the other Regionally-minded"

pressure, and other things which nobody but the Meteorologist Royal can possibly understand, why not have the forecast given by a piece of that nice, broad, brown seaweed which one invariably finds hung up in the hall of seaside boarding-houses, and which never makes long and incomprehensible speeches, but merely gets moist and flaccid when rain is threatened, and remains dry and crackly when it isn't?

As the reader is aware, a very large proportion of the daily B.B.C. programmes is occupied with music, and since nobody has yet succeeded in evolving a type of music which is absolutely soundless, most modern music being written on the bull-in-a-china-shop method, there would appear to be considerable difficulty in the way of offering the listener noiseless concerts.

But here again I offer a solution of the problem. Take Mendelssohn's "Songs Without Words." If they haven't got any words, let's go the whole hog and perform them without any music too.

I've no doubt that that famous arranger, Sir Henry Klenovsky, would be only too happy to prepare a score for performance upon a dumb keyboard.

Then again, we are continually having performances of the "Unfinished Symphony." Why not broadcast a few "Unbegun Symphonies" instead?

And while I'm on the subject of classical music, it occurs to me that a very lulling and peaceful concert could be compiled from the "rests" and "pauses" embodied in the works of the Great Masters, leaving out the orchestral racket.

There is, for instance, an awfully dramatic and thrilling "rest" of about a hundred bars for the

ally-minded neighbours will, of course, continue, from sheer force of habit, to adhere to the National and Regional programmes.

Then I shall be able to switch on my twelve-valve hyper-super-hot and get, in absolute peace and quiet, the hot jazz from Schenectady.

RADIO SNIPPETS

Sydney Baynes, composer of "Destiny," was a church organist at the age of thirteen.

The Carlyle Cousins are adepts at the art of practical joking.

Parry Jones, the eminent tenor, was on the *Lusitania* when she was torpedoed.

Mlle. Mana Tomanova, the announcer at Prague, can speak six languages.

Leslie Sarony's first week's work as a juvenile comedian brought him five shillings.

The B.B.C. are spending thousands every year on payments to outside bands.

The craze for Oxford "bags" was started by Claude Hulbert's funny trousers in *Tell Me More*.

I HAVE no idea who started the imbecile discussion. I think it must have been Timpany. At any rate, it is just the futile and irritating sort of topic that Timpany would start at the end of a long day's fishing. By the time I had settled with the landlord about a boat for the next morning and had come back to the smoking-room, they were hard at it, and had got to the problem about the Chinaman.

You know that one. If you could get a million pounds, without any evil consequences to yourself, by merely pressing a button which would electrocute a single unknown Chinaman ten thousand miles away—would you press the button? Everybody seemed to have an opinion on the point, except the sallow-faced Stranger who was not of our party.

He was modestly hidden behind a book, and I was rather sorry for him, hemmed in as he was in a corner by Timpany and his friend Popper, who are the world's champion talkers. The Colonel said *Woof!* of course he'd press the button. Too many damned Chinamen in the world anyway—too many damned people altogether.

And I said most people would do a lot for a million pounds.

And the Padre said (as of course he had to) nothing could justify taking the life of a fellow-creature. And Timpany said, Think of the good one could do with a million pounds, and old Popper said it all depended on the character of the Chinaman—he might have lived to be another Confucius—and from that the talk drifted to still sillier problems, such as, if you had the choice between rescuing a diseased tramp or the Codex Sinaiticus, which would you save?

Timpany said that it was all very well to say that no decent man would hesitate for a moment (I was the silly ass who had committed myself to this sentiment). Didn't we remember that something very like that had happened once, and the awful fuss there was about it? He meant, he said, that old affair of the Davenant-Smith manuscripts.

The Padre remembered Davenant-Smith was the man who lost his life in Bunga-Bunga, researching into the cause and treatment of sleeping sickness. He was a martyr to science, if ever there was one.

Timpany agreed and went on to describe how Davenant-Smith's papers, containing all his valuable results, were sent home to his widow. There was a whole trunkful of them, not yet sorted or classified or even read. Mrs. Davenant-Smith had got hold of a bright young medico to prepare them for publication. And that night a fire broke out in her house.

I remembered then and exclaimed, "Oh yes; a drunken butler and a paraffin lamp, wasn't it?"

Timpany nodded. It had all happened in the middle of the night—a thatch and timber house, no water and the local fire-brigade ten miles off. To cut a long story short, the young medico had had to choose between saving the papers or the sodden old fool of a butler. He'd chucked the papers out first, and when he went back for the butler, the roof fell in and he couldn't get through to him.

I heard the Padre murmur "Terrible!" and noticed that though the Stranger in the corner pretended to turn over a page of his book, he kept his melancholy dark eyes fixed on Timpany.

"All this came out at the inquest," Timpany went on. "The medico got a pretty stiff grumbling. He explained that he believed the manuscripts to be of immense value to humanity, whereas he knew no particular good of the butler.

"He was severely reprimanded by the coroner, and but for the fact that the fire had started in the butler's bedroom, he might have found himself in a very unpleasant position. As it was, the jury decided that the butler was probably dead of suffocation before the alarm was given.

"But it broke the medico, of course. Nobody would think of calling in a doctor who took realistic views about human life, and thought a few thousand sick niggers in the bush more important than a butler in the hand. What happened to the

Dilemma

A story with a surprise in it, written specially for broadcasting by DOROTHY L. SAYERS

poor devil I don't know. I believe he changed his name and went abroad. Anyway, somebody else did the work on the manuscripts, which form, as you probably know, the basis for our whole modern practice with regard to sleeping sickness. I suppose the Davenant-Smith treatment must have saved innumerable lives. Now, Padre, was that young medico a martyr or a murderer?"

"God knows," said the Padre. "But I think, in his place, I should have tried to rescue the butler."

"*Woof!*" said the Colonel. "Damned awkward. Drunken old ruffian's no loss. Too many of 'em about—no good to anybody. But all the same, damned unpleasant thing, letting a man burn to death."

"Sleeping sickness is pretty unpleasant, too," observed the Stranger. "I've seen a lot of it."

"And what is your own opinion, sir?" inquired the Padre.

"The young doctor was a fool," said the Stranger, with bitter emphasis. "He should have known that the world is run by sentimentalists. He deserved everything he got."

Old Popper turned and considered the Stranger with a slow and thoughtful eye.

"The terms of that problem were comparatively simple," he observed. "The papers were undoubtedly valuable and the butler undoubtedly worthless. Now I could tell you of a problem that really was a problem. The thing

actually happened to me—years ago, many years ago. And even now—especially now—it gives me the jim-jams to think about it."

The Colonel grunted, and Timpany said:

"Go on, Popper; tell us the story."

"I don't know that I can," said Popper. "I've tried not to dwell upon it. I've never mentioned it from that day to this. I don't think—"

"Perhaps if you told us now," said the Padre, "it might relieve your mind."

"I rather doubt it," said Popper. "Of course, I know I can count upon your sympathy. But perhaps that's the worst part of it."

We made suitable noises, and the Stranger said, rather primly, but with a queer kind of eagerness: "I should very much like to hear your experience."

Old Popper looked at him again. Then he rang the bell and ordered a double whisky.

"Very well," he said, when he had put it down, "I'll tell you. I won't mention names, but you may possibly remember the case. It happened when I was quite a youngster, and was working as a clerk in a solicitor's office. We were instructed for the defence of a certain man—a commercial traveller—who was accused of murdering a girl. The evidence against him looked pretty formidable, but we were convinced, from his manner, that he was innocent, and we were, naturally, extremely keen to get him off. It would be a feather in our caps, and besides—well, as I say, we believed he was an innocent man.

"The case came up before the magistrate, and things didn't look any too good for our client. The defence was an alibi, but unfortunately he

Continued on next page



Chas. Wilkin

"My baby!" she said.
"My little boy! In there!"

Dilemma

Continued from preceding page

could bring no evidence at all to prove it. His story was that after having a row with the girl (which he admitted) he had left her in a country lane—where she was afterwards found dead, you understand—and had driven away without noticing where he was going.

"He said he remembered going into some pub or other and getting exceedingly drunk and then driving on and on till he came to a wood, where he got out and went to sleep for a bit. He said he thought he must have woken up again about three o'clock in the morning, when it was still dark.

"He had no idea where he was, but after going through a lot of side-roads and small villages which he couldn't put a name to, he had fetched up, round about six o'clock, in a town which we will call Workingham. He had spoken to nobody after leaving the pub earlier in the evening, and the only other bit of help he could give us was that he thought he had lost a pair of woollen gloves at some time during his wanderings.

"The police theory, of course, was that after leaving the pub, he had gone back and strangled the girl and had then driven straight through to Workingham. The murder hadn't taken place till after midnight, if one could trust the medical evidence, but there was plenty of time for him to do the job and get to Workingham by six. The case went up for trial, and we didn't feel any too happy about it, though there was something about the man that made us believe he was telling the truth.

"Well, two days after the first hearing, we got a letter from a man living in a village about twenty miles from Workingham, who said he had some information for us, and I was sent up to interview him. He turned out to be a shifty-looking person of the labouring class, and after a good deal of argument and a ten-bob note had passed between us, he more or less admitted that he got his living by poaching. His story was that on the night of the murder, he had been setting snares in a wood near his village. He said that he had visited one particular snare just after 10 o'clock and again at one in the morning. He had seen no man and no car, but on his second visit to the snare, he had found a pair of woollen gloves lying close beside it. He had taken the gloves home and said nothing about them to anybody, but after reading the report of the magistrate's inquiry, he had thought it his duty to communicate with us. He also made it pretty obvious that he expected a reward for his testimony.

"He showed me the gloves, which corresponded fairly closely to the description given by our client. Not that that proved very much, because they had been described in court and might have been purchased for the occasion. Still, there they were, and if they did belong to our client, and he had left them in a wood near Workingham before 1 a.m., he couldn't possibly have been doing a murder at midnight eighty miles away. It did seem as though we might be able to get them identified, either by somebody who knew our man or through the manufacturer. I took down a statement from the poacher and set off home, carrying the gloves in my handbag.

"I had no car in those early days, and had to return by rail—a nasty cross-country journey in a ramshackle local train with no corridor. It was a dark November night, with a thick fog, and everything running late.

"I don't remember the crash. We found out afterwards that the London express had somehow over-run the signals and rammed us from behind just before we cleared the points. All I knew was that something hit me with a noise like Doomsday, and that, after what seemed an endless age, I was crawling out from under a pile of wreckage, with blood running into my mouth from a bad cut on my head. I had been snoozing with my feet up on the seat, otherwise I should have been cut clean in two, for when I did get clear, I could see that the three rear coaches of the local had been telescoped. The engine of the express had turned over and set fire to the wreckage, and the place was an inferno. The dead and injured were spawled about everywhere, and the survivors were working like navvies to extricate the unfortunate

devils who were trapped in the blazing coaches. The groaning and screaming were simply ghastly. Booh! I won't dwell on that, if you don't mind. You might touch the bell, Timpany. George, bring me another whisky. Same as before.

"As soon as I got my wits about me," continued Popper, "I remembered the gloves in my handbag. I must get them out, I thought. I couldn't find anyone to help me, and the flames were already licking up the side of the coach. Where the bag had got to I had no idea, but somewhere underneath all that mass of twisted iron and broken woodwork was the evidence that might save our client's life.

"I was just starting in to hunt for it, when I felt a clutch on my arm. It was a woman.

"My baby," she said. "My little boy! In there!"

"She pointed to the compartment next to mine. The fire was just beginning to take hold, and when I peered in I could see the child in the light of the flames. It was lying on the underside of the overturned coach, pinned in by some timbers which had saved it from being crushed to death, but I didn't see how we were going to shift all that stuff before the fire got to it. The woman was shaking me in a kind of frenzy. 'Be quick!' she said. 'Be quick! It's too heavy—I can't lift it. Be quick!' Well, there was only one thing to do. I had another shot at getting help, but everybody seemed to have their hands full already. I clambered through the window and clawed about in the wreckage till I could reach down and satisfy myself that the boy was still alive.

"All the time I was doing it, you know, I could smell and hear the fire, crackling and crunching the bones of my own compartment—eating up my bag and my papers and the gloves and everything. Each minute spent in saving the child was a nail in my client's coffin. And—do remember this—I felt certain that the man was absolutely innocent.

"And yet, you see, it was a pretty slender chance. The gloves might not be his, and even if they were, the evidence might not save him. Or, take it the other way. Even without the gloves, the jury might believe his story.

"And there was no doubt about the baby. There it was, alive and howling. And its mother was working frantically beside me, tugging at blazing planks and cutting herself on broken window glass, and calling out to the child all the time. What could I do? Though, you know, I had serious doubts whether we shouldn't lose both the child and the evidence.

"Well, anyhow, just when I was giving up hope, two men came along to lend a hand and we managed to lift the wreckage free and get the boy out. It was touch and go. His frock was alight already.

"And by that time my own compartment was nothing but a roaring furnace. There was nothing left. Not a thing. When we hunted through the

red-hot ashes in the morning, all we could find was the brass lock of my handbag.

"We did our best, of course. We got the poacher to court, but he didn't stand up very well under cross-examination. And the whole thing was so vague. You can't identify a pair of gloves from a description, and we failed absolutely to find anybody who had seen the car near the wood that night. Perhaps, after all, there never was a car.

"Rightly or wrongly, we lost the case. Of course, we might have lost it anyway. The man may even have been guilty—I hope he was. But I can see his face now, as it looked when I told my story. I can see the foreman giving his verdict, with his eyes everywhere but on the prisoner."

Popper stopped speaking, and put his hands over his face.

"Was the fellow hanged?" asked the Colonel.

"Yes," said Popper in a stifled tone, "yes, he was hanged."

"And what," inquired the Padre, "became of the baby?"

Popper lowered his hands in a hopeless gesture. "He was hanged too. Last year. For the murder of two little girls. It was a pretty revolting case."

There was a long silence. Popper finished his drink and stood up.

"But you couldn't have foreseen that," ventured the Padre at length.

"No," said Popper, "I couldn't have foreseen it. And I know you will say that I did the right thing."

The Stranger got up in his turn and laid his hand on Popper's shoulder. "These things cannot be helped," he said. "I am the man who saved the Davenant-Smith manuscripts, and I have my nightmares too."

"Ah! but you've paid your debt," said Popper quickly. "I've never had to pay, you see."

"Yes," said the other man thoughtfully, "I've paid, and time has justified me. One does what one can. What happens afterwards is no business of ours."

But as he followed Popper out of the room, he held his head erect and moved with a new assurance.

"That is a very dreadful story," said the Padre.

"Very," said I, "and there are some rather odd points about it. Did commercial travellers dash about in motor-cars when Popper was a youngster? And why didn't he take that evidence straight to the police?"

Timpany chuckled. "Of course," he said, "Popper attended the inquest on Davenant-Smith's butler. He must have spotted that doctor bloke the minute he set eyes on him. Popper's the kindest-hearted old bluffer going, but you mustn't believe a word of those stories of his. He was in great form to-night, was old Popper."

Giving

By The
Rev. JAMES WALL, M.A.
Precentor of Durham Cathedral

GIVING is at the heart of all real religion. Without it, protestations of "Lord, Lord" are of no avail. That is why it is so saddening to see all the churches driven to desperate, frantic schemes and appeals for raising money.

As usual, it is all a matter of principle and of motive. Why do you give? Because you haven't the courage to refuse? Because somebody else has given or is going to give so much? Because the cause is a good one, deserving of support?

None of these reasons is in itself good enough. It is rather that the Spirit of the Universe is himself the Spirit of Giving. Whatever the theological explanation of it may be, he gave himself for us in the life and death of Jesus Christ, "He loved me, he gave himself for me," was a feeling St. Paul could never forget. The only thing then left to do was to strive to be worthy of that love, by a no less generous and two-handed giving.

Such giving, because it is in tune with the heart of things, is the only line of conduct

which really works in this life. You may say it leads to "salvation" or to "happiness," as you feel religiously or otherwise minded; they come to the same thing—giving satisfies, as nothing else satisfies.

That is what St. Paul meant when after begging from his friends, he put in a disclaimer: "Not that I seek for a gift: but I seek for the fruit that increaseth to your account." It didn't matter two pins to him how much the cause got out of his appeal; but it did matter, and it mattered everything, to the health of his friends how generously they gave.

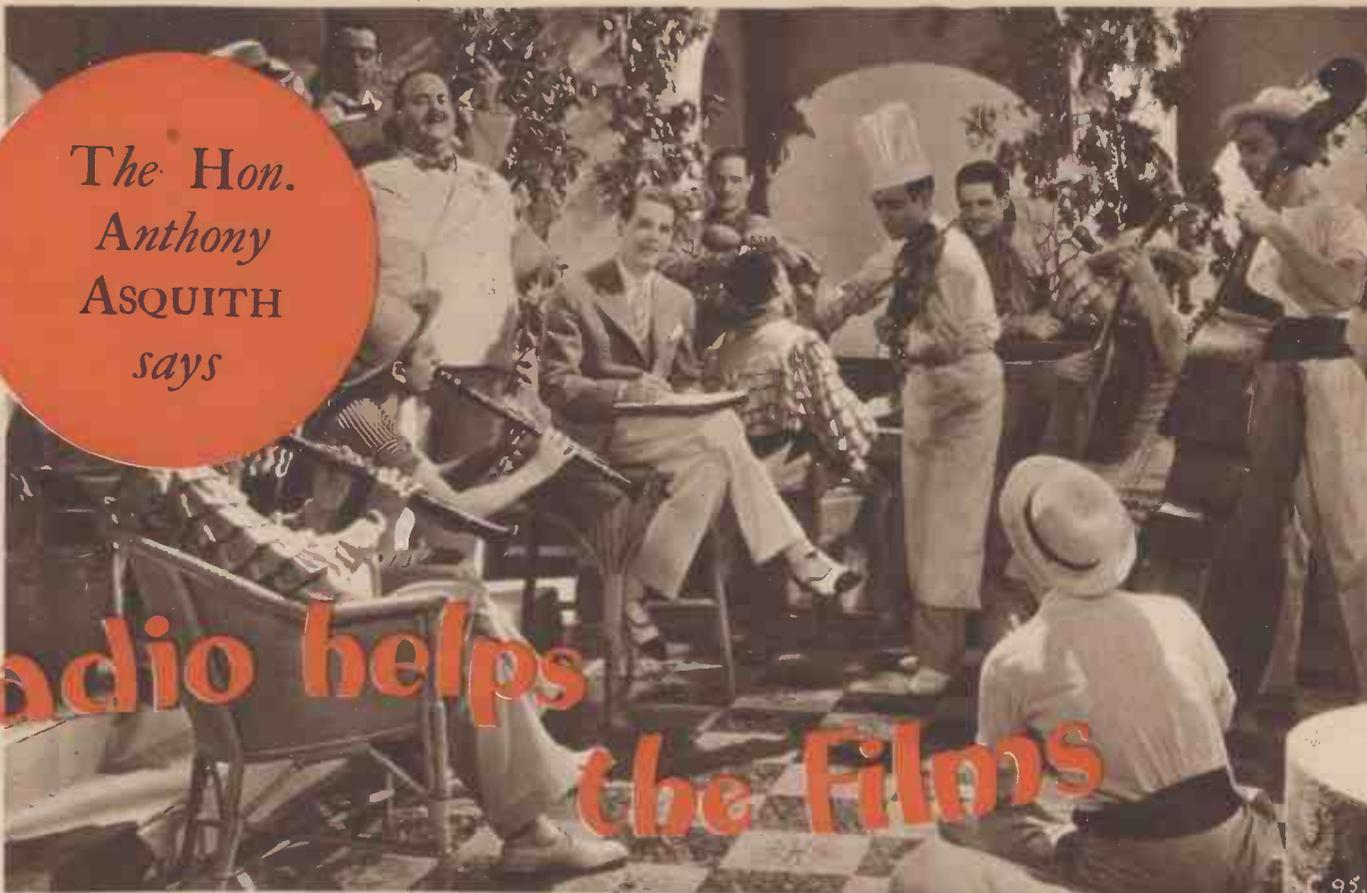
On paper, giving doesn't seem to be a very profitable way of conducting business. In practice, as St. Paul indicated, it's the best investment on the market. Saint and sinner, giver and recipient are all benefited by it. Life is sweetened and enriched by any giving, that is based primarily on the inner experience of the love of God.

This address was broadcast by Canon Wall from Radio-Normandy at 4.15 p.m. last Sunday. Another "Thought" next week.



The Hon.
Anthony
ASQUITH
says

Radio helps the Films



AT first glance no two mediums would appear to have less in common than radio and the silent film. One made its appeal to the eyes and the other to the ears.

And yet the very fact that both required only one of our senses for its appreciation made the technical problems in each case parallel.

In the early days of broadcasting as in the early days of film, people were content to use it merely as a mechanical device for transmitting music, news or theatrical plays without adding anything to them that was peculiar in the medium.

It was soon discovered in the case of plays that if you are going to appeal only to the ears of your audiences it is no good giving them a mutilated echo of the theatre.

You must give them something complete in itself, something that only radio could give—something which would prevent the audience from wishing they could see the action as well as hear it. In fact sound had to be used in a "radioish" as opposed to a theatrical way.

THE parallel with the silent film is exact, with the problems reversed. The silent film had to be so complete in itself that the audience did not feel any wish to hear and this could only be done by using pictures in a "cinematic" way, that is, a way which was proper and peculiar to the film medium.

And the best of the last silent films achieved this in a way probably more perfect and satisfying than any but very few talkies have yet achieved.

Indeed the first talkies were a sad back-sliding to the days when the cinema was merely a mechanical means of transmitting pictures. The producers took a stage play and photographed it and the result, though often well done and entertaining, remained the reflexion of a stage play and not a film.

The fact that in many ways sound and speech made it so much easier to tell your story was a stumbling-block in the way of finding the proper use of them.

In a silent film no audience for obvious reasons would stand a long actionless scene of dialogue between two actors—the dramatic point of such a scene would have to be translated into terms of moving pictures which had no need of dialogue.

Continued on next page



Above and below are scenes taken during the "shooting" of Les Allen in his new film

The Hon. Anthony Asquith is devoting all his energies to the production of first-rate films and has brought many valuable ideas to the screen. He has strong ideas about radio. He says: "The film, when it acquired a voice, had in many ways more to learn from the radio than it had from the theatre . . . in every use of sound I feel convinced that film and radio can be of great and increasing help to each other, stimulating each other's invention and enriching each other's technique."



Radio helped films in the production of "Death at Broadcasting House." Here is a scene in which Val Gielgud features

In a talkie it was easy—you merely recorded and photographed the scene.

But this solution soon ceased to satisfy an audience accustomed to the freedom and speed of silent film. Many advocated a return to silent film technique with a bare minimum of dialogue and sound effects.

This solution, though attractive and resulting in some interesting films such as the Czecho-Slovakian *Extase*, really shirked the problem which was how to combine the two streams of sight and sound in the right way.

Now of course there is no "right way."

Every story demands its own particular treatment and I profoundly distrust abstract general rules.

There are always exceptions, even to the Ten Commandments (though I do not feel quite as the old lady did who said she could not see the good of them because they didn't tell her WHAT to do and only put ideas into her head).

But though there may be no absolutely right way there are some ways more suitable than others of treating the combination of pictures and sound.

IN particular there are certain ways of using sound in which the film shares with the radio and in which the radio was a pioneer from whom the film has learnt and can still learn much.

I have said that to get away from mere reporting the radio developed a sound technique, which being more expressive, had no need of visual images—that is, instead of merely transmitting the dialogue of a play, it gave us the dialogue plus an imaginative use of sound which was essentially non-theatrical.

And it is this non-theatrical use of sound can be very effective in films.

In a silent film it was possible to identify the eye of the audience with that of a character in the film by showing on the screen exactly what the character would see.

If, for example, the hero is lying on the ground and the villain is standing over him with a chair about to bring it crashing down on his head, it was permissible to put the camera on the ground and "shoot" up at the villain—the effect being that the audience saw the scene from the hero's point of view—they themselves seemed to be on the ground with the villain looming above them.

This helped to create in the audience the right kind of feeling.

But it was possible to go a step farther and let the audience see a scene not only from the physical point of view of a character, but also from his emotional point of view.

Supposing in the scene we have mentioned we wanted to emphasize the terror of the character—it would have in that case to be the heroine, for heroes, of course, never feel fear—we could let the scene blur and go out of focus as if she were wincing. The audience would then be seeing with her emotional eyes.

Well, it is just the same with sound.

In a radio play it is a frequent device to let the listeners into the feelings of the characters by translating their thoughts and emotions into terms of sound.

This device can equally well be used in the sound film.

One of the first people to exploit this device was the English Director, Alfred Hitchcock.

In his film *Blackmail*, one of the earliest sound films to be made, there was the following scene: A girl to save herself from what is known, I believe, as a fate worse than death has killed a man by stabbing him with a knife. She escapes and no one knows she has done it.

Next morning she is laying the table for breakfast in her father's shop. A neighbour comes in, a gossiping, talkative woman, and begins chattering away about the murder which has been discovered.

She says things like "Of course, I can, imagine hitting a man on the head with a brick but a knife!—well, I think a knife's un-English, if you know what I mean. Horrid messy thing, a knife—" and so on with the word "knife" constantly reiterated.

Hitchcock gradually concentrates our attention on the girl's face till that alone fills the screen. She is listening to the woman who is talking to her father.

The Hon. Anthony Asquith is immensely interested in production technique and at the moment he is putting an enormous amount of work into British films. Many of his ideas can be applied to broadcasting and in this article, specially written for "Radio Pictorial," he gives some first-rate suggestions which show not only how the films can help radio, but how radio helps the films

A new portrait of the Hon. Anthony Asquith by Bassano

We hear the woman's voice "off" and gradually it blurs and goes out of focus becoming an indistinct stream of sound with only the word knife coming out sharply and distinctly at intervals, until when the moment comes for the girl to pick up the bread-knife and lay it on the table we see that she cannot bring herself to touch it.

We have been for the moment hearing through her ears, through her emotional ears, through the ears of a terrified girl.

Now that way of using sound is impossible in the theatre, but it could be a radio effect.

And it is only one stage further to go inside a person's head and make their thoughts audible.

In one of my films, if I may be forgiven a personal example, a mother sees her son off to the front for the first time.

SHE goes about her ordinary household duties, looks at the butcher's book, etc. . . . all the most ordinary prosaic things of everyday life.

A friend comes to see her and talks to her about the next committee meeting for Belgian refugees. We can see the mother's attention wandering and gradually the woman's voice fades away and we hear instead all the characteristic sounds of a railway station, a band playing, troops marching etc. . . .

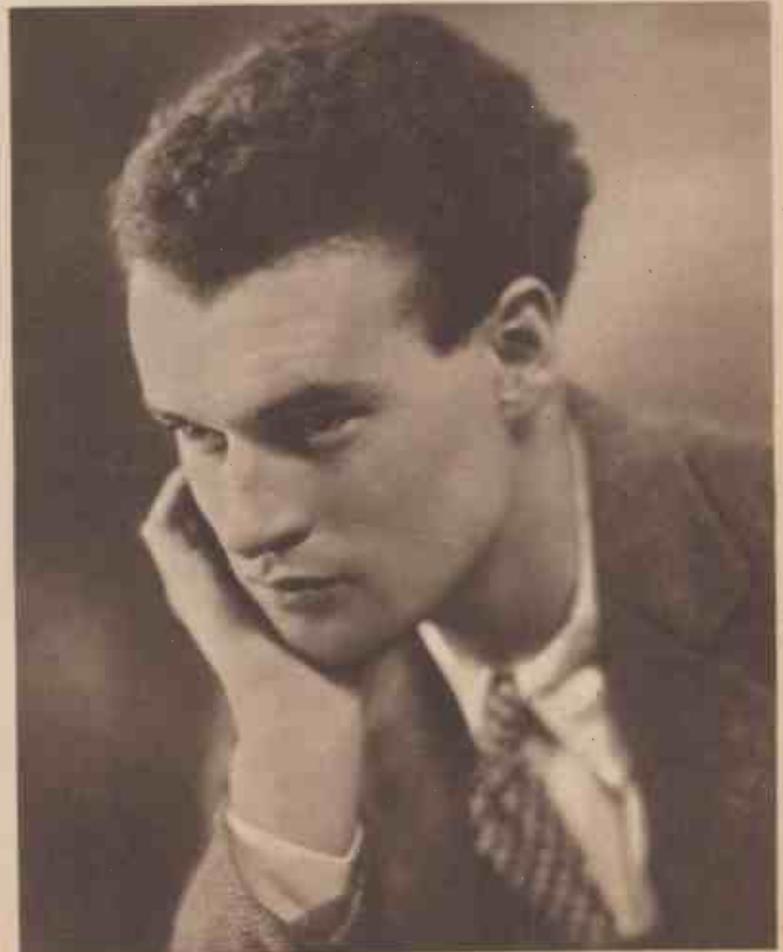
Suddenly the woman's voice comes back, saying "Don't you agree, dear?" The mother starts, pulls herself together and says "Oh yes, yes, absolutely." The woman goes on again, and again her voice fades out and we hear railway carriage doors being slammed and guard's whistle is blown, the train starts and gradually goes off into the distance. Then the woman's voice cuts in again saying "What would you have done in my place?"

The mother tries to pull herself together, begins saying "I . . . I . . ." and faints on to the floor.

Instead of the actual farewell scene itself I gave the audience her memory of it by letting them hear her thoughts.

No device of this kind has any merit in itself unless the particular scene warrants its use, but such devices are proper to the sound film and they are also closely related to the radio technique of sound.

The film, then, when it acquired a voice had in many ways more to learn from the radio than it had from the theatre, and in their use of sound, I feel convinced that film and radio can be of great and increasing help to each other, stimulating each other's invention and enriching each other's technique.



At Home with the
Stars

OUR DANCE MUSIC

WITH every copy of this week's special Birthday Number is included a gift plate of four of our very popular dance band leaders—Ambrose, Henry Hall, Charlie Kunz and Harry Roy.

You know them all on the radio—their individual style of playing and the way in which they get their personality across the microphone.

This personality is the result of an extraordinarily busy studio and domestic life.

Directing a dance orchestra is one of the most hard working jobs in existence as it demands not only first-class musical technique of "Queen's Hall" order, but it necessitates the ability to control a body of men, all highly paid, all, by nature of their job, inclined to be temperamental and all specialists in an art form which has so little precedent and which has constantly to be creative.

There is no time for slacking off.

Great fellows, these dance band leaders!

There would be a big empty gap in the radio programmes if it were not for them.

LEADERS— off the air

An exclusive "Radio Pictorial" article by our special commissioner who takes you into the homes of four of our very popular dance band leaders—Ambrose, Henry Hall, Charlie Kunz, and Harry Roy. He tells you of their hobbies away from the microphone.

Autographing photographs and signing scrawls in autograph books is all in the day's work of a broadcasting star. Henry Hall is hard to secure for an autographed photograph, but here he is captured by a fair admirer at a charity ball.



A radio star has to deal with an enormous post bag. Dance band leaders have more correspondence than any other radio artists. . . . Here is Harry Roy reading through his famous thirty-inch long "fan" letter.

But, well as you know them over the microphone, you may not know how they manage to get their work done and in what hobbies they are interested during their domestic existence.

Let us deal with them in alphabetical order.

Ambrose is one of the undisputed kings of dance music. As he broadcast every Saturday night without a break for nearly seven years—from the May Fair Hotel—we are tempted to regard him as entirely a British radio personality. The truth is that he first made his name in America with his band in the Vingt Club.

He was also in those early days conducting a big symphony orchestra.

Luigi of the Embassy Club persuaded him to come back to London and to take up an engagement at the Embassy—a contract which lasted for seven years, until he went to broadcast at the May Fair.

Now he is back again at the Embassy and goes up to the B.B.C. to broadcast. He has one of the most hectic existences and is constantly hovering between his flat, the Embassy, the B.B.C. and a gramophone recording studio in Chelsea.

Very little time to spare for domestic affairs.

He has just been asked by the Italian Broadcasting officials to go to Rome for six weeks to show them how to play dance music! Full details next week.

You can't get Ambrose away from work ! The "Radio Pictorial" cameraman tried to get a photograph of him at home . . . and failed ! But here is an exclusive photograph of him at work in the studio. He is on the extreme right, standing, while Elsie Carlisle and Sam Browne are at the microphone—(inset) is a studio portrait of Ambrose



We have told you that Charlie Kunz loves to be riding at a secluded south coast resort. Well, here he is giving some riding lessons to his two boys

she listens-in a great deal. Henry's house in fact is overburdened with radio. He has two radiograms, a special set built for him by the B.B.C., a set in his bedroom and a midget set for Betty and Michael. Henry lives for work and his family. He has little time for hobbies and is to be found at nearly every hour of the day (and night) in his office at the B.B.C. or in the No. 10 studio down by Waterloo Bridge.

Charlie Kunz, whose music comes to you from the Casani Club, lives in North London, is married and one of his boys also runs a dance band ! Charlie is very shy and retiring (in fact, the idea that dance-band leaders are blatant and pushing is very much of a myth), and he is really only happy when he is working out some new musical arrangements. He is, of course, an American, but has been in England for about fourteen years and hopes to stay much longer ! We very nearly did not have his enjoyable piano solos, because during the war he badly injured two fingers. Before that he had had some exciting experiences, having worked in a stationer's shop to provide money for his musical education, and later going into motor engineering.

At home he does all his musical work in one room—a room in which there is a large grand piano and a smaller piano for rehearsals. Dance music of Messrs. Kunz Senior and Junior provide an untidy litter which is the constant bugbear of Mrs. Kunz. At week-ends, Charlie works until late at night at the Casani Club, but as often as he can be induced by Mrs. Kunz to take a rest he goes away with the family to a quiet spot on the south coast.

Harry Roy needs little introduction. His May Fair broadcasts have made him world-famous (even in Greenland !), and his complete life story was published some time ago in RADIO PICTORIAL . . . which please see for full details !

Harry is one of those dynamic people who captivate you with the strength of their personality. He is a born natural comedian who likes to adopt an attitude of being mournful, but he cannot hold it for very long, and even in ordinary conversation he is full of wisecracks.

He has a flat in Jermyn Street, and spends week-ends with his mother in her home on the fringe of London. He is devoted to his mother and heartily dislikes the hustle of West End life which keeps him away from home.

He drives a big Sunbeam, is frequently in the company of two of his most popular bandmen, Ivor Moreton and Bill Currie. And his favourite hobbies—apart from all that—are cricket and going to the cinema . . . to get some sleep ! His work keeps him up until about three o'clock every morning; his constant grouse is that he never gets enough shut-eye.

In his Jermyn Street flat he tries over new numbers on a piano in the lounge and puts advance recordings of his band on a portable gramophone played (via a pick-up) through his radio set.

Behind all his jocularly and natural born humour he hides a genial personality and a sound technical knowledge of music.

Yes, great fellows these dance band leaders.

Henry Hall, as you probably read in a recent RADIO PICTORIAL, has just signed a film contract which he will carry out in addition to his present B.B.C. work. Very hard work, too. Sunday is the only day he gets to himself, and not all of that, because he is monopolised by Betty (aged ten) and Michael (nearly seven). Michael is at the moment specialising in the percussion section, so adding to the amount of din in the Hall homestead. Betty studies the piano, but is really much more keen on outdoor sport. She has already won several cups and is a very good swimmer for her age. Both are at school in Hampstead. Mrs. Hall is a native of Manchester and is not—perhaps fortunately for Henry—interested in music. Nevertheless,

The Party Murder

By Carlton WALLACE



IF I'd have known what was to happen on that terrible night, I should certainly not have accepted Mary Malloy's invitation to a New Year's Eve Party at her house.

Mary's parties were unusual—as unusual and interesting as Mary herself. London audiences have been thrilled by her superb acting; at the end of most of her plays the applause was terrific and the curtain was raised again and again.

That was Mary Malloy, the actress. In private life she was equally enchanting. Her brilliant wit, her understanding and her unshakeable loyalty won everybody's admiration and love.

Mary was my brother John's fiancée. They became engaged while I was abroad and I had only met her a few times since my return. It was enough, though, to convince me that my brother was a very lucky man.

John and Mary were arriving from the theatre in time for the celebration.

About thirty people were there when I arrived. They were a merry crowd and their voices seemed to be raised together in laughter and considerable argument. The largest group was ranged around an attractive red-haired girl, who was discussing something earnestly.

As I came across to them, she broke away and invited me to have a drink. I introduced myself and she said eagerly: "You're John's brother? Then you'll be able to help me. I'm Ann Graham and I'm putting on a burlesque of one scene of Mary's show as a quick act to-night. But nobody seems to know the exact words she uses in that very tense part, with her lover—"

I told her I had not yet seen the show.

"Oh, then you're no use. I shall have to— Here they are! And there's Harry Martin. He'll tell me."

John and Mary came in, followed by a thick-set, handsome fellow of middle age, who was introduced as Harry Martin, manager of the show. With him was his wife. She was an attractive woman, but with something in her eyes which puzzled me.

The party again broke into groups. I was talking to Mary, John and the Martins, and as we talked I discovered what it was that had worried me about Mrs. Martin. It was suspicion that I had seen in her eyes; suspicion of her husband. Everything he said seemed to bring her eyes on him, and their message was one of accusation. I noticed, too, that he never met her gaze. A family row, I decided.

A voice at my elbow startled me.

It was that of a Cabinet Minister famed and often ridiculed for his rather, bombastic speech. I was so amazed that I spun round and found myself staring into the face of Ann Graham, and it was only then that I remembered where I had heard the name before. She was the impersonator who had scored a hit in several revues. She followed this with several others equally brilliant.

We sang in the New Year with Auld Lang Syne, and then Ann again took the floor.

"Mary, darling," she said, "we're going to clear the room and make a theatre. We've a little surprise for you. You don't mind, do you?"

She turned to her fellow conspirators: "Tommy, Kenneth, Bill and you, Molly and Marjory, you

know what to do. Make it snappy. Now, everybody else out. We'll do something for twenty minutes. What shall it be?"

"I know," said Mary, "I've a new book with lots of games in it. It's on the table in the library. Run and fetch it, Bob," and she pushed me towards the door.

The library was a small room with a door at one end and heavy curtains at the other, leading into another room. It was in darkness except for a patch of light in one corner thrown by a reading lamp on the table.

The book was not among the volumes on the table, and so I began a systematic search of the shelves.

This thriller by Carlton Wallace was broadcast last Sunday, January 13, at 7 o'clock in the special programme given from Radio Luxembourg by Harry Peck & Co., Ltd. Here the story is re-told exactly as it was broadcast, and it is illustrated by Bruce.

Now turn to page 46 for the sequel, giving the solution to the mystery.

I was settling down to the task, when I heard voices on the other side of the curtains. I recognised Martin's voice and was amazed at its agitated tone.

"Let's get away from all this," he was saying, "and have things as we want them. What's the use of all this shamming? You love me as much as I love you."

This, I decided, was no place for me, and I began to creep quietly from the library. Suddenly I heard a voice which stopped me in my tracks and left me powerless to move. It spoke slowly and with infinite coldness. It held all the bitterness possible in a human voice.

I heard nothing else, for I was absolutely staggered at the thought that Mary could be so unspeakably vile. When I eventually pulled myself together and parted the curtains, the room was empty. I walked back through the library to the room where I had left Mary. I must see her to be convinced.

Back in the brilliantly lighted room the stage was set for Ann's show and Ann herself was waiting for me.

"Good Lord, where have you been?" she asked. "They've decided to play sardines and we're the last couple. Come on."

Sardines, she explained, was like Hide and Seek,

except that two people hid and the others, when they found them, hid with them. "The last couple in," she added, "have to make a forfeit or something."

The rest of the house was in pitch darkness, and as we crept about, we felt groping hands and heard strange hysterical squeaks and sinister rustlings, punctuated by a more human curse as somebody barked his shins against the furniture.

We crept up a flight of stairs and along a corridor. As we reached a doorway we heard a laugh—John's laugh.

We moved forward across the room and Ann pushed some curtains aside. I heard Mary's voice say, "Somebody's found us, who is it?"

We found ourselves in a hanging cupboard curtained off from the rest of the room. We all four sat on some clothes on the floor and Mary put her arm through mine and whispered to me about John. She told me how much she loved him and what they were planning to do after the wedding. John heard an occasional sentence and laughed happily, but all the time I thought of the voice I had heard through the curtains and shuddered, longing for the foolish game to end so that I could denounce her to her face.

Presently, there was silence and Ann stirred and said: "This is getting boring. I'm going to entertain." And she ran through some of her wonderful impersonations. Then she said: "Do you recognise this one, Mary?" and her voice immediately became Mary's, speaking quite normally about normal things. It was the most astounding thing I have ever heard. She apparently tired of it quite suddenly, for she broke off and sank back into my arms where she lay without moving.

Almost immediately we heard a voice say: "I heard them in here." There was heavy breathing from the other side of the curtain, which I took to be Harry Martin's; then we heard footsteps approaching and suddenly several bodies tripped over us and the curtain came down, covering us all.

Somebody turned the lights up and we struggled to our feet. Ann had not moved or spoken, so I carried her into the centre of the room, thinking she must be injured, and as I did so, Mary screamed. She was staring at Ann. I followed her horrified gaze and saw something which has brought terror into my sleep many times since.

The front of Ann's dress was a mass of blood and a small thin dagger was buried almost to the hilt in her breast.

Listeners to this broadcast mystery story were asked to find the murderer and give a reasonable solution. The writer of the first letter opened by the managing director of Harry Peck & Co., Ltd., giving the murderer's name and the reason for the crime has been awarded £5. Now turn to the solution on page 46.



"Oh Mummy—it's lovely!"

CHILDREN love the delicious flavour of 'Ovaltine'. And that is fortunate, because 'Ovaltine' is without equal as the daily beverage for building up robust health and abundant vitality.

'Ovaltine' provides, in a concentrated and correctly balanced form, the additional nourishment which all children need to maintain healthy growth and to make good the energy they spend so prodigally all day long.

Scientifically prepared by exclusive processes from the highest qualities of malt extract, creamy milk and new-laid eggs, 'Ovaltine' is 100 per cent. health-giving and energy-creating nourishment.

Unlike imitations, 'Ovaltine' does not contain any Household Sugar. Furthermore, it does not contain Starch. Nor does it contain Chocolate, or a large percentage of Cocoa. Reject substitutes.

OVALTINE

Gives Robust Health and Energy

Prices in Gt. Britain & N. Ireland, 1/1, 1/10 & 3/3



P984

Don't Forget to Listen

to the

SPECIAL CHILDREN'S PROGRAMME

5.30—6.0 p.m. on Sunday next
from RADIO LUXEMBOURG

The programme includes: Jack Payne and his Band, Christopher Stone, and Harry Hemsley in his popular child impersonations.

Sunday Luxembourg Programme for English Listeners

- 11.00-11.30 a.m. Carter's Little Liver Pills.**
Selection: The Vagabond King.
We'll All Go Riding on a Rainbow.
Violin Solo: La Paloma.
84th March.
Richard Crook: The Mountains of Mourne.
The Skaters (waltz).
Iolanthe.
- 11.30-12.15 p.m. Light Music.**
- 12.15-12.30 London & Provincial Socapools.**
Concert of Dance Music.
- 12.30-1.00 Irish Hospitals Sweep-stake Concert.**
- 1.00-1.30 Zam-Buk Concert.**
- 1.30-2.00 Littlewood's Pools Variety Concert.**
- 2.00-2.30 Kraft Cheese Music Hall of Fame Concert.**
Hiawatha (Band of H.M. Coldstream Guards).
Ol' Man River (Peter Dawson).
Tunes of Not So Long Ago—1922.
Banjo Song (Peter Dawson).
Tunes of Not So Long Ago—1924.
What a Little Moonlight Can Do (Jack Hulbert).
Chockin' the Bell (Mirimba Solo).
Chorus, Gentlemen (Peter Dawson).
Stein Song (Band of H.M. Coldstream Guards).
- 2.30-3.00 Vernon's All-Star Variety Concert.**
- 3.00-3.30 Pompeian Beauty Preparations.**
Lady Charles Cavendish, assisted by Anona Winn, and the Pompeian Stars Orchestra.
Butterflies in the Rain.
My Song Without a Name.
Sweetmeat Joe the Candyman.
Spring Don't Mean a Thing to Me.
Indian Love Call.
I Only Have Eyes For You.
Moods.
Song of Songs.
That Unforgotten Melody.
Only My Song.
- 3.30-3.45 Owbridge's Lung Tonic Concert.**
- 3.45-4.00 Wincarnis Concert of Dance Music.**
- 4.00-5.00 Horlick's "Tea Time" Hour.**
Debroy Somers and His Band.
Magasaki (Jack Lorimer).
Waltz Song (Helen Raye).
Tina (Larry O'Brien).
Teesin' Harry (Xylophone Solo).
Most of Every Day (Larry O'Brien).
What's Next: Part II (concerted).
Song of the Nightingale (Helen Raye).
I Don't Wanna Climb a Mountain (Larry O'Brien).
Merry England (Sophie Rowlands, Raymond Newell, and Ernest Hargreaves).
- 5.00-5.30 Phillip's Yeast Products Concert.**
Compèred by Christopher Stone.
- 5.30-6.00 The Children's Special Half-Hour.**
Jack Payne and his Band. Compèred by Christopher Stone.
Say It With Music.
Happiness Express.
- Tina.
Flagg & Quirt.
Harry Hemsley and the Children's Story.
Love's Last Word is Spoken.
Sweet Music Man.
- 6.00-6.15 Outdoor Girl Beauty Products.**
June in January.
The Big Bad Wolf is Dead.
No, No, a thousand times No.
One Night of Love.
- 6.15-6.30 Sanitas.**
Concert of Popular Dance Music.
- 6.30-7.00 Rinso Concert.**
Davy Burnaby and the "Rinsop-timists," Mrs. Goodsort, Alice Lily, Fred Yule, Hal Gordon, Harry Wolseley Charles and Jessie Hitler.
Eros.
Sympathy: Duet, (Alice Lily and Fred Yule.)
I Might Learn to Love Him Later On (Jessie Hitler).
Here is My Song (Fred Yule).
Two Little Lilies on a Lump of Sugar.
Zig-a-Zags (Dave Burnaby and Company).
- 7.00-7.15 Light Music.**
- 7.15-7.30 Macleans Concert.**
- 7.30-8.00 Cope's Pools Sportmen's Half-Hour Celebrity Concert.**
The Desert Song (Light Opera Co.).
Smoke Gets in Your Eyes.
Laugh Clown, Laugh (Gracie Fields).
I'll String Along With You (Roy Fox and his Band).
Can't We Meet Again (Flanagan and Allen).
Love Lost for Evermore (Richard Tauber).
The Student Prince (Light Opera Co.).
- 8.00-8.30 Palmolive Concert.**
The Palmolive's with Olive Palmer and Paul Oliver.
Medley.
Just Because the Violet (Paul Oliver).
If I Love Again.
Yes, My Dear (Olive Palmer).
I'm in Love.
Dream Minuet (Clive Palmer and Paul Oliver).
South American Joe.
- 8.30-9.15 Luxembourg News.**
- 9.15-9.30 Griffiths Hughes, Ltd. (Kruschen Salts).**
The Kruschen Family Party on the Air:
I Want to be Happy.
Mr. and Mrs. is the Name.
When Café Lights are Low.
Lost in a Fog.
Cubanola Rumbanette.
The Continental.
Two Cigarettes in the Dark.
Little Girl, What Now?
Dames.
- 9.30-10.00 Light Music.**
- 10.00-10.30 Light Music.**
- 10.30-11.00 Bile Beans Concert.**
- 11.00-11.15 London & Provincial Socapools.**
Concert of Dance Music.
- 11.15-12.00 Quiet Music.**

Programmes for English listeners, Monday to Saturday next week, include dance music and variety from 6.30 to 7.30 p.m. every day.



Other Programmes from Luxembourg

SUNDAY (January 20)

- 7.45 a.m. Gramophone Concert.**
The Thunderer.
Semiramis.
In der Heimat der Tulpen.
- 8 a.m. News Bulletins** (*in French and German*).
- 11 a.m. Popular Songs**—ancient and modern.
- 11.30 a.m. Toccata:** Edouard Commette at the organ (record).
Religious Talk.
Largo: C. Whitaker-Wilson at the organ (record).
- 11.50 a.m. News Bulletins** (*in French and German*).

MONDAY

- 7.45 a.m. Gramophone Concert.**
Retreat from Crimea.
In a Monastery Garden.
Warum liebt der Franz die Theres?
- 8 a.m. News Bulletins** (*in French and German*).
- 12 noon. Radio Luxembourg Orchestra.**
The Song of the Scouts.
La Houssarde.
Le Freischütz.
Für Dich allein.
Rococo Gavotte.
Ballet des Parfums.
Danse slave No. 16 (*Dvorak*).
La Fée poupée.
- 1.5 p.m. Gramophone Concert.**
The Land of Smiles.
Three fanciful etchings.
Im Teehaus zu den hundert Stufen.
Le Danseur de Séville.
- 6.30 p.m. Light Music and Dance Music.**

ITALIAN EVENING

- 7.40 p.m. Accordion Recital by**
Rene Schmitt.
Royal Daring.
Doux Souvenir.
Leuchtkäferchens Stelldichein.
Givette, java.
Wir wollen Freunde sein.
Sang allemand.
- 8 p.m. News Bulletins** (*in French and German*).

8.20 p.m. The Station Orchestra.

- Abu Hassan.
Entrée du Printemps.
Je t'aime.
Aquarelles.
Faune et Nymphé.
Jalousie.
Chant algérien.

9.10 p.m. Relay from Luxembourg Cathedral of an organ recital by Albert Leblanc, cathedral organist.

- Passacaglia (*J. S. Bach*).
Pastorale (*César Franck*).
Deuxième Rhapsodie (*Saint-Saëns*).

9.40 p.m. Italian Concert by the Radio Luxembourg Orchestra.

- Norma.
Bébé joue au Soldat.
La Traviata.
Amore.
La Joconde.
Alla Casertinesa.
La Pendule harmonieuse.
Les Secrets de l'Adige.

10.35 p.m. Gramophone Records of Dance Music.

TUESDAY

- 7.45 a.m. Gramophone Concert.**
Sans-Souci.
Oscar Straus.
Vieille Chanson espagnole.
- 8 a.m. News Bulletins** (*in French and German*).
- 12 noon. The Station Orchestra.**
Marinarella.
Sur la belle Narente verte.
- 12.15 p.m. Commentary on the Monte Carlo Rally.**
- 1.5 p.m. Gramophone Concert.**
Follow Through.
Grande Paque russe.
Swan Lake.
- 6.30 p.m. Light Music and Dance Music.**

BELGIAN EVENING

- 7.40 p.m. Piano Recital by**
Gabrielle Delpiedsente.
Three Studies.
Prélude, Choral and Fugue (*César Franck*).
Exubérance.
- 8 p.m. News Bulletins** (*in French and German*).

8.20 p.m. Piano Recital (continued).

- 8.40 p.m. Accordion Recital by**
Marc Braun.
Capullos de Flores.
Première Schottisch acrobatique.
Querelles d'Oiseaux.
El Rosal.
Caprice de Tzigane.

9 p.m. Belgian Concert by the Radio Luxembourg Orchestra, directed by Henri Pensis.

- Sous la Régence.
Papillon.
Quelques Fleurs.

9.30 p.m. Talk by M. Louis Pierard: Belgian Art—Yesterday and To-day.

9.40 p.m. Belgian Concert (contd.)

- 10 p.m. French Songs, Music and Poetry by** Jean Bergeaud, author; Jane Sempe, singer; and Marcelle Soulage, composer.

10.45 p.m. Gramophone Records of Dance Music.

WEDNESDAY

- 7.45 a.m. Gramophone Concert.**
Grande-Duchesse Charlotte.
Ons Hémecht.
Operatica.

8 a.m. News Bulletins (in French and German).

12 noon. Radio Luxembourg Orchestra, directed by Henri Pensis.

- Amitié.
Eine Spieldose.
Gaulois victorieux.
Isoline.
La Java de Bordeaux.
Im Liebesrausch.
Gracieux Page.
Princesse Czardas.
Parade américaine.

1.5 p.m. Gramophone Concert.

- La Chanson d'Amour.
Les deux Pigeons.
La Tosca.

6.30 p.m. Light Music and Dance Music.

LUXEMBOURG EVENING

(Luxembourg National Fête)

- 7.40 p.m. The School of Art.**
Half-hour Concert, with a mixed Choir, directed by Joseph Wallers.

- De Wilhelmus.
Der Jäger aus Kurpfalz.
Blauvögelein.
Des Kinds Sehnsucht.
Wiegenlied.
Du gutt Mamm.

8 p.m. News Bulletins (in French and German).

8.20 p.m. Choral Concert (contd.)

- La Patrie à Marie.
Wie uns're Väter fichten.
Hémecht.

8.40 p.m. Luxembourg Concert by the Station Orchestra.

- De Letzeburger Le'w.
Beim Appelter.
Eng Sëchen.
Mélodie.
Quartet for string instruments.
Nuechtegeichen.
O du friedlech Nuecht.
Elégie pour Violon.
Cortège.

9.30 p.m. Speech by M. Joseph Bech, Minister of State and President of the Luxembourg Government, on the birthday of Her Highness, The Grand Duchess.

9.40 p.m. Gala Concert by the Radio Luxembourg Orchestra, with violoncellist Dodja Feldin. Schumann Concerto. Oberon (Weber).

10.25 p.m. Chamber Music by the Luxembourg Quartet.

10.45 p.m. "Pops" Concert of Dance Music on records.

THURSDAY

7.45 a.m. Gramophone Concert.

- Debout les Morts.
Princesse Dollar.
Lieder der Liebesnacht.

8 a.m. News Bulletins (in French and German).

12 noon. Radio Luxembourg Orchestra.

- La Fille du Regiment.
Les Vêpres.
Sicilietta.
La Tosca.
Bergère et Pastoureau.
Casse-Noisette.
Intermezzo.
Ein Cocktail in der Wunder-Bar.

Continued on page 41

You can receive Radio Luxembourg on a wavelength of 1,304 metres, 230 kilocycles. The power is 200 kilowatts. Other Luxembourg programmes are in the section commencing on page 27 of this issue



Can it be that broadcasting has known Eve Becke only a year? Her husband fell in love with her by hearing her voice on the air—like the rest of us



That popular *Lights and Sweet Music* was responsible for Elizabeth Welch's production to listeners. Since when she has needed no other

STARS OF



Another broadcasting debut made last year—Webster Booth. He was in the cast of *Autumn Manœuvres*.



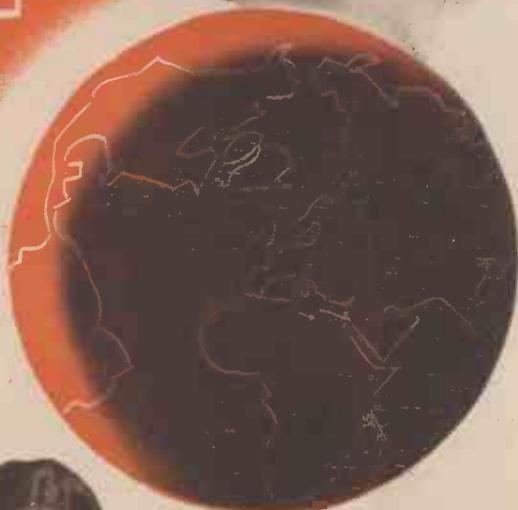
Effie Atherton, another new recruit, was heard in a recent edition of the *Air-do-Wells*



Gordon Little possesses the right kind of microphone voice. He has taken part in *Songs from the Films* and many others.

New personalities constantly appear to swell the ranks of radio artists. Sometimes they are already well-known on the stage or the halls; sometimes they simply "arrive"—born, it seems, for the mike. Our Birthday Number is an appropriate place to feature some of the best known broadcasters who rose to stardom in 1934

1934



Billy Carlyle and Claude Dampier appeared at Radiolympia, and have become one of variety's most successful double acts

Another recently discovered turn for the microphone—Bennett and McNaughton

After one audition, Dorothy Carless became a star. That was in *The Show Goes Over* last November

Esme Percy is a well-known name on the stage. In 1934 he invaded radio, his most notable part, perhaps, being in *Lost Horizon*



Something New in Radio Entertainment

LISTEN TO RADIO LUXEMBOURG, POSTE
PARISIEN OR RADIO NORMANDY

and hear *Gene
Dennis* answer
the problems of
perfect strangers

IN the United States the powers of that astonishing young woman, Gene Dennis, are well known. Business men, husbands, wives, all who have problems go to her for advice and guidance. For, by some means whose exact nature no one has ever determined, she seems able so to project her mind that from an inanimate object, such as a letter, she can not only tell perfect strangers of the events of their past, but she can also give them counsel and advice so accurate that it seems to be based upon some actual prescience of the future.

Miss Dennis has returned to England where, last Spring, she staggered vast audiences with a foretaste of her powers. Readers of the *Sunday Dispatch* will recollect the almost uncanny fashion in which she solved the personal and individual problems which they set to her. Now, under the sponsorship of Coleman & Company, Ltd., makers of that famous tonic wine Wincarnis, she has promised to go on the air every Sunday to answer any problems you care to set her about your business or your domestic affairs. All you have to do to obtain her advice is to write to Miss Gene Dennis, c/o Wincarnis, 30 Bouverie Street, London, E.C.4,



*Miss Gene
Dennis*

enclosing the pink wrapper from a bottle of Wincarnis and 1½d. in stamps for postage.

As many letters as possible will be answered over the air from Radio Luxembourg, Poste Parisien, and Radio Normandy. The rest will be replied to by post. If you particularly desire that your letter should *not* be answered over the air, please make this clear. All letters will be treated as strictly confidential, and after being personally reviewed by Miss Dennis will be burnt.

The mental strain involved will obviously preclude Miss Dennis from answering thousands of letters a day—but she has promised to answer as many as she can. The few to whom it is physically impossible to reply will receive a signed photograph of Miss Dennis. In any event you are earnestly requested to make your letter as brief as possible and to be patient if it is some days before an answer can be sent to you.

The times when Miss Dennis will broadcast every Sunday are as follows:

RADIO LUXEMBOURG (1304 m.) 3.45-4.0 p.m.
POSTE PARISIEN (312 m.) 6.45-7.0 p.m.
RADIO NORMANDY (206 m.) 9.45-10.0 p.m.

Even if you do not wish to consult Miss Dennis yourself, it is well worth your while to listen in to her broadcasts and hear the truly amazing way in which she solves the problems of other listeners—people whom she has never seen or spoken to in her life.

Sunday, January 20 to Saturday, January 26, 1935.

PROGRAMMES

from the

CONTINENT in ENGLISH

Information supplied by International Broadcasting Co. Ltd., 11, HALLAM STREET, PORTLAND PLACE, LONDON, W.1.

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Sunday, January Twentieth

All Times Stated are Greenwich Mean Time

PARIS (POSTE PARISIEN), 312 metres, 959 Kc./s., 100 kW.

Announcer : J. Sullivan

4.30 p.m. ORCHESTRAL CONCERT

Entrance of the Little Fauns *Pierné*
 L'Enfant et les Sortilèges *Ravel*
 Be sure you are getting the genuine Maclean Brand
 Stomach Powder—made by Macleans, Ltd., Gt. West
 Road, London.
 Vision *Chuckerbutt*
 The Student Prince Waltz *Romberg*

4.45 p.m. OUTDOOR GIRL CONCERT

With the Outdoor Girl herself giving you valuable
 hints on the art of make-up

DANCE MUSIC

Signature Tune.
 Things are looking up—Fox trot *Gay*
 Long May We Love—Fox trot *Freed*
 Panama—Rumba *Lambert*
 He Didn't Even Say Good-bye—Fox trot *Herbert*
 Signature Tune.
 You'll like Outdoor Girl Olive Oil Face Powder.
 Its Olive Oil base nourishes the skin and gives
 you a ravishing natural complexion.

5.0 p.m. THE KRUSCHEN FAMILY PARTY ON THE AIR

Signature Tune—I Want to be Happy.
 Mr. and Mrs.
 When Café Lights are Low.
 Lost in a Fog.
 Cubanola Rumbanette.
 The Continental.
 Two Cigarettes in the Dark.
 Little Girl, What Now?
 Dames.
 Signature Tune—I Want to be Happy.

Programme Production by
 Universal Programmes Corporation, Ltd.

Kruschen's six vitalising salts present you with
 glorious health and abounding energy.

5.15 p.m. CYSTEX BROADCAST

Thrilling Dramas of Newspapermen's

Adventures

A Real New Broadcast.

MISSING WOMEN

Don't wait for kidney trouble to become serious.
 Attack it now with Cystex.

5.30 p.m. A Surprise Concert

Prepared by

The Radio Department of
MATHER & CROWTHER, LIMITED,
 New Bridge Street, London, E.C.4.

6.0 p.m. BART SHARP'S VARIETY PROGRAMME

Selection, Evergreen *Woods*
 Lily of Laguna *Stuart*
 The Man on the Flying Trapeze *O'Keefe*
 Alexander's Ragtime Band *Berlin*

There are big dividends to be won in Bart Sharp's
 Football Pools. Write for coupons to 99a Bold
 Street, Liverpool.

6.15 p.m. DANCE MUSIC

See Saw—Rumba *Simona*
 I'll String Along With You—Fox trot *Dubin*
 Poema—Tango *Bianco*
 For All We Know—Fox trot *Lewis*

6.30 p.m. SOCAPOOLS' BROADCAST

LIGHT MUSIC

Smoke Gets in Your Eyes *Harbach*
 The Continental *Magidson*
 Soon *Lisbona*
 Who Made Little Boy Blue? *George*
 Write now to Socapools, 91 Regent Street, W.1,
 for coupons for next Saturday's Football Matches.

6.45—7.0 p.m.

GENE DENNIS

"The Woman with the Most Amazing
 Mind in the World"

With the

Wincarnis Orchestra Playing:

Signature Tune—This is Romance.
 My Song Goes Round the World.
 Hold My Hand
 Boulevard of Broken Dreams.
 Ah, but is it Love.

Programme Production by
 Universal Programmes Corporation, Ltd.

Puzzled? Send your questions (accompanied by
 1½d. stamp and wrapper from a bottle of Win-
 carnis) to Gene Dennis, c/o Wincarnis, 30 Boulevard
 Street, London, E.C.4.

10.30 p.m. WILLIAM S. MURPHY'S (Edinburgh) CELEBRITY CONCERT

(Gramophone Records)
 Old Musical Comedy Gems.
Jack Hylton and His Orchestra.
 Toreador and Andalouse (*De Groot Trio*) *Rubinstein*
 The Admiral's Brooch (*Peter Dawson*) *Bevan*
 Who's Been Polishing the Sun (*Jack Hulbert*) *Gay*
 A British Mother's Big Flight (*Florence Desmond*) *Herbert*
 Heather Bells (*Reginald King and His Orchestra*) *Ramsey*
 Oh Mother! Mother! (*Randolph Sutton*) *Parish*
 Stars Fell on Alabama *Parish*
Guy Lombardo and His Royal Canadians.
 Why not test your skill in Wrr. S. Murphy's
 Football Pools. Write for coupons to S.aunch
 Buildings, 12 Blenheim Place, Edinburgh.

11.0 p.m. DANCE MEMORIES

(Gramophone Records)
 Dancing Days—1920.
 Tunes of Not So Long Ago.
 Low Stone Favourites *arr. St. :*

11.15 p.m. STRANG'S FOOTBALL POOLS BROADCAST

VARIETY
 Gracie Fields Medley.
 Hand in Hand *Hammerstein*
 Give Me a Heart to Sing to *Washington*
 Lullaby in Blue *arr. Hall*
 That Night in Venice *Leroy*
 Love 'em and Leave 'em Alone.
 The Song of the Dawn *Ager*
 Sweetheart I'm Dreaming of You *Carter*
 Splendid dividends are paid every week to clients
 of Strang's Football Pools, Hawkhill Avenue,
 Edinburgh, 7.

11.45 p.m. INGERSOLL SLUMBER HOUR

Turn down the Lights for a Programme of
 Sweet Music

Signature Tune—Close Your Eyes.
 Aloha Oe *Lilioukalani*
 Little Buttercups.
 Speak to Me of Love *Lenoir*
 Caprice Viennois *Kreister*
 April Kisses.
 Signature Tune—Close Your Eyes.
 Programme Arrangement by
 Universal Programmes Corporation, Ltd.

Time your appointments by Ingersoll—the watch
 that keeps accurate time.

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

RADIO LUXEMBOURG 1,304 metres, 230 Kc./s., 200 kW.

Announcer : S. H. C. Williams

12.30—1.0 p.m. IRISH HOSPITALS

SWEEPSTAKES CONCERT

Arranged by the I.B.C. of Ireland, Ltd.

DANCE MUSIC

Signature Tune—Come Back to Erin.
 Looking for a Little Bit of Blue—Fox trot *Woods*
 Dreaming a Dream—Fox trot *Waller*
 Juanita—Waltz *Norton*
 The Sweetest Music This Side of Heaven—Lombardo
 No! No! A Thousand times No!—Fox trot *Sherman*
 Goodnight Vienna—Tango *Posford*
 I Only Have Eyes for You—Fox trot *Warren*
 I'm Gonna Wash My Hands of You—Fox trot *Pola*
 Signature Tune—Come Back to Erin.

(For remainder of Radio Luxembourg Programmes
 see page 29, column 1)

RADIO NORMANDY 206 metres, 1,456 Kc./s.

Announcers : C. Danvers-Walker, B. G. McNabb
 and A. Campbell

8.15 a.m. PHILCO HAPPY HALF-HOUR

CONCERT OF GRAMOPHONE RECORDS

Philco Signature Tune
 The Quaker Girl—Waltz *Monckton*
Marck Weber and His Orchestra.
 Smoke Gets in Your Eyes (*Ruth Etting*) *Harbach*
 Juanita (*The Castillians*) *Norton*
 Operatic Selection. *Frank Tilton.*
 Philco Time Signal.
 Snow Man (*New Mayfair Novelty Orchestra*) *Archer*
 Night on the Desert *Hill*
Hawaiian Guitar and Organ.
 Give Me a Heart to Sing To *Washington*
The Street Singer.
 Sweetmeat Joe, the Candy Man *Croom*
The Bohemian Novelty Orchestra.
 Philco Signature Tune

A single demonstration will convince you of the
 difference between ordinary listening and listening
 with a Philco superhet.

8.45 a.m. MARTIAL MOMENTS

Military Band Music

Cavalcade of Martial Songs.
 Soldiers in the Park *Monckton*
 The Aldershot Tattoo *Buller*
 Soldiers of the King *Stuart*

9.0 a.m. Other People's Homes

Little Grass Shack *Cogswell*
 Noah's Ark *arr. Hall*
 A Cottage for Sale.
 Banish your digestive troubles with Maclean Brand
 Stomach Powder—made by Macleans, Ltd., Gt. West
 Road, London.
 At the Court of Old King Cole *Boyle*
 Show Boat *Kera*
 The Landlord of the Inn in Aberfoyle *Fyffe*
 There's a Cabin in the Pines *Hill*
 Little Dutch Mill *Freed*

9.30 a.m. "RADIO PICTORIAL" CELEBRITY CONCERT

(Gramophone Records)

Signature Tune—You Oughta be in Pictures.
 Wedding on the Air—Quick Step *Merton*
Casani Club Orchestra.
 The Juggler (*Charlie Kunz*) *Groitsch*
 Fancy Our Meeting *Furber*
Jack Buchanan and Elsie Randolph.
 Other People's Babies (Streamline) *Ellis*
Norah Howard.
 Murrers (*Norman Long*) *Burnaby*
 Selections from Shows.
Alice Delysia, Les Allen, with Henry Hall and
His Orchestra.

Monday, Tuesday, Wednesday (*Marion Harris*) *Harris*
 Love—Waltz (*Henry Hall and His Orchestra*) *Leon*
 Signature Tune—You Oughta be in Pictures.
 All the latest news about radio personalities comes
 to you in "Radio Pictorial"—on sale every Friday
 price 3d.

(For remainder of Sunday's programmes see overleaf.)

You are invited to join the Kruschen Family Party this morning at 10 o'clock (on 206 m.) or
 this afternoon at 5 o'clock (on 312 m.).

Sunday, January Twentieth

RADIO NORMANDY—cont.

10.0 a.m.

THE KRUSCHEN FAMILY PARTY ON THE AIR

Signature Tune—I Want to be Happy, Mr. and Mrs. When Café Lights are Low. Lost in a Fog. Cubanola Rumbanette. The Continental. Two Cigarettes in the Dark. Little Girl, What Now? Dames. Signature Tune—I Want to be Happy. Programme Production by *Universal Programmes Corporation, Ltd.* Kruschen's six vitalising salts present you with glorious health and abounding energy.

10.15 a.m.

INSTRUMENTAL NOVELTIES

Glockenspiel—The Black Forest Chiming Clock ... *Doppler* Enjoy winter sports at their best ... and cheapest ... in Hungary. Details from Hungarian Travel Bureau, 2 Conduit St., W.1. Harp—Welsh Fantasia. Worried about falling hair? Write, explaining trouble, to A. J. Pye, 3 Queen Street, Blackpool, and receive free booklet and diagnosis. Trombone Duet—The Harlequins *Hawkins* Eliminate unreliable reception by installing Vidor Batteries in your radio set. Electrone—Serenade ... *Drigo*

10.30 a.m.

REQUEST PROGRAMME

We've Got a Lot to be Thankful For *Reader* Cutey Cream Toffee—the delicious sweetmeat costing only 2d. for 4 ozs. My Song for You ... *Eyton* Chilblains and chapped hands yield quickly to the soothing touch of Shurgine Ointment. The Li'l Schoolhouse Down the Lane ... *Stephens* Expert advice and courteous treatment await you when you take your gold, silver and diamonds to Spinks. La Paloma ... *Yradier* Hotel proprietors! *Firmins Gallery, 2 Adelaide Street, Strand, W.C.2.*, offers you a unique opportunity of attracting visitors. An Elephant Never Forgets *Titheridge* There's an open secret to successful cake making—Bargate Self Raising Flour. Ole Faithful ... *Carr* When buying a car, new or second-hand, remember to see Geo. Fitt first. Geo. Fitt Motors, Ltd., Tankerton and Herne Bay. Accordeon Joe ... *Wimbrow* Aloma ... *de Witt*

11.0 a.m.

SACRED MUSIC

Jesu, Lover of My Soul (Tune, Aberystwyth) ... *Parry* Rock of Ages ... *Redhead* O Thou My Soul. *Willing* We are but Little Children Weak ... *Willing*

11.30 a.m.

TUNES FROM THE TALKIES AND SHOWS

Just a Catchy Little Tune (Sing As We Go) ... *Parr* Kiss Me Dear (Streamline) ... *Ellis* Ciribiribin (One Night of Love) ... *Dole* Ask for Cutey Cream Toffee—and refuse all substitutes. Excerpt from "Murder in Mayfair" *Novello* I Love You So (The Merry Widow) *Lehar* What a Little Moonlight Can Do (Road House) ... *Woods* They Didn't Believe Me (The Bing Boys Are Here) ... *Kern* My Old Flame (Belle of the Nineties) ... *Johnson*

12. (noon) Ingersoll Time Signal.

2.0 p.m.

Afternoon Programme

CONCERT OF GRAMOPHONE RECORDS

Gipsy Moon ... *Borganoff* Milking Time in Switzerland. *Apollon* Walkin' My Baby Back Home ... *Turk* Rosa Mia ... *Rotter* Love Scene from Private Lives ... *Conard* Wrap Yourself in Cotton Wool ... *Carter* When you've experienced the comfort of Hungary's Hotels, you'll be amazed at their moderate charges. *Winter* The Caretaker ... *Lamotte* Indian Mail ... *Lamotte*

RADIO NORMANDY—cont.

2.30 p.m.

ORCHESTRAL CONCERT

Bow Bells Selection. Live on the sunny south coast—Hasler Estates, Worthing, offer delightful houses from £550 freehold. Wine, Women and Song ... *Strauss* The most delightful private hotel on the South Coast—"Kent House," 7 Fourth Avenue, Hove. Sleepy Valley ... *Hanley* Do you wear that old-fashioned jewellery? If not, sell it to Spinks, 5 King Street, S.W.1. Violin Solo—Indian Love Call ... *Friml* For clearer reception install Vidor Batteries—6s. 6d. for 120 volts. Song—Cuban Love Song ... *Fields* Scottish Medley. Join Martin's Club, Middle Street, Brighton, for dancing, bridge and an all-round good time. Song—Until ... *Sanderson* See "Nell Gwynn" this week at the Forum Theatres in Fulham Road, Kentish Town, and Ealing. Also "Madame du Barry" at the Morden Cinema. Bells Across the Meadow ... *Ktelbey*

3.0 p.m.

OLD MUSICAL COMEDY FAVOURITES

Vocal Gems from La Poupée ... *Aunran* Indigestion sufferers—Insist on the original Maclean Brand Stomach Powder, made by Macleans, Ltd., Gt. West Road, London. The Quaker Girl Waltz ... *Monckton* Tell Me Pretty Maiden (Floradora) *Stuart* Don't wait till gold prices fall—sell now to Spinks, 5 King Street, St. James's, S.W.1. Selection—Miss Hook of Holland ... *Rubens*

3.15 p.m.

HUNGARIAN TOURIST BUREAU BROADCAST

ORCHESTRAL MUSIC
Blonde or Brunette—Waltz *Waldteufel*
Vision ... *Chuckerbutt*
Tyrolienne ... *Banks*
When the Woods are Green ... *Brodsky*
If you've dismissed the idea of winter sports as too expensive, consult the Hungarian Travel Bureau, 2 Conduit Street, W.1, about moderate terms in Hungary.

3.30 p.m.

MUSICAL GEMS FROM HERE AND THERE

Tchaikowskiana ... *arr. Hermann*
Knightsbridge March ... *Coates*
A Café in Vienna ... *Kennedy*
Gipsy Dance (Carmen) ... *Bizet*
Honolulu Bay ... *Traditional*
Czardas ... *Grossmann*
The Apache Dance ... *Offenbach*
Persian March ... *Friml*

4.0 p.m.

OLD FRIENDS IN NEW GUISE

Song of India ... *Rimsky Korsakow*
Tea for Two ... *Cesar*
For smart shoes that are scientifically correct consult Chas. Baber, Regent Street, W.1. Liebestraum ... *Liszt*
Rhapsody in Blue ... *Gershwin*

4.15 p.m.

The Thought for the Week

THE REV. JAMES WALL, M.A., *Precentor of Durham Cathedral.*
OLD FRIENDS IN NEW GUISE—continued
Prelude in C sharp minor ... *Rachmanninoff*
Poet and Peasant Overture ... *Suppé*
War March of the Priests ... *Mendelssohn*
Cherry Ripe.

4.30 p.m.

The I.B.C. Nursery Corner

with the Uncles
BIRTHDAY GREETINGS
and
Flossie's Visit to the Photographer

4.45 p.m.

HAPPY DAYS

Marching Along Together ... *Pola*
Let's All Sing Like the Birdies Sing *Hargreaves*
Happy Darkies ... *Godfrey*
Happy Days are Here Again ... *Yellen*

5.0 p.m.

LIGHT MUSIC

The Valley of the Poppies ... *Andliffe*
Mandolin Blues ... *Apollon*
Give Me a Heart to Sing To *Washington*
Rollin' Home ... *Hill*
Missouri Waltz ... *Shannon*
Let's Have a Basinful of the Briny *Butler*
Let's All Go to the Music Hall. *Butler*
Gipsy Fiddles ... *Wrubel*

RADIO NORMANDY—cont.

5.30 p.m.

MILITARY BAND MUSIC

Marching with Sousa. *Kottlaun*
Twist and Twirl ... *Kottlaun*
Songs—Richard of Taunton Deane *arr. Molloy*
High Barbaree ... *Traditional*
A Perfect Day ... *Jacobs Bond*
Guards Brigade March ... *Darewski*
Be sure you are getting a correct valuation on your old diamonds by taking them to Spinks, 5 King Street, S.W.1.
Song—The Ballad Monger ... *Taylor*
A Merry Hunting Day ... *Partridge*

6.0 p.m.

POTPOURRI

(Gramophone Records)

Marche Militaire ... *Schubert*
Myself When Young ... *Lehmann*
Sweet and Low ... *Barnby*
Alice Delysia Memories. *Salina*
La Chula de Granada. *Langenberger*
Too Late To-morrow ... *Murphy*
Oh! Oh! Antonio ... *Haenschen*
The Merymakers' Carnival

6.30 p.m.

Violin Recital by BERNARD GODFREY

Humoresque ... *Doorak*
Sonia (Gipsy Waltz) ... *Wishaw*
Hungarian Dance No. 8 ... *Brahms*
Chiloe ... *Russ*
The whole of this programme was recorded in the Studios of the London School of Broadcasting, 131 New Bond Street, London, W.1.

6.45 p.m.

WHISTLING INTERLUDE

Whistle My Love, and I'll Come to You ... *Carr*
Whistling Solo—Bird Imitations. *Pryor*
The Whistler and His Dog
La Matichiche (Apache Song).

Evening Programme

9.30 p.m.

OUTDOOR GIRL CONCERT

With the Outdoor Girl herself giving you valuable hints on the art of Make-up

DANCE MUSIC

Signature Tune.
Who's Been Polishing the Sun?—Quick step ... *Gay*
Give Me a Heart to Sing To—Fox trot ... *Washington*
I Couldn't be Mean to You—Fox trot ... *Adams*
Try to See it My Way—Fox trot ... *Dixon*
Signature Tune.
You never have to make-up in public with Outdoor Girl Olive Oil Lipstick. It lasts all day.

9.45 p.m.

GENE DENNIS

"The Woman with the Most Amazing Mind in the World"

With the Wincarnis Orchestra Playing:

Signature Tune—This is Romance. My Song Goes Round the World. Hold My Hand. Boulevard of Broken Dreams. Ah, But Is It Love?

Programme Production by *Universal Programmes Corporation, Ltd.*

Puzzled? Send your questions (accompanied by 1½d. stamp and wrapper from a bottle of Wincarnis) to Gene Dennis, c/o Wincarnis, 30 Bouverle Street, London, W.1.

10.0 p.m.

REQUEST PROGRAMME OF SELECTIONS

Iolanthe ... *Sullivan*
The Essa Co., 93 Chancery Lane (and in Ramsgate) can offer you property bargains in all parts of Kent. *Friml*
Rose Marie ... *Heymann*
Congress Dances ... *Heymann*
When you ask for Maclean Brand Stomach Powder, be sure the name Macleans, Ltd., appears on the carton. *Lehar*
Frederika ... *Sullivan*
H.M.S. Pinafore ... *Sullivan*
Musical Comedy Memories *arr. Wilson*
"Radio Pictorial" is published every Friday, price 3d.
The Yeomen of the Guard ... *Sullivan*

RADIO NORMANDY—cont.

10.30 p.m.

CHARLES STEVENS' CONCERT

LIGHT MUSIC

A State Procession ... *Ketelbey*
Stars fell on Alabama—Fox trot ... *Perkins*
Picador—Spanish One step ... *Morelle*
Song—Always ... *Leslie-Smith*
Nocturne ... *Grieg*
Juanita—Waltz ... *Norton*
I Travel Alone—Fox trot ... *Conard*
The Soldiers of the King ... *Stuart*
Write to Chas. Stevens, 204 Worpole Road, S.W.20, for details of tuberculosis treatment.

11.0 p.m.

MUSIC HALL MEMORIES

Music Hall Favourites. Gold, silver, or precious stones—if they're saleable, Spinks will buy them. My Old Dutch ... *Chevalier*
Burlington Bertie from Bow ... *Hargreaves*
Winter sports? Consult the Hungarian Travel Bureau, 2 Conduit Street, W.1. After the Ball ... *Harris*

11.15 p.m.

"RADIO PICTORIAL" CELEBRITY CONCERT

(Gramophone Records)
Signature Tune—You Oughta to be in Pictures. *Waltz Medley* ... *arr. Simpkin*
Casani Club Orchestra.
The Five Year Plan ... *Rutherford*
Norman Long.
The Kunz Medley No. 2. *Charlie Kunz.*
Radio Stars in a Jam. *Henry Hall, Clapham and Dwyer, Anona Winn, John Tully.*
Signature Tune—You Oughta to be in Pictures. "Radio Pictorial" will give a new interest to your listening. Published every Friday, price 3d.

11.30 p.m.

IRISH HOSPITALS SWEEPSTAKES CONCERT

Arranged by the I.B.C. (Ireland), Ltd.

DANCE MUSIC

Signature Tune—Come Back to Erin. Smoke Gets in Your Eyes—Fox trot ... *Harbach*
One Night of Love—Fox trot *Scherzinger*
I'm Lonesome for You Caroline—Waltz ... *Walker*
Try to See it My Way—Fox trot ... *Dixon*
Panama—Rumba ... *Lambert*
Fascination—Tango ... *Medrano*
Gretchen—Fox trot ... *Egen*
Why Am I Blue?—Fox trot ... *de Rose*
Signature Tune—Come Back to Erin.

12 (Midnight)

Club Concert for York Listeners

DANCE MUSIC

Who Made Little Boy Blue?—Fox trot ... *George*
Lost in a Fog—Fox trot ... *Fields*
Let's Make Love—Waltz ... *Damerell*
Pardon My Southern Accent—Fox trot ... *Mercer*
Perfume Waltz ... *Croke*
I Couldn't be Mean to You—Fox trot ... *Adams*
I Am a Harlequin—Tango *Discepolo*
Sing As We Go—One step ... *Parr*
Out in the Cold Again—Fox trot *Koehler*

I.B.C. Time Signal.

12.30 a.m.

RADIO PICTURES BROADCAST

Fifteen Minutes from one of Radio Pictures New Films Watch for the release dates of Radio Pictures productions—they definitely must be seen.

12.45 a.m.

DANCE MUSIC

Baby Take a Bow—Fox trot ... *Brown*
Tina—Tango ... *Groft*
Two Hearts on a Tree—Fox trot ... *York*
With My Eyes Wide Open I'm Dreaming—Fox trot ... *Gordon*

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

Details of new Radio Pictures productions are sent you every Sunday at 12.30 a.m. from RADIO NORMANDY (206 m.).

Sunday (Continued)

RADIO LUXEMBOURG

Continued from page 27, column 3

1.30—2.0 p.m.
LITTLEWOOD'S
CELEBRITY CONCERT
of Gramophone Records
For details of record dividends and
better pools write to H. Littlewood,
Ltd., Liverpool.

2.30—3.0 p.m.
VERNON'S
ALL-STAR VARIETY CONCERT
(Gramophone Records)

Signature Tune.
Has Anyone Seen a German Band?
Primo Scala's Accordeon Band.
It's Holiday Time Again.
George van Dusen.
I'm Courtin' Sairey Green.
Leslie Sarony.
Will You Love Me When I'm Mutton?
Bobbie Comber.
What Do You Give a Nudist for
Her Birthday?
Leslie Holmes.
Murphy's Wedding Day.
George van Dusen.
A Little Church Around the Corner.
Jack Payne and his Band.

Signature Tune.
Make this a "better results" season
by writing for Football Coupons to
Vernon's Football Pools, Liverpool.

3.45—4.0 p.m.
GENE DENNIS
"The Woman with the Most
Amazing Mind in the World"
Is Coming on the Air
Listen to the Wincarnis Broadcast
for details of her debut
Programme Production by
Universal Programmes Corporation,
Ltd.

Puzzled? Send your questions (accom-
panied by 1½d. stamp and wrapper
from a bottle of Wincarnis) to Gene
Dennis, c/o Wincarnis, 30 Bouverie
Street, London, E.C.4.

6.0—6.15 p.m.
OUTDOOR GIRL CONCERT
With the Outdoor Girl herself giving
you valuable hints on the Art of
Make-up.
DANCE MUSIC
The famous Outdoor Girl Olive Oil Face
Powder is the finishing touch to the
most ravishing complexion.

9.15—9.30 p.m.
THE
KRUSCHEN FAMILY
PARTY
ON THE AIR

Signature Tune—I Want to be Happy.
Mr. and Mrs.
When Café Lights are Low
Lost in a Fog
Cubanola Rumbanette.
The Continental.
Two Cigarettes in the Dark.
Little Girl, What Now?
Dames.
Signature Tune—I Want to Be Happy.
Programme Production by
Universal Programmes Corporation,
Ltd.
Kruschen's six vitalising saits present
you with glorious health and abounding
energy.

**I.B.C. SHORT WAVE
EMPIRE TRANSMISSIONS**
E.A.Q. (Madrid)
30 m., 10,000 Kc./s., 20 kW.

Announcer: S. H. Gordon Box
12 (Midnight)

PHILCO BROADCAST
SPANISH MUSIC
Philco Signature Tune.
Le Virgin de Regla—Danzon
Bimba, non t'Avvicinar
La Hija del Carcelero
Corazon no te olvidas—Habanera
Re-du-du-la
Fulgida Luna.
Habana—March
Philco Signature Tune.
Philco's 11-valve, All-Wave Receiver
brings the world to your fireside.
Details from Philco, Aintree Road,
Perivale, Middlesex.

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

Monday January the Twenty-first

RADIO NORMANDY 206 m., 1,456 Kc./s.

Morning Programme

8.15—8.45 a.m.
PHILCO HAPPY HALF-HOUR
MILITARY BAND MUSIC
Philco Signature Tune.
Semper Fidelis March
Teddy Bears' Picnic
Jolly Fellows
Cornet Solo—Valse Brillante
Philco Time Signal.
Twist and Twist
Bohemian Girl Overture
Merry Hunting Day
Marching with Sousa
Philco Signature Tune.

The happiest homes are Philco homes—ask your dealer to demonstrate the newest Philco models.

Afternoon Programme

4.30 p.m.
The I.B.C. Nursery Corner
with the Uncles
BIRTHDAY GREETINGS

SUNDAY, —Continued

RADIO-CÔTE D'AZUR (Juan-les-Plins) 240 m., 1,249 Kc./s., 10 kW.

Announcer: Miss L. Bailet

10.30 p.m.
MILITARY BAND CONCERT
Distant Greeting March, Loring; Serenata,
Toselli; The Glow Worm Idyll, Lincke;
Overture Zampa, Herold; The Bells of St.
Malo, Rimmer; Gaety Echoes; Parade of
the Tin Soldiers, Jessel; Naval Patrol,
Williams.

11.0 p.m.
ORCHESTRAL MUSIC
Selection—The White Horse Inn, Benatsky;
Narcissus, Nevin; Song—Josephine, Burton;
Two Hungarian Dances, Brannins; Throw
Open Wide Your Window, Calson; Song—
Tonight, Schwartz; Cuckoo Waltz, Jonasson;
Looking Backward—Potpourri, Finck.

11.30 p.m.
VARIETY CONCERT
(Gramophone Records)
I'll String Along with You, Dublin; Happy,
Lupino; You'll be Mine in Apple Blossom
Time, de Rose; The Kunz Medley; Mein
Leedle Boy, Terrell; Poor Me, Poor You,
Bestor; Beside My Caravan, Kennedy;
Happy Memories.

12 (Midnight)
DANCE MUSIC
Tick, Tock Town (Fox trot) Jones; Little
Valley in the Mountains (Tango) Kennedy;
Over My Shoulder (Fox trot) Woods;
Love Thy Neighbour (Fox trot) Gordon;
The Breeze (Fox trot) Sacco; Little Dutch
Mill (Fox trot) Noble; Paddy (Waltz)
O'Keefe; Madame Will You Walk? (Fox
trot) Mireille; My Little Grass Shack (Fox
trot) Cogswell; Madonna Mine (Tango)
Gibson; When To-morrow Comes (Fox trot)
Kahal; Homeward (Fox trot) Hargreaves;
In Town To-night (Fox trot) Coates;
Lullaby Lady (Waltz) Johnson; At the End
of the Day (Fox trot) Nesbitt; Go To Sleep
(Fox trot) Hargreaves.

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

UNION RADIO, MADRID 274 m., 1,095 Kc./s., 15 kW.

Announcer: S. H. Gordon Box

1.0 a.m. DANCE MUSIC
We'll All Go Riding on a Rainbow (Fox
trot) Woods; Mamma Don't Want No Peas
(One step) Gilbert; I Am a Harlequin (Tango)
Discepolo; Dearest (Slow Fox trot) Damerell;
Straight From the Shoulder (Fox trot)
Gordon; Lover (Waltz) Hart; Homeward
(Fox trot) Hargreaves; Night and Day (Fox
trot) Porter; Judy (Fox trot) Carmichael;
All I Do is Dream of You (Fox trot) Brown;
Snowball (Fox trot) Carmichael; I'm Learning
to Play the Guitar I Am (Waltz) Bull; Over
My Shoulder (Fox trot) Woods; Amador
(Tango) Jalowicz; As Long As I Live (Fox
trot) Koehler.

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

RADIO NORMANDY—cont.

4.45 p.m.
Chichester, Bognor, Hastings
and Eastbourne Concert

Part I—DANCE MUSIC
I Travel Alone—Fox trot
Buy a Jar of Cook's "Pavillon" Chutney.
Stocked by all leading grocers throughout
Kent, Sussex, Surrey, Hampshire and
London.
Lost in a Fog—Fox trot
Juanita—Waltz
Buy genuine Maclean Brand Stomach Powder
... Don't risk your health with cheap
imitations.

Stars Fell on Alabama—Fox trot
5.0 p.m. Ingersoll Time Signal.
Try and See it My Way—Fox trot
One Night of Love—Fox trot
Cow and Gate Chocolate—Milk—the perfect
daily drink for growing children.
I Love You Very Much Madame—
Tango
Just a Catchy Little Tune—Fox
trot

5.15 p.m.
Part II—LIGHT MUSIC
The Apache Dance
Song—Café in Vienna
Streamline Selection
The Merry Widow Waltz
Ting-a-ling
Peptalac, the instant predigested Cow and
Gate diet for gastric intolerance.
Song—When He Comes Home to Me
Burdie on the Green
Tales of Autumn

5.45—6.0 p.m.
Part III—FIFTEEN MINUTES WITH BING
CROSBY
(Gramophone Records)

Give Me a Heart to Sing To
The Essa Co., 22 Augusta Road, Ramsgate
(and in London) can put you in touch with
housing estates in all parts of the country.
I Love You Truly
Free to knitters—beautifully illustrated
booklet "Practical Knitting Hints." Also
bargain price list Tuscan Wools Knitwear.
Selwyn Knitwear Co., Brighton.
Straight from the Shoulder
Chas. Stevens, 204 Worpole Road, S.W.20,
offers free book to the treatment of
tuberculosis.
May I?
Film fans will appreciate the luxury of the
Shafesbury, Apollo and Palace Cinemas
in Portsmouth and Southsea.
The Night by the Sea.

Evening Programmes

PARIS (Poste Parisien) 312 m., 959 Kc./s., 100 kW.

10.30 p.m. Violin Recital by
BERNARD GODFREY
Entr'acte from Rosamunde
Barcarolle
Am Meer (To the Sea)
Allegro
The whole of this programme was
recorded in the Studios of The London
School of Broadcasting, 131 New Bond
Street, London, W.1.

10.45 p.m.
MILITARY BAND CONCERT
Pageantry March
The Chelsea Pensioners
A Hunting Scene
The Standard of St. George

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

RADIO NORMANDY—cont.

11.0 p.m.
VARIETY CONCERT
(Gramophone Records)
Who's Been Polishing the Sun?
What a Little Moonlight Can Do
Modern alchemy—old gold changed into
ready cash at Spinks, 5 King Street, St.
James's, S.W.1.
Marrers
Argentina
Harry Champion Medley.
Beauty of winter landscape and joy of
winter sport await you in Hungary—details
from Hungarian Travel Bureau, 2 Conduit
Street, W.1.
The Booteater
Banjo Allsorts
Batteries failed? Next time make certain
of consistently good reception by fitting
Lucky Batteries—6s. 6d. for 120 volts.
Lucky Break Selection

RADIO NORMANDY—cont.

11.30 p.m. Club Concert for
Bridlington Listeners

Part I—PAUL WHITEMAN AND HIS
ORCHESTRA
(Gramophone Records)
A Night with Paul Whiteman at
the Biltmore.
Racing selections by the Irish Hospitals
special English Racing Commissioner.
La Paloma (The Dove)
My Hero Waltz (The Chocolate
Soldier)
Ol' Man River (Show Boat)
La Colondrina (The Swallow)
Liebestraum—Fox trot
Night and Day (Gay Divorce)

12 (Midnight)
Part II—DANCE MUSIC

The Continental—Fox trot
He Didn't Even Say Goodbye—
Fox trot
Are You True To Me?—Waltz
I Saw Stars—Fox trot
Sitting Beside of You—Fox trot
Shadows on the Pavement—Slow
Fox-trot
Tina—Tango
Faster and Faster—Fox trot
Let's All Go To the Music Hall—
Quick step

I.B.C. Time Signal.
12.30 a.m.

YANKEE NETWORK CONCERT

Arranged by the I.B.C. of London,
Inc., Radio City, New York

Another of a Series of
Transcription Programmes
Direct from America

12.45 a.m. DANCE MUSIC
Heat Wave—Fox trot
Moonlight Kisses—Tango
Ache in My Heart—Fox trot
You Turned Your Head—Fox trot
1.0 a.m. I.B.C. Goodnight Melody
and Close Down.

RADIO SAN SEBASTIAN 238 m., 1,258 Kc./s., 1 kW.

Announcer: S. H. Gordon Box

1.0 a.m. LIGHT MUSIC
The Wave
Minuet in B Flat
Jollity on the Mountains
Song—Once in a Blue Moon
In the Gloaming
Oh, Donna Clara
Song—When Day is Long
Love's Last Word

1.30 a.m. MANDOLIN BAND
In Old Seville
Black Eyes
El Gaucho—Tango
Beside My Caravan
White Flower of the Islands
Marushka
La Paloma

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

YANKEE NETWORK WNAC, BOSTON, MASS.

243.8 m., 1,230 Kc./s., 2.5 kW.
WEAN, PROVIDENCE, R.I.
384.4 m. 780 Kc./s. 5 kW.

4.15—4.30 a.m. (11.15—11.30 p.m. E.S.T.)
I.B.C. Concert

Arranged by the I.B.C. of London,
Inc., Radio City, New York
DANCE MUSIC BY AMBROSE & HIS
ORCHESTRA
(Gramophone Records)
I Travel Alone—Fox trot
Stars Fell on Alabama—Fox trot
La-Cucuracha—Rumba
Lost in a Fog—Fox trot

Those early-morning blues can't last long if you tune-in to RADIO NORMANDY (206 m.) at 8.15 a.m.

Tuesday

January Twenty-second

RADIO NORMANDY
206 m., 1,456 Kc./s.

Morning Programme

3.15—8.45 a.m.
PHILCO HAPPY HALF-HOUR
DANCE MUSIC
Philco Signature Tune.
Stars Fell on Alabama—Fox trot... Perkins
There was an Old Woman ... Damerell
I'm Lonesome for You, Caroline... Walker
Who's Been Polishing the Sun?... Gay
Philco Time Signal.
What Are You Going to Do? ... Lee
Tamara—Tango ... Rae
Steak and Potatoes—Fox trot ... Brown
Faster and Faster—Fox trot ... Herbert
Philco Signature Tune.
Philco radio cabinets are designed to beautify your home.

Afternoon Programme

4.30 p.m. The I.B.C. Nursery Corner with the Uncles
BIRTHDAY GREETINGS
4.45 p.m.
Torquay, Exeter, Plymouth and Devonport Concert
Part I—DANCE MUSIC
When the New Moon Shines ... Woods
Make certain you are getting the genuine Maclean Brand Stomach Powder with the name Macleans, Ltd., on the carton.
He Didn't Even Say Goodbye... Sigler
I Taught Her How to Play... le Clerq
I Couldn't Be Mean to You ... Adams
5.0 p.m. Ingersoll Time Signal.
Two Cigarettes in the Dark ... Webster
Bolero ... Ravel
Equip your radio set with Vidor Batteries for improved reception.
Wish Me Luck, Kiss Me Goodbye ... Vallee
Whistle, My Love, and I'll Come to You—Fox trot ... Carr
5.15 p.m.
Part II—LIGHT ORCHESTRAL MUSIC
Musical Box ... Heybens
A Thousand Kisses ... Joyce
Twelve Months free service given with every cycle bought from the Birmingham & Coventry Cycle Co., Ltd., 149, Above Bar, Southampton.
Song—Once There Lived a Lady
Fair ... Clutsam
Cow and Gate Chocolate Milk—knocks the ill out of children.
The Rose Beetle Goes a-Wooing Armandola
The Click of Her Heels ... Bonavena
If you're house-hunting in Orpington or Hayes, consult the Essa Co., 93 Chancery Lane, W.C.2 (and in Ramsgate).
Song—The Garden Where the
Praties Grow ... Liddle
Selection—Princess Charming ... Kester
Narcissus ... Nevin

5.45—6.0 p.m.
Part III—ORGAN RECITAL
Blackpool Switchback.
Träumerei ... Schumann
Peptalac, the instant predigested Cow and Gate diet for children and old age.
Japanese Doll Game ... Yoshimoto
Mexicana.

Evening Programmes

PARIS (Poste Parisien)
312 m., 959 Kc./s., 100 kW.

10.30 p.m.
SIDELIGHTS ON HISTORY
Six Women, Me and Henry VIII Henderson
With Her Head Tucked Under...
neath Her Arm ... Weston and Lee
Drake Goes West ... Sanderson
Selection—The Dubarry ... Millocker
The Admiral's Broom ... Brown
Pick Up Tha' Musket ... Holloway
Regency Rakes ... Coward

11.0 p.m. Ingersoll Time Signal.

I.B.C. Goodnight Melody and Close Down.

RADIO NORMANDY—cont.

11.0 p.m.
CONCERT OF GRAMOPHONE RECORDS
Harry Lauder Medley.
Foden Motor Works Band.
Heat Wave ... Berlin
Ethel Waters with Orchestra.
Read what Chas. Stevens' tuberculosis treatment has done for others. Free booklet from 204 Worple Road, S.W.20.
Emilienne ... Alexander
Zigano's Accordion Band.
The Caretaker (Bransby Williams) Winter
Before those New Year resolutions have grown quite cold, turn out your old gold and silver and sell them to Spinks.
Looking for a Little Bit of Blue ... Woods
Layton and Johnstone.

RADIO NORMANDY—cont.

11.0 p.m.
CONCERT OF GRAMOPHONE RECORDS
Harry Lauder Medley.
Foden Motor Works Band.
Heat Wave ... Berlin
Ethel Waters with Orchestra.
Read what Chas. Stevens' tuberculosis treatment has done for others. Free booklet from 204 Worple Road, S.W.20.
Emilienne ... Alexander
Zigano's Accordion Band.
The Caretaker (Bransby Williams) Winter
Before those New Year resolutions have grown quite cold, turn out your old gold and silver and sell them to Spinks.
Looking for a Little Bit of Blue ... Woods
Layton and Johnstone.

RADIO NORMANDY—cont.

11.0 p.m.—cont.
The Eric Coates Parade ... Coates
The Alfredo Campoli Grand Orchestra.
For the best winter holiday you've ever had, go to Hungary. Details from Hungarian Travel Bureau, 2 Conduit Street, London, W.1.
One Night of Love ... Schertzing
Grace Moore.
The Continental ... Magidson
The Continentals.

11.30 p.m.

IRISH HOSPITALS SWEEPSTAKES CONCERT
Arranged by the I.B.C. (Ireland), Ltd.
LIGHT MUSIC
Signature Tune—Come Back to Erin.
The Match Parade ... Lockton
Racing Selections by the Irish Hospitals special English Racing Commissioner.
Give Me a Heart to Sing to ... Washington
When Day is Done ... Kahn
Looking for a Little Bit of Blue ... Woods
Serenade (Les Millions d'Harlequin) ... Drigo
The First Thing I Knew ... Kahn
Bing Boys on Broadway Selection.
My Gal Sal ... Dresser
Signature Tune—Come Back to Erin.

12 (Midnight)

Club Concert for Whitby Listeners
DANCE MUSIC—Part I
I'm in Love—Fox trot ... Simon
Aloma—Fox trot ... Bowers
All I Do is Dream of You—Fox trot ... Freed
Where the Mountains Meet the Sea ... Butler
I Love You Very Much, Madame... Carr
Carry Me Back to the Lone Prairie Robinson
Lady Rainbow—Novelty Fox trot Damerell
Thank You for a Lovely Evening... Fields
Don't Let Your Love Go Wrong... Whiting

I.B.C. Time Signal.

12.30 a.m.
Part II
Love—Waltz ... Leon
Ole Faithful—Fox trot ... Carr
You're Still in My Heart—Fox trot ... Dougherty
Ebony Rhapsody—Fox trot ... Johnson
Have a Little Dream on Me—Fox trot ... Rose
New Moon—Fox trot ... Brunelle
Poema—Tango ... Melf
You Turned Your Head—Fox trot Ellis

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

I.B.C. SHORT WAVE EMPIRE TRANSMISSIONS
E.A.Q. (Madrid)
30 m., 10,000 Kc./s., 20 kW.

12 (Midnight)

CONCERT OF GRAMOPHONE RECORDS
Tunes from 1899-1930 (From Cavalcade) ... Coward
When You've Got a Little Spring-time in Your Heart ... Woods
Ridin' Around in the Rain ... Arstin
Life on the Ocean (Nautical Selection)

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

UNION RADIO, MADRID
274 m., 1,095 Kc./s., 15 kW.

1.0 a.m.

DANCE MUSIC
At the Court of Old King Cole (Fox trot), Boyle; When a Soldier's on Parade (Quick step), Sarony; If (Waltz), Hargreaves; Roses in the Wind (Fox trot), Reaves; Madonna Mine (Tango Fox trot), Sarony; Love in Bloom (Fox trot), Robin; Garbo Gitano (Pasodoble), Bruguera; The Gold Diggers' Song (Fox trot), Marion, jun.; A Little Church Around the Corner (Slow Fox trot), Walker; I Never Had a Chance (Fox trot), Irving; That's Why I Need You To-night (Waltz), Carr; The Old Covered Bridge (Fox trot), Hill; Rollin' Home (Fox trot), Hill; Be True to Me, My Dear (Tango), Egan; Isle of Capri (Slow Fox trot), Kennedy.

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

RADIO LJUBLJANA
569 m., 527 Kc./s., 7 kW.

9.30—10.0 p.m.

I.B.C. CONCERT ORCHESTRAL MUSIC

Wednesday

January Twenty-third

RADIO NORMANDY
206 m., 1,456 Kc./s.

Morning Programme

8.15—8.45 a.m.
PHILCO HAPPY HALF-HOUR
REQUEST PROGRAMME
Philco Signature Tune.
Coffee in the Morning ... Dubin
Selection—Yeomen of the Guard... Sullivan
Old Father Thames... Wallace
I'll String Along With You ... Dubin
Philco Time Signal.
The Man on the Flying Trapeze ... O'Keefe
Buttercup Joe ... Traditional
Knightsbridge March ... Coales
Philco Signature Tune.
Philco's latest delight—motoring to Radio. Ask your dealer about a Philco for your car.

Afternoon Programme

4.30 p.m. The I.B.C. Nursery Corner with the Uncles
BIRTHDAY GREETINGS
4.45 p.m.
Isle of Wight, Portsmouth and Southsea Concert
Part I—DANCE MUSIC
I'm in Love—Fox trot ... Simon
South African plants have brought new hope to tuberculosis sufferers. Details from Chas. Stevens, 204 Worple Road, S.W.20.
Just a-Wearyin' for You ... Jacobs Bond
Relief for indigestion sufferers—Maclean Brand Stomach Powder. But remember, it must be genuine.
Perfume—Waltz ... Croke
Cow and Gate Chocolate Milk—the perfect daily drink for growing children.
My Old Flame—Fox trot ... Johnson
5.0 p.m. Ingersoll Time Signal.
Who's Been Polishing the Sun?... Gay
Time is flying. Bulpitt's Winter Sale of drapery at King's Road, Southsea and London Road, Portsmouth is nearly over. Don't delay!
Don't Let Your Love Go Wrong... Whiting
Speak Easy—Rumba ... Murphy
Ole Faithful—Fox trot ... Carr

5.15 p.m.

Part II—INTRODUCING SOME OF YOUR FAVOURITE ARTISTS (Gramophone Records)
The Quaker Girl—Waltz ... Monckton
Marek Weber and His Orchestra.
You'll find a full range of new Philco Models at every branch of the Portsmouth Central Wireless Company.
What a Little Moonlight Can Do ... Woods
Layton and Johnstone.
Miss What's Her Name (Jack Hulbert) Gay
Billy Mayerl's Savoy Havana
Memories. (Billy Mayerl).
Peptalac, the instant predigested Cow and Gate diet for nursing mothers.
Let's All Go into the Ballroom ... Allen
Has Anyone Here Seen Kelly ... Murphy
Florrie Ford.

You'll benefit by joining the National Amalgamated Union of Shop Assistants, Warehousemen and Clerks, Portsmouth Branch, 88 Fratton Road, Portsmouth.

Little Man You've Had a Busy Day
Gracie Fields.
Hoffmann
Stanley Holloway.

One Each a Piece All Round ... Holloway
Stanley Holloway.

Ask the Portsmouth Central Wireless Company to tell you about their easy payment terms for Philco Radios.

Café in Vienna ... Kennedy
Troise and His Mandoliers.

5.45—6.0 p.m.

Part III—ACCORDEON BAND MUSIC
The Soldiers Holiday—Polka ... Cuvelier
For housing bargains in Chatham and Rochester, consult the Essa Co., 22 Augusta Road, Ramsgate (and in London).
Marietta—Waltz ... Cuvelier
Tango Serenade ... Stolz
All the world comes to Charing Cross. Let them see a photograph of your hotel in Firmings Gallery, 2 Adelaide Street, Strand, W.C.2. (opposite Charing Cross Station).
Parée ... Jordan

Evening Programmes

PARIS (Poste Parisien)
312 m., 959 Kc./s., 100 kW.

10.30 p.m.

TUNES FROM THE TALKIES AND SHOWS
La Cucaracha (La Cucaracha) ... D'Lorah
The Continental (The Gay Divorce) Magidson
Safeguard your health by insisting on the genuine Maclean Brand Stomach Powder at Is. 3d. a bottle.
One Night of Love (One Night of Love) ... Schertzing
Faster and Faster (Streamline) ... Herbert

PARIS (Poste Parisien)

312 m., 959 Kc./s., 100 kW.

10.30 p.m.

TUNES FROM THE TALKIES AND SHOWS
La Cucaracha (La Cucaracha) ... D'Lorah
The Continental (The Gay Divorce) Magidson
Safeguard your health by insisting on the genuine Maclean Brand Stomach Powder at Is. 3d. a bottle.
One Night of Love (One Night of Love) ... Schertzing
Faster and Faster (Streamline) ... Herbert

PARIS (Poste Parisien)—cont.

10.45 p.m. "RADIO PICTORIAL" CELEBRITY CONCERT
(Gramophone Records)

Signature Tune—You Oughta be in Pictures
Ma Curly Headed Babby (Eve Becke) Clutsam
Youth and Age.
The Wireless Singers with Stuart Hibberd.
Sleepy Head (Pat Hyde) ... Kahn
Signature Tune—You Oughta be in Pictures.
Make 1935 a "Radio Pictorial" year and double the enjoyment of your radio programmes.

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

RADIO NORMANDY—cont.

11.0 p.m. Talkie Time

TUNES FROM THE TALKIES AND SHOWS
Signature Tune—Sittin' in the Dark.
La Cucaracha (Viva Villa) ... Adams
You may be under-estimating the value of those old diamonds. Take them to Spinks, and know their full worth.

Give Me a Heart to Sing To (Frankie and Johnnie) ... Washington
Selection—Lucky Break ... Archer
Make Hungary your winter playground. Details from Hungarian Travel Bureau, 2 Conduit Street, W.1.

I Wait for You (Evensong) ... Levy
By Yourself (Streamline) ... Ellis
A New Moon is Over My Shoulder (Student Tour) ... Freed

You'll get better reception at less cost when you install Vidor Batteries—6s. 6d. for 120 volts.

I Love You So (The Merry Widow) Lehar
Selection—My Old Dutch

Signature Tune—Sittin' in the Dark.

11.30 p.m. Club Concert for Scarborough Listeners

Part I—MILITARY BAND MUSIC

L'Entente Cordiale... Allier
Racing Selections by the Irish Hospitals special English Racing Commissioner.

Selection—The Gelska ... Jones
Song—Archie of the R.A.F. Longstaffe
Marchen Waltz
Coronation Bells ... Partridge
Scottish Selection ... arr. O'Connor
Song—The Driver of the 8.15 Longstaffe
Down South... Myddleton
Marche Lorraine ... Ganne

12 (Midnight)

Part II—DANCE MUSIC

There Was An Old Woman ... Damerell
Smoke Gets in Your Eyes ... Harbach
Fascination—Tango ... Medrano
Somewhere in Your Heart ... Vallee
Heat Wave—Fox trot ... Berlin
Heaven on Earth—Fox trot ... Turk
Tiddlewinks—Waltz ... Carr
Sitting Beside o' You—Fox trot ... Waller
Rollin' Home—Fox trot ... Hill

I.B.C. Time Signal.

12.30 a.m.

DANCE MUSIC BY AMBROSE AND HIS ORCHESTRA

(Gramophone Records)

Two Hearts on a Tree—Fox trot... Yorke
Then I'll be Tired of You ... Harburg
One Night of Love—Waltz ... Schertzing
I Couldn't be Mean to You ... Adams
Because It's Love—Fox trot ... Carr
Tina—Tango ... Grofs
Nightfall—Fox trot ... Lucius
Gay Vienna—Fox trot ... Rotter

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

RADIO BARCELONA

377 m., 795 Kc./s., 8 kW.

Announcer: S. H. Gordon Box

1.0 a.m.

HALF AN HOUR OF POPULAR WALTZES

In Salzkammergut ... Benatzky
Cornflowers and Poppies ... Waldteufel
Voices of Spring ... Strauss
My Moonlight Madonna ... Webster
Die Weber ... Lanner
Song—The Cuban Love Song ... Stohari
Gold and Silver Waltz ... Lehar
Pagan Moon... Dubin

1.30 a.m.

THEATRE QUEUE ENTERTAINERS

Chispero—Barrel Organ ... Ramos
The Buffoon—Banjo Solo... Curson
Marta—The Street Singer ... Gilbert
Mixed Medley—Mouth Organ Band arr. Sayles
Washington Post March—
Accordion Solo ... Sousa
Faust. Selection—Mandolin Solo Gounod
Old Timers—Pavement Artists ...

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

Thursday January Twenty-fourth

RADIO NORMANDY 206 m., 1,456 Kc./s.

8.15—8.45 a.m.

Morning Programme

PHILCO HAPPY HALF-HOUR

LIGHT MUSIC

Philco Signature Tune.
Tell Me, Pretty Maiden (Floradora) Stuart
Blonde or Brunette—Waltz Waldteufel
Song—I Love You So (The Merry Widow) Lehar
Mandolin Blues Apollon
Philco Time Signal.
Liebestraum—Fox trot Listz
Song—My Wild Oat Woods
Musical Comedy Memories Nevin
Hilo March Traditional
Philco Signature Tune.
Philco is just another word for luxury radio; but large-scale manufacture keeps prices low.

Afternoon Programme

4.30 p.m.

The I.B.C. Nursery Corner with the Uncles

BIRTHDAY GREETINGS

4.45 p.m.

Worthing, Littlehampton, Brighton and Hove Concert

Part I—DANCE MUSIC
Who Made Little Boy Blue?—Fox trot George
If you're suffering from digestive trouble you can't afford to take risks. Insist on genuine Maclean Brand Stomach Powder. Where the Mountains Meet the Sea—Waltz Butler
The Continental—Fox trot Magidson
One Night of Love—Fox trot Schertzing
5.0 p.m. Ingersoll Time Signal.
Try and See It My Way—Fox trot Dixon
La Cucaracha—Rumba d'Lotah
Now that you have bought a jar of Colak's "Pavilion" Chutney, try some cheese and chutney sandwiches when the next opportunity offers.
A New Moon is Over My Shoulder Fox trot Freed
When I Told the Village Belle—Fox trot Kernell

5.15 p.m.

Part II ALFREDO CAMPOLI AND HIS SALON ORCHESTRA

(Gramophone Records)

Selection—Il est Charmant (The Charm School) Morelli
Her First Dance Heykens
Black Eyes Ferraris
You'll get "all-mains" performance from your battery set when you fit it with Vidor Batteries.
Princess Charming—Selection Kester
A Nous la Liberté—Tango Nocturne Auric
Cow and Gate Chocolate Milk—knocks the ill out of children.
Souvenir d'Ukraine Ferraris
The Chocolate Soldier Selection Oscar Straus
Have you seen the log-cabin saloon at Martin's Club, Middle Street, Brighton?
Smilin' Through Penn

5.45—6.0 p.m.

Part III—LIGHT MUSIC

On a Local Train Journey Rathke
Bargains in house property offered in North Cray and St. Paul's Cray by the Essa Co., 22 Augusta Road, Ramsgate (and in London). Everybody Loves the Races Mosdell
Petpalac, the instant predigested Cow and Gate diet for gastric trouble.
Love in Bloom Robin
"Radio Pictorial" is published every Friday, price 3d.
The Clatter of the Clogs Flynn

Evening Programmes

PARIS (Poste Parisien)

312 m., 959 Kc./s., 100 kW.

10.30 p.m.

SONGS FROM MUSICAL COMEDY

Gems from No, No, Nanette Youmans
Wanting You (The New Moon) Romberg
Like Monday Follows Sunday (Mr. Whittington) Green
Gems from Follow Through de Sylva
I Give My Heart (The Dubarry) Leigh
The Song of the Vagabonds (The Vagabond King) Friml
Keep Smiling (The Three Sisters) Hammerstein

11.0 p.m. Ingersoll Time Signal.

I.B.C. Goodnight Melody and Close Down.

RADIO NORMANDY—cont.

11.15 p.m.

VAUDEVILLE

(Gramophone Records)

Gee Whizz Gennin
Chas. Stevens, 204 Worple Road, S.W.20 offers free book on the treatment of tuberculosis.
Shirts Lane
Secure the best prices for your old gold and silver by taking them to Spinks, 5 King Street, S.W.1.
Chin Chin Cherio Frankau
Enjoy the thrill of winter sports in Hungary—details from Hungarian Travel Bureau, 3 Berkeley Street, W.1.
Planoforte Solo—Piano Pie.

11.30 p.m.

IRISH HOSPITALS SWEEPSTAKES CONCERT

Arranged by the I.B.C. (Ireland), Ltd.

TUNES FROM THE TALKIES AND SHOWS

Signature Tune—Come Back to Erin.
Selection—Streamline Ellis
Racing Selections by the Irish Hospital special English Racing Commissioner.
Ciribiribin (One Night of Love) Dole
Selection—Flying Down to Rio Youmans
Why Wasn't I Told? (Over the Garden Wall) Carter
Mae Time (Gay Love) Hamilton
Irela (Evensong) Knoblock
Tralala (Evensong) Knoblock
Thank You for a Lovely Evening (Palais Royal) Fields
Signature Tune—Come Back to Erin.

12 (Midnight)

Club Concert for

Beverly Listeners

DANCE MUSIC—Part I

Let's All Go to the Music Hall—Butler
Quick Step Harkins
Au Revoir—Fox trot Damerell
Faith—Waltz Carr
When's It Coming Round to Me? Brown
—Fox trot Davis
Steak and Potatoes—Fox trot Barcsi
Wish Me Good Luck, Kiss Me Goodbye—Fox trot Mahoney
Moonlight Kisses—Tango Fields
Oh! Baby, Baby—Fox trot Ellis
Kiss Me, Dear—Fox trot

I.B.C. Time Signal.

12.30 a.m.

Part II

Carolina—Fox trot Brown
Memories of Hours Spent with You—Waltz Smyth
All I Do is Dream of You—Fox trot Brown
Miss Otis Regrets—Fox trot Porter
Whistle, My Love, and I'll Come to You—Fox trot Carr
The Black Gipsy—Tango Vacek
Lost in a Fog—Fox trot Fields
I Travel Alone—Fox trot Coward

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

**I.B.C. SHORT WAVE
EMPIRE TRANSMISSIONS
E.A.Q. (Madrid)
30 m., 10,000 Kc./s., 20 kW.**

12 (Midnight)

LIGHT MUSIC

Polonaise in A Flat... Chopin
Prelude in B Minor... Chopin
Etude in G Flat... Chopin
Faust Waltz... Gounod
Milano... le Clerq
Marche Joyeuse... Cuvellier

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

**UNION RADIO, MADRID
274 m., 1,095 Kc./s., 15 kW.**

1.0 a.m.

DANCE MUSIC

Mr. Magician (Fox trot), O'Flynn; The Very Thought of You (Fox trot), Noble; Lagrimas Negras (Rumba), Malamoras; How Could We be Wrong (Fox trot), Porter; Love is a Song (Waltz), Noble; My Sweet (Fox trot), Mendoza; Dreamy Serenade (Slow Fox trot), Carr; Love Thy Neighbour (Fox trot), Gordon; Love Me (Fox trot), Washington; Tinkle Tinkle (Fox trot), Woods; Who'll Buy My Lavender? (Fox trot), Gibson; Spanish Love (Tango), Bazan; Miss Otis Regrets (Fox trot), Porter; Night on the Desert (Fox trot), Hill; Yvonne (Waltz), Pola.

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

Friday January Twenty-fifth

RADIO NORMANDY 206 m., 1,456 Kc./s.

8.15—8.45 a.m.

PHILCO HAPPY HALF-HOUR

ORCHESTRAL MUSIC

Philco Signature Tune.
Canzonetta Godard
Faust—Waltz Gounod
Toreador Bizet
Lehariana arr. Geiger
Philco Time Signal.
Gipsy, Come Kalman
Maire, My Girl Aiken
Killarney Balfe
Hearts and Flowers Tobani
Philco Signature Tune
Philco's shadow tuning enables you to find the station of your choice with silence and accuracy.

4.30 p.m. The I.B.C. Nursery Corner with the Uncles

BIRTHDAY GREETINGS

Delight the children with Cutey Cream Toffee Novelties—½d. and 1d. each.

4.45 p.m. Bournemouth, Weymouth, Southampton and Winchester Concert

Part I—DANCE MUSIC
I Never Slept a Wink Last Night... Razaf
Imitations may be harmful, so insist on the genuine Maclean Brand Stomach Powder.
Stars Fell on Alabama—Fox trot Parish
The Moon was Yellow—Tango Ahleri
Sing As We Go—Quick Step Parr

5.0 p.m. Ingersoll Time Signal.

Dreaming a Dream—Slow Fox trot Waller
Moonlight is Silver—Waltz Adinsell
No fear of your cakes being left if you make them with Bargate Self-Raising Flour.
There Was an Old Woman—Novelty Fox trot Damerell
What Are You Going To Do? Lee

5.15 p.m. Part II

CONCERT OF GRAMOPHONE RECORDS

Nautical Moments... arr. Winter
Massed Bands at Leicester Square.
Soon (Phyllis Robins) Gordon
Cow and Gate Chocolate Milk—the perfect daily drink for growing children.
Smoke Gets In Your Eyes Harbach
Salon Orchestra.
In My Little Bottom Drawer Parr
Gracie Fields.

Choose your new radio set at the Birmingham & Coventry Cycle Co., Ltd., 149, Above Bar, Southampton. Hire purchase terms arranged. A World of Romance.

Geraldo and His Sweet Music.
Falrings and the Ballad Monger Taylor
Harold Williams.
Settling in Margate! Be sure to ask the Essa Co., 22 Augusta Road, Ramsgate (and in London) about their special property offers.
Oh! Muki, Muki Oh! de Rose
Hawaiian Guitar and Wurlitzer Organ.
No! No! A Thousand Times No... Sherman
Ambrose and His Orchestra.

5.45—6.0 p.m.

Part III—PIANOFORTE RECITAL

Streamline Selection Ellis
Petpalac, the instant predigested Cow and Gate diet for expectant mothers.
Strange Interlude Bernis
Tony's Wife Lane
"Radio Pictorial" is published every Friday, price 3d.
White Horse Inn Medley Benatsky

**PARIS (Poste Parisien)
312 m., 959 Kc./s., 100 kW.**

**10.30 p.m. BILE BEANS
CELEBRITY CONCERT**

(Gramophone Records)
Signature Tune—Young and Healthy.
Things are Looking Up Gay
Gaumont British Dance Orchestra.
Ma Curly Headed Baby Clusam
Eve Becke.
Rhapsody in Blue Gershwin
Borrah Minevitch and His Harmonica
Rascals.

They Didn't Believe Me Kern
Maurice Elwin.
The Moon Was Yellow (Bing Crosby) Ahlert
In a Little Wigan Garden Gifford
George Formby
Looking for a Little Bit of Blue Woods
Layton and Johnstone
The Continentals Magidson
Signature Tune—Young and Healthy.
Impurities in the blood stream mean loss of appetite, loss of energy, loss of good looks. Let Bile Beans keep your blood stream pure.

11.0 p.m. Ingersoll Time Signal.

I.B.C. Goodnight Melody and Close Down.

RADIO NORMANDY—cont.

11.0 p.m.

FATHERS' FAVOURITES

Selection—The Dear Old Home Songs.
I Love You So (The Merry Widow) Lehar
New Jewellery for old! Consult Spinks, 5 King Street, St. James's, S.W.1.
After the Ball Harris
Kathleen Mavourneen Crawford
In the Shadows Finck
Take a skiing party to Hungary this winter! Terms from Hungarian Travel Bureau, 2 Conduit Street, W.1.
Love's Old Sweet Song Molloy
Selection—The Maid of the Mountains Fraser Simson
If you are interested in the treatment of tuberculosis, write to Chas. Stevens, 204 Worple Road, S.W.20.
Goodbye-ee.
Priceless Percy with the One Pip Up.
Racing Selections by the Irish Hospitals special English Racing Commissioner.
Further Old Songs.

11.35 p.m.

"RADIO PICTORIAL" CELEBRITY CONCERT

(Gramophone Records)

Signature Tune—You Oughta be in Pictures.
No! No! A Thousand Times No—Fox trot Sherman
Ambrose and His Orchestra.
Sleepy Head Kahn
Pal Hyde.
The Kunz Medley No. 4. Charlie Kuns.
C.B. Cochran Presents.
Henry Hall and His Orchestra with Alice Delysia and Les Allen.
Sittin' up Waitin' for You Raza
Eve Becke.
Toy Shop Tragedy Gourley
Ronald Gourley.
The Kentucky Minstrels.
Pepper, Warren, Scott and Whaley and the Denver Western Banjo Team.
Signature Tune—You Oughta be in Pictures.

Keep in touch with the latest happenings in the broadcasting world by reading "Radio Pictorial."

12 (Midnight)

Club Concert for

Middlesborough Listeners

DANCE MUSIC—Part I

Lady Rainbow—Novelty Fox trot Damerell
I Only Have Eyes for You Dubin
When the New Moon Shines—Waltz Woods
Juanita—Waltz Norton
Don't Worryin' for You Jacobs Bond
Just a Let Your Love Go Wrong... Whiting
One Night of Love—Waltz Schertzing
The Lights are Low, The Music is Sweet—Fox trot Friend
Lightning—Hot Fox trot

I.B.C. Time Signal.

12.30 a.m.

Part II

I'm in Love—Fox trot Simon
Where the Mountains Meet the Sea Butler
Wedding on the Air—Quick step Merton
Shadows on the Pavement—Slow Fox trot Flanagan
Not for All the Rice in China Berlin
Sitting Beside o' You—Fox trot Waller
Heat Wave—Rumba Berlin
Everything Has Changed But You—Fox trot Hill

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

RADIO VALENCIA

352.9 m., 850 Kc./s., 2 kW.

Announcer: S. H. Gordon Box

1.0 a.m.

SPANISH MUSIC

The Last Bull Vasquez
Jota Valenciana Granados
Valles de Aragua Bonnet
Song—Fado das Punas J. de Caro
Buen Amigo... Sanchez
Ay, Ay, Ay—Spanish Serenade Garman
Anda con tus Amigos Sanchez
El Asombro de Damasco Pablo Luna

1.30 a.m.

IRISH TUNES

Shamrock Selection arr. Myddleton
Evergreen (Irish Jig) Whitlock
Song—Maire My Girl Aiken
In Far Away Donegal Baptiste
Maureen O'Dare Ramsey
Song—The Mountains of Mourne... French
Shamrock Selection... arr. Myddleton
2.0 a.m. I.B.C. Goodnight Melody and Close Down.

THIS SUNDAY'S



Alice Delysia enjoying herself in the Television studio. She will be heard in the Radio Pictorial Celebrity Concert from Radio Normandy at 9.30 a.m.



Debroy Somers and his Band give the Horlick's "Tea-Time" Hour music at 4 to 5 p.m. from Luxembourg.

VARIETY

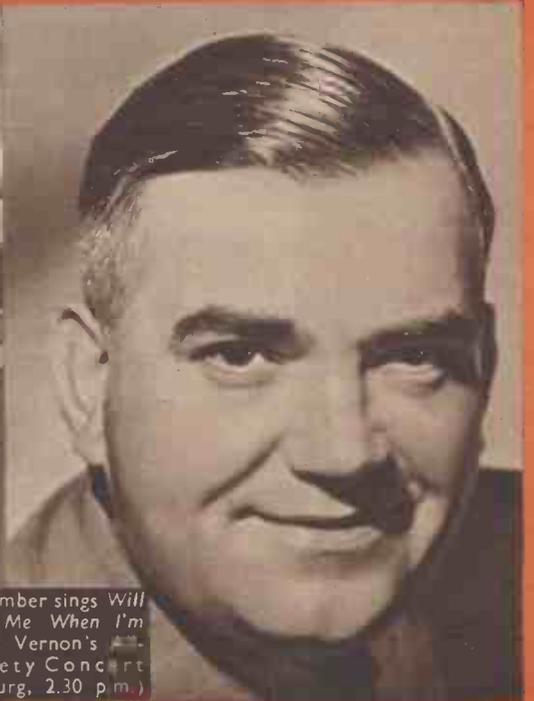


Not at a loss, Jack? Jack Hulbert sings *What a Little Moonlight Can Do* in the Kraft Concert from Luxembourg at 2 p.m.

from the CONTINENT



Dave Burnaby lunches at the film studios in company with, among others, Will Hay. Dave and his Rinsoptimists will cheer you up with a varied programme at 6.30 p.m. from Luxembourg.



Bobbie Comber sings *Will You Love Me When I'm Mutton?* in Vernon's Star Variety Concert (Luxembourg, 2.30 p.m.)



From Billy Merrin

Dear Mr. Editor, we are happy to be able to send you our very sincere greetings on this, your first birthday! The fact that eleven of the twelve in *The Commanders* buy "Radio Pictorial" regularly each week (the odd one usually borrows one of the other's copies!) proves that it is not only the general public who find interesting chatter and illustrations in your book, but regular broadcasters, such as ourselves, also.

Many happy returns—and we sincerely hope that in fifty years' time, when television has supplanted the present form of broadcasting, the grown-up son of our present newspaper man will be delivering our copies regularly just the same as his father is now!

Birthday Greetings

Continued from page Eleven

Harry Hemsley, in characteristic vein.

Johnny: Hello, Mr. Editor! Johnny speaking.

Elsie: (Writing, silly.)

J.: Writing. We the underlined—

E.: (Undersigned, not underlined.)

J.: Undersigned, wish to send you birthday greetings—

E.: (Wait a moment, Johnny, it isn't the Editor's birthday, it's the "Radio Pictorial's" Birthday).

J.: (I know, I haven't got to that part yet) . . . birthday greetings on behalf of the "Radio Pictorial"—

E.: (I shouldn't say on behalf. I should say, which we want you to give to the "Radio Pictorial.")

J.: (But the "Radio Pictorial" is a Paper; you can't talk to a Paper.)

E.: (Well, say, which is meant for the "Radio Pictorial.")

J.: (Yes, that's it) . . . which is meant for the "Radio Pictorial." Daddy says that the "Radio Pictorial" has been— (How do you spell established, Elsie?)

E.: (I don't know; look in the Dictionary.)

J.: (I can't, Winnie's sitting on it.)

E.: (Winnie, get off the dictionary, Johnny wants to find a big word.)

W.: (I'm not going to.)

E.: (Get off at once, you're squashing all the words together.)

Carroll Gibbons and his Boy friends with Ann Lenner are in the W. P. Hartley Ltd. programme from Radio Luxembourg on Thursday at 7 p.m.

W.: (Well, my chair isn't high enough, and I must do my drawing.)

E.: (Good gracious, you can't draw; what is that supposed to be?)

W.: (A fussy cat.)

E.: Hurry. Johnny wants the dictionary.

J.: (It doesn't matter, I'll put in another word that means established) . . . Daddy says that the "Radio Pictorial" has been knocking around—

E.: (I don't like knocking around, Johnny.)

J.: (Who's writing this, you or me?) . . . for a hole year—

E.: (How do you spell whole?)

J.: (H.O.L.E.)

E.: (Well, that's wrong, it's W.H.O.L.E.)

J.: . . . for a whole year, and it is one of the best papers—

E.: (Don't say one of the best, say the best.)

J.: And is the best paper that tells you all about the Radio people in the Radio Programmes. It gives you a mess of information—

E.: (Mass of inflammation, not mess.)

J.: (You're wrong this time; it's not inflammation, it's information) . . . and we hope that the "Radio Pictorial" will have many more birthdays. (How's that?)

J.: In case you don't know who my Daddy is, he is Harry—

E.: (Mr. Harry.)

J.: Mr. Harry Hemsley. Signed. (Now, Elsie, put your name down here.)

E.: Elsie.

J.: (Now Winnie.)

E.: (Don't be silly, Johnny, Winnie can't write; spell out your name, Winnie, and I'll write it for you.)

W.: W.I.N.N.E.

E.: (Wait a minute, Winnie, you've two I's.)

W.: (I know I've two eyes.)

E.: (I mean letter I's)—W.I.N.N.I.E.

J.: (That's right. Now I'll put my name.) Johnny.

More "Greetings" on page 42



MR.

CHRISTOPHER STONE
WILL COMPÈRE THE
WILLS'S
STAR
CIGARETTE
PROGRAMME

You are
recommended
to tune in to
LUXEMBOURG

(1,304 metres)
at

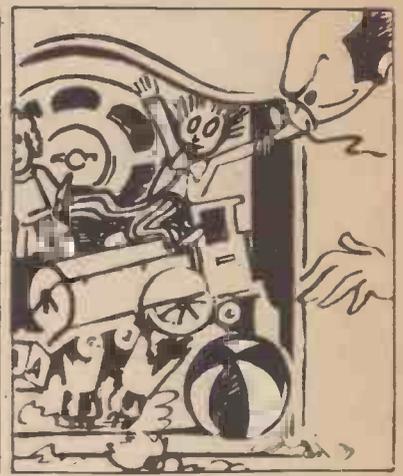
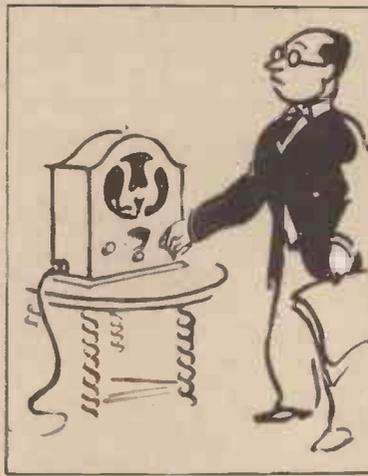
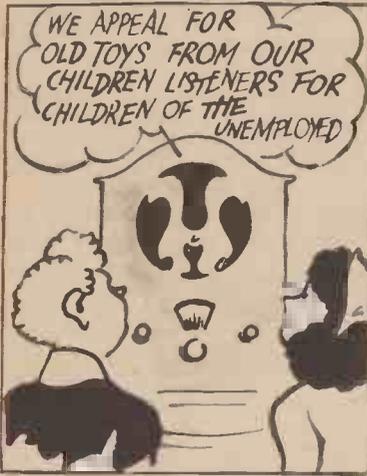
5 o'clock on
SUNDAY
JANUARY
the **27TH**



10
for
4^D

HELLO, TWINS!

by SLADE



Saturday, January Twenty-sixth

RADIO NORMANDY
206 m., 1,456 Kc./s.

Morning Programme

8.15—8.45 a.m.

PHILCO HAPPY HALF-HOUR DANCE MUSIC

Philco Signature Tune.
I Only Have Eyes for You ... *Dubin*
Lost in a Fog—Fox trot ... *Fields*
Lady Rainbow—Novelty Fox trot *Damerell*
When the New Moon Shines ... *Woods*
Philco Time Signal.
An Revolt—Fox trot ... *Hakins*
Fascination—Tango ... *Medrano*
Then I'll be Tired of You... *Harburg*
I'm in Love—Fox trot ... *Simon*
Philco Signature Tune.
The motorist's new slogan, "Ride to Music"—and Philco Car Radio costs only 16 guineas.

Afternoon Programme

4.30 p.m.

The I.B.C. Nursery Corner with the Uncles BIRTHDAY GREETINGS

Cutey Cream Toffee—the delicious sweetmeat costing only 2d. for 4 ozs.

4.45 p.m.

Tunbridge Wells, Isle of Thanet, Dover and Folkestone Concert

Part I—DANCE MUSIC
Somewhere in Your Heart—Fox trot ... *Vallee*
Doctors recommend Maclean Brand Stomach Powder—but it must be the genuine powder made by Macleans, Ltd., Great West Road, London
Gretchen—Fox trot ... *Egan*
Two Hearts on a Tree—Fox trot... *Yorke*
Tina—Tango ... *Groff*
5.0 p.m. Ingersoll Time Signal.
Wedding on the Air—Quick Step... *Merton*
Soon—Fox trot ... *Lisbona*
Faith—Waltz ... *Damerell*
To secure the best prices for your old gold and silver, take them to Spinks, 5 King Street, St. James's, S.W.1.
When's It Coming Round to me?—Fox trot ... *Carr*

5.15 p.m.

Part II—LIGHT ORCHESTRAL MUSIC
Noah's Ark Selection ... *arr. Hall*
Love Everlasting ... *Friml*
If you're not satisfied with the performance of your radio set, fit it with Vidor Batteries. 6s. 6d. for 120 volts.
Song—Come to the Fair ... *Martin*
Voices of Spring ... *Strauss*
Cow and Gate Chocolate Milk—knocks the ill out of children.
Bal Masqué ... *Fletcher*
Song—The Clock is Playing ... *Hewitt*
Have you tried Sunecta Orange and Pine-apple crushes? 2s. 6d. per dozen, from Gilby, Son & Webb, Ltd., Southampton.
Fairy Tale ... *Heykens*
Maid of the Mountains—Waltz ... *Fraser Simson*

RADIO NORMANDY—cont.

5.45—6.0 p.m.

Part III—MUSICAL PATCHWORK
Chopsticks ... *Mayerl*
Kevin Buckley—Organ Solo.
The Essa Co., 93 Chancery Lane, W.C.2 (and in Ramsgate) offer freehold houses and bungalows from £395 to £1,500 freehold. What a Little Moonlight Can Do... *Woods*
Jack Hulbert
Joshua ... *Lee*
Antonio and His Accordion Men.
Peptalac, the instant predigested Cow and Gate diet for duodenal ulcer.
Sweetmeat Joe the Candy Man ... *Groom*
The Bohemian Novelty Orchestra.

Evening Programmes

11.0 p.m.

I.B.C. Members' Request Programme
compiled by
W. H. James, of Copnor, Portsmouth
A CRUISE

Dream of the Ocean ... *Gung'l*
Sufferers from tuberculosis are benefiting by Chas. Stevens' new treatment. Details from 204 Worple Road, S.W.20.
Over the Waves ... *Rosas*
Sing as We Go ... *Parr*
Gold values have increased steadily. Before they fall again, sell your old gold to Spinks. It must be Spain ... *Speyer*
By Blue Hawaiian Waters ... *Kedelbey*
For details of inexpensive winter sports, apply to the Hungarian Travel Bureau, 2 Conduit Street, W.1.
The Crest of a Wave ... *Reader*
Rollin' Home ... *Hill*
Fit Vidor Batteries for reliable reception Only 6s. 6d. for 120 volts.
A Perfect Day ... *Jacobs Bond*

11.30 p.m.

IRISH HOSPITALS SWEEPSTAKES CONCERT
Arranged by the I.B.C. of Ireland, Ltd.
"LONDON ROUNDABOUT"

Night Life Cameos
by
Michael Fane
The Irish Sweep Night Rover
DANCE MUSIC
I.B.C. Time Signal.

12 (Midnight)

WILLIAM S. MURPHY'S (Edinburgh) BROADCAST LIGHT MUSIC
There's No Green Grass Around the Old North Pole—Comedy Fox trot ... *Lorraine*
Ace of Diamonds ... *Mayerl*
Teas, Light Refreshments and Minerals ... *Sarony*
Monte Cristo—Gipsy Waltz ... *Kollar*
A Little in Springtime with You... *Rotter*

RADIO NORMANDY—cont.

12 (Midnight)—Continued

Selection of Hermann Lohr's Songs.
Who's Been Polishing the Sun? ... *Gay*
Jingle Bells.
Picking My Way ... *Lang-Kress*
Never Too Old ... *Allan*
Dance of the Nymphs ... *Birch*
Dinah ... *Lewis*
Ole Faithful ... *Carr*
My Blue Heaven ... *Whiting*
Blackpool Switchback.
The Naughty 'Nineties—Romance.

Add to the thrill of football by joining in Wm. S. Murphy's Football Pools. Coupons from Staunch Buildings, 12 Blenheim Place, Edinburgh, 7.

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

I.B.C. SHORT WAVE EMPIRE TRANSMISSIONS E.A.Q. (Madrid)
30 m., 10,000 Kc./s., 20 kW.

12 (Midnight)

CONCERT OF LIGHT MUSIC

Fairy Tale ... *Heykens*
Bees Among the Clover ... *Barker*
Two Hearts that Beat in Waltz Time ... *Steininger*
That Matchless Pair of Eyes. *Pete and Falussy'*
Tales of the Vienna Woods ... *Strauss*
Song—Honest, Really, Truly ... *Turk*
Heather Bells ... *Haydn Wood*

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

RADIO BARCELONA
377 m., 795 Kc./s., 8 kW.

1.0 a.m.

ORCHESTRAL CONCERT

Grand March from Aida ... *Verdi*
None but the Weary Heart *Tchaikovsky*
Violin Solo—Louis XIII Song ... *Couperin*
The Merry Wives of Windsor—Overture ... *Nicolai*
Song—Shepherd's Cradle Song ... *Somerwell*
Waltz from the Ballet Coppelia ... *Delibes*

1.30 a.m.

VARIETY CONCERT

Evergreen Selection ... *Woods*
Nelly Grey ... *Cobb*
Ridin' Around in the Rain ... *Austin*
The Future Mrs. Awkins ... *Chevalier*
The Birds and the Brook ... *Polakain*
Climbing Up Those Golden Stairs.
Happy Days ... *Richards*

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

PARIS (Poste Parisien)
312 m., 959 Kc./s., 100 kW.

10.30 p.m.

STRANG'S FOOTBALL POOLS BROADCAST VARIETY

Orient Express ... *Mohr*
When Day is Done ... *de Sylva*
Ciribiribin ... *Dole*
A Good Man's No Good to Anyone ... *Frankau*
The Skaters' Waltz ... *Waldesfel*
I Only Have Eyes for You ... *Dubin*
In My Little Austin Seven ... *Ross*
Selection—The Dubarry ... *Millocker*

If you haven't a coupon for Strang's Football Pools this Saturday, be sure not to miss your chance next week. Write Strang's Football Pools, Hawkhill Avenue, Edinburgh 7.

11.0 p.m. Ingersoll Time Signal.

INSTRUMENTAL INTERLUDE

Piano—Ace of Hearts ... *Mayerl*
"Radio Pictorial" is published every Friday, price 3d.
Mandolin—Moonlight Kisses ... *Carter*
Accordion—Tiddleywinks ... *Carr*
Organ—Old Music Hall Memories.

11.15 p.m.

VERNON'S

ALL-STAR VARIETY CONCERT
(Gramophone Records)

Signature Tune.
Joshua ... *Selection*
Primo Scala's Accordion Band.
The Yodelling Banjo Player *van Dusen*
George van Dusen.
Bashful Tom ... *Kemp*
Leslie Sarony.
I Taught Her How to Play ... *le Clerq*
Bobbie Comber.
I Bought Myself a Bottle of Ink *Evans*
Leslie Holmes.
The Warbling Yodeller ... *van Dusen*
George van Dusen.
All I Do is Dream of You ... *Freed*
Jack Payne and His Band.
Signature Tune.

Football enthusiasts should write for coupons and details of new penny pool, to Vernon's Pools, Liverpool.

11.45 p.m. I.B.C. Goodnight Melody and Close Down.

"PRINCESS"



MACFARLANE LANG'S
DELIGHTFUL NEW BISCUIT 1/- lb.
SOLD EVERYWHERE BY GROCERS AND BAKERS YOU WILL LIKE THEM

Send us your guinea letter!



What do you think of broadcasters at the B.B.C. and Continental stations? What are your views on radio programmes, and how do you think broadcasts could be improved? What do you think of the men who run broadcasting, and what helpful suggestions could you offer? Let us have your views briefly. Every week a letter of outstanding interest will be starred on this page, though not necessarily printed first.

The writer of the starred letter will receive a cheque for one guinea.

PICTORIAL for its grand offer, and wish the 'Radio Pic.' and staff every success in the New Year."—*L. Canever, Somerset.*

"I have received my Radio Stars' Autograph Album, and I thank you very much for it. It is fine and exciting to have autographed photos of stars you have never met, but admire when you hear them over the wireless."—*Ada N. Manley, Sudbury.*

What Listeners Think . . .

★ The Intelligent Woman Listener

"As a woman 'full-time' listener of eight years standing, I have probably heard far more B.B.C. programmes than Mr. Winn. I 'take an intelligent interest in life outside the home,' but I am certainly *not* 'more interested in my face than in my brains, stomach, furniture, children, or country.' I'd far rather listen to Gerald Heard's *Science in the Making* series, to Mr. Middleton's Gardening Talks, or even to For Farmers Only, than be told how to make my lips resemble Sonny's when he has been stealing jam, or how to pluck my eyebrows so that my face, to quote St. John Irvine, resembles a plucked fowl ready for the pot! Why, therefore, should I feel aggrieved at being treated as an individual, rather than as a woman? And why should the B.B.C. waste valuable time in these times of unemployment teaching a few empty-headed women how to make their faces more clownlike than they already are?"

"Morning talks are *not* dreary, but usually interesting and helpful. Competent housewives have bought in their provisions by 10.45 a.m., and can listen whilst preparing vegetables, etc. In the afternoon they prefer to be free to take baby for an airing, wander round the shops, or visit a cinema.

"Here are two New Year resolutions I would suggest. Cheerful poetry readings, and cheerful plays, when given late at night. *The Cart of Death* and poetry readings about 'Death' are not suitable bedtime fare."—*Winifred M. Ingham, Padiham.*

(A cheque for one guinea has been forwarded to this reader, winner of the guinea "Star" this week.)

Children's NEWS MOTTO

by Commander Stephen KING-HALL

"Is it then a time for you to be learning now?"

This was written by Diogenes Laertius in his book "The Lives and Opinions of Eminent Philosophers." In this case he was writing about a man called Lacydes. Diogenes lived about A.D.200. You will find the key on page 46.



Order next Friday's "Radio Pictorial" from your newsagent. It will save trouble and avoid disappointment.

More Appreciations

"I received the Album of Radio Stars quite safely. I am very pleased with it. I think the photos are splendid, and as they are all autographed, we look on them as friends whose voices we all love and appreciate."—*(Mrs.) Meredith, S.E.16.*

"I received my Gift Album of Radio Stars, and I wish to say that I was very pleased with them. I send many thanks to the RADIO

THESE "OVALTINEYS"

ARE you listening to the special Ovaltine programme for the "League of Ovaltineys" broadcast every Sunday afternoon from Radio Luxembourg, 5.30 to 6 p.m.? This feature which is primarily a children's hour is proving increasingly popular with all listeners and not only are kiddies being encouraged to listen and join the Ovaltiney's League, but grown-ups are beginning to realise that at 5.30 every Sunday they can hear a really first-rate programme. Details of the League of Ovaltineys can be obtained from 184 Queen's Gate, London, S.W.7.

Here's the Secret of perfect Radio . . .!



General Purpose H.F., L.F. & DET. VALVES 3'6

Power Valves	4/6
Super Power Valves	4/6
Screened Grid, Type S207	9/6
Steep-Slope Screened Grid, Type S215...	10/-
Pentode	10/6
A wide range of Mains types for every purpose, from	6/-

(Made in Austria)

The secret of realistic Radio is in the valves of your set. Buy some TRIOTRON VALVES to-day and hear how perfect the programmes can be—Vaudeville, Dance Music, Talks, Symphony Concerts, News—all the items with startling realism. The technical pioneer work of the TRIOTRON laboratories played a very big part in making Radio popular. TRIOTRON VALVES are giving faithful service in millions of British homes. To-day, as always, you cannot buy a better valve, no matter what you pay.

TRIOTRON

RADIO VALVES

TRIOTRON VALVES are used exclusively in the popular

BRITISH MADE
LOTUS

To—
Triotron Radio Co., Ltd., Triotron House, 26 Bloomsbury Street, London, W.C.1

RADIO RECEIVERS Lotus Model "33"

Retail Price complete, **£4:17:6**

Please send me your Catalogue and Valve Data Chart.

Name.....

Address..... R.P.1



If you have the slightest difficulty in obtaining TRIOTRON VALVES from your local Dealer, please write direct to Triotron Radio Company, Limited, Triotron House, 26 Bloomsbury Street, London, W.C.1.

Every Sunday Evening

RADIO LUXEMBOURG

1,304 metres 230 Kc/s. 200 kW.

6.30 — 7 P.M.

THE "RINSOPTIMISTS" are having a party. You are invited to tune in . . .

DAVY BURNABY (of Co-optimist fame) is the host.

MRS. GOODSORT will be there too.

And among the guests, famous stars of the stage and wireless to give you a sparkling programme of songs and comedy.

TUNE IN NEXT SUNDAY!

PRESENTED WITH THE COMPLIMENTS
OF THE MAKERS OF RINSO

R2087-52

What Radio Stars Say. No. 1



"Appearance is everything in my profession and KIRBIGRIPS save me from appearing untidy"

Anona Winn

Nothing spoils your looks so much as untidy hair and this will never occur if you use

KIRBIGRIPS

Supplied plain or waved, silk or shell covered and paste set for evening wear. Also in larger size (3 ins.) particularly suitable for present day hairdressing. In black and bronze, plain only on these smart cards from your Stores, Hairdresser, etc.



Made in England by the Patentees:

Kirby Beard & Co. Ltd., Birmingham, London & Redditch. Also makers of the "Kirbikurl" End Curler.



"Your hair has got dark. It used to be so fair."

What a pity to hear this from old friends. Had you used Sta-blond, that wonderful new shampoo for natural fair hair only, it would never have got mouse coloured, but Sta-blond will also bring back to the most faded blonde hair the golden beauty of childhood. It also corrects depigmentation (colour pigment elimination) due to coal gas, dust and lack of milk diet. Even with one shampoo your hair is lighter, silkier and more beautiful. It makes the permanent wave last longer. Wonderful for children. Sta-blond contains no henna, camomile, dyes or injurious bleaches. Money back if not delighted. Obtainable everywhere.

STÄ-BLOND

THE FAIR HAIR SHAMPOO

Syncopation!

COMPLETE TUTOR-COURSE 12/6

"The Teacher always at your elbow" — at last — a clear cut method for the pianist of average ability — at the price of a single lesson! Fascinatingly simple yet brilliantly modern, based on star pianist's personal method. Dances, invitations, engagements follow your success. Send for free particulars to-day

The HENRY REED METHOD
201 High St., Oxford Rd., Manchester



ROUND THE REGIONALS

The Midlands

During his pantomime season at Birmingham, Davy Burnaby is making several microphone appearances at the Midland Regional studios, which are just across the way from the theatre. Even so, Davy has no time to change into his everyday clothes, and Birmingham citizens have been greatly amused at the spectacle of the plump Widow Twankey, clutching "her" skirts and dodging the traffic in Broad Street.

A very popular show from Midland Regional was *Snowdrop*, which is being repeated on January 22. It was written and composed by Ronald Hill, the 23 year-old pianist and singer, who is a member of the Air Do Wells concert party. He was discovered by Martyn Webster, the Midland producer, when he was in London. Ronald had his first song published at the age of sixteen. He also wrote *Mediterranean Man*, which was broadcast from the Midland studios last year.

From the West

The powers that be in Bristol and Cardiff are getting seriously alarmed about the paucity of studio material forthcoming from and for the West Region. The Regional officials are perfectly well aware that listeners in Bristol, Somerset, Wilts, Devon and Cornwall are clamouring for more regional light entertainment, but as one of them said to me the other day: "We can't write all the stuff ourselves."

For some years the B.B.C. have given a prize for the best radio play, in Welsh, at the Welsh National Eisteddfod. True, entries have occasionally been so bad that the prize has had to be withheld. But the idea was good. . . . It has now been suggested that a similar inducement should be offered to playwrights south of the Severn. If there is nothing to rank with the Welsh national event, there are several festivals that could well be used for such an experiment.

I hear steps are being taken to perpetuate the ideals of the Silent Fellowship, that Sunday evening broadcast which Mr. E. R. Appleton, West Regional Director, carried on for ten years until the Rev. Ironmonger suddenly descended on it last October.

The B.B.C. refuse to accede to the obvious wishes of listeners and re-commence the Silent Fellowship, but some of those who learned to value it are forming an organisation founded on the principles advocated by Mr. Appleton.

Although this will be strictly non-denominational, I think I am right in saying it will be the first religious sect owing its birth to broadcasting.

Two masters at Clifton College have collaborated to write a New Year programme called *Wassail*, which will be broadcast by the West Region on January 17. The "book" is the work of Wyndham Goodden, the art master who used to be director of dramatic productions at the North Regional headquarters.

William Alers has set some of the lyrics to music.

I suppose this will be something else about the old school tie. . . .

Jane Carr, RADIO PICTORIAL Beauty Editress, will be very glad to answer personally any letters from readers who would like her advice on individual beauty problems. Please address your letters to Jane Carr, c/o RADIO PICTORIAL, 58/61 Fetter Lane, London, E.C.4.

the makers harmless, *tear-proof* and non-smarting. So that you can even enjoy a cry in the cinema without worrying about the effect on your make-up!

Making up your eyes needs a little practice. First wet the brush and rub it over the cake until the edge of the brush is well covered. Apply it quickly to the upper lashes before the brush has time to dry. It helps if you tilt the head a little backwards, and apply the make-up with an upward stroke of the brush, right to the tips of the lashes. For the lower lashes tip your head slightly forward and use a downward stroke. Always rinse the brush in warm water after it has been used.

When you want to remove make-up, close your eyes tightly and wash them gently with soap and water, finishing with a dash of cold water.

The eyelash brush can be used, too, for keeping eyebrows well groomed. A spot of vaseline on the brush will make brows lie just as you want them.

The only satisfactory way of keeping your eyebrows trim is to get a really good pair of follicle forceps from the chemist, and one of those shaving mirrors, which can be bought quite cheaply, which have a magnifying glass at the side. The forceps must be kept in an air-tight jar after use, or in methylated spirits. After plucking, dab on a little calomine lotion on cotton wool to take out the inflammation.

The ideal procedure is to have your eyebrows plucked professionally every now and then, to keep them a good shape. Then it will be perfectly simple to remove any stray hairs that encroach on the bridge of your nose. First dab your brows with eau-de-cologne on a pad of cotton wool. Then grip each hair firmly with the forceps, and pull them out the way they grow. Otherwise they are liable to snap off, leaving a dark dot behind.

The WOMAN LISTENER

BEAUTY'S BRIGHT EYES

By Jane CARR

IF you have eyes that are well placed in your face, widely opened and fringed with thick-set lashes—you are lucky! Think of all your pretty friends; you will find in many cases their reputation for good looks rests on a pair of beautiful eyes.

As a matter of fact, if your eyes are beautiful, nobody will be able to tell what the rest of the face is like.

A thing worth remembering, from the very beginning, is that although eyes can be given a beauty they have not got by the right use of cosmetics, tired, strained eyes are not helped but only emphasised by make-up which draws attention to them.

Nearly everybody uses eye make-up these days, and therefore daily bathing is important. Get into the habit of using an eye-bath once a day. This clears the whites, soothes reddened eyelids and gives a lovely sparkle to the eyes. Especially in foggy weather, a daily eye-bath will prevent the eyelids from becoming smarting and inflamed. Another argument in favour of the eye-bath—it prevents wrinkles and crowsfeet.

There are some excellent lotions on the market, and it is better to use these than to try lotions made up at home without expert knowledge. Boracic, for instance, is not always beneficial, but sometimes even actually irritating to some eyes.

Before bathing your eyes, clean the eyelids with a pad of cotton wool moistened with lotion to remove any dust or cosmetic. Fit the glass to your eye, tilt your head slightly forward and turn it from side to side so that the lotion flows freely over the surface of the eye. Throw away the remaining contents of the bath after each eye is finished.

When you choose cosmetics, don't get them too dark. Only use black eyelash-darkener, for instance, if your eyebrows are black. The colour should match your eyebrows as nearly as possible, dark brown for brunettes, light brown for fair people; and dark blue is a popular colour for the evening.

Eyelash cosmetic can now be bought that is guaranteed by

A good eye lotion is just as necessary for beauty as this Maybelline eyelash cosmetic.



The square jar contains an excellent eyelash-grower—Crescent



A NORFOLK JACKET
in
HERRINGBONE RIBS

AN unusually pretty feathery ribbing, four pockets, a row of buttons down the front, and a close-fitting collarless neck—these are notable points of a hand-knitted coat that is as smart as you could wish, very comfortable to wear, and enjoyable to knit. It could be in a very dark brown or dull green—the shade to match your tweeds.

Materials.—14 oz. Copley's 4-ply "Excelsior" wool; 1 pair No. 9 knitting needles; 1 pair No. 11 knitting needles; 1 medium crochet hook; 16 buttons; 1 buckle.

Measurements when pressed.—Width all round at underarm, to fit a 33-34-inch bust; length from top of shoulder to base, 22½ inches; length of sleeve seam, 19 inches.

Tension.—Using No. 9 needles, work to produce 8 sts., and 9 rows to one square inch.

Abbreviations.—K., knit; p., purl; st., stitch; tog., together; d.c., double crochet.

THE RIGHT FRONT

Using No. 9 needles, cast on 78 sts. Working into the back of the sts. on the first row only, proceed as follows:—

1st row—K. 2, ** p. 1, k. 1. Repeat from ** to the end. Repeat this row 5 times more.

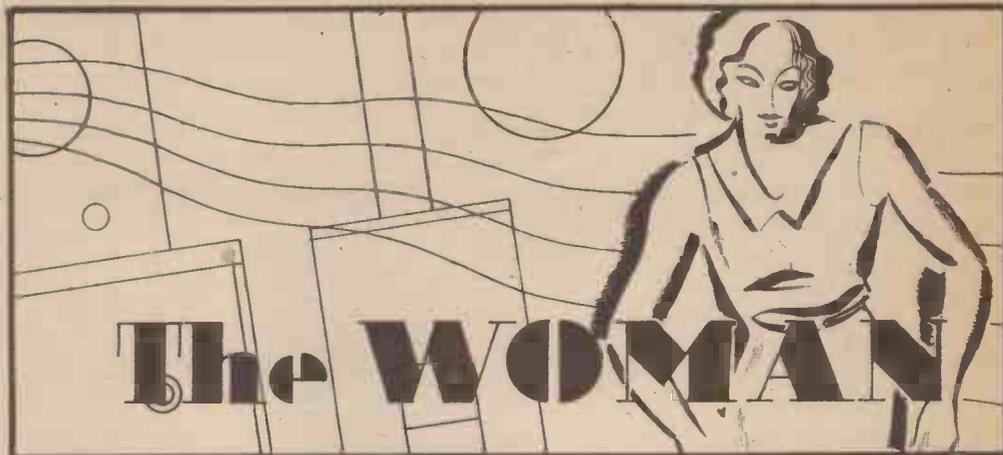
7th row—K. 2, p. 1, k. 1, cast off 4 sts., rib to the end. **8th row**—Rib to the cast-off sts. cast on 4 sts., rib to the end. Working into the back of the cast on sts., proceed in rib for 6 rows, decreasing 1 st. at the beginning of the last row. Now work in pattern.

1st row—Rib 11 sts., ** k. 2, put the needles between the next 2 sts. from the back of the work, knit the 2nd stitch in the ordinary way but do not slip it off the needle; now knit the missed st. and slip the 2 sts. off the needle together. Repeat from ** to the last 2 sts. K. 2.

2nd row—K. 1, p. 1, ** miss the next st., purl the 2nd sts., but do not slip it off the needle, now purl the missed st. and slip the 2 sts. off the needle together, p. 2. Repeat from ** to the last 11 sts., rib 11.

Repeat these 2 rows until 1¾ inches have been worked from the 1st buttonhole. Continue in pattern with the ribbed border, working a buttonhole as before on the next 2 rows and every 1¾ inches until the work measures 15½ inches from the commencement, finishing at the end of a 1st pattern row. Keeping the pattern correct and still working a buttonhole every 1¾ inches, shape the armhole by casting off 4 sts. at the beginning of the next row, then cast off 2 sts. at the

Full directions for a knitted Hat, Handbag and Glove set will be given next week.



armhole edge on every alternate row until 61 sts. remain. Continue in pattern, working the border and the buttonholes as before, until 11 buttonholes have been worked. Work 2 rows after the last buttonhole, finishing at the front edge.

Shape the Neck as follows: 1st row—Rib 11 sts., slip these sts. on to a safety pin. Continue over the remaining sts., k. 2 tog., work in pattern to the end.

Keeping the pattern correct, decrease at the neck edge on every row until 32 sts. remain, finishing at the neck edge.

The work should now measure 6 inches from the commencement of the armhole, if not continue without further decreasing until the correct length is reached, finishing at the neck edge.

Shape for the Shoulder as follows: 1st row—Work in pattern to the last 8 sts., turn and work back to the neck.

3rd row—Work in pattern to the last 16 sts., turn and work back to the neck.

5th row—Work in pattern over 8 sts., turn and work back to the neck. Cast off right across.

THE LEFT FRONT

Using No. 9 needles, cast on 78 sts., and working into the back of the sts. on the first row only, proceed in rib as follows:—

1st row—** K. 1, p. 1. Repeat from ** to the last 2 sts., k. 2. Repeat this row 13 times more, working 2 sts. tog. at the end of the last row. Now work in pattern as follows:—

1st row—** K. 2, put the needle between the next 2 sts. from the back of the work, knit the 2nd st. in the ordinary way but do not slip it off the needle, now knit the missed st. and slip the two sts. off the needle together. Repeat from ** to the last 13 sts., k. 2, rib 11.

2nd row—Rib 11, work in pattern to the end of the row knitting the last st. instead of purling.

Continue to match the right front, omitting the buttonholes and working the shapings at the opposite ends of the needle, thus the armhole shapings will be worked with the right side of the work facing and the shoulder shapings with the wrong side of the work facing.

THE BACK

Using No. 9 needles, cast on 130 sts. Working into the back of the sts. on the first row only, proceed in k. 1, p. 1 rib for the same depth as on the front. Now work in the pattern.

1st row—** K. 2, put the needle between the next 2 sts. from the back of the work, etc. Repeat from ** to the last 2 sts., k. 1.

2nd row—K. 1, p. 1, ** miss the next st., p. the 2nd st., etc., p. 2. Repeat from ** to the end knitting the last st. instead of purling. Repeat these 2 rows until the work measures the same depth up to the armhole as on the fronts, finishing at the end of the 2nd row of the pattern. Keeping the pattern correct shape for the armholes by casting off 4 sts. at the beginning of the next 2 rows, then cast off 2 sts.

A new place for ruching—down the sleeves of this red velvet evening coat by Margaret Marks

at the beginning of the next 12 rows, when the sts. will number 98.

Continue in pattern until the armholes measure the same as on the front.

Shape for the shoulders as follows:

1st row—Work in pattern to the last 8 sts., turn. **2nd row**—Work in pattern to the last 8 sts., turn. **3rd row**—Work in pattern to the last 16 sts., turn. **4th row**—Work in pattern to the last 16 sts., turn. **5th row**—Work in pattern to the last 24 sts., turn. **6th row**—Work in pattern to the last 24 sts., turn. **7th row**—Work in pattern to the last 32 sts., turn.

8th row—Work in pattern to the last 32 sts., turn. **9th row**—Work in pattern to the end. Cast off right across.

THE NECK

Join the shoulders of the back and fronts tog., st. for st. Transfer the 11 sts. from the safety pin of the right front to a No. 11 needle, the point to the inside. Join the wool and with the right side of the work facing knit up 25 sts. to the right shoulder, 35 across the back of the neck, 25 from the left shoulder to the 11 rib sts. on the left front. Transfer these 11 rib sts. to a No. 11 needle, the point to the inside, and rib across these.

There should now be 107 sts. on the needle.

Next row—** K. 1, p. 1. Repeat from ** to the last st., k. 1.

(Continued on page 44)



Photograph by Blake



MRS. R. H. BRAND—
SOME WAYS
WITH CELERY

CELERY SOUP

Ingredients.—1 large head of celery (white part only); 2 small onions; 2 oz. of butter; 1 quart of white stock or half stock and milk; 2 tablespoonfuls of rice; seasoning; ½ pint of milk; parsley.

Scrub the celery well and cut it into small pieces. Wash the rice in several waters and leave to drain. Peel and slice the onions, melt the butter or margarine in a saucepan and fry the vegetables in it, without letting them discolour, for about 15 minutes, stirring constantly.

Add the stock, rice and seasoning, and allow to simmer slowly until the vegetables are tender. Rub through a very fine sieve (if a wire one is used put the soup through twice, if a hair one, once is sufficient). Return to the saucepan, add the half-pint of milk, bring to the boil and serve with fried croutons of bread or finely-chopped parsley sprinkled over.

This soup makes a welcome change from tomato and oxtail and is really delicious.

CELERY CUSTARD

Ingredients.—1 small head of celery (white part); ½ pint of milk; 1 good-sized onion; 2 eggs; pepper and salt.

Wash the celery and cut it into very small pieces. Chop the onion and mix it with the celery; boil both gently in the milk for about 10 minutes, then add the seasoning and well-beaten eggs. Pour the mixture into a buttered soufflé mould or pie-dish, stand in a baking-tin containing water, and cook about 1 hour, or until the custard is firm to touch, in a very slow oven.

NOTE.—Custards must never be allowed to boil or they will curdle.

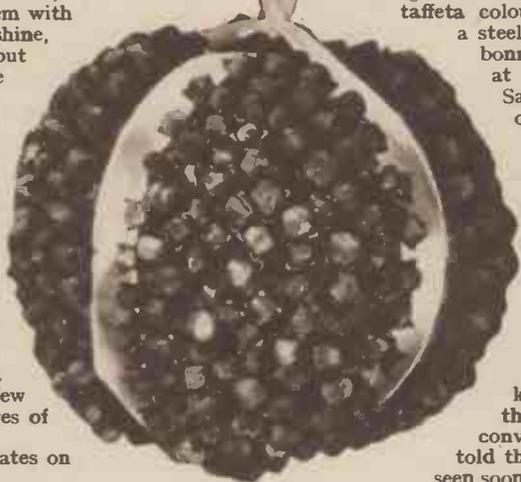
APPLE AND CELERY SALAD

Ingredients.—Apples; 1 large, or two small heads of celery; 1 lettuce; some mayonnaise sauce or whipped cream; salt, pepper, and sugar.

Choose a very rosy apple for each person, the same size, if possible. Polish them with a cloth until they shine, core them without going down to the very bottom of the apple, take out the inside without spoiling the skin and chop it with the celery. Cut in a basin, sprinkle with salt, pepper and castor sugar, mix with the mayonnaise or whipped cream and fill the apples up to the top. Decorate with a few of the smallest leaves of celery.

Serve on small plates on a leaf of lettuce.

—And spring clean their toys, too. Toy dogs can be cleaned with Fuller's earth (or French chalk, if they are white). Rub it in and leave it all night, then give a smart grooming with a stiff brush



A clove-ball keeps the moths away and gives a pleasant perfume—which men like. Dry an orange thoroughly and slowly in the oven until it is quite shrunken. Stick cloves in all over and leave spaces for tying up with ribbon

Write to
"MARGOT"
About It

If you are worried over any problems, tell your troubles to "Margot." Fashion, cookery, and home-craft, to mention only a few examples, can be dealt with. Send stamped addressed envelope for reply to "Margot," RADIO PICTORIAL, 58-61 Fetter Lane, E.C.4.



A rough surfaced brown felt hat from Marshall and Snelgrove, London

JEANNE DE CASALIS
forecasts the
SPRING FASHIONS

SPRING fashions, 1935, will tend even more to feminine frills and furbelows than at present. Sashes, for instance, are enjoying a new wave of popularity, and shirring has been revived as a decoration for spring models—shirring on evening capes and coats, on evening dresses, on necks, yokes, sleeves and skirt panels. Rows and rows of cording are used to stiffen the hems of flowing taffeta dresses. Old-fashioned, demure taffeta colours are in vogue, grey and a steely blue, and even one or two bonnets have made an appearance at Paris dress shows—of the Salvation Army order, with off-the-face brims, often lined with white.

Evening dresses achieve a new "chesty" look by emphasising the bosom with huge bunchy collars, wide-spread revers of gleaming material, or draped ribbon.

One of the most startling indications of a change of fashion is the dress seen recently at a show that was actually short—nearly to the knee in front, though sweeping the floor at the back in the conventional manner. We are told that more short dresses will be seen soon—does this mean that fashion is once again going to do a complete turn-about? Not many of us are prepared to look on shorter dresses with a favourable eye just yet, but one never knows.

Anyhow, our skirts are all to be slightly shorter this season—but only very slightly—and slit hems have come to stay for some time.

They are new, becoming, and full of possibilities. A new idea for the skirts of evening dresses is to have rows of stitching on the inside in radiating lines to give the appearance of knife-pleating.

Nappa and suede coats have newly made their appearance for wear with dark-coloured morning dresses.

Sleeves are again important, especially the way they are set into the bodice. This is very high up, mounting in some cases to the neck-line. Neck-lines, too, are made interesting with fur or lamé or some sudden touch of white—white ruching which peeps above a high-swathed neck, a white satin bib knotted at the back of the neck, or even a note of white piqué.

Lastly, a minor colour revolution is about to take place. Our present warm pinky-beige shades are superseded in the spring models with colder colours—clear greys and blues, and pale greens.



A NEW OFFER-

AUTOGRAPHED PHOTOS of RADIO VARIETY STARS



We recently offered readers of RADIO PICTORIAL a special album containing autographed portraits of eight radio stars. As a result of the tremendous popularity of this scheme, and of many requests we have received from readers, we are now offering another autograph album, this time containing eight autographed postcard size portraits of famous B.B.C. variety stars.

All you have to do is to send in the reservation form No. 1 at the foot of the page, fill in your name and address and enclose a Postal Order for 6d. We will then reserve your album complete with eight autographed portraits.

At the foot of page 46 of this issue you will find "Variety Star" Token No. 1. This Token will appear each week and all you have to do is to cut one of these from six consecutive issues and affix them to the squares indicated in coupon No. 2. When every square has been filled in, cut out the coupon and send it in a sealed envelope to "Variety Album," RADIO PICTORIAL, 58/61 Fetter Lane, E.C.4.

Keep this coupon until you have fixed tokens cut from six consecutive issues of RADIO PICTORIAL to it. Then fill in your name and address and send in a sealed envelope to "VARIETY ALBUM," RADIO PICTORIAL, 58/61 Fetter Lane, London, E.C.4.

Cut out the coupon No. 1 immediately below and send to-day in a sealed envelope to "Variety Album," RADIO PICTORIAL, 58/61 Fetter Lane, E.C.4, enclosing Postal Order for 6d.

NOTE:—No reservation forms can be accepted after Friday, February 8, 1935.

POST THIS COUPON TO-DAY!

1

Please reserve for me one of your special Albums containing eight autographed photographs of the following Radio Variety Stars. I enclose postal order for 6d. I will send you coupon No. 2 directly I have collected the SIX tokens.

Doris and Elsie Waters
Clapham and Dwyer
Leonard Henry

Tommy Handley
Mabel Constanduros
Western Brothers

Harry Hemsley
"Stainless Stephen"

Name

Address

(BLOCK LETTERS PLEASE)

KEEP THIS COUPON

2

I have affixed coupons cut from six consecutive issues of the "RADIO PICTORIAL" in the spaces indicated below. Please send my album of autographed Radio Variety Star Photographs. I have already sent a remittance of 6d.

Name

Address

(BLOCK LETTERS PLEASE)



Before a radio play gets on the air . . . a glimpse into the rehearsal room of the Berlin Broadcasting House, where a play-producer is at work rehearsing the members of the cast in their scripts.

Luxembourg Programmes—

Continued from page Twenty-three

1.5 p.m. Gramophone Concert.
Fifty Years of Operetta.
Rhapsody in Blue.
I Never Had a Chance.
Toi c'est moi.
Speak Easy.
Reflections in the Water.
No, No, Nanette.

6.30 p.m. Light Music and Dance Music.

GERMAN EVENING

7.40 p.m. Violin Recital by Carlo Kaufhold.
Fantaisie slave.
Romance.
Czardas.
Impression de Mai.
Chanson tzigane.

8 p.m. News Bulletins (in French and German).

8.20 p.m. Concert by the Radio Luxembourg Orchestra, given by "Mon Programme."

Marche.
Valse bleue.
Stéphanie Gavotte.

8.40 p.m. The Station Orchestra.
Redzi.
Souvenir de Tendresse.
Zigeunersehnsucht.
Printemps d'Amour.
A la Foire.

9 p.m. Piano Recital by Ida Skuhra.
Brahms: Op. 76.
Schumann:
Aus den Fantasiestücken.

9.35 p.m. German Concert by the Radio Luxembourg Orchestra.
Fidelio.
L'Armurier.
Im heiligen Hain.

Sérénade d'Amour.
Faschingsuite.
10.30 p.m. Gramophone Records of Dance Music.

FRIDAY

7.45 a.m. Gramophone Concert.
Les Dragons de Villars.
Les Mousquetaires au Couvent.
Après le Bal.

8 a.m. News Bulletins (in French and German).

12 noon. Radio Luxembourg Orchestra.

Ruy-Blas.
Souvenir de Sorrente.
Tiefland.
Sonnenblume.

1.5 p.m. Gramophone Concert.
La Chanson d'Amour.
Mascarade.
Comtesse Maritza.
Chloë: Song of the Swamp.

6.30 p.m. Light Music and Dance Music.

DUTCH EVENING

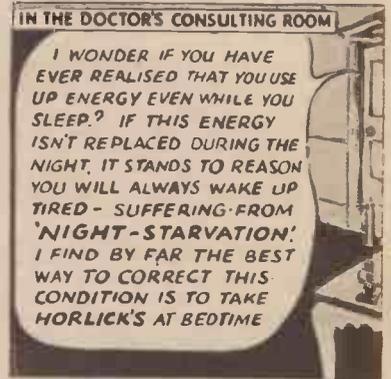
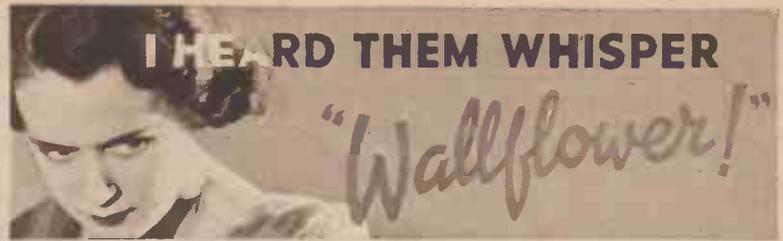
7.40 p.m. Song Recital by Othon Schockmel.
Ich grüsse Dich, Maria.
Sérénade.
Parlez-moi d'Amour.
Nostalgie.
Je t'ai donné mon Cœur.

8 p.m. News Bulletins (in French and German).

8.20 p.m. Concert by the Radio Luxembourg Orchestra, given by "Mon Programme."
Salut d'Amour.
Sérénade française.
Nic et Nac.
Polichinelle.

Continued on page 45

"From a Pig's Bristle and Sheet of Blackened Paper to a Gramophone Record," was the title of an interesting article on the history of the gramophone record, published in last week's "Radio Pic." Owing to extreme pressure on space the concluding instalment has unavoidably been held over till next Friday's "Radio Pic." In next Friday's issue also is a story by Warwick Deeping and a special article by Charlie Kunz.



So many people, like Miss Ward, are just too tired to enjoy themselves. If only they knew it, their real trouble is "Night-Starvation." The energy they burn up during sleep is not being replaced; so they wake up tired, with no vitality to face the day. Horlick's taken at bed-time restores energy as it is used up—guards against "Night-Starvation."

Horlick's has a fascinating flavour. It is economical too, for no milk is needed—only water. Prices from 2/-.

"Even my friends noticed..." says Miss ANNE WARD, 79 Coningham Road, London, W.12.
"I didn't know what was the matter," writes Miss Ward, "I used to wake up in the morning feeling worn out, and in the evenings I felt too tired to enjoy dances or anything. It made me so depressed till I found it was "Night-Starvation." After a few weeks on Horlick's even my friends noticed a difference, I got so full of pep. Nothing would make me miss my bed-time Horlick's now!"



HORLICK'S GUARDS AGAINST NIGHT-STARVATION

This means you sleep soundly, wake refreshed, and have extra energy all day

TUNE IN Horlick's Tea-Time Hour. A full hour with Debroy Somers, his band, vocal soloists and chorus. Luxembourg, Sundays 4 p.m. to 5 p.m. 1304 metres.

For the Veins
Arteries and Heart

Elasto
REGISTERED

cures

VARICOSE VEINS, BAD LEG, PHLEBITIS, ECZEMA, RHEUMATISM, PILES, THROMBOSIS, AND EVERY VEIN, ARTERY, AND HEART WEAKNESS.

A Good Circulation is the Real Basis of Health

NO ailment resulting from poor or sluggish circulation of the blood can resist the curative action of Elasto. Varicose veins cease to be troublesome and soon become normal, skin troubles clear up, old wounds become clean and healthy and commence to heal, swellings go down, inflammation and irritation are soothed, rheumatism is quickly relieved, and the whole system is braced and strengthened. This is not magic, although the relief does seem magical; it is the natural result of revitalised blood and improved circulation brought about by Elasto.

Elasto Will Save You Pounds!

Elasto is something new to curative science; it is based on the knowledge that muscular weakness, varicose veins, bad leg rheumatism, hardened arteries, heart weakness—to name but a few of the many ailments associated with bad circulation—are deficiency diseases; that in all such conditions there is a lack of certain vital constituents of the blood. Owing to this lack the body is unable to build up the elastic tissue needed to maintain the vein and artery walls and the various membranes in a healthy condition and a state of flabbiness results. Elasto restores to the blood the vital elements which combined with albumin to form elastic tissue and thus enables Nature to restore contractility to the relaxed and devitalised fabric of veins, arteries and heart, and so to re-establish normal circulation, the real basis of sound health.

Elasto is prepared in tiny tablets, which dissolve instantly on the tongue and are absorbed directly into the blood stream, thereby actually restoring the natural power of healing to the blood.

Every sufferer should know of this wonderful new biological remedy which quickly brings ease and comfort and creates within the system a new health force; overcoming relaxed conditions, increasing vitality and bringing into full activity Nature's own laws of healing. You will be amazed at the marvellous effectiveness of this pleasant, easy remedy. No fuss; no trouble; just glorious relief. And, remember, Elasto is not expensive. For the outlay of a few shillings you can now enjoy the tremendous advantages of this modern scientific remedy which has cost thousands of pounds to perfect.

Read What Users of Elasto Say:

- "No signs of varicose veins now."
- "Rheumatoid arthritis gone: I have never felt better."
- "All signs of phlebitis gone."
- "I had suffered for years from a weak heart, but Elasto cured me."
- "Completely cured my varicose ulcers."
- "Now free from piles."
- "Cured my rheumatism and neuritis."
- "My heart is quite sound again now."
- "As soon as I started taking Elasto I could go about my work in comfort, no pain whatever."
- "Had rheumatism so badly I could hardly walk, but Elasto cured me."
- "My skin is as soft as velvet." Etc

Here's Good News!—You Can Test Elasto Free!

We invite you to test Elasto Free. Simply fill in the coupon below and post it without delay to: The New Era Treatment Co., Ltd. (Dept. 240), Cecil House, Holborn Viaduct, London, E.C. Act NOW! while you think of it; this offer is too good to be missed.*

COUPON for Free Trial Sample of Elasto ★

THE NEW ERA TREATMENT CO., LTD.,
(Dept. 240), Cecil House, Holborn Viaduct, London, E.C.

Please send me Free Sample and Special Free Booklet fully explaining how Elasto, The Great Blood Revitaliser, cures through the blood.

NAME
(Please Print in Capital Letters.)

ADDRESS

Radio Pictorial, 18/1/35.

Don't Long for Relief—Get Elasto and be Sure of It!

THIS VIOLIN FREE

OF EXTRA COST

If you have ever longed to be able to play the violin, then here is your opportunity to learn privately, in your own home, by a remarkable new method.

You may never have touched a violin before. It makes no difference. No matter how little you may know about music—no matter if you do not know one note from another, you can quickly learn at home by this supremely simple and effective method.

No knowledge whatever of music or notes is needed. All we ask is that you LIKE music.

If you have already tried to learn the violin by the old-fashioned "drudgery" method of wearisome scales, exercises and tedious practice, this new system of teaching will come as a positive revelation to you.

This amazing method makes every step so simple and so clear that you cannot possibly go wrong.

It is all so easy to understand. Specially prepared lessons with pictures explain everything in such a clear interesting way.

Every move is made clear by print and picture. Lessons tell you what to do and photographs and diagrams show you how to do it.

The instructions are lucid, precise and easy to follow. They have been prepared specially so that people who know nothing whatever about music can readily understand them and easily learn from them.

No other method gives you such a mastery of the violin, with so little trouble in so short a time or in such an interesting way.

NO "PATENT" MUSIC

You learn from the regular, standard music—the only universally accepted form of music.

There is no departure from it. The music you receive with your lessons is printed in the ordinary way in which all music is written. You learn from TRUE MUSIC—not some "patent" system of notation. There are no "numbers," "trick music," or other makeshifts.

LEARN AT HOME

It does not matter where you live, you can learn to play the violin in the privacy of your own home—anywhere. You learn in your spare time at your own convenience, and without anyone present to embarrass you. By this unique system you are able to learn more rapidly, more pleasantly and more easily than has ever been possible before.

IN A FEW DAYS

you can learn to play simple pieces. You begin playing easy tunes from the first lessons. Then rapidly you will find yourself playing more advanced music, and playing it with greater ease and confidence as you advance. In a few weeks you will be really astonished at your own progress. Learning to read and play music by this method is made unusually interesting and easy. Instead of playing exercises for months before playing a tune—you actually learn BY PLAYING TUNES.

VIOLIN GIVEN

In order to introduce this new simple Home Study Method to music lovers all over the country, we are giving FREE OF EXTRA COST a full-size professional VIOLIN, sweet toned and mellow. You will be delighted with this fine VIOLIN. It is sent in a beautiful "Morocco-grained" case, complete with pitch-pipe, key, bow, chin-rest, and prepared resin.

VIOLIN COUPON

THE ST. JAMES SCHOOL OF MUSIC,
75 Graycoat Galleries, Graycoat Place, London, S.W.1.

Please send me full particulars of your new method of teaching the Violin at home. This request places me under no obligation whatever. I enclose 3d. in stamps to cover cost of postage, etc.

NAME.....

ADDRESS.....

INVESTIGATE this wonderful offer NOW. Let us send you full particulars of this simplified system of learning the VIOLIN. Write your name and address on the coupon here and post it TO-DAY.

Birthday Greetings

Continued from page Thirty-three

Colombo

Heartiest congratulations to "Radio Pictorial" on its first Birthday. Such a bright, entertaining and intimate weekly deserves to succeed. May it celebrate many more birthdays, ever increasing in size and strength.

Emile Colombo

From Stainless Stephen

After sending my other shirt to the laundry (semi-colon), apologies to the local Collector of Income Tax (semi-frantic), it affords me considerable relief and even more pleasure to send Birthday Greetings—only to "Radio Pictorial" on its oneth anniversary.

May its progress emulate that of the kangaroo—all leaps and bounds (exclamation-mark).



Stainless Stephen

More "Greetings" on page 45 and more next week

Pompeian
STARS PROGRAMME
 Every Sunday from 3-3-30 p.m.
 RADIO LUXEMBOURG 1304 metres

Sunday, Jan. 20th
Lady Charles Cavendish
 (Adele Astaire)
 and
ANONA WINN
 (the famous radio star)

at the mike in a sparkling programme.
 Songs by Anona Winn. Wit and
 Wisdom by Lady Charles Cavendish.
 Supported by the POMPEIAN
 STARS ORCHESTRA.

GIVEN BY
Pompeian
 BEAUTY PREPARATIONS
 NEXT SUNDAY'S STAR
 WILL BE
TAMARA DESNI

Hullo, Children

Uncle Bob of Radio Normandy writes a special letter for the kiddies this week, and promises some snaps of the job, Hector and the Wireless Bird!

HULLO, BOYS AND GIRLS,
 It is really rather sad how quickly Christmas and the New Year go by, still there are, of course, all the toys and things to be given pride of place in the toy cupboard.

I rather wanted to send a photograph to accompany this letter, but I found my camera had "clicked" at the wrong time!

Now that I come to think of it, it would be rather fun to let you see some snaps of the dogs, Hector the Wireless Bird and perhaps a picture of Dr. Whackem and his Scholars; I must get busy and see what can be done.

It would be really rather thoughtless of me if I did not tell you how greatly we all appreciated the wonderful cards you sent us for Christmas and the New Year. Our office looks like a picture gallery with them all pinned over the wall.

Hector has asked me to inquire if the Boys and Girls think that he has got rid of his Spanish accent yet. Each morning he wakes me up with his singing lessons. When he first started to say "Many Happies" soon after we got back from Madrid, it sounded more like "Money Hoppies," so I told him to go back and have another lesson.

Talking of lessons is not the best of subjects for me to write about I suppose, but, all the same, I want to wish you a very happy return to school and trust all the Uncles to do their best to amuse you when you come home afterwards.

Keep smiling,

As ever,
 YOUR

Uncle Bob

The Silent Fellowship (G. Bell & Sons, Ltd.; is. net). The Silent Fellowship so ably planned by the B.B.C. West Regional Director, Mr. E. R. Appleton, has attracted thousands of listeners. It was originally intended, with Mr. Appleton's permission, to distribute the prayers of the Silent Fellowship as widely as possible. This duty is all the more imperative now that the Silent Fellowship talks have ceased and the collection of prayers has been increased to form a Souvenir Booklet of the Fellowship. This booklet is now published by G. Bell & Sons, and it is hoped that as many readers as possible of this well-chosen collection of Silent Fellowship material will send copies to the sick and the unemployed.

Crayonette Portraits of the Radio Stars

Scott, the well-known artist, is doing a special series of crayon portraits of radio stars, one of which is given on page 3 of this week. These special sketches by Scott are published only in "Radio Pictorial." Large size photographic copies of the artist's original drawings can be obtained price 2s. 6d., post paid, from "Radio Pictorial" Offices, 58-61 Fetter Lane, London, E.C.4.



Mr. IVOR NOVELLO

the famous playwright and actor, now starring in his latest success "Murder in Mayfair," at the Globe Theatre, London, writes:—

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It is the experience of a man whose life was a burden because of the terrible internal pains which followed gastric influenza, but who finally found complete relief through Maclean Brand Stomach Powder. It is the story of Mr. J. H. S. Smith, of Chestnut Grove, Ealing. He writes:

"Early this year I had gastric influenza which left me with chronic indigestion, which embodied terrible internal pains with palpitation and constipation. For several months life was a burden; nothing gave me relief until a neighbour recommended Maclean Brand Stomach Powder. After taking it for two days the internal pains became less acute and in a fortnight everything was quite normal with me. I can now eat anything without the least qualm."

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Charlie Kuns

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Address your application to the Postcard Department, Radio Pictorial, 58-61 Fetter Lane, London, E.C.4.



England v. Wales

TO-MORROW, at Twickenham, the curtain rises for the opening of the International Rugby season of 1934-35, the game in question being the clash of England and Wales. For some time past now, tickets have been extremely difficult to obtain; it seems that an even larger interest than usual is being taken, probably because this may turn out to be a very vital game, and the result may well have a decisive bearing on the final order.

England, of course, are the reigning champions, for last season they were undefeated, gaining both Triple Crown and Calcutta Cup, but they will do well to hold both these honours this year, for the opposition promises to be very strong. It will be the 47th meeting of the two, England leading by 24 victories to 18, with 4 games drawn, but Welshmen are exceedingly optimistic about reducing that lead, and, apart from the thousands of red-bereted enthusiasts present in person to yell for their fifteen chosen men,

there are certain to be countless thousands in the Principality following the broadcast commentary with rapt attention. No doubt the music and the roar of the crowd will carry to them something of the atmosphere, especially if there is a real concerted effort at "Land of My Fathers," or the now famous Llanelly Sospan song, and equally surely, they will hear either from John Snagge or myself that the traditional duel between police and would-be goal-post decorators has taken place, for of recent years every time that Wales have been engaged, there have always been one or two optimists filled with the desire to place their country's emblem, the Wild Leek, right up on the top of the posts. The Twickenham posts are very high, though, and the Twickenham police, if good-tempered, are also very vigilant; so far, if memory is correct, the actual summit has never been attained.

As for the result, it is upon the knees of the gods, for no man, surely, will be bold enough to prophesy!

Listen to the B.B.C. broadcast of the England v. Wales rugby match to-morrow, Saturday, January 19. Captain H. B. T. Wakelam, who is broadcasting from Twickenham, here tells you about the match and his broadcast.

A Norfolk Jacket

(Continued from page 38)

Next row—K. 2, ** p. 1, k. 1. Repeat from ** to the last 3 sts., p. 1, k. 2.

Repeat these 2 rows 4 times more, then repeat the 1st row again.

Next row—K. 2, p. 1, k. 1, cast off 4 sts., rib to the end.

Next row—Rib to the cast-off sts., cast on 4 sts., rib to the end. Work 1 row in rib then cast off in rib fairly tightly.

THE SLEEVES

Using No. 11 needles cast on 54 sts. Working into the back of the sts. on the first row only proceed in k. 1, p. 1 rib for 3 inches. Change to No. 9 needles and proceed in the pattern for 1 inch.

Keeping the pattern correct, increase by working into the front then the back of a st. at both ends of the needle on the next row, and every following 8th row until the sts. number 84. Continue without further increasing until the work measures 18½ inches from the commencement.

Shape the top of the sleeves by casting off 2 sts. at the beginning of every row until 30 sts. remain. Cast off. Work another sleeve in the same manner.

THE POCKETS

Using No. 11 needles, cast on 34 sts. Working into the back of the sts. on the first row, only work 4 rows in k. 1, p. 1 rib.

Next row—Rib 15, cast off 4 sts., rib to the end. Working into the back of the cast-on sts. on the first row only, work 4 rows in rib.

Change to No. 9 needles and work in pattern as on the main part of the cloth, for 3 inches.

Continue in pattern, decreasing 1 st. at the beginning and end of the next 4 rows. Cast off.

Work 3 more pockets in the same manner.

With the right side of the work facing, crochet 1 row of d.c. along the side edges and the cast-off edge.

THE BELT

Using No. 11 needles, cast on 14 sts., and work in k. 1, p. 1 rib for 30 inches. Continue in rib, decreasing 1 st. at both ends of every row until all the sts. are worked off.

TO COMPLETE

Join the side and sleeve seams and stitch the sleeves into position. Press the work on the wrong side with a warm iron and damp cloth.

FREE TO YOU

IHAVE just been looking at Oetzmann's "Catalogue of Everything for the Home," from eiderdown and pianos to china and glass and kitchen requisites. There are 130 pages of illustrations, many in colour, to remind you of all those things you have long been needing for the home, and to tempt you with other things you do not need so badly, but won't be able to resist. Remember, the spring is the right time of the year for new furnishings, and with the help of Oetzmann's catalogue you will get all the right things in the right time, at the right price. **135**

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KEEP your dog happy and healthy with Bob Martin's Condition Powders. They are easy to give—they are quite tasteless—and their effect will be apparent at once in your dog's lovely, glossy coat and bright eyes. You can obtain a 6d. packet of these famous powders quite free by filling in the coupon below; also a copy of a book that is full of information about dogs and their needs. Please give the breed and age of your dog when sending for your sample. **137**

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Here "Housewife" reviews the latest booklets and samples issued by well-known firms. If you would like any or all of them FREE OF CHARGE, just cut out this coupon and send it to us, giving the index number shown at the end of each paragraph. Please write your name and address in block letters.

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Luxembourg Programmes—

Continued from page Forty-one

9.15 p.m. **Symphony Concert** by the Radio Luxembourg Orchestra, directed by Henri Pensis, with the violinist, Stefan Frenkel.
 10.20 p.m. **Gramophone Records of Dance Music.**

Obertass-Mazurka (*Wieniawski*).
 Sérénade (*Lincke*).
 Pusztaklänge (*F. Seitz*).
 6 p.m. **Song Recital** by Jean Gatti (tenor).
 Mireille.
 Mignon.
 Si j'étais Roi.
 The Land of Smile.

SATURDAY

7.45 a.m. **Gramophone Concert.**
 Florentiner Marsch.
 Une Nuit à Venise.
 Carmen.
 8 a.m. **News Bulletins** (in French and German).
 12 noon. **Protestant Religious Talk.**
 12.45 p.m. **A Concert** by Radio Luxembourg Orchestra, given by "Mon Programme."
 Gondoles vénitiennes.
 Elégie.
 L'Elfe dans la Plaine.
 Rakoczy Marche.
 4 p.m. **Song Recital** by Venant Pauke.
 Don Quichotte.
 4.25 p.m. **'Cello Recital** by Giuseppe Ferrari.
 Concerto (*Georg Goltermann*).
 Nocturne (*Chopin*).
 Polonaise de Concert Op. 14 (*D. Popper*).
 Chanson d'Arlette.
 5 p.m. **Dance Music** by the Radio Luxembourg Dance Orchestra, directed by Ferry Juza.
 5.30 p.m. **Violin Recital** by Edmond Perbal.
 Sonata (*Mozart*).
 Rondino (*Beethoven-Kreisler*).

FRENCH EVENING
 7.40 p.m. **Song Recital** by Cecile Neiens (soprano).
 Acis et Galatée.
 Ariette d'Hippolyte et Aricie.
 Scène et Rondo du Billet de Loterie.
 The Magic Flute.
 8 p.m. **News Bulletins** (in French and German).
 8.20 p.m. **Gramophone Concert.**
 Joyeux Fêtards.
 Nights of Gladness.
 Sous le Ciel bleu.
 Aux Iles Hawaii.
 Mujercita.
 Bonsoir.
 Melody.
 Viva Bilbao.
 9 p.m. **French Gala Concert** by the Radio Luxembourg Orchestra. Violinist, Renee Chemet. Concerto for violin and orchestra (*Lalo*).
 9.30 p.m. **Talk** by M. Gabriel Cognacq.
 10 p.m. **Musical Lucky Dip**, with soloists and the Station Orchestra, directed by Henri Pensis.
 11.30 p.m. **Littlewood's Concert of Dance Music.**

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● POOL 6	1 Mistake	12968%
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Mr. MASSEY, who also produced "The Shining Hour," said:—
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Happy returns R.P.
 To you - from ME!
 in 2 Feather (I wrote this myself)

Solution to the Party Murder

Here is the solution of the Party Murder as broadcast by Harry Peck & Co., makers of Chix cubes, from Radio Luxembourg last Sunday, January 13, at 7 p.m. The first part of the story is re-told exactly as it was broadcast, on page 21, in this week's issue.

NOBODY moved or spoke for several seconds. We all stood staring at Ann with eyes hypnotised by the shining handle of the dagger. Then quite suddenly and quietly Mary collapsed, and as John carried her from the room, Martin's mind snapped back into action. He ordered everybody from the room except myself and sent somebody to telephone the doctor and the police.

Then he came back to me and started to cross-question me. After a few minutes I could restrain myself no longer and I blurted out: "Enough of this, Martin; now perhaps you'll answer my questions. What is this business between you and Mary?"

He was obviously staggered by the question, but there was no guilt in his eyes as he stared back at me. Complete bewilderment was all I could read in his face.

I decided to try again.

"Do you deny that you met Mary in the room through the library immediately before the game started?"

He started to speak, but I stopped him.

"Before you say anything at all, I'd better save you the trouble. I was in the library when you and Mary had your sweet little chat. Do these words jolt your memory at all?" and I repeated word for word the conversation I had overheard. Lord knows, it was easy enough. They had been in my mind to the exclusion of everything else for the past thirty minutes.

When I had finished he came up to me and said in a quiet voice: "No wonder you suspected something. Do you know what you overheard? One of those voices was certainly mine, but the other was not Mary's; it was Ann's. We were rehearsing our burlesque."

Of course it was true. Why had the possibility never occurred to me before? My relief was almost greater than my horror at the ghastly tragedy.

"If you heard that, somebody else may have been there, too; somebody hidden in a dark corner of the library. The murderer may have seen Mary go upstairs and followed her. And when he heard what he took to be Mary's voice, he struck at her through the half-parted curtains."

I asked him if he had seen the knife before, and he told me it was Mary's. She always kept it in the library.

Then John came in. He looked terribly shaken. He only put his body half-way through the door and beckoned to me. "Bob," he said, "something else has happened. They've just found Mrs. Martin in the bathroom. She's taken half a bottle of disinfectant."

"Dead?" I asked, and he nodded. "I think it's just as well," I told him.

In next week's "Radio Pictorial" the name will be given of the prizewinner who first discovered the murderer and stated the reason for the crime.

Key to Commander King-Hall's Children's News Motto on page 35

The International Labour Organization (which is part of the League of Nations) have issued a report on juvenile unemployment to be discussed at its next conference. It is guessed that there are between 6 and 7 million young people under 25 in the world without jobs, and one way suggested for bettering this state of affairs is that of keeping children at school until they are 15, and in some cases longer.

STEPHEN KING-HALL.

Programme Headlines of the Week

NATIONAL

- SUNDAY (Jan. 20).—A Short Religious Service, followed by The Way to God, Section 2, Does God Speak? Answers to Listeners' Questions, by Very Rev. the Dean of St. Paul's.
- MONDAY (Jan. 21).—Chamber Music.
- TUESDAY (Jan. 22).—*Goodbye Mr. Chips*, a radio play by James Hilton and Barbara Burnham, based on the novel by James Hilton.
- WEDNESDAY (January 23).—Symphony Concert, relayed from Queen's Hall, London.
- THURSDAY (Jan. 24).—*Our Town*, a musical play by L. du Garde Peach and Ernest Longstaffe.
- FRIDAY (Jan. 25).—Entertainment Hour, feature programme.
- SATURDAY (Jan. 26).—Music Hall programme.

REGIONAL PROGRAMME

- SUNDAY (Jan. 20).—Sunday Orchestral Concert.
- MONDAY (Jan. 21).—*Goodbye, Mr. Chips*, a radio play by James Hilton and Barbara Burnham, based on the novel by James Hilton.
- TUESDAY (Jan. 22).—More Famous Film Stars in Picture People 4, a variety programme taken from the sound tracks of recent film successes.
- WEDNESDAY (Jan. 23).—Charlot's Hour, feature programme.
- THURSDAY (January 24).—Variety programme, relayed from the Grand Theatre, Doncaster.
- FRIDAY (Jan. 25).—Robert Burns, a programme of song and speech in celebration of the 176th anniversary of the poet's birth, devised by James Ferguson.
- SATURDAY (Jan. 26).—Orchestral Concert.

MIDLAND PROGRAMME

- SUNDAY (Jan. 20).—A Roman Catholic Service, relayed from St. Chad's Cathedral, Birmingham.
- MONDAY (Jan. 21).—Midland Parliament—3, The Responsibility for Welfare, a discussion between Sir Charles Mander, Lord Trent, George Jones, Isaac George, and Frank Hodges.
- TUESDAY (Jan. 22).—*Snowdrop and the Seven Dwarfs* (A Hollywood Version), book, music and lyrics by Ronald I.
- WEDNESDAY (Jan. 23).—Orchestral programme.
- THURSDAY (Jan. 24).—Symphony Concert, relayed from the Town Hall, Birmingham.
- FRIDAY (Jan. 25).—Song and choral programme.
- SATURDAY (Jan. 26).—Scenes from the pantomime, relayed from the stage of the Theatre Royal, Newcastle-upon-Tyne.

WESTERN PROGRAMME

- SUNDAY (Jan. 20).—A Religious Service, relayed from the Church of St. Andrew, Somerset.
- MONDAY (Jan. 21).—Song and Chorus; a selection from the *Mohawk*, Moore's Minstrel troupe.
- TUESDAY (Jan. 22).—Landscape programme of microphone music.
- WEDNESDAY (Jan. 23).—Wales, feature programme.
- THURSDAY (Jan. 24).—The Hand and The Speckled Will.
- FRIDAY (Jan. 25).—An Entertainment Hour, relayed from St. John's Hall, Penzance.

Dance Music of the Week

- Monday. Sydney Kyte and his Band (*Piccadilly Hotel*).
- Tuesday. Lew Stone and his Band (*Studio*).
- Wednesday. Casani Club Orchestra directed by Charlie Kunz (*Casani Club*).
- Thursday. B.B.C. Dance Orchestra directed by Henry Hall (*Studio*).
- Friday. Harry Roy and his Band (*May Fair Hotel*).
- Saturday. Ambrose and his Embassy Club Orchestra (*Studio*).

SATURDAY (Jan. 26).—A Schubert Concert, relayed from New Siloh, Landore.

NORTHERN PROGRAMME

- SUNDAY (Jan. 20).—A Methodist Service, relayed from Central Hall, Carlisle.
- MONDAY (Jan. 21).—Orchestral Concert.
- TUESDAY (Jan. 22).—Liverpool Philharmonic Concert, relayed from the Central Hall, Liverpool.
- WEDNESDAY (Jan. 23).—Orchestral Concert.
- THURSDAY (Jan. 24).—Variety Programme, relayed from the Grand Theatre, Doncaster.
- FRIDAY (Jan. 25).—"20-20", Forty minutes on the gramophone.
- SATURDAY (Jan. 26).—Excerpts from the pantomime, *Babes in the Wood*, relayed from the Theatre Royal, Newcastle-upon-Tyne.

SCOTTISH PROGRAMME

SUNDAY (Jan. 20).—A Scottish Religious Service, relayed from Govan Old Parish Church, Glasgow.



Eileen Andjelkovitch (January 20, 1.30 p.m., National); Edith Furmedge (January 20, 3.30 p.m. National); Arnold Orgelst (January 22, 12.15 p.m., National); Emelie Hooke (January 22, 1.15 p.m., Regional).

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BARBARA: Oh, Darling. Do tell me what it is.

SHEILA: I asked her hairdresser this morning, and

he told me it was a cream called Doge Cream and he also told me that she never uses soap for her face and neck, only this Doge Cream. Doesn't she look beautiful! I thought the cream must cost at least 10/- a pot, but you can get it for 1/- and 2/-.

BARBARA: That's wonderful! I shall not rest until I have got some.

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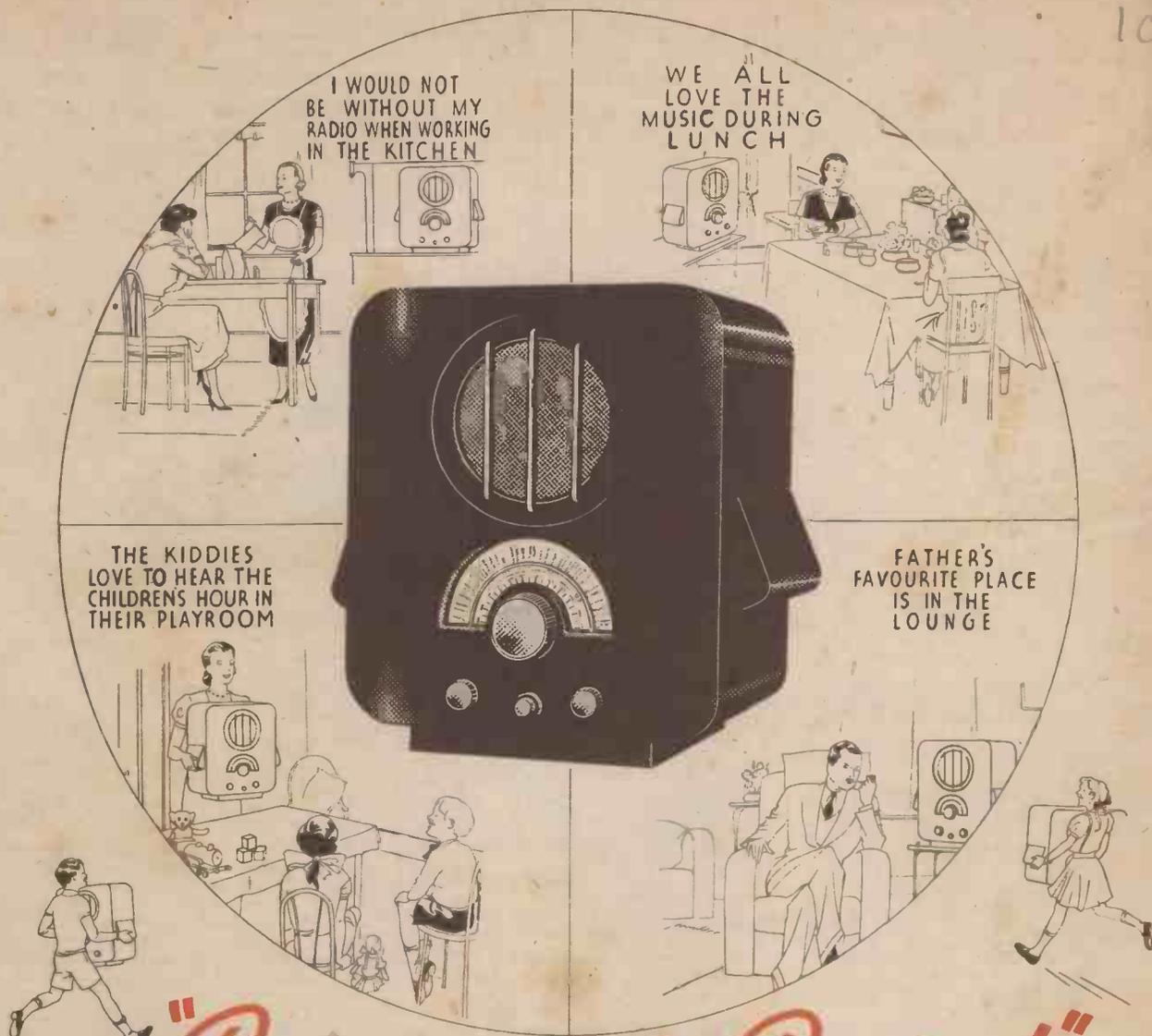
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