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THE SADDEST NIGHT AT BROADCASTING HOUSE

# RADIO PICTORIAL

THE FAMILY MAGAZINE

3D



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## REQUIESCAT

**T**HE throb on air and ether of the great Westminster Clock of England . . . "The King's life is moving peacefully towards its close." The shades in a life have lengthened, the evening come. The busy world hushed, the fever of life over. A safe lodging, a holy rest, and peace at the last. Midnight. And then those time honoured, terrible words :

**THE KING IS DEAD. LONG LIVE THE KING !**

ere we laid him to rest where only Kings may lie. And now our thoughts hover round the Queen he loved. Cannot she, and we, turn this—our important sadness—into deep thanksgiving for an honourable life of duty, finely lived? Out of the past come memories : "Victoria the Good," "Edward the Peacemaker." And now—shall it be—"George the Home-lover," the "Head of this Great Family," as he himself so loved to say? Thus shall there be a solemn joy in the homesteads of Realm and Empire for the life of a Father who loved all children. "Requiescat," we whisper : "May he rest !" Again we whisper : "Long Live the King !" Then, perhaps, it may seem as though a clarion Voice shall sound from out all Time and Space :

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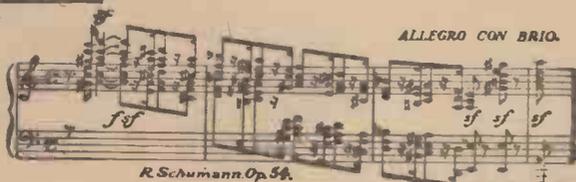
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The scene outside Buckingham Palace just after midnight when the tragic news was announced and (inset) Sir John Reith who gave the poignant message to a waiting world

# The SADDEST NIGHT at BROADCASTING HOUSE

How the Fateful News of the King's Death Reached the B.B.C.

By KENNETH BAILY

**T**HE night of January 20, 1936, will go down in the annals of the B.B.C. as an historic and moving occasion.

For five tense hours broadcasting, the Voice of the Nation, passed through the emotional task of telling the people of the passing of their monarch, King George V of England.

Never before in its history had the B.B.C. shouldered such a responsibility. All that happened at Broadcasting House that night set a precedent, which, by the Grace of God, may there be no cause to repeat for many a year.

I entered Broadcasting House at seven o'clock. I went to hear a *Music of the Movies* programme. At that hour the evening's programmes were running normally. A variety programme was to follow, and the usual dance music later.

But at Sandringham, a king's heart was weakening, and over the telephone wires came news to change the normal atmosphere of broadcasting's headquarters.

After the *Music of the Movies* the bulletin: "The King's condition shows diminishing strength," was read by Mr. Stuart Hibberd in the news studio.

## The Vital Change

A moment later I met Eric Maschwitz, grave of face, hurrying to confer with E. J. King-Bull, who, in charge of "Presentation" that night, held the power to change the programmes to suit the saddening mood of the nation.

Suddenly, from Mr. King-Bull's room, telephone messages flashed down to the studios: "The variety and dance music must be abandoned. Instead the Variety Orchestra must play a programme of music."

Actually, Sir John Reith himself was in conference with Mr. King-Bull, by telephone from the Langham Hotel, across the road, where he was staying the night instead of going to his home at Beaconsfield.

In the four rooms of the News Department the tape machines were ticking ceaselessly, watched over by News Editor Coatman and his staff, anxiously awaiting further fateful news from Sandringham.

The great newspaper offices in Fleet Street were continuously telephoning B.B.C.'s Press Department, asking what was going to happen to the morrow's programmes.

At 9.20 the News Editor of the Press Association personally telephoned Mr. Coatman: "The King's life is moving peacefully to its close."

## An Ominous Silence

Sir John Reith left his hotel hurriedly. He went to Mr. King-Bull's room. A minute later was received the command to stop the Variety Orchestra playing. The Regional programme faded out . . . silence. A silence that was ominous to the listening millions.

Silence, too, fell like a cloak on Broadcasting House. Everywhere I went there was an awful tenseness. Commissionaires and page boys stood at their posts, uneasy, grave of face.

Sir Stephen Tallents, the Public Relations Officer, sat in a small office on the ground floor, personally supervising the answering of the telephone calls from newspapers.

Many of the artists who had arrived to give the variety programmes had now settled down in the Listening Room to hear the bulletins.

At 9.37 Mr. Hibberd entered the little news studio, and with a calmness

that was magnificent in one whose task it was to tell a nation that its King lay dying, read the bulletin.

Sir John Reith and Mr. Coatman had a hurried discussion, and decided that Mr. Hibberd should read it at every hour's quarter.

Up in the control room on the top floor, engineers had spoken to every provincial B.B.C. station passing on Sir John's order: "Fade out all programmes, and 'line-up' for the bulletins."

Radio's entertainment had ceased. Everywhere—at Droitwich, on snow-clad Moorside Edge, under the wintry shadow of the Scottish mountains—the lofty B.B.C. aerials swung in the blackness of the night, performing their tragic service. . . .

Sir John Reith had now taken up quarters in his own room. He was prepared for a vigil that might last throughout the night.

Girls in the B.B.C. telephone exchange were busy answering anxious-voiced listeners who wanted to know if the B.B.C. had heard anything later than the official bulletin.

Half a dozen sleepy-eyed girls waited to type out and duplicate announcements for the newspapers giving details of the B.B.C.'s procedure on the morrow.

## Awaiting the Bulletin

The Listening Room was now crowded. People were sitting on the floor, awaiting each bulletin, while, in between time, the ominous tick-tock of the interval signal reverberated on the very walls, so deep was the silence. Charles Brewer, Felix Felton, Peter Creswell, engineers, balance and control men, the Variety Orchestra, waitresses and porters had all been drawn there. Broadcasting House stood, a pile of empty studios and offices, denuded of all human movement. . . .

Still, every fifteen minutes Mr. Hibberd entered the news studio to perform the task that had, in a few hours, become a solemn rite. . . .

At 11.55 he was preparing to read the bulletin once again. But a private telephone message to Sir John Reith made him pause. He did not read the bulletin, for Sir John had heard Sandringham's sad and final news.

Visibly moved, the Director General retired to prepare the words he had personally chosen to utter to the waiting world.

## Sir John's Sad Task

Mr. Coatman's telephone rang. With heavy hand he slowly lifted the earpiece. It was the official bulletin:

"Death came peacefully to the King at 11.55 to-night in the presence of her Majesty the Queen, the Prince of Wales, the Duke of York, the Princess Royal, and the Duke and Duchess of Kent."

For a moment the small group of officials in the room stood motionless. And then Mr. Coatman stirred, and Sir John, his tall, slight form bent with the weight of his task, walked in to the little news studio.

He sat down simply at the desk. The microphone, inhuman, cold, a piece of machinery, thrust itself out before his lips. And slowly he said in an ether, which at that moment seemed overfull with listening:

"It is with great sorrow that we make the following announcement. His Majesty the King passed peacefully away a few minutes before twelve. The man we loved as King has passed from our midst. We voice the grief of the peoples of his Empire. We offer profound sympathy to her Majesty the Queen and the Royal Family."

Radio Pictorial—No. 107

The FAMILY MAGAZINE

Editor-in-Chief ... .. BERNARD E. JONES  
 Managing Editor ... .. ROY J. O'CONNELL

Harry Roy, or the Kitten on the Keys! A novel shot of Harry—all Keyed-up—from his film "Royal Romance."



Certain tints present a problem, and he did not see the point of engaging as regular announcer a girl with hair which was off-colour for the televisor. We had wondered about coloured gentlemen. They televise well, he assures us, and there will be at least an hour of variety every day! Pictures at first will be as good as, but no better than, a home cinematograph.

Good for Ireland

WHILE there is all this fuss in England about a woman announcer, Ireland appoints a man, John MacDonagh, in place of the lady who recently resigned. Perhaps she felt that she could not compete with the giant voice of Lisburn which comes on the air next month across the border. Fifty times more powerful than Belfast, this new B.B.C. transmitter will make a big difference to listeners in Erin. Tuning to Athlone you may hear other fresh voices, for there are two new announcers besides John MacDonagh.

And the Band Laughed

ERIC MASCHWITZ is about six feet four. We met him outside the B.B.C. the other day and found him one long ache. We asked the cause. It appears he was in the variety studio and tried to save time by jumping either on to, or off from, the platform (we forget which he said). Anyhow, he tripped up, fell headlong into the orchestra, and eventually landed amongst a number of violin cases. Fortunately, not the violins. He said he never heard a band laugh more. The biggest laugh of the season. When we saw Eric the bruises were beginning to come out—and it didn't seem such a joke!

EUROPE CALLS THE B.B.C.

Ice-Hockey Thrills : : New Irish Announcer  
 Important Radio Conference to be held in Paris

A REGULAR exodus from Broadcasting House in February. Dick Carpendale is leaving to-morrow for Garmisch. Winter sports have always been his passion, and his father is as keen. Admiral Sir Charles Carpendale takes his skis whenever a broadcasting conference is held abroad in winter, and he usually forgoes a summer holiday so that he can fit it in. Dick is not competing in the Olympic Winter Sports meeting. He will see the ski running and jumping, which should be sensational, and then moving on for the skating and the toboggan contests.

Dress Rehearsal

THE following week he should have time for some ski-ing and then on Saturday, February 15, he will be at the mike, broadcasting a semi-final of the ice-hockey championship. Another expert will be with him at the rink-side and their commentary will be relayed by line. Evenings this week Dick Carpendale has been at Wembley trying out his stuff, and we hear that it came through well. The B.B.C. insists on rehearsal whenever possible. R. C. Lyle described a race from Epsom, the day before the Derby, and R. D. Carpendale and friend spent a hectic half-hour the other night describing a match on the Wembley rink. Though the commentary is not broadcast, a record is made so that the commentators may hear it themselves next day.

Getting Together

JUST when the commentators are returning from Garmisch, a big party will be leaving the B.B.C. for Paris. Sir Noel Ashbridge, Mr. Cecil Graves, Miss Benzie, and others are going to attend the first inter-Continental meeting of broadcasters. With our all-wave set we can pretty well hear the world, and we are told that there will be a lot more at the exhibition this year. Broadcasters are preparing for the new yogue. For years they have been meeting to discuss the problems of European broadcasting, now they are getting together on a world basis. Australians started weeks ago in order to be in Paris on time, and the South American broadcasters are on the South Atlantic.

Television News

THE self-confidence of the ordinary English flapper simply amazes me," said Gerald Cock, discussing the applications he is handling for the television announcer's job, and he should know. His hostess must be a good-looker, too, ready to take a turn in the studio when the regular girl is resting or changing her clothes. But the television director does not intend us to tire of beauty. Just as we think we are getting to know the girl, the picture will dissolve and we shall be faced with the rugged features of the male announcer. How tantalising! Then about red hair; Gerald Cock makes it clear that auburn actresses will not be banned.

Interfering Cat

WENT to Waterloo to meet a broadcaster just back from Radio Normandie, and he told how a cat caused a small fire at the transmitter. Seems he regards all cats as unlucky and was not too pleased to find one around the studios before his show. Pussy disappeared, and in a few minutes alarm was raised for a small fire. Wandering about, the cat had strayed unnoticed past the danger notice into the transmitting-room and was quickly mixed up with some high-voltage gear. The short circuit caused a fire, which was soon put out; but poor pussy will stray no more. Broadcasting stations must have a fatal fascination for cats. Much the same thing happened three years ago at Moorside Edge, where puss stepped negligently on 10,000 volts. Brookmans Park was once put out of action by a bird.



"Madam, I protest! This is a smoking compartment and you are not smoking."

Will readers please note that much of the programme material published in our last issue has not been broadcast this week in accordance with the feelings of listeners at this time. Similarly, the programmes printed in this issue, as stated elsewhere, will be altered in a way that we know will meet with the wishes of every listener.

**Blessed Event**

WE hear that Auntie Muriel, so beloved in the Children's Hour on North Regional, will not be broadcasting for two or three months. Auntie Muriel, who in private life is Mrs. Rudolph Fayer-Taylor, is expecting a happy event in the early spring, and she is quietly resting at her home in Liverpool. For eleven years she has been broadcasting and writing for the radio. All her admirers wish her well.

**Tommy the Traveller**

STILL they come, these new bands. If you can tune-in at tea-time on Thursday you'll hear Tommy Kinsman and his band. Tommy is thirty-four, dapper and amiable, and has had a very adventurous life. He was in Russia during the Revolution, just missed a big explosion in Halifax, Nova Scotia, by a couple of days, and once was nearly assassinated in Dublin during the Sinn Fein trouble. Some people have all the fun! He came to London from Liverpool in 1921 and played at the Hammersmith Palais de Danse, which was a scoop in those early days of the dancing boom. Then he returned to Liverpool and was spotted by a gramophone company. Since then he has made records galore. Tommy and his boys have played at such swagger spots as the Ritz, Café de la Paix, and Prince's, and now he has a full date-book of society functions dinners, hunt balls, and the like. Good luck, Tommy. We'll be listening.

*Please turn to page 8*



Ann Canning, Kay Cavendish and Joy Worth, the Radio Three Harmony Singers-de-luxe!

**THE VOICE WHICH CAME BACK!**

Studio Small Talk by Nerina Shute

I HAVE discovered a very useful man. I was in a B.B.C. studio, listening to him sing. Harry Pepper was pulling my leg unmercifully, and saying: "You must meet him. I know you will fall in love with him. Every woman does." Well, this man is a famous singer and you all know his name. We had a long talk. Then I discovered to my surprise that he is also a film agent. *And he is looking for talent.*

much money we are making. What about our income-tax?"

Pretty Kay Cavendish (very English-looking and rather like a tennis champion) is actually a very serious young pianist. She prides herself on having played at the Queen's Hall. "But there's no money to be made out of serious music," she said. "The luckiest day in my life was when I met Joy Worth and Ann Canning. We started crooning together about a year ago. And now—well, we're doing pretty well, aren't we?"

It seems that Kay Cavendish arranges the music for the Radio Three, while Ann Canning is the business manager and Joy Worth is the librarian and attends to all the fan mail.

Ann Canning is dark and rather quiet, and looks a bit like a distinguished schoolmistress (a very attractive schoolmistress). Joy Worth is known as "The Red Head," and looks rather like an American film-star.

But these three girls are fascinating to meet. Very gay. They seem to look upon their success as something very surprising and wonderful. They are not in the least conceited.

Their latest enterprise is a special microphone which they have bought out of their earnings.

"It's a tiny little thing," said Kay Cavendish proudly, "the size of an egg. But it's terribly expensive. Somewhere in the hundreds! And the point is it's wonderfully sensitive, not like an ordinary microphone, and it doesn't matter where we stand when we're using it! So we bought it as an investment!"

They receive at least thirty fan letters every week, and no wonder.

The man I am talking about is Paul England. Last week he said: "I got into the film business more or less by accident. I am film manager to Cary Graff, and also to Jack Hylton. But I am very interested in unknown people with talent. I have found jobs in British studios for several unknown girls. If you know of anybody with real talent, either men or women, please send them to me."

So there's a chance for you. If you want to get in touch with Paul England, just write to me. But don't bother him, please, unless you have real talent.

Paul England, as you know, has been broadcasting ever since the B.B.C. came into being. A veteran.

"I went to Hollywood," he said, "because I had trouble with my throat and lost my singing voice completely. It was quite a tragedy. I thought I should never sing again.

I said: "What were you doing in Hollywood?" "Oh," said Paul, casually, "I wrote a lot of scenarios and sold them. And then I discovered Pat Paterson, you know, and fixed her up with a nice contract. It's a pity about Pat. Now that she's married to Charles Boyer, the famous actor, I don't suppose she will do much work herself. And yet she's a marvellous little artist!"

Of course, Paul has got over the trouble with his throat. His love songs are now as soulful as ever. And he says he is hoping to make a real come-back and do a bit of stage work as well as broadcasting.

"Look here," he said to me, "can't you write a sort of sob-story about the Voice Which Came Back?"

"Well, I could," I told him. "But I know what will interest my readers much more than that. You're a film agent! If I tell them about it, I expect there will be dozens of letters asking you for work!"

Last week was lucky. First, I met Paul, and then I was introduced for the first time to the Radio Three—Kay Cavendish, Ann Canning, and Joy Worth.

Kay Cavendish is the spokesman. "I don't know how much money we make," she said, "but nowadays we are getting so much work that we are all of us feeling rather tired. A good week brings us about a hundred pounds. A bad week brings us about fifty pounds.

Then Miss Canning put in a word. "We really ought to find out," she said, "how



Paul England, singer and film agent

**FROM MY NOTEBOOK**



Commander Stephen King-Hall feels that one can have too much of a good thing, and that we have had enough of his "News Motto." As he likes writing in Radio Pictorial and we like having him, he has suggested a new fortnightly feature which he calls "From My Notebook." Here you will see how his mind works when he is collecting notes and information for use in his broadcast talks.

"TAKE it or leave it," said the Japanese, as they got ready to walk out of the Naval Conference in London a fortnight ago. The others concerned left it. It all came about because the Japanese wanted a Navy as strong as that of any other Power. But the Americans said "No sir!" and it didn't appear such a good idea to the British either for that matter. The job of the Conference was to reach a new agreement which would say how strong the navies of the five principal naval Powers should be. When the Japanese walked out the other delegates, that is the Americans, the British, the French and the Italians, decided to carry on by themselves and see whether they couldn't come to some arrangement. Meanwhile the Japanese are content to look on.

*A Hatchet has been Buried in China.*

Grave diggers: (1) General Chiang Kai-Shek, Prime Minister and strong man of China, (2) Mr. Hu Han-min, big noise of Canton, in Southern China. The hatchet was both a political and a personal one. Now Mr. Hu has decided to accept a job in the Chinese Central Government at Nanking (in the North) and so bring the quarrel between himself and the General to an end. This means that North and South China should now be able to work as one team, which may make things easier for the Chinese when dealing with Japanese demands for more control over China.

In thinking of Japanese ambitions in China remember the Chinese saying: "He who rides the tiger cannot dismount." One day the tiger may turn round and eat up his Japanese rider.

STEPHEN KING-HALL.



Leslie Henson and Florence Desmond star in "Seeing Stars," part of which may be broadcast soon

A new photograph of Beryl Orde, the brilliant impersonator and (right) Tommy Kinsman, on the air for the first time on Thursday

An informal glimpse of Harry Pepper and John Watt discussing a new number

**"Victorian Melodies" Post-bag**

**F**REDDIE GRISEWOOD likes announcing Stanford Robinson's programmes and the conductor likes Freddie to do it. It makes a lot of difference if the announcer is in sympathy with the material that he is handling. "Victorian Melodies," for instance, is very much Freddie's cup of tea, and there is another one on February 18. We mention it because four hundred listeners wrote to Broadcasting House after the last programme and that is a big post these days.

Series started in 1933, and next show is the sixth. "Old Time Dance Music" is another hoary veteran which always rings the bell.

**Superstitious ?**

**H**ENRY HALL'S life seems to be governed by the number thirteen. Everything connected with his first film, *Music Hath Charms*, refers either to 13 or twice 13. The negotiations began on the 13th day of the month and it took 26 weeks to complete the filming. The contract was signed on

December 13 and the script handed over on March 26. The shooting began on April 13, and Henry's accident in which he injured his foot occurred on the 13th day of the month. He had just been given some beads supposed to ward off all harm. In less than thirteen minutes he had fallen more than thirteen feet. Which was not so good. To return to the film. The Trade Show was given on October 13 and the film shown to the public for the first time on Boxing Night, December 26. So now Henry's a fatalist.



**"CHRISTOPHER STONE CALLING . . ."**

when she made her London debut.

He is still with us, for money no longer means much to him, and he wanted to postpone his overdue return to America till he had finished the film written round his personality for Herbert Wilcox Productions.

At the first showing of *Limelight* the other evening he was delighted; and all over the country, people will be equally delighted when they get the opportunity of seeing and hearing him in the romantic stage and back-stage scenes of *Limelight*, singing "The Whistling Waltz," "Stranded," "We Were Meant to Meet Again," and the other numbers which Gerald's Orchestra accompanies.

Geraldo makes a brilliant thumb-nail sketch of a small part and Anna Neagle, beautiful sister of Stuart Robertson, does what she can with a part that is hardly worthy of her. The odd thing is that though she is Stuart Robertson's sister—or because she is—she is almost too shy to sing at all; especially odd because she has a charming voice. I shall never forget watching her make her first

record—of the songs from her film, *Little Damozel*—in the H.M.V. studios. Her determination to overcome an obviously paralytic fear of the microphone was as delicious as everything she does. But that was nearly three years ago.

In the Betox programme from Radio-Luxembourg on Sunday afternoon, I hope to include the new record of an operatic star, Lily Pons, whom I have only known through her records till I saw her film, *I Dream Too Much*, the other day. My goodness, what a grand little actress she is, and what an absolutely first-rate musical screen-play she and Henry Fonda have made—beautifully directed and photographed and recorded. Don't miss this on any account when it comes your way.

The songs written by Dorothy Fields and composed by Jerome Kern are capital. My mascot Whoopee stirred in his leather bag in my waistcoat pocket at the last scene and the song of the merry-go-round.

He knows everything and he still wants to dance.

Good-bye for the present.

CHRISTOPHER STONE

**Introducing Robert Ashley**

**L**OUIS LEVY and his Orchestra will be on the air again on Friday in "Music from the Movies." There are thirty-two in that band we hear so often on the screen. Robert Ashley was singing with them last week. Here's his story. Failed exam. for Indian Police and, against father's wishes, chose singing as career; but was disillusioned after several unsuccessful chorus auditions. Tried films and spent four months working as an extra. Then teamed up with a dancing act, which ended in failure—an experience which convinced him that singing was his line. Tried again and "hit" composer chanced to hear him. Recording contract followed; Eric Maschwitz heard a disc and now Richard is singing in a programme which sounds like going big.

**Mixed Bag**

**B**Y the way, talking of Radio Normandy reminds us that the influence of this station is felt in a wide-flung manner. Last week the Radio Normandy post-bag revealed a letter from Japan, two from Canada, three from New York, two from Maryland, two from Connecticut, two from Rockford, six from New Jersey, one from Norriston, two from Massachusetts and six from Pennsylvania: As well as all the usual ones from England and Europe. The world writes. . . .

**New Keyes Play**

**D**O you remember that successful musical show called *Charing Cross Road*, broadcast about a year ago? It was written by Clay and Gladys Keyes (Clay is Haver, of Haver and Lee). Well, they have written another one, book, lyrics and music, and it is to be broadcast on Tuesday and Thursday. *Rogues and Rhythm* is the title, and it is staged in a dance-hall. We hear there is a cunning blend of music, mirth and thrills. Teddy Joyce and his band and Clay's wife, Gladys, are starring in what should be a great show. By the way, the film of *Charing Cross Road* has just been released, Clay tells me.

Would you like to be Bing Crosby's wife? Dixie Lee is, and in an enthralling article next week she tells us why she said "Yes!"

ELINOR MORDAUNT *contributes*

## LITTLE MOSES

*An Enthralling Short Story of Mother Love*

IT was a dreadful night. When I came home from my day's work my coat was heavy with half-melted snow, while the cold was of that penetrating kind which is the inevitable accompaniment of a thaw. The wind raged, moaned, whistled; every door in my flat shook.

I was half an hour lighting my fire, laid by a charwoman who knew that she would be well away before it was needed; for it was one of those soul-destroying periods during which I was once again without a servant. Even after it did catch, it burned in a half-hearted way, filled the room with smoke. The chimney needed sweeping, but how was that possible with no one whom I could trust to clear up after the sweep?

By the time I was able to change my wet things I was shivering; and then, to add to everything, the hall door-bell rang; at first timidly, then more boldly, again and again. It was no good trying to ignore it, I slipped into a dressing-gown and went to the door, furiously resentful.

An icy wind swept along the hallway and passage. For a moment I could see nothing. "Well—well?" I began impatiently. Then a small voice said, "Please, miss, it's Annie."

If it had been an angel from Heaven I could not have felt more delighted, for Annie was the one perfect, absolutely perfect, servant I had ever possessed. She ruled me, oh yes, she ruled me; but how good she had been to me, how she looked after me if I was ill, how beautifully she kept the flat; above all, how she cooked for me, fed me! How comfortable, how peaceful, how envied my life had been. I never realised one-half of what I owed to her, until she left me, rather suddenly, rather vaguely, to be married.

I remember suggesting that she should be married from my flat, and how surprised I was when she said that her people would be hurt if she did not go to them for the ceremony.

I had never even known that she had any people—perhaps this had been part of her unfeeling blessedness, that she never talked of herself, her own affairs. I did not even know anything about her young man, how or where she spent her rare afternoons off, and I reproached myself for this after she left, growing slowly conscious of my own selfishness.

"Annie! Oh, Annie, how glad I am to see you! I have no servant, the place is like a pigsty, but come in. Only to-day I was thinking of you"—didn't I always think of her when anything went wrong?—"wondering where you were all this time: more than a year, isn't it? More than a year, and, yet, I've never got really settled since."

The fire was sulking to its death. But in a moment Annie was on her knees with an old newspaper held up before it—then there was that trick she had with the poker—in a couple of minutes it was blazing as though it really enjoyed life. "Have you had your tea, miss? No, I thought as much! You sit down there and I'll get it for you. Don't you worry, I've not forgotten my way about."

I lay back in my chair; it was as though Heaven had opened down upon me. She was not gone for more than five minutes, I would give my word for it, and yet there was hot buttered toast and that wonderful aroma about the tea. I had dropped to the hearth-rug to warm my back, and it was all I could do not to lay my head against her knees, like a dog—I, who had always prided myself upon keeping my servants—including this one—in their places!

I made her fetch another cup and have her tea with me.

She sat on the very edge of the chair in her old

respectful manner and stirred her tea gravely, her little finger quirked.

"Oh, Annie," I said, falling over myself in my joy, "isn't it just like old times?" She had never had her tea in the sitting-room with me before, but that was the way in which I felt.

For a moment she glanced up at me very gravely. "The same to you—perhaps," she said, then the corners of her mouth twitched, and suddenly, putting down her cup, she propped her elbows on her knees, dropped her face between her hands and began to cry very softly, with an inexpressively pathetic effort of respectful self-control.

I have not told you what she was like. One of my friends had always called her "Mary," because of the song—"Kind, kind, and gentle is she, kind is my Mary." Well, that expressed her as well as anything. Add to this the fact that she was small and soft and plumpish, with soft brown hair which lay in the neatest, the crispest of crinks, with a creamy skin, the most beautiful brown eyes imaginable, and you have my Annie—as she was then.

But now! Even in the midst of my fatuous delight at seeing her once more upon my threshold I had noticed her thinness, her pallor, the worn, poverty-stricken look of her insufficient-looking blue coat and skirt; while, at this moment, for the first time, I realised a wisp of crepe tied, as though hurriedly, around her arm.

"Annie!" I leaned forward in my chair and touched her shoulder. At that she slid to the floor and lay there, her face buried upon the cushion of the chair where she had been sitting. "Annie, dear Annie, poor Annie—tell me, you're in some dreadful trouble? Tell me—try to tell me, perhaps I can help you."

I saw her shake her head at this, but it was some time before she raised it and looked at me, her poor little face all ravaged and drawn. "Please, miss"—oh, the pathos of that, as if it mattered whether I did or did not please—"you know—you heard of the—the—the *Spanish Queen*?" she whispered.

Did I not know? Why, the misery of my homecoming had been augmented by the dense depression of the day, during which I had thought of little else. How was it possible that I could have forgotten the *Spanish Queen*—over toast and tea!

I was ashamed of myself, and yet during the previous eight hours, ever since I opened the morning papers, I had been overwhelmed with the thought of that steamer, laden with passengers, torpedoed within half a mile of Holyhead towards midnight the night before—the coldest night of the whole year.

"You—" I began, too horrified to frame the question.

"I and 'im—my husband—my little baby."

There was a long silence. Then she seemed to pull herself together, sat back on her heels like a child, gazing straight in front of her with a dreadful expression of cold, set misery.

"I was feeling a bit queer, and I was on deck with 'im; baby was asleep in the corner of one o' the couches in the ladies' saloon. It was bitter cold, but quite calm—the sea like glass. The thing—that thing as they fire—came all sudden-like at us; it was as if it went right through me—through me—myself—the shock and all—awful! It seemed from the way the boat turned, like as if, at the very last moment some'un 'ad seen it

comin' an' tried to twist 'er round.

"Everyone on board was shriekin' out an' runnin' backwards an' forwards, runnin' an' callin' out, with no reason so to speak. I grabbed 'old of my husband's arm, then I gave him a push away. 'The baby,' I said—'Oh, my baby!'—like that. He went away into the crowd and I tried to follow 'im, but the people pushed me this way an' that—there was firin' o' guns goin' on all the time, and the shriekin'! One's 'eard children cryin' out afore, but grown-up people!

"I shall never forget it, never, never, never! The dreadful noise an' confusion an' all, an' not knowin' where we was, what ter do. They got the boats out. I was pinned up against the rail and one o' the sailors grabbed 'old o' me. 'In yer go,' 'e said, an' slipped a bit o' rope round me an' under my arms. I shouted out how I couldn't because o' my husband and my baby; lightin' like a mad woman I was. But he bested me. He said it was all right, they'd come in a moment, he'd tell 'em I was gone. Kind, 'e was, I don't deny that, kind as kind; though now, with things as they are, I'd rather one o' them there soldiers 'ad 'eld a pistol ter me 'ead.

"We was down in the boat, safe—well, half safe, for all the while they was firing at us—when I sees my husband come to the rail o' the steamer with the baby—my darling baby—in 'is arms. There was another boat just below 'im, not ours, an' I called out to 'im ter jump. 'For God's sake jump!' I said." Once again she paused, twisting her gloves to a tight rope between her fingers, quite dry-eyed. "If only she were to cry," I thought; for anything would have been better than that look of utter, engrained despair.

"Well, he jumped," she said at last, so calmly that the thought occurred to me, 'She has felt so much that she is incapable of feeling anything more.' "But the boat below turned over with a shot in her side, they was shellin' us all the time, you see"—she was right there, that was a part of the devilry of the whole thing, explained the loss of at least half the lives—"turned over just at the very moment as 'e jumped, an' he dropped inter the water, almost under my very eyes as it were—'im an' the baby, my baby, my precious, precious baby, as nothing was ever too good for!" "How old was it, Annie?" I don't know why I asked such a question, it was one of those irrelevant things one does when one is conscious of the awful inadequacy of words.

"Three months old, leastways 'e would 'ave been three months old this very day—if 'e'd lived."

She did not look at me, at anything in the meretriciously gay little room; her head and eyes were raised, straining upwards, her whole expression convinced me that she actually visualised, once again, the fatal leap of the man with the child in his arms; while so vivid was the impression that, when she dropped her head again, staring at the carpet, I, myself, seemed driven to follow her gaze into that momentary, swirling vacuum of green water.

"A steamer picked us up an' I got ter Holyhead all right. They was all very kind ter me, they wanted me ter stay. But I couldn't bide quiet there, I couldn't bide anywhere! I felt as I must come down 'ere—as if I was drawn—back ter the only real 'ome as ever I 'ad—before I was married."

"Your own people, Annie?"

"They slighted 'im, an' I wouldn't go near 'em again, not fur the world—not, not, not if I was ever so—" She cried fiercely, then smoothed out her gloves, cotton now where they always used to be kid—the only suspicion I had ever had of Annie was in connection with my gloves.

"I'm sure I don't know, though, fur all that, what set me on comin' 'ere, worryin' you about my affairs, miss. You with all your own bothers

Daphne du Maurier, Pamela Frankau, and Ursula Bloom are just three of the well-known authors whose short stories will be appearing in future issues of "Radio Pictorial." The best fiction of the best writers is our constant aim.

Annie found Baby George deserted. She adopted him, lavished every care on the wee mite and no one knew that she was living a lie. But it was a lie of which she was proud. Every mother will respond to the tender pathos of this brilliant short story.

an' work an' all. But I'll be movin' on now, if you please, miss, unless so be you'd let me stay an' get yer supper for you."

"Stay, Annie! Why, of course you'll stay; now, and always, I hope. You were right to come; this is your home, your real, proper home—"

"If you think that I could make you comfortable, miss," faltered Annie; her head drooped, her beautiful brown eyes raised to mine.

"Make me comfortable!" I repeated, half angrily, shamed with the memory of my old selfishness. "Annie—Annie, do you never think of yourself? What does it matter about my comfort if only, only I can make up to you a little, ever so little for what you have suffered."

For three days I lived in a sort of chastened Heaven. It was infinitely pathetic to find how, with all her grief, Annie never, never for a single moment, forgot any one of my needs, my old fads and fancies. It seemed that my fur lay smooth for the first time for months, and really, really, I do believe that I thought of her more than myself.

Then on the fourth day I came home and found the flat empty. It was evident that Annie had not been very long gone, for the fires were still burning brightly in the sitting-room and kitchen. She had looked very pale, confessed herself as unable to sleep—kept awake by her grief and partly by the pain in her breasts, for she had been nursing her child—and I had expressly told her to take a walk every afternoon. But still she knew the hour at which I arrived home and ought to have been back.

The times upon times those intermittent temporaries had been late and I scarcely resented it. But it must have been that, even then, I was slipping back into the way of taking it for granted that Annie's life revolved round me and my affairs alone.

Half an hour passed, an hour, two hours. It was time I had my dinner and yet there was no sign of it being so much as on the way.

I got up and dragged myself to the kitchen, glancing at the sink with a sort of sick despair. As I gathered together the materials for some sort of a meal I was struck afresh by the exquisite cleanliness of the kitchen and larder. There was no one in the world who could keep a place like Annie, and now—now! Was she going to play me false, like all those others?

Then, of a sudden, all my resentment was swept away by a sudden, dreadful thought. How sad and dejected she had seemed, how lonely, with that sort of personal loneliness which nothing I might do for her could ever really touch. The river was so near—only the night before when I asked her where she had been for her walk she said, "Along the river, it sort o' draws me—so peaceful-like."

All thought of food was gone. I wandered from room to room, wondering desperately what would be the best thing to do. I thought of Scotland Yard. But what could I say? That my maid was late coming home? Why, they would only have laughed at me, not knowing Annie, her unflinching punctuality.

Then a new idea came to me. People had been caught hesitating upon the brink of suicide; in a moment a vivid picture of Annie, hung weeping over the parapet, leaped clear to my mind's eye.

I flung on my hat and coat. Please God, I might even yet be in time. My hand was actually upon the knob of the front door, when I heard a latchkey being slipped into the farther side.

It was Annie.  
"Oh, miss, whatever will you think of me! I've been to the police an' all, kept talkin', first 'ere, then there—racin' from one to the other, such a to-do as never was. An' me worryin' my life out, about you and your dinner—nothin' on, an' the fires like enough out. Dear, dear! I didn't know what to do, that's the truth, such an upset as never was."

She seemed to move automatically to the kitchen as she spoke, and I followed. Her arms

were full. I had so often seen her come home like that, make straight for the kitchen table, laden with groceries and vegetables.

"What can she have been buying?" I wondered, switching on the electric light myself, for it was evident that she had not a hand to spare. Then, turning to glance more curiously at her and her armful, I heard a faint, protesting cry; realised that, apart from a few insignificant, blue-papered parcels, she carried nothing more, or less, than a baby. A baby! A wide-awake, bright-eyed creature of some three or four months. A baby, in my flat!

"Annie! Annie! What's in the world—"

"Did you ever, miss? There now, do you wonder I was bothered, kept late? I didn't know what to do, at my wits' end that's what I was. It was like this, I went across to Battersea Park for a breath of fresh air, and there—on a seat under a tree, with bits o' leaf an' twig an' what not, dropped all over 'im! Look there now, the poor precious—" She picked a withered oak leaf from off the creature's woolly shawl. "Lyin' there, all alone, as good as good! An' ter think that 'e might 'a been my own! I 'ugged 'im, oh miss, I did 'ug 'im an' no mistake."

"I went to Battersea Police Court, an' then back all along to the World's End, to Chelsea Police Court, an' the time they kept me! I could 'a stamped, rememberin' your dinner an' all. Undressin' the child to see if there were any marks on 'is poor little clothes, askin' me such questions, as never was! And I that worried all the while thinkin' o' you comin' 'ome; an' the fire like enough out, with that cold you 'ad last week an' all!"

She took off her coat, folded it upon the seat of the armchair and laid the baby upon it—gently, and yet with an air of half ceasing to consider it; hung up her hat, tied on her apron, while I stood staring, speechless.

Once again she was the irreproachable, staid and completely capable servant; a different being from the anxious, flushed little woman of a moment before.

"I'll open a tin o' soup, an' there's eggs for an omelette, an' apple-tart an' custard all ready made. I'll have your dinner ready in ten minutes—"

"But why did you bring it here?" I wailed. "What are we to do with it here? There are places, surely—"

"It seemed cruel ter leave 'im there, poor little mite!—with them men an' all—good enough in their way, but only men, no earthly use with a baby!" She was opening a tin as she spoke, running the cutter neatly and swiftly round it. How often I had anguished over the same accursed thing, attaining my end with the help of a hammer and much bloodshed! "There's only be the work-house—all in a moment like that, how could I?" She glanced up at me, deprecating, pleading. "If you'd ever 'ad a child, miss—"

"But, Annie, we can't keep it here; what in the world could we do with a baby—here in this tiny flat? What would people say—think?"

"Only for a day or two, miss. Just a day or two. He—he"—her lips trembling, her beautiful eyes were full of tears. "He—he'd be a lot o' help towards bearin' things, the loneliness—the pain. Just for a day or two, until someone claims 'im. 'E's sure to be claimed, look at the way 'e's dressed an' all—cared for!"

"He, is it?"

"Well, at the police court, they undressed 'im, you see. I couldn't 'elp"—Annie blushed crimson as she spoke, such natural confusion as it seemed. "Everything about 'im as nice as nice—so dainty an' all, no fear o' any sort o' infection. An' I thought, just for a day or two. You wouldn't know as he was in the 'ouse—I'd see that 'e didn't interfere with your comfort in any way, I'm sure, miss."

It was always like that, my "comfort." No one could suspect Annie of irony, and yet sometimes, as now, the words shamed me.

I put out one finger and the small creature clasped it tightly, gazing up at me with solemn eyes.

"But how in the world is it to be fed?" I asked weakly.

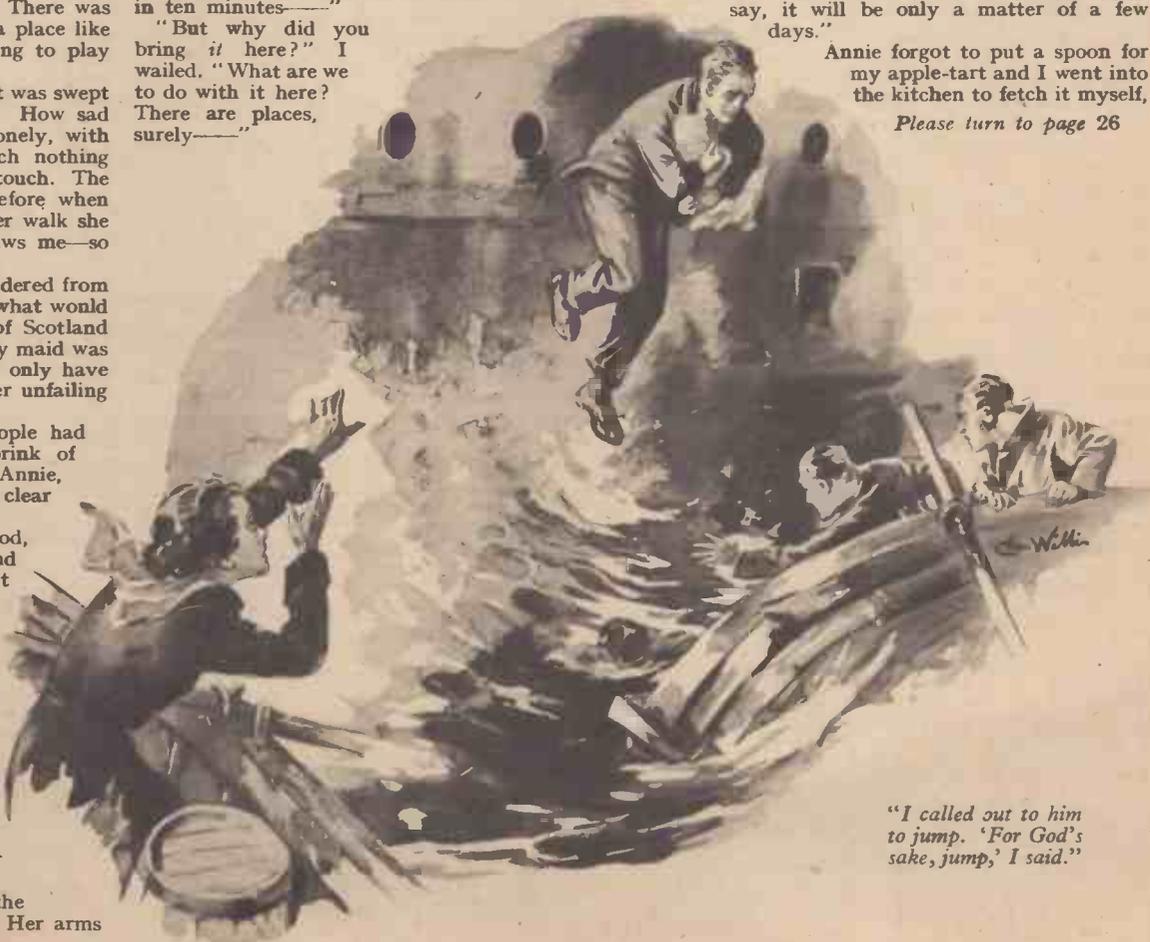
Annie had the soup on the fire, was whisking eggs for the omelette. I saw the very back of her neck redden afresh at my words.

"I think—I think—there is a little still—I could manage it, it'd draw away the pain, if I might—" She glanced up at me with the look of a stricken animal and I broke in hastily.

"Well, keep it, Annie, for God's sake keep it, if it's any comfort to you! I suppose, as you say, it will be only a matter of a few days."

Annie forgot to put a spoon for my apple-tart and I went into the kitchen to fetch it myself,

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"I called out to him to jump. 'For God's sake, jump,' I said."

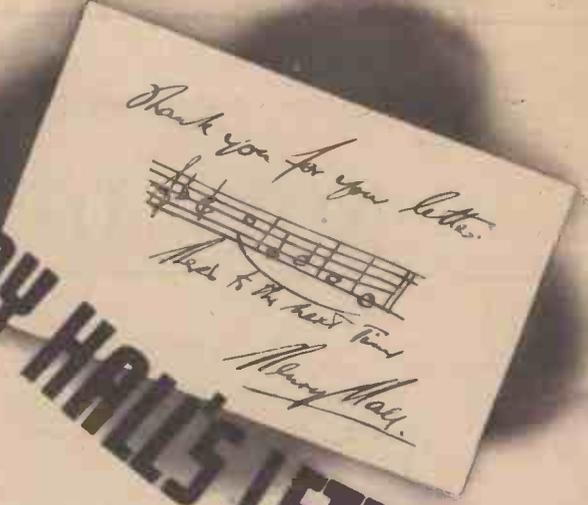
No. 3 in our Exclusive Series on B.B.C. Secretaries.

# WE ANSWER HENRY HALL'S LETTERS



Henry Hall is a good tempered "boss"

Say Miss Dorothy Harrison and Miss Ada Julian, Secretaries to Henry Hall, in an interview with Whitaker Wilson



entire chorus and orchestra of *Glamorous Night* from Drury Lane. I 'requisitioned' most of the Bow Street police that night. But the guests arrived in time.

"You see, very often the curtain at those shows came down late on a Saturday night and there was none too much time to move these people from their theatres to the studio. I have not forgotten the Crazy Gang from the Palladium. They arrived in all their make-up. It was a great game getting them here. It made me feel definitely Mondayish when I arrived here for ordinary work, I can assure you.

"The business side also means looking after the financial interests of the Band. Material for broadcasting has to be purchased, of course, and my job is to look after all that."

be delighted to hear it—if only he had the time. But he is so rushed at the moment, etc., etc.

"We have had to make a rule in the matter. We have a printed card which says that the B.B.C. is willing to give consideration to any composition submitted. A stamped addressed envelope is asked for and the Corporation cannot accept responsibility for damage or loss. No interviews, however, unless the composition has been submitted and approved and the senders notified.

"We had so many 'marvellous' lyrics submitted, the writers of which hoped Mr. Hall would not eat another meal before he had set them to music, that the B.B.C. had to make a rule that no lyrics could be accepted unless set to music.

"I suppose these are really quite serious people although some of their work looks otherwise, but we have others who are difficult to take seriously. There are people who, for extraordinary reasons, write in and ask Mr. Hall to start a fund for them. Some of the appeals to Mr. Hall are anything but amusing; they are really heart-breaking. All the same there is a limit to what he can do.

Please turn to page 24

And from the other secretary, Miss Julian:

"You will want to hear about the fan-mail, I expect? Here is our greatest weapon of defence—the Here's-to-the-Next-Time card. I really do not know what we should do without it. The fan-mail is so huge that I cannot pretend to be able to address envelopes connected with it. Fortunately I am not expected to. The Central Registry at Broadcasting House does all that for me. All I am required to do is to type an answer to the query (or reply to some message) on the front of the card which I send to the registry. There my responsibility ends!

"The telephone goes incessantly, of course. Like my colleague, I have to be tactful. There was some amusement here the other day when somebody rang up and asked what Mr. Hall was going to play the following night. I said something to the effect that if the gentleman listened he would hear. Mr. Hall thought I said it so politely that the gentleman in question could not possibly be offended. But fancy taking the trouble to ring up to ask such a question!

"Not that we are ever surprised at what they ask. Neither would you be if you were in this office. 'I am a personal friend of Mr. Hall's. I am sure he will be only too glad to let me come and play my latest dance-tune. It is simply marvellous!' I have to say I am sure it is, and that Mr. Hall would

**H**ENRY HALL has two secretaries. One of them, Miss Dorothy Harrison, deals with all matters connected with the Band itself. She might be loosely described as the Productions Secretary. The other, Miss Ada Julian, might be called the Fan-mailist, for she deals with the heavy correspondence every broadcast of the B.B.C. Dance Orchestra brings in.

Perhaps you would like to hear what these fortunate young ladies have to say about their respective jobs? Probably they realise they will be the object of envy of many readers of RADIO PICTORIAL who themselves occupy secretarial positions, though their "bosses" are not quite so much in the public eye as Mr. Henry Hall.

First of all it should be said they obviously are devoted to him. There is nothing to be wondered at in that, because Henry Hall is a favourite with everyone who knows him. He is quiet and unassuming. Popularity has never spoiled him. It probably never will now. If it had been going to spoil him it would have done it long ago, for surely few men of his age have had their work appreciated by as many people as he has. At Christmas time, for instance—that is better left for the secretaries to tell you!

Let us talk to Miss Harrison first.

"My work is connected with the Band—the productions side. I look after the Band's bookings. Here, at Maida Vale, we have our own studio for rehearsals and transmissions. It seems that if we are not actually broadcasting we are rehearsing, for the B.B.C. Dance Orchestra is worked very hard. Our studio is sometimes required for other purposes, or perhaps I should say other people require it for their own purposes, and it is my business to see that no mistakes are made concerning it.

**Y**ou would be surprised at the weight of business correspondence connected with Mr. Hall's Band. Although it is the B.B.C.'s orchestra and plays for the B.B.C.'s purposes, it has a definite connection with the outside world, the music publishing world in particular. Dance-tunes are being written and published every hour of the day, judging by the look of things here. Publishers are naturally anxious to have them tried out on the air. Consequently there is a constant stream of correspondence connected with music publishers. Many of them use the telephone and it is my job to answer their queries. This means the use of considerable tact in not a few instances. Everyone seems to want things done at once. I assure you I am developing what Mr. Hall calls a good line of patter!

"The Guest Nights were nights of gladness, certainly, but also nights of work, and not a little anxiety for me. It was one thing to look after the guests when they were in the studio, but entirely another when I had to collect them from the various theatres and see them safely as far as the microphone. I had the time of my life on the Saturday in Jubilee Week when I had to deal with three charabancs in order to transplant the



Above: The ladies who answer Henry Hall's letters. (Left) Miss Harrison. Miss Julian.

*f. s. d* *CONTRACT* *f. s. d* *CONTRACT*

# NOW TO MAKE SOME MONEY!

**C**ROONER, a star pianist, good team-work—and the first few engagements for your little band. You are well away. Then in all probability a strange letter will arrive. Somebody out of the blue, absolutely unknown to you, will write and demand to be your manager.

You really *do* need a manager, don't you? The business side is growing. Letters for advertisements, bookings, discussions over fees, and perhaps even a little fan mail from admirers will be taking up one, or perhaps two, spare evenings a week. If you are wise you will all still be at work and you won't be relying on the band as a main means of livelihood. That is a good economical proposition, but it means that when you come home tired from work you don't want to bother answering letters from thick-headed restaurant proprietors, from dance-hall M.C.'s, or from cinema managers on the look out for a cheap amateur dance band as a stage turn.

There is another side to it. The boys may be getting discontented because they are not making enough money. The boys want more money, and you want more engagements and less personal work that isn't devoted entirely to music.

The answer is a manager. If you can't afford a full-time man, then pick out perhaps a member of the band who is otherwise out of work and who'll be glad of the job for a small wage. Better still, have part-time service of a professional dance band man, who may be in the position to give you new engagements through friendly strings he can pull. If he's a good man, he may be content to work on a trivial retainer and commission for all new business he brings.

You want engagements. You listen to the wireless and envy the broadcasting bands. You wonder how they fared in the early days before their leaders became famous. I can tell you. They just went out to look for work—and in most cases found it.

**S**tudy your district. It is not much use bombarding the local branch of the B.B.C. You must make a name for yourself. Try all the cinemas. Circulate clubs. Advertise in the local papers. Try to get a local news reporter to give you a "story."

If you run the crooner competition I have already mentioned, you should get a certain amount of publicity for the band if you have arranged it properly. It is this sort of publicity that gets you engagements; and then if the standard of your playing is high enough you'll get more engagements and better fees.

After a few weeks you'll be troubled about the repertoire. You can't go on playing all the same old tunes. With two or three engagements a week it will seem increasingly hard to get the boys together for rehearsing new numbers. But it must be done. Your personality alone can do it; they must realise that a mediocre standard isn't good enough; that they mustn't mind memorising and rehearsing new numbers so that you could at a pinch give two entirely separate three-hour runs.

Here's a tip. The whole band need not always be

*"Things are looking-up" when fees rise*

## When contracts are coming in and fees are going up it's time to get a manager!

included. If you have a really good pianist, then get him to run over a few solos (perhaps in conjunction with the bass player and drums to give a little more body to the piano). These will come in very handy at intervals when the band is resting, and it will show up the special talent in your little combination.

**T**he same can be done if you have a star saxophone player, or even a good vocalist. Just now and then a saxophone solo (with piano) goes down very well. Or a few songs—popular numbers—given by the vocalist, with piano and saxophone or violin accompaniment, make a change.

As the business is progressing, you will find money matters increasingly difficult. Two or three engagements at a couple of guineas or so a night don't show much profit. With luck, about a guinea a head for the week. But when you get the band booked up five or six nights a week at minimum fees of five guineas, things are looking up!

Now is the time to start a reserve fund. A guinea or thirty shillings per man is fair pocket money. It should satisfy even the most ambitious saxophone player, who is probably paying hire-purchase on a £45 shining instrument. The rest should be banked, in a special account under the band secretary's name, for the general good of the band. It should be drawn on only for business expenses, for sheet music, and items of that kind.

—By  
**CHARLIE KUNZ**  
No. 3 in his Series "Running Your Own Dance-Band"

It won't hurt the boys to know that some of their earnings are being banked, and it is much better for everyone that there should be a sound financial backing to the concern rather than that each member of the band should get every penny out of it (which may still only amount to two guineas per man per engagement), leaving nothing for reserve.

You will want a certain amount of money for costumes and for assisting the boys to buy new instruments. It is better that the band should finance this rather than that the new trumpets, saxes, or drums should be bought on hire-purchase. The money can be loaned out of the band funds.

It is not difficult to make the band pay its way in

these circumstances, and by degrees you will remove the band from its amateur status. The time will come when you are all fully-fledged professionals—and that is when your worries will begin.

You will be eligible to broadcast. You will start bombarding the outside broadcast section of the B.B.C. with requests for an audition, and you will have to pay out certain sums for special arrangements of new tunes if you want your band to be individual. Then you won't want to use the music of all bands. Special arrangements may cost eight or ten guineas each, but it is frequently worth the money.

**A**s you listen in day after day to various bands you will notice that the same popular dance number is rendered in a different way characteristic of each band. The arrangers, working under the guidance generally of the band leader, are responsible for this. It is specialised work, and while the arrangers know roughly what each band needs, the leader must watch that the character of his own band's style is not upset by queer arrangements.

The arranger has to get out a band part for every member; often only a roughly scored pencil copy is possible in the time. The various keys and changes have to be settled, for no single dance number is played straight through without a change of key to relieve monotony. There is often a change of key at the vocal part, to suit the range of the vocalist's voice. This means a certain difference between various bands. While the average vocalist is a light tenor, there is a difference in the ranges of the men mostly heard at the microphone. Arrangers have to know this, and set their band's parts out to suit.

A band leader has to attend rehearsals, check up the efforts of the arrangers, and frequently arrange a great deal of music himself. Personally, I like doing my own arrangements, as I feel it keeps the character of the band together.

Then there is the business side. Song-plugging has to be watched, for it is not in the best interests of a band leader that he should be pushed into broadcasting inferior tunes to benefit the pocket of a publisher who is plugging the tune all over the country.

There is the contact with the B.B.C. to be maintained. Although the B.B.C. only pays a relatively small fee to bands who broadcast in the evenings, a certain amount of routine work has to be gone through. If a B.B.C. official objects to a certain tune, it has to be taken out of the broadcasting schedule, while naturally the B.B.C. can at any time object to a tune being played on the grounds that it is being unduly "plugged."

**F**inally, bandmen have to be paid. There are many arrangements, and some leaders and managers like to pay a fairly small salary plus a commission on all extra engagements and gramophone recordings. Others pay a bigger salary, which is supposed to embrace everything.

Naturally every member of the orchestra doesn't get the same amount of money. Some star instrumentalists, like soccer players, have a transfer value, and manage to get, perhaps, an extra £10 a week because the leader is afraid that another leader may snap them up!

In any good band there is *esprit de corps* and these troubles don't exist; but nevertheless the business side of a radio band's management does take up a great deal of time—unwelcome work when one has been broadcasting until midnight and then playing to a dancing throng until the small hours.

Like the captain of a liner, a radio band leader must be able to control the character of the band, attend to business policy, and yet at a moment's notice give attention to any little detail of preparation or rehearsal.

It is at this stage that you will begin to have that fatherly feeling towards the band. Its trade name—which may be your own—will be becoming almost a household word. You will see gramophone records of your own recordings as you go into music shops. You may even see your name in the B.B.C. programmes.

You have arrived, but the trouble and fun has only half begun. You have led your little amateur band to radio stardom, keeping, I hope, many of the original members, and it is just when certain success seems within your grasp that the band starts to split up. Why? That I will explain in the final article next week. But don't let it worry you. The change may all be for the better, for obviously an amateur band is full of weaknesses, and the contact with the bands in the professional "racket" may show up your failures of earlier days.

Even if the band splits up altogether, it may lead to a big-money musical job for you—as I will show you next week.



BY REQUEST—II.

# ELISABETH ANN—

—Our Beauty Editress, dips again into her overflowing letter-bag and answers the urgent queries she finds there.



A study in beauty—  
Elisabeth Ann

## MY CORRESPONDENCE

**SEEING** your answers to worried readers' problems through RADIO PICTORIAL, I wonder if you could help me. The trouble is my hair. I want to get it so I can have it in a roll or curls. I have had it semi-shingled and now have let it grow. My face is round, and I have my parting in the middle. Also can you suggest anything which will keep the curls in, as I find they come out.—  
WORRIED PHYL (Faversham).

You will find curls more popular than a roll at present, and when the hair is long enough, have it cut in two layers, then use some special rubber curlers to curl up the ends. And I do think a side parting would suit you more than a centre parting.

**PLEASE** will you help me? I have just become eighteen and I have been asked out to dinner, at a big London hotel. The trouble is, the lady who has invited me is very wealthy and all I have is a cheap little dress, but I don't know what to wear underneath it. I am not pretty, Elisabeth Ann, and I have big bones. My dress is turquoise blue. I cannot go to my mother as she doesn't care for me, and I can't possibly refuse this invitation. Could I go in my ordinary winter coat? Should I take an evening handbag or just an evening "hanky." I am terribly worried, so please help me.—IGNORANT.

I do hope you will see this before your party, though you sent no address so I could not write personally. You can make a velveteen cape quite cheaply from one of the newer patterns and do take an evening bag rather than merely a handkerchief. Then make up with cosmetics having a blue tinge to make that turquoise frock really attractive. Will you let me send you details of these—they are quite inexpensive. If the dress is of taffeta or velvet, you do not need an underslip. If it is of chiffon or crêpe, wear a thin silk slip beneath it, in white.

**PERHAPS** you could help me with my problem. I have horrid spots that come periodically and while they go quite quickly, they look unsightly at a dance. Is there any quick cure, please?—DANCING LADY.

When the spots appear, apply a pink clearing lotion which acts as a powder-base as well as drying up the blemishes. This is ideal to have on your dressing-table for any emergency. Then adjust your diet so that you do not get the blemishes. May I help you personally with this problem?

**I AM** very embarrassed at asking you this, Elisabeth Ann, though you are always so sympathetic I am sure you will understand. When I am at dances I get hot and perspire. I hate it to show on my clothes, and wondered if I could use anything to prevent it?—GLORIA DAVIS (Swansea).

If you will use a reliable deodorant, then dust on a healthful dusting powder to absorb any superfluous moisture, you can be free of your embarrassment. The powder costs two shillings and sixpence a large tubular box.

**I HAVE** tried using astringent lotions to close the pores on my face, but it stings so I am sure it is no good to me. Please advise me if there is something else I could use for these pores. They are quite clean, but large.—"TROUBLE."

Use an open-pore paste which is a cream that can be left on overnight and will correct the pores, at the same time refining the skin surface. Would you like details by post? Certainly if an astringent continues to sting or smart, it is too drastic.

**WHAT** can I do to make my nails grow? They are so short, because I used to bite them. Now I want them to look specially nice because I am going to be engaged next month to a radio violinist.—F. B.

Invest in a small but complete manicure set containing cuticle oil, enamel and remover, etc. Apply the oil round the base of the nails each night to promote the growth, and file the nails almost in a straight line, every two days for the next fortnight. I am delighted to hear of your engagement.

**ELISABETH ANN** likes to have your beauty problems, big or small. Address her c/o "Radio Pictorial," Chansior House, Chancery Lane, London, W.C.2, enclosing stamped addressed envelope for her personal advice. And because she has hundreds of letters each week, you won't mind if your letters are answered in strict rotation? If it is an urgent matter, write URGENT across the corner of your letter.]

**SINCE** last week, when I answered some readers' queries, letters have reached me from all over the country requesting publication in RADIO PICTORIAL. So this week I want to deal with further urgent requests for loveliness.

"Another Elizabeth," of Swansea, is going to her first dance, and wants to look very attractive, though her parents don't like the idea of her wearing lipstick or rouge. She is wearing a blue taffeta dress and she says "how can I make myself attractive without make-up?"

If she is pale it is going to be rather difficult, though I gather her parents don't object to cream and face powder, and if she uses a Lotus Cream, which is delightfully soft, with a blond powder, she will add a little colour to her skin. Then—if she makes her lashes long and dark and silken with a cream mascara, and she can get this in blue, brown or black, she will look very attractive.

Besides, the cream mascara will not make the lashes brittle, nor will it smudge on to the cheeks if used correctly. You apply it with the fingertip, then use a miniature brush to separate the lashes.

For Elizabeth's special dance, I think the black will look best with that blue gown. The blue is just a trifle more sophisticated, and I know many mannequins have now adopted it in place of their previous eye make-up.

"Goldie," of Loughborough, tells a very sad tale about her hands. Quite apart from being chapped, she has managed to make them very red, and she says the cuticle about the nail is too tender to touch with the scissors.

But I don't want her to touch them with the scissors. If she will first of all use a hand balm to whiten and nourish the hand surface, she can then use a cuticle cream—and while this is on the nails, use an orange stick and press back gently so that the cuticle is non-existent. Steep the hands in warm water to which olive oil soap has been added, then dry them (thoroughly, Goldie) and treat yourself to a manicure.

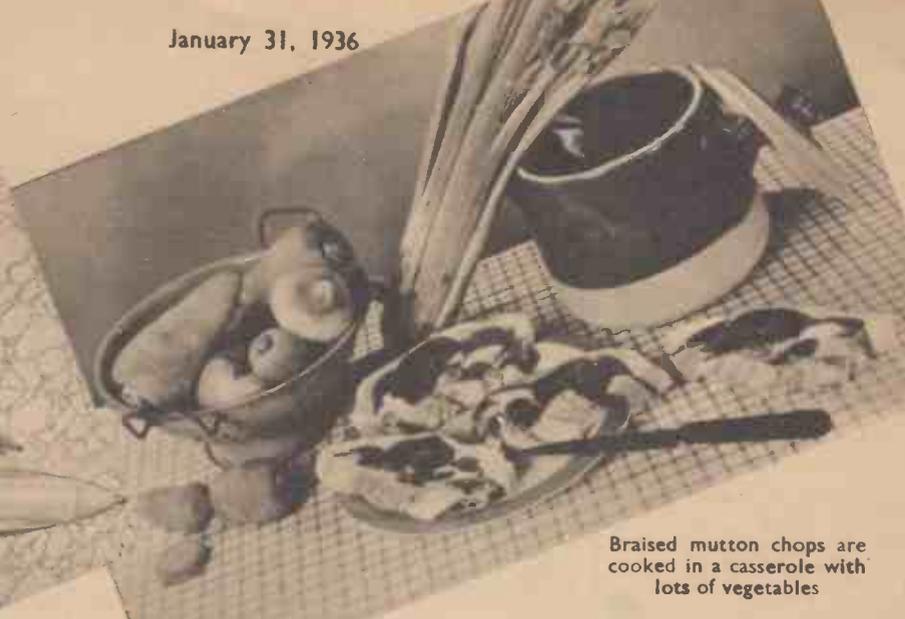
You can get the most attractive small manicure set for two shillings and sixpence, with any tint of enamel—and the colours include beautiful pearl shades as well as copper, silver and gold for evening use.

Cora, of Hove, asks is there such a thing as a good inexpensive lipstick. She is only apprenticed to a dressmaker, and has not much to spend on beauty. But she says "most I have tried change colour as soon as I get them on, smudge dreadfully, or taste horrid." As a matter of fact, a new lipstick has just arrived in a neat, flat case which operates automatically, and the three shades, light, medium and dark, are all colour-proof. It is amazingly inexpensive, and I am quite sure you will like the flavour (if you judge your lipstick by its flavour though, of course, you shouldn't). This problem is one which probably concerns many of you who request the best in beauty at the least cost.

"Brown Eyes," of Doncaster, apologises for writing as her's is not strictly a beauty query, but as many angles of health are linked up with beauty, these, too, are always answered in RADIO PICTORIAL. Her hair has been falling out badly, is now very thin, and she feels it may be due to her nerves (she had a breakdown a year ago). The hair depends so much on your normal health that it is up to you to enrich your normal diet, take all the butter, olive oil, eggs and milk that you can, and take a soothing beverage at night to encourage sleep. Then, each morning, use a hair tonic, massaging up from the nape of the neck to the crown of the head. Round the frame of the face, down to the ears. And have it trimmed regularly.



Elisabeth Ann answers queries on make-up, manicure and slimming . . . lashes and lipsticks



Braised mutton chops are cooked in a casserole with lots of vegetables

COLD WEATHER DISHES.

By Mrs. R. H. Brand

SAVOURY BEEF

*Ingredients.*—1½ lbs. lean flank of beef; 4 large onions; a few carrots; salt and pepper; 1½ lbs. medium sized potatoes; 1 pint of stock or water; 1½ tablespoonfuls cornflour.

Wipe the meat and cut it into thin slices. Peel and cut one of the onions into large dice, sprinkle the meat with salt and pepper, and put some diced onion in the middle of each slice; roll up loosely.

Peel the carrots and cut them and the other onions into thick slices. Put some at the bottom of a casserole with a few peeled potatoes, left whole. Arrange the meat rolls on the top and cover with the rest of the vegetables sprinkled with salt and pepper. Pour over the stock or water, and cover the casserole with a large piece of paper before putting on the lid.

Simmer in a slow oven from four to five hours. Thicken the gravy with the cornflour a few minutes before serving, stir well and add a few drops of browning to give the stew a good colour. Serve in the casserole in which it was cooked.

BRAISED MUTTON CHOPS

*Ingredients.*—For each person allow one chop, two small carrots, onions, potatoes and 1 turnip.

Peel the vegetables and cut them into thick slices, leaving the potatoes whole. Heat a little butter or dripping in a pan and when really hot, toss the vegetables in it for a few minutes, taking care they do not burn. Drain, and put them at the bottom of a casserole. Place the chop on the top sprinkled with salt and pepper, add a few bacon rinds to give a nice flavour, and cover with some good gravy or stock. Cook in a slow oven for 1½ hours. (Remove bacon rinds before serving.) A delicious dish for cold weather.

BEEF AND HAM ROLL

*Ingredients.*—1 lb. cooked beef; 6 ozs. cooked ham; 1 dessertspoonful each of mixed herbs and chopped parsley; 2 onions; 2 tomatoes; brown sauce; salt and pepper.

Chop the beef and ham very finely, or mince it, if preferred. Put the meat into a basin with the herbs, parsley and tomatoes (peeled and cut into tiny pieces) and the onion, previously sliced and fried in a little hot dripping. Add the beaten eggs, stir well together and put in sufficient salt and pepper to make a tasty mixture. Make into a thick roll and put it into a well-buttered paper, taking care to tuck in all the edges. Grease a baking-tin, put in the roll and cook in a moderate oven for 1½ hours. Cover with brown sauce or thick gravy and hand mashed potatoes and whole fried tomatoes. Can be served hot or cold.

SIMPLE HOME COOKERY

A new and revised edition of a simple home cookery book has been prepared by Mrs. Jean Scott, head of the Brown and Polson Cookery Service, whom I expect nearly every reader has heard on the air from Luxembourg. It gives you "different" but easy ways of cooking fish, suet puddings, vegetables and many other dishes (every page is illustrated, by the way). Copies are quite free on request from "Radio Pictorial" office.

GARDEN NOTES

By F. R. Castle

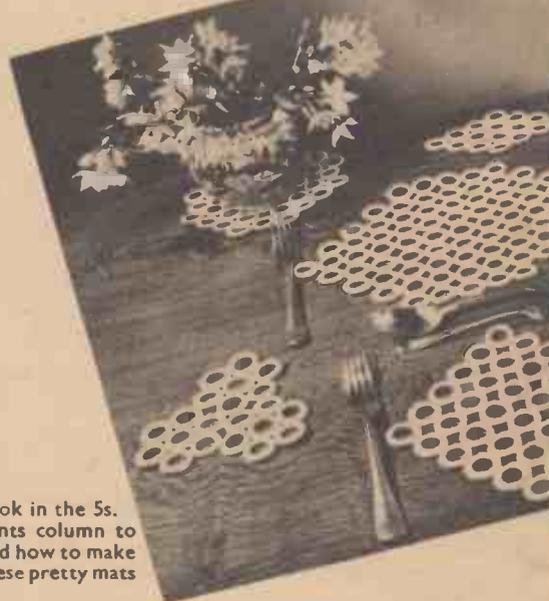
**SWEET PEAS WORTH GROWING.**—All Sweet Peas are beautiful, but some are better than others for cultivation by growers who, though anxious to get good results, lack the ideal conditions calculated to produce Cup Winners in strong competition. Here is a selection embracing the very best for all round results:

White: *Gigantic, Sextet Queen* (produces six and seven), *Innocence*.

Rose: *Rosemary* (a grand variety in this colour).

Pink: *Pink Gem, Lady Ruffles*,

*Mrs. C. W. Unwin*.



Look in the 5s. Hints column to find how to make these pretty mats

Crise: *Scintillant, Charming*.

Salmon: *Premier, Mavis*. (Two of the very best).

Orange: *Excelsior, Colorado*.

Scarlet: *Welcome* (A truly dazzling variety and quite sunproof).

Cream: *Colwood* ("new"), *What Joy*.

Cream Pink: *Pink Thrills, Melody*.

Crimson: *Red Boy, Sybil Henshaw*.

Blue: *Blue Bell, Amethyst*.

Lavender: *Powerscourt*.

Purple: *Clematis*.

Maroon: *Loch Lomond*.

Picotee Edge: *Youth, Annie Ireland, Sunkist*.

**Ageratum Celestial.**—You may regard the ordinary bedding *Ageratum* as too straggly for edging. In that case, discard the old types in favour of one or more of the new introductions, among which *Celestial* stands out most prominent. The flowers are double the size of *Blue Ball* (that very pretty variety), yet, like it, they never lose their compact habit. Easily the best of its colour is mid-blue. Seeds sown in a moderate temperature from now up to March will provide nice tufts for the beds the end of May.

2



1. Just take a look at the top picture. That bulky pencil has a light at its point which is quite shadowless—very useful, especially in a car on dark nights. The other pencil has a choice of four coloured leads
2. This little peaked cape of moiré silk adds inches to the height of the short woman. It was designed by M. T. Davis

HOME SERVICE COUPON

For free advice on any subject, write to "Radio Pictorial" Home Service Department, 37-38 Chancery Lane, London, W.C.2. Please enclose this coupon and a stamped addressed envelope. No. 107

TIPS FOR THE POCKET VENUS

By Ann Jeffery

**YOU'RE** lucky if you're the "pocket Venus" type, five foot and a fraction, and other measurements in proportion. The tall ones who have to carry their own suitcases envy you, and the fat ones are madly jealous. But you can no longer drive the latter to frenzy by turning up baby blue eyes to heaven and complaining, "I simply can't get clothes small enough to fit me; my waist and hips are so ridiculously tiny" because most of the good London shops have excellent small size departments where the minimum of "pocket Venuses" can be fitted to perfection.

Nevertheless, there are pitfalls for you just as there are for the tall girls and the stout girls and the stock size ones. You've got, on the one hand, to avoid the "baby doll" effect and, on the other, to steer clear of stately clothes with sweeping trains or spreading skirts that emphasise your lack of inches instead of emphasising your delicate build.

The great thing for you to aim at is good line and good proportion. Take advantage of the fashion for high necklines; they add to your height. Remember that too low a décolletage in your evening dress dwarfs you; so do bulky furs round your shoulders, big hats, and deep cape collars.



Keep your skirts fairly short by day to show your pretty ankles; at night have them instep-length rather than trailing the floor.

Don't wear very heavy materials; soft supple tweeds suit you far better than thick mannish ones; crêpe and chiffon and tulle in the evening rather than thick matelassé silks, lamés, and velvets; delicate furs such as squirrel, antelope, and nutria are better for you than bulky ones like fox or heavy ones like musquash.

Be as dainty and neat and well groomed as you possibly can, but avoid fussiness like the plague. Fanciful high-heeled shoes, exaggerated stitched gauntlets, feathered hats, and emphatic handbags are even worse for you than for other types. They make you look cheap and chocolate-boxy.

Keep to simple colour schemes—navy blue, nigger brown, beige, grey, or black. If you go in for colours, choose the subtle off-shades and the pastels rather than the strong, definite tones. By having hat, coat, and shoes all of one colour you can add to your apparent height. Three-quarter length coats are good for you; so are the trim belted ones with cravats or yokes or lapels of fur instead of bulky "shawl" or cape collars.

And, above all, restrain yourself about jewellery, real or imitation. Barbaric necklaces, huge pearl ear-rings, or long glittering ones are definitely not for you. One modest clip and a bracelet is about as much as you can carry off successfully at one time.

My Post Bag

**I** AM a tandem cyclist and am in difficulty owing to the fact that it is a gentleman's tandem and because of the crossbar I cannot ride in an ordinary skirt or dress. I do not want to wear either plus fours or long trousers, and someone suggested a divided skirt. What exactly is a divided skirt, and could you advise me what material would be best?—F. W., Willenhall.

I quite appreciate your difficulty and I think a divided skirt would be a good way out. A divided-skirt looks like a skirt, but is really a pair of shorts, very full, to any length you like, and with the legs disguised by pleats. They look graceful as well as being practical. The material should be any woollen, flannel or tweed that would be suitable for a skirt.

**I** HAVE been asked out to lunch by a wealthy friend of mine at a big London restaurant and I am worried about what to wear. Will a wool frock be all right, worn under my winter

Ann Jeffery's advice to the small woman is to take advantage of the fashion for high necklines. Here is a really distinctive evening coat, simple, high-necked, of bottle-green taffeta... and highly enhancing to fragile beauty

coat, or should I wear a silk afternoon dress?—Marian, Hampstead.

By all means, wear the wool frock—it will look quite correct. But if you wish to look extra smart, perhaps you could manage a pretty scarf to freshen up your coat. Also, a buttonhole of fresh flowers is an excellent finishing touch.

**WHICH** would you advise, please, Ann, a tulle sash, lilac colour, with ends falling nearly to the floor, or a dark wine coloured velvet belt, on my pale blue lace dress? I don't know which would look smarter.—E. P., Pinner.

Both your suggestions are very good. Why not have both, and wear them alternately to make the dress look quite different. The tulle sash will look younger and fresher. The velvet belt will look smart and sophisticated.

**I** ALWAYS wear real flowers on my evening dress, and I have just bought a dark brown taffeta one. I don't like white flowers; can you suggest what else I could have?—E. J., Manchester.

Pale pink carnations would be ideal—or a spray of roses, either small tea-roses or pink ones. One of those little posies of violets and small yellow flowers would also look very pretty.

**I** RATHER like the look of suede shoes and thought of buying some, but I am told that for everyday wear they are not practical as they get easily spoiled by rain, etc. What do you think?

Suede shoes look very nice when they are new, but for everyday wear I should certainly advise ordinary leather, as being easier to clean.

A heather-mixture cardigan "tailored" in knitting. It is a Copley model



FIVE-SHILLING HINTS

Five shillings for every "hint" published in these columns. Have you sent yours to "Margot"?

ORIGINAL TABLEMATS

**THESE** are made from curtain rings. Crochet over each ring completely and finish it off neatly, then join together in any shape you like—the photograph on the opposite page shows you how they look. If two colours of crochet silk is used the effect is very pretty. Join with cotton for strength. Besides looking very charming, these mats protect the table effectively from heat marks.—"Liza," Welwyn Garden City.

A ROASTING HINT

**BEFORE** roasting pork, rub the fat with olive oil. Crisp and toothsome "crackling" will result. Rub beef and mutton fat with a little brown sugar. This will enhance the flavour of both meat and gravy.—Mrs. M. E. Carson, Meadfoot, Dowsefield Lane, Liverpool, 18.

BURNING WASTE

**MOST** people do not burn odd pieces of meat or fish, etc., as they smell pretty badly. However, if a handful of coarse salt is sprinkled over them when put on the fire, it does away with any odour.—Sadie Glerrie, Chesterfield.

Ivory lace trimmed with lovely flowers at neck and waist makes an enchanting evening dress. From Adrian, of Regent Street



# Try This New BEAUTY TRICK



Try this simple plan to-day. It never fails. It will give you a fascinating girlish complexion that will be the admiration and envy of your friends. Carefully smooth all over your face and neck, Tokalon Vanishing Skin-food. Then lightly dust over with face powder—for preference Tokalon 'Matt Finish' Powder which is specially made for use with it. The transformation you see in your mirror will astonish you. Tokalon Vanishing Skinfood spreads like an invisible film of beauty over the face, giving a smooth loveliness—makes powder spread evenly, prevents all 'caking' or patchiness. Makes the powder stay on four times as long. Tokalon Vanishing Skinfood contains predigested dairy cream and olive oil with marvellous tonic and whitening ingredients. These dissolve away blackheads; tighten up enlarged pores; whiten and soften the darkest, roughest skin. Tokalon Vanishing Skinfood: 6d. and 1/-.

**FREE.** By arrangement with the manufacturers any reader of this paper may now obtain a de luxe Beauty Outfit containing the new Tokalon skinfood creams (rose for the evening, white for the day). It contains also trial packets of Tokalon 'Mousse of Cream' Powder. Send 3d. in stamps to cover cost of postage, packing and other expenses. Address: Tokalon Ltd. (Dept. 533C), Chase Road, London, N.W.10.

## Kidneys Must Clean Out Acids

The only way your body can clean out health-destroying Acids from your blood is through nine million tiny Kidney tubes or filters, but beware of cheap, drastic, irritating drugs. If Kidney or Bladder Troubles make you suffer from Getting Up Nights, Nervousness, Rheumatism, Backache, Dizziness, Circles Under the Eyes, Dry, muddy Skin, Irritating Acidity or Loss of Vigour, don't take chances. Get the Doctor's guaranteed prescription Cystex (Siss-tex). Brings new vitality in 48 hours and is guaranteed to make you feel 10 years younger and to cure in 8 days or money back. Cystex costs very little at Boots, Taylors, Timothy Whites, and all chemists. The guarantee protects you.

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# A POLO-NECKED JUMPER

Here is the second part of the directions for knitting the jersey in brown and fawn that was featured on this page last week. It has a roll collar and a cunning pattern of narrow chevron stripes. If, by chance, you missed your last week's issue, you can obtain it from our offices at Chansitor House, 38 Chancery Lane, London, W.C.2.

### THE BACK

Using the fawn wool and No. 10 needles, cast on 110 sts. and work exactly as given for front until the work measures 11 inches from the commencement, but work the last row, which will be a repeat of the 6th row, as follows: K. 1, p. 4, k. 1, \* p. 9, k. 1, repeat from \* 3 times, p. 19, k. 1, repeat from \* 4 times, p. 4, k. 1.

Now work in alternate rows of plain and purl, in stripes as follows: 10 rows B, 6 rows F, 10 rows B. Now work with the fawn wool only.

Next row—K. 5, p. 1, \* k. 9, p. 1, repeat from \* 3 times, k. 19, p. 1, repeat from \* 4 times, k. 5. Now repeat rows 58 to 62 inclusive, as given for front, but work one extra repeat of pattern on either side of the centre sts. in each row.

Now shape for armholes as follows:—

1st row—Cast off 4 sts., k. 6, p. 1, \* k. 9, p. 1, repeat from \* 3 times, k. 7, p. 1, repeat from \* 5 times, k. 1. 2nd row—Cast off 4 sts., p. 7, k. 1, \* p. 9, k. 1, repeat from \* 3 times, p. 5, k. 1, repeat from \* 4 times, p. 7, k. 1. 3rd row—Cast off 2 sts., k. 6, p. 1, \* k. 9, p. 1, repeat from \* 3 times, k. 3, p. 1, repeat from \* 4 times, k. 9.

4th row—Cast off 2 sts., p. 7, k. 1, \* p. 9, k. 1, repeat from \* 3 times, p. 1, k. 1, repeat from \* 4 times, p. 7, k. 1. 5th row—Cast off 2 sts., k. 6, p. 1, \* k. 9, p. 1, repeat from \* 7 times, k. 9.

6th row—Cast off 2 sts., p. 7, k. 1, \* p. 9, k. 1, repeat from \* twice, p. 17, k. 1, repeat from \* 3 times, p. 7, k. 1. 7th row—Cast off 2 sts., k. 6, p. 1, \* k. 9, p. 1, repeat from \* twice, k. 15, p. 1, repeat from \* 3 times, k. 9. 8th row—Cast off 2 sts., p. 7, k. 1, \* p. 9, k. 1, repeat from \* twice, p. 13, k. 1, repeat from \* 3 times, p. 7, k. 1.

There will now be 91 sts. on the needle.

Now repeat the 61st to 64th rows of front, inclusive, once, then the 55th to 64th rows 3 times, then the 55th to 57th rows inclusive once more.

Next row—Work in pattern on the first 32 sts., cast off the next 27 sts., work in pattern on the 32 remaining sts. Work in pattern on the last 32 sts., dec. at the neck edge in each of the next 4 rows. 28 sts. will remain on the needle. Continue in pattern without shaping, until the armhole measures 6½ inches from the commencement, ending at the armhole edge of work. Shape the shoulder as given for Front. Work the other shoulder to correspond.

### THE SLEEVES (both alike)

Using the fawn wool and No. 8 needles, commence at the lower edge by casting on 51 sts.

1st row—K. 1, purl to the last st., k. 1, working into the back of the sts. 2nd row—K. 10, p. 1, \* k. 9, p. 1, repeat from \* to the last 10 sts., k. 10. 3rd row—K. 2, \* p. 9, k. 1, repeat from \* once, p. 7, k. 1, repeat from \* twice, k. 1.

4th row—K. 2, p. 1, \* k. 9, p. 1, repeat from \* once, k. 5, p. 1, repeat from \* twice, k. 2.

5th row—K. 1, p. 2, k. 1, \* p. 9, k. 1, repeat from \* once, p. 3, k. 1; repeat from \* twice, p. 2, k. 1. 6th row—K. 4, p. 1, \* k. 9, p. 1, repeat from \* once, k. 1, p. 1, repeat from \* twice, k. 4.

7th row—K. 1, p. 4, k. 1, \* p. 9, k. 1, repeat from \* 3 times, p. 4, k. 1. 8th row—K. 6, p. 1, k. 9, p. 1, k. 17, p. 1, k. 9, p. 1, k. 6.

9th row—K. 1, p. 6, k. 1, p. 9, k. 1, p. 15, k. 1, p. 9, k. 1, p. 6, k. 1. 10th row—K. 8, p. 1, k. 9, p. 1, k. 13, p. 1, k. 9, p. 1, k. 8. 11th row—K. 1, p. 8, k. 1, p. 9, k. 1, p. 11, k. 1, p. 9, k. 1, p. 8, k. 1. Repeat from the 2nd to 11th row inclusive, once, inc. at each end of the last row. Now commence the brown band. 1st row—K. 1 B., work in pattern in F. to the last st., k. 1 B.

2nd row—K. 1, p. 1 B., work in pattern in F. to the last 2 sts., p. 1, k. 1 B. 3rd row—K. 3 B., work in pattern in F. to the last 3 sts., k. 3 B.

4th row—K. 1, p. 3 B., work in pattern in F. to the last 4 sts., p. 3, k. 1 B. 5th row—K. 5 B., work in pattern in F. to the last 5 sts., k. 5 B.

6th row—K. 1, p. 5 B., work in pattern in F. to the last 6 sts., p. 5, k. 1 B. 7th row—K. 7 B., work in pattern to the last 7 sts., k. 7 B.

8th row—K. 1, p. 7 B., work in pattern in F. to the last 8 sts., p. 7, k. 1 B.

9th row—K. 9 B., work in pattern in F. to the last 9 sts., k. 9 B. 10th row—Inc. in the first st. in F., p. 9 B., work in pattern in F. to the last 10 sts., p. 9 B., inc. in the last st. in F.

11th row—K. 3 F., k. 9 B., work in pattern in F. to the last 12 sts., k. 9 B., k. 3 F.

12th row—K. 1, p. 3 F., p. 9 B., work in pattern in F. to the last 13 sts., p. 9 B., p. 3, k. 1 F. 13th row—K. 5 F., k. 9 B., work in pattern in F. to the last 14 sts., k. 9 B., 5 F.

14th row—K. 1, p. 5 F., p. 9 B., work in pattern in F. to the last 15 sts., p. 9 B., p. 5, k. 1 F. 15th row—K. 7 F., k. 9 B., work in pattern in F. to the last 16 sts., k. 9 B., 7 F.

16th row—K. 1, p. 7 F., p. 9 B., work in pattern in F. to the last 17 sts., p. 9 B., p. 7, k. 1 F. 17th row—K. 9 F., k. 9 B., work in pattern in F. to the last 18 sts., k. 9 B., 9 F.

18th row—K. 1, p. 9 F., p. 9 B., work in pattern in F. to the last 19 sts., p. 9 B., p. 9, k. 1 F. 19th row—Inc. in the first st., k. 10 F., k. 9 B., work in pattern in F. to the last 20 sts., k. 9 B., k. 10, inc. in the last st. in F.

20th row—K. 1, p. 1, k. 1, p. 10 F., p. 9 B., work in pattern on the next 13 sts. in F., p. 9 B., p. 10, k. 1, p. 1, k. 1 F. 21st row—K. 3, p. 1, k. 10 F., k. 9 B., p. 1, k. 9, p. 1 F., k. 9 B., k. 10, p. 1, k. 3 F. 22nd row—K. 1, p. 3, k. 1, p. 10 F., p. 9 B., k. 1, p. 7, k. 1 F., p. 9 B., p. 10, k. 1, p. 3, k. 1 F. 23rd row—K. 5, p. 1, k. 10 F., k. 9 B., p. 1, k. 5, p. 1 F., k. 9 B., k. 10, p. 1, k. 5 F. 24th row—K. 1, p. 5, k. 1, p. 10 F., p. 9 B., k. 1, p. 3, k. 1 F., p. 9 B., p. 10, k. 1, p. 5, k. 1 F. 25th row—K. 7, p. 1, k. 10 F., k. 9 B., p. 1, k. 1, p. 1 F., k. 9 B., k. 10, p. 1, k. 7 F.

26th row—K. 1, p. 7, k. 1, p. 10 F., p. 9 B., k. 1 F., p. 9 B., p. 10, k. 1, p. 7, k. 1 F. 27th row—K. 9, p. 1, k. 10 F., k. 17 B., k. 10, p. 1, k. 9 F. 28th row—Inc. in the first st., p. 9, k. 1, p. 10 F., p. 15 B., p. 10, k. 1, p. 9, inc. in the last st., F. 29th row—K. 2, p. 1, k. 9, p. 1, k. 10 F., k. 13 B., k. 10, p. 1, k. 9, p. 1, k. 2 F.

30th row—K. 1, p. 2, k. 1, p. 9, k. 1, p. 10 F., p. 11 B., p. 10, k. 1, p. 9, k. 1, p. 2, k. 1 F. 31st row—K. 4, p. 1, k. 9, p. 1, k. 10 F., k. 9 B., k. 10, p. 1, k. 9, p. 1, k. 4 F.

32nd row—K. 1, p. 4, k. 1, p. 9, k. 1, p. 10 F., p. 7 B., p. 10, k. 1, p. 9, k. 1, p. 4, k. 1 F. 33rd row—K. 6, p. 1, k. 9, p. 1, k. 10 F., k. 5 B., k. 10, p. 1, k. 9, p. 1, k. 6 F.

34th row—K. 1, p. 6, k. 1, p. 9, k. 1, p. 10 F., p. 3 B., p. 10, k. 1, p. 9, k. 1, p. 6, k. 1 F. 35th row—K. 8, p. 1, k. 9, p. 1, k. 10 F., k. 1 B., k. 10, p. 1, k. 9, p. 1, k. 8 F. Now work in fawn only for the remainder of sleeve.

36th row—K. 1, p. 8, k. 1, p. 9, k. 1, repeat from \* to the last 9 sts., p. 8, k. 1. Continue in pattern, inc. at each end of the needle in the next and every following 9th row, until there are 81 sts. on the needle. Continue without shaping, if necessary, until the sleeve measures 19 inches from the commencement. Now shape the top by casting off 2 sts. at the beginning of every row, until 21 sts. remain. Cast off.

### THE COLLAR

Join the shoulders neatly. Using the fawn wool and the set of No. 10 needles and holding the work with the right side towards you, pick up and knit 40 sts. on each of 3 needles (120 sts. in all). Work in rounds of k. 1, p. 1, for 5½ inches. Cast off.

### TO MAKE UP THE GARMENT

Press on the wrong side under a damp cloth with a hot iron. Sew in the sleeves, then join the side and sleeve seams. Press the seams. Turn down the collar. Sew two buttons on the front brown bands and one on each sleeve.

# RADIO'S WEEK of MOURNING

*How the B.B.C. faced  
its biggest Programme  
alteration*

By JOHN TRENT

**Q**UICK decisions had to be taken at Broadcasting House when the death of King George was announced. Sir John Reith had stayed in town overnight, and early the following morning he, Sir Charles Cappendale, Sir Stephen Tallents, and Mr. Cecil Graves met in conference.

They had already decided on a single simple programme during the painful period between the death and funeral.

The urgent question was how should the time be filled. Dance music and variety were obviously out. Neither the nation nor the broadcasters were in the mood for such frivolity. The King had been a regular broadcaster, and the staff mourned the loss of the Sovereign with an intensity of feeling engendered by experience of his lovable nature.

Eric Maschwitz decided to send his producers on three days' leave in turn. They deserved a rest and there was little for them to do. The theatre and variety orchestras remained to take their turn with other bands in providing suitable music.

Artists like Racwicz and Landaur who had been booked for a variety date, were retained for classical recitals, others were informed that their programmes were postponed.

Regular services such as news, religious services, S.O.S. messages and gale warnings could not be interrupted. The remainder of the programmes must be flexible to allow for relays of national importance.

**E**arly on Tuesday morning the Outside Broadcast Department was at work. Engineers with mikes were sent to Hyde Park to relay the salute of guns, while others were hurriedly despatched to St. Paul's to record the memorial service. Lines were booked and commentators engaged for the ceremony of proclamation to be relayed the following day, while others were asked to stand by for the funeral which was soon to be announced.

Mary Somerville was the first to complete her programme arrangements. By eleven-thirty on Tuesday morning she was able to announce at the mike that Mr. Owen Morshead, King's Librarian, and Sir Walford Davies, Master of the King's Music, would broadcast their personal reminiscences of the King on the following afternoon.

Derek McCulloch was invited to broadcast a special message to children in place of the Children's Hour next day. He sat down at once to compose the moving message which he spoke to the National microphone on Wednesday.

The concert in the Queen's Hall was cancelled, and Paul Hindemith, who had travelled from Berlin to play his new concerto for viola and orchestra, locked himself in a studio to compose funeral music for the occasion. Quick work for even the most modern of modern composers.

Next morning his work was put into rehearsal in the big studio at Maida Vale, and in the evening the B.B.C. Orchestra gave it a first performance under Adrian Boult.

Accommodation presented a problem during these anxious days. All beds at Broadcasting House were pressed into use. Rooms were engaged in neighbouring hotels and still there remained an overflow. In the small hours, taxis



The ceremony proclaiming the accession of King Edward VIII to the Throne of England was broadcast to the nation. Here is the Herald, Sir Gerald Woolston, reading the proclamation at the City Boundary, adjoining Temple Bar

carried tired typists from Portland Place to their homes in the outer suburbs.

**A**ll over the world the shock was instantaneous. A Daventry broadcast the news. In America an early evening programme was interrupted for the voice of Sir John Reith making the announcement. The usual light-hearted transmission of the National Broadcasting Company was scrapped and a memorial programme took its place.

At the lonely listening post at Tatsfield, B.B.C. engineers were listening to the world's reaction to the news. One nation after another, through the voice of its broadcaster, paid homage to the King whose voice they had heard so often.

## KING GEORGE'S BROADCASTS

- April 23, 1924.—Opening of Wembley Exhibition.
- May 9, 1925.—Re-opening of Wembley Exhibition.
- April 21, 1927.—Opening of National Museum of Wales, Cardiff.
- July 19, 1927.—Gladstone Docks, Liverpool.
- July 10, 1928.—Nottingham University College.
- October 10, 1928.—The new Tyne Bridge.
- Jan. 21, 1930.—London Naval Conference in the House of Lords.
- July 8, 1930.—Opening of India House.
- Nov. 12, 1930.—Indian Round Table Conference.
- July 10, 1931.—Opening of New Dock at Shield Hall, Govan, Glasgow.
- July 18, 1931.—Opening of King George's Hospital, Ilford.
- Dec. 25, 1932.—Christmas Day at Sandringham.
- June 22, 1933.—Opening of South Africa House (Empire Broadcast only).
- June 12, 1933.—World Economic Conference, Geological Museum.
- July 26, 1933.—New Graving Dock, Southampton.
- Dec. 25, 1933.—Christmas Day.
- July 18, 1934.—Mersey Tunnel.
- Sept. 26, 1934.—Launching of "Queen Mary."
- Dec. 25, 1934.—Christmas Day.
- May 6, 1935.—Jubilee.
- May 9, 1935.—Reply to Loyal Address from Lords and Commons at Westminster Hall.
- Dec. 25, 1935.—Christmas Day.

**I**N the darkest hour the whole nation turned instinctively to the B.B.C. for its lead. Within five minutes of the broadcasting of that first disquieting bulletin at 1 p.m. on Monday, a hundred anxious telephone-calls had been received at Broadcasting House. That was why Stuart Hibberd received orders to broadcast the bulletin every quarter of an hour.

Quick to sense the feelings of listeners, the B.B.C. responded magnificently, and on this page has been told how the mighty switch was effected to arrange programmes in keeping with the dignity and importance of the sad occasion. The Voice of the Nation became an awed whisper.

George V was our King and he was also our friend. But he was the friend not only of the peoples of the Empire, but of the peoples of the world.

**W**orld radio spoke spontaneously for the people and an unprecedented array of tributes mourned his passing.

Italy, Poland, Germany, Austria, Holland, America and Radio Toulouse all altered their programmes.

Every Italian station broadcast an hour's commemoration service on Tuesday evening at 7.30 p.m. Half of the programme was in English and half in Italian.

Poland presented a special hour's programme, partly in English and partly in Polish, during which the British National Anthem was played.

America relayed the moving address of Mr. Stanley Baldwin and the ceremony which proclaimed Edward, Prince of Wales as King Edward VIII.

At noon on Tuesday a special musical programme broadcast in Iceland contained a special tribute.

Engineers listening at the B.B.C. station at Tatsfield on Monday evening report that, after the 9.30 p.m. bulletin, dance-music on the Continent was cut down to a minimum, particularly in Germany.

Thus radio reflected the grief of the world at the passing of an honoured monarch and beloved man.



A typical scene in Germany. Factory girls listening to a Government speech over the radio. (Below) Germany's Broadcasting House

# THEY DON'T LISTEN FOR PLEASURE

**BERYL AINSWORTH,**  
an English girl, gives her impressions of radio in Germany

This brings me to what I consider to be the chief difference between British and German broadcasting to-day. In England, the average listener regards the wireless principally as a vehicle of entertainment. In Germany, broadcasting is regarded primarily as the direct link between the Government and the nation, the prime function of the radio is the dissemination of news and speeches by political celebrities.

The original nine broadcasting companies in Germany were dissolved about eighteen months ago. The Post Office still collects the fees, but all control of the programmes is now vested in the Ministry for the Enlightenment of the People and Propaganda, with Dr. Goebbels at its head. Everything that is not National Socialist is rejected, and the country is assumed to be of one political opinion.

On every great political occasion, or when a Government celebrity is to speak anywhere, a small army of "Funkwarte" or radio officers install public receivers and public address equipment.

Yet it is quite incorrect to say that the German nation as a whole is dragged into listening to propaganda. The truth is that everyone in Germany appears to be genuinely interested in what the country is doing. There is a general and unquenchable thirst for political knowledge, among the women as well as the men.

The ordinary programmes consist largely of military, brass band, and orchestral music.

Late at night there is a little dance music in the German programmes. "Hot" music

Please turn to page 25

EVERYBODY in Germany to-day has a wireless set. Hitler has proclaimed the slogan: "Every German a listener." And what Hitler says, goes.

Retail prices of wireless sets in Germany are almost double those in England, but there is one standardised set called the "Volksempfänger" or "People's Receiver" which can be obtained for the equivalent of £5. This is by far the most popular set; it can be obtained on hire-purchase terms, and undoubtedly has provided the poorest inhabitants throughout the country with efficient means of reception of the local stations.

Reproduction quality of most of the sets I heard was good. The great trouble is selectivity.

Deutschlandsender, which corresponds to our Droitwich station, is always strong and clear of interference. But in the case of every other station to which I listened, there was always that annoying stutter of another station in the background.

I heard programmes upon scores of different sets during my stay in Germany. They all suffered in the same way, and I came to the conclusion that this interference problem on the medium waveband is really serious. The ether in middle Europe is now so congested that German listeners apparently regard an under-current of interference as unavoidable.

Good Germans nowadays are not supposed to listen to foreign stations in such a way that the programmes can be heard by other people. This is the natural result of the continual attempts by neighbouring countries to spread sly propaganda in Germany.

The regulation is enforced rigorously in Berlin and the big towns. In the heart of the country, where I lived for the greater part of my recent visit, there is more latitude, and subject to a little caution you can listen to what you like and nobody bothers.

The German newspapers do not publish any details of foreign programmes, and therefore except for such regular features as the Droitwich news bulletins, it is difficult to know what is going on.

With a good aerial and the "People's Receiver," however, I found that you can get about a dozen foreigners at good loudspeaker strength, but with some interference.

I soon discovered, in fact, that notwithstanding the regulation I have just mentioned Germans listen to English stations more often than we listen to German ones. At the house at which I stopped in Wernigerode, they almost invariably tuned in the 9.30 p.m. News Bulletin from London.

This was not as a compliment to me, which you might suppose, for I ascertained that it was customary before I arrived.

I was in Germany during the days of the fateful discussions at Geneva on Sanctions. For several evenings the B.B.C. relayed a commentator speaking direct from Geneva, whence he described the day's happenings. These relays were listened to with great interest in the Harz mountains, where I was at the time.

I never noticed anyone listening to B.B.C. entertainment programmes. The musical parts of our programmes are no different from similar programmes from local German stations, and unless one understands English well, the B.B.C. Variety and plays offer no attraction to a foreigner.

German interest in the B.B.C.'s transmissions seems to centre exclusively in the News Bulletins which, compared with those from other countries, are considered in Germany to be much more reliable, which was gratifying to note.



## WHAT LISTENERS THINK

Suggested All-Star Band :: Praise for Denny Dennis  
Criticism of New Policy :: Where Are the New Plays?

### She Likes the Old Favourites

CAN it be true that our top-line bands, such as Ambrose, Lew Stone, and Roy Fox—old-established favourites who so justly deserve the popularity they have earned—are in future to be heard less, in order to give their time to newcomers who, everyone must realise, cannot possibly compare with bands that are the pick of the whole profession?

Comparing the quality of their broadcasts with others heard, certain West End bands are already heard far too infrequently. Ninety minutes is never too long if the band is of first-class quality—twenty minutes is too long if it is inferior.

Ambrose (I have listened to every broadcast he has ever given) has always stood for all that is best in dance music. His band is acknowledged by many to be the finest in the world to-day. Through nearly eight years of broadcasting he has maintained his high quality, giving always of his best, and doing splendid work in his untiring endeavour to keep the standard of dance music always on the up and up. I am sincerely grateful to him for all that he has given us. I am grateful also to the others who put quality first and strive always to keep broadcast dance music from getting in a rut.

How do other listeners, who have appreciated the quality of these bands in the past, feel about the new scheme of things?—(Mrs.) J. Brown, Banbury, Oxon.

### Fair's Fair!

I AM a dance-band fan myself, but I deplore the practice some of them have in running down symphony and demanding more jazz.

Personally I listen to dance music because my temperament demands something light and cheerful, but I can easily understand people who need quiet, restful music for their mood.

Why not let people choose their own tastes and keep to them instead of trying to thrust something on others that is not wanted?

No more futile arguments, please!—A. E. Tongue, "Mayville," Comberford Road, Tamworth, Staffs.

### ★ What a Salary List!

MAY I suggest an hour's programme for some Saturday night, namely, that we have an "All-Star Band," viz.:

Piano: Charles Kunz	...	Casani Club
Drums: Max Bacon	...	Ambrose
Guitar: Tommy Venn	...	Harry Roy
Bass: Dick Ball	...	Ambrose
First Sax: Jack Halsall	...	B.B.C.
Second Sax: Eddie Cromar	...	B.B.C.
Third Sax: Freddie Williams	...	B.B.C.
Fourth Sax: Burton Gillis	...	B.B.C.
First Trumpet: Teddy Foster	...	Billy Cotton
Second Trumpet: Charlie Price	...	B.B.C.
First Trombone: Joe Ferrie	...	Lew Stone
Second Trombone: Bill Mulraney	...	B.B.C.
First Violin: Maurice Sterndale	...	Harry Roy
Vocalists { Bill Curne	...	Harry Roy
{ Gerry Fitzgerald	...	Freelance
Conductor: Henry Hall.		

Perhaps other listeners could arrange the band better.—Middle-Brow, Coop Street, Asley Bridge, Bolton, to whom One Guinea has been awarded for an amusing, if impracticable, suggestion!

### Fox Fan

ALTHOUGH I am only a schoolgirl of 15, I am a keen radio fan, and my favourite programmes are dance music and variety. My radio favourites are Denny Dennis, Elsie and Doris Waters, and Roy Fox and his band. Denny Dennis is easily the best crooner in the country. He is unsurpassed. Elsie and Doris Waters are grand.

Roy Fox and his band are head and shoulders above all the other bands, and I know whenever they are on the radio that I am going to enjoy the dance music that night. Here's hoping that we shall hear more of Denny Dennis, Roy Fox, and Elsie and Doris Waters in 1936.—A Radio Fan, Leicester.



# KITTY MASTERS talks about Clothes, Colour and Crooning

"COME along," said Kitty Masters, in her gentle, pleasant voice. "The car is just here. I thought perhaps you might have difficulty in finding your way to Maida Vale, so I came along to pick you up. My brother Bert drives for me. Though, as a matter of fact, I am learning myself, and I've just done my first long drive."

We began to move slowly into the stream of traffic—buses, taxis, cars and shoppers that fill the West End just about five o'clock.

"I am so glad you can come to tea with me," said Kitty. "I wish you could come to my real home in Manchester, though. My home has always been there, and I have just bought a house. It was built for me more or less to my own design, for one thing, it has smooth slopes instead of steps so we can wheel my mother in her chair all over it. The roof has only just been put on. The bricks are small and dark—"

"What about colour schemes?"

"Well, do you know, everybody laughs at me because I keep on changing my mind about them every week. You know, when I was a little girl, I had an ambition to have a room in rose and grey, but, it's funny I've changed my mind now. I like green, but it looks a little cold, don't you think? I can't make up my mind."

By now, we were in the very thick of a traffic jam, only moving forward an occasional six inches.

"I'm afraid it's going to take us hours to get there," said Kitty. "I'm living in 'digs,' you know. Until about a week ago, I had lived with the same people ever since I came to London. Now

## SUSAN COLLYER Tea-time Topics No. 3

I have moved because Mother has come to live with me. She likes to be with me, and I love being with her.

"But the people I used to live with were so good to me. When I first went there, they weren't interested in radio, but they were interested in me and after my first broadcast they bought a radiogram. Wasn't it sweet of them?"

Kitty loves talking about her friends—it's the subject she's most enthusiastic about.

"Have you met Margaret Bannerman?" she said suddenly. "She was my first real friend in London. I remember one dreadful day when a new dress, specially ordered for the occasion, had not arrived in time for the show. Margaret took me into her dressing-room and slid back the door of her long wardrobe.

"Take which you like," she said.

"There was a long row of dresses; quite half of them had never been worn. I was torn between a pale green and a lovely shell-pink. The shell was very sophisticated, and the green was delicate and floating—it had been specially made for a film. Well, the end of the story is that she asked me to accept both of them as a present from her. I was so delighted . . ."

"You generally wear white on the stage, don't you?"

"Yes, I think my favourite colours for the stage are white and black. I set out to buy a new black dress the other day and I bought instead a lovely white one, with clusters of big rhinestones on it—and a purple cloak!

"I DO think a new dress helps you to feel your best. Oh, yes, I am nervous sometimes. But have come to the conclusion, after watching carefully all the greatest artists—and talking to them—that the longer you are on the stage the more nervous you grow. Yes, really. So I don't mind if I do feel a little nervous sometimes.

"There's one funny thing—the very first time I ever broadcast I was not a little bit nervous. Wasn't it funny? But I have been since. I feel very anxious sometimes when I am putting over a new number, to know how it will go.

"People ask me which I like best, the vaudeville stage or the B.B.C. studio. I don't know which—I am glad that I work on both. Or rather I do know—because I always love working with Henry Hall."

"I expect he was very pleased to see you back again after your tour."

"He gave me a great welcome. He said, 'Welcome to the new studios, Kitty,' and all the boys joined in. At first, I felt the studio was a little strange, but you soon get used to it."

We were by now in another traffic block and Kitty began to look a little worried.

"We are getting on very slowly, aren't we? What is the time, Bert? I've got to be at Croydon at five past seven."

"I am tiring you. I am making you talk too much," I suggested. "You ought to be resting your voice."

"Oh, no," said Kitty. "That's all right. I find that the best thing to do is not to think about my voice too much. At one time I used to imagine that there were all sorts of things wrong with my throat, just by being too careful about it.

"My life is always spent in rushing from one place to another. I don't have much time for going places, you know, I mean, for living. Fortunately, I love my job but it takes all my time.

"I get up at 8.30. Breakfast in bed? Oh, dear, no, I hate it. I enjoy a jolly good breakfast!

Readers! If you have any opinion on a radio matter to express . . . any brickbats to hurl or bouquets to present . . . any suggestion to make . . . this is the place to do it. Read the letters on this page and tell us what you think. Your name and address must be enclosed but it will not be published if you do not wish it. And please keep your letters as short as possible. Every week a guinea is awarded to the star letter, and a short one stands as much chance as a longer one. "Middle-brow," of Bolton, receives this week's guinea for the letter entitled "What a Salary List."

### Max Miller Fan

WHERE is Max Miller? It seems ages since we heard this Prince of Wisecrackers. And why don't we hear more of Naughton Wayne? These two comedians have very different styles, yet each depends entirely on the spoken word rather than on grimaces and similar visual effects for his laughs.—Miss Grace Woodley, Arlesley, Beds.

### Stick to Dance-time

I AM a regular reader of "Radio Pictorial," and having read the "What Listeners Think" letters in your January 3 issue, I wish to voice my opinion referring to reader's letter on "Music for Dancing."

I entirely disagree that dance music need not be played in dance tempo—a dance tune is entirely spoilt if not played as it should be—whether or not a band is in the studio or dance hall it should be played for dancing. As for the fan who wants "Hot Rhythm," I can only say that it does not appeal to many listeners. What we want is more of the Maurice Winnick or Carroll Gibbons type of music, full of melodious dance music as it should be played. In my opinion, Maurice Winnick is quite the best band that broadcasts, and I only hope that he will maintain this standard and that we shall hear more of him.—*Lover of Real Dance Music, Oxford.*

### New Plays Wanted

THE B.B.C. play which offered *A Bill of Divorcement* was hardly novel fare for millions of us. I have seen it twice on the stage, once as a silent film and once as a talkie. Millions will have seen it at least three times, so why should it be thrust upon them once again and interfere with two nights' programmes. We look to the B.B.C. for something new in drama. If they persist in putting over material as hackneyed as this we can look forward to a lot more foreign station dialling.—*Albert Race, Southey Crescent, Sheffield.*

"The morning seems pretty full, what with calls at the theatre to see what's doing and to collect my letters, then rehearsals—and answering my terrific mail. Every broadcaster gets a mound of letters every morning, I suppose? I get such a lot, and I love to get them, of course. I answer all my 'fan' letters myself.

"Do you get home for lunch?"

"No, my lunch is generally a spot of something anywhere. Then for a round of publishers, in my daily search for anything new, unusual and good, finishing at the studio, perhaps, for a quick run-over if we happen to be putting on a new number. After that, it's a big dash to the theatre. Two performances an evening and the last one ends at eleven. Home at midnight.

"Bert always comes with me, wherever I am, to drive the car, and he fixes my mike for me, too. I have to take one with me, you see, when I'm on tour."

The car stopped, for the hundredth time, but at last we were at our journey's end. Maida Vale. But alas! Only five minutes to spare before Kitty had to be off again to the theatre at Croydon.

"What a pity!" she said. "You must just come in and have a cup of tea, but I'm afraid that's all we have time for. But I hope one day you'll come and see me in my real home—at Manchester."

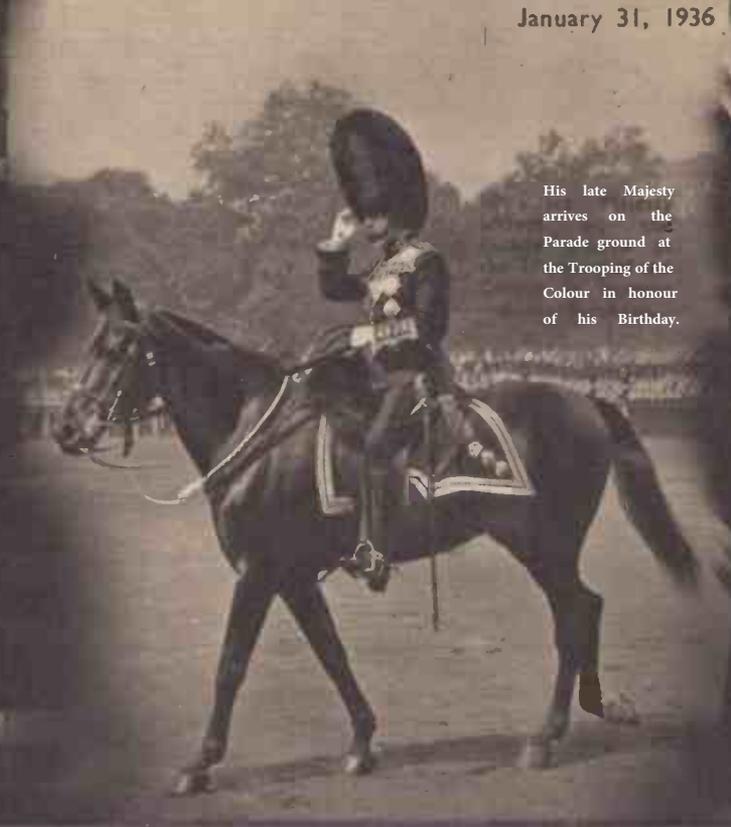
And that's how I nearly had tea with Kitty!



Here is Kitty Masters in one of the long black dresses which she loves.



King George gained the devoted affection of his subjects by his Christmas Day broadcasts given from his study at Sandringham.



His late Majesty arrives on the Parade ground at the Trooping of the Colour in honour of his Birthday.

# KING GEORGE V—R



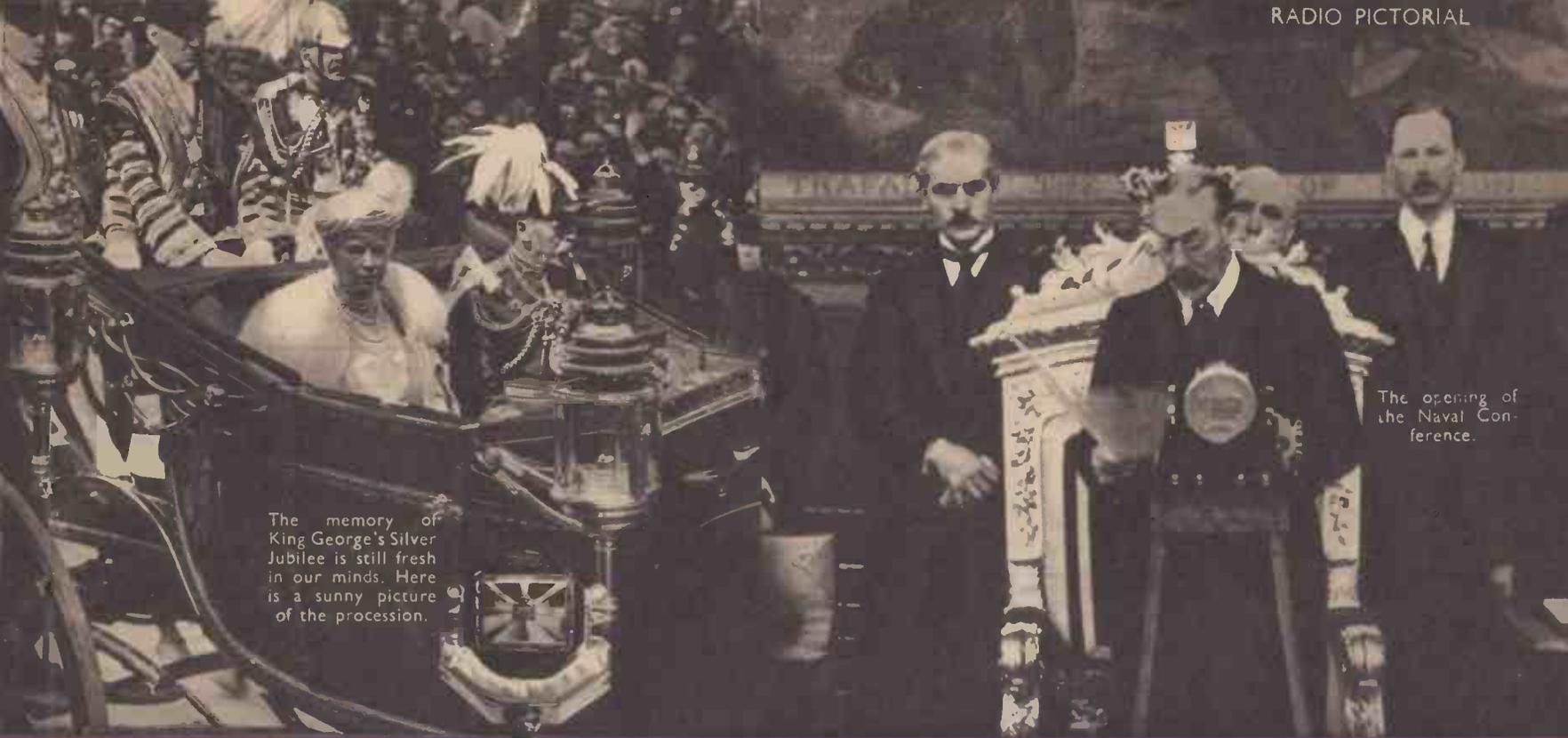
Both the King and the Queen broadcast at the launching of the Queen Mary, at Clydebank, in 1934.



At the opening of Ken Wood, Hampstead, in 1925.



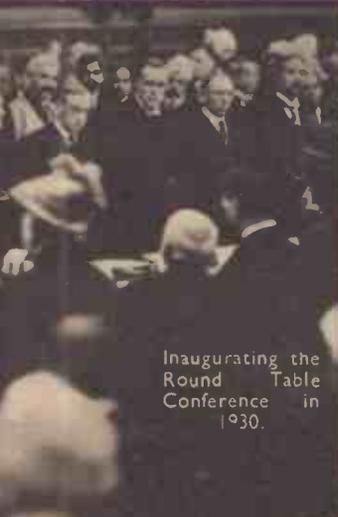
At the opening of the Empire in 1933. King George V received the... Here he received...



The memory of King George's Silver Jubilee is still fresh in our minds. Here is a sunny picture of the procession.

The opening of the Naval Conference.

# ROYAL BROADCASTER



Inaugurating the Round Table Conference in 1930.



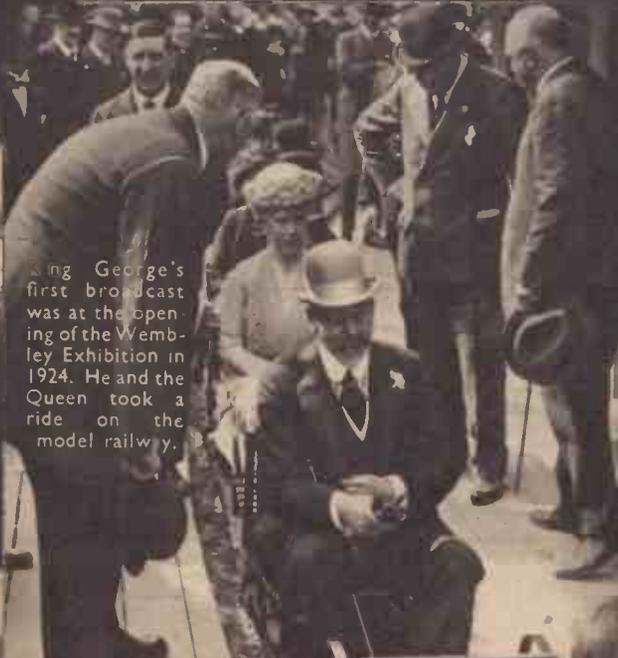
The Royal Micro phone.



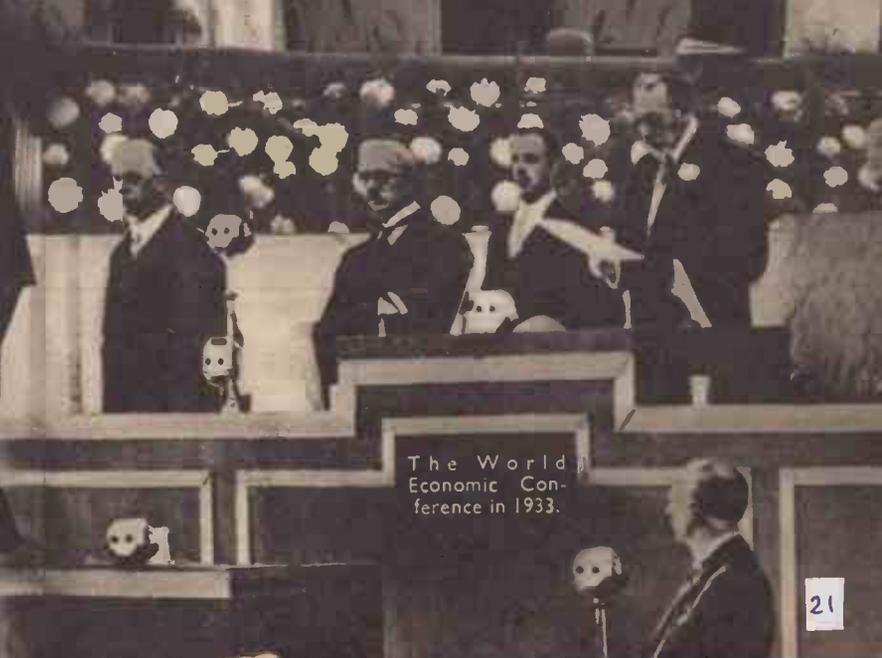
The Dowager Countess of Airlie, His late Majesty, the Queen, and the Duchess of York in the Royal Box at the Royal Variety Command Performance. Until last year the performance was broadcast.



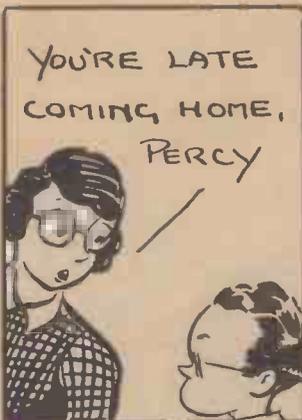
of South Africa House in George broadcast to the and the Queen are being on arrival.



King George's first broadcast was at the opening of the Wembley Exhibition in 1924. He and the Queen took a ride on the model railway.



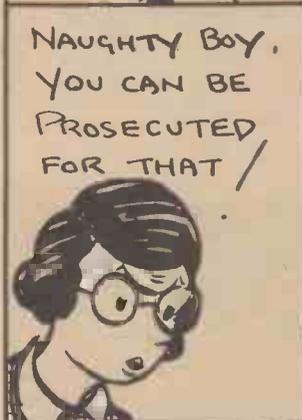
The World Economic Conference in 1933.



YOU'RE LATE  
COMING HOME,  
PERCY



YES, MOTHER. I  
TRAVELLED  
WITHOUT A  
TICKET.



NAUGHTY BOY,  
YOU CAN BE  
PROSECUTED  
FOR THAT!



WHAT! BE  
PROSECUTED—



FOR WALKING!

# THE CHILDREN'S HOUR

Conducted by Uncle Barry

## OUR LEAGUE CORNER

Radio Pictorial League in aid of The Queen's Hospital for Children, Hackney Road, London, E.2



Very solemn—but we suspect that is because she is having her photograph taken. A small Queen's Hospital patient

My Dear Children, —and fellow League Members! This is really very exciting. Applications for Membership for our brand new "Radio Pictorial League" have been pouring in on me all this week —of course, I knew they would—and I'm very proud and glad that you like my idea of a league so much and are ready to be as warmly interested in Our Cot at the Queen's Hospital as I am. If you could only see the Hospital for yourselves you would feel as keen as mustard to do your share of the wonderful work of making poor, ill children happy and rosy-cheeked again, like yourselves. But, of course, so you can. You can come and see the Hospital whenever you like—whenever you are in London, that is—and the Secretary (whom I may tell you, in private, is a very nice person indeed) and I and all the Sisters and Nurses will be very glad to see you there. Please consider this as an invitation to you personally.

Now, you are probably remembering that I promised this week to tell you all about whoever-it-is who, at this very moment is being looked after in YOUR Cot. Yes, I was afraid you would remember that. Because I find that, after all, I shall have to put it off till next week, and the reason is that we are having a special photograph of the Cot taken to go on this page, which is not ready yet. But I won't forget.

We have now come to the subject of Competitions. This week's Special Competition for League Members is a letter of not more than 300 words (about the length of my letter so far) on: either The Best Broadcast I Have Ever Heard, or My Ideal Broadcast, that is, the programme you would like to hear best. There are three classes (you will find all the particulars in the rules printed below) and the best letter in each class will receive a prize of an album of six postcard portraits of popular broadcasters.

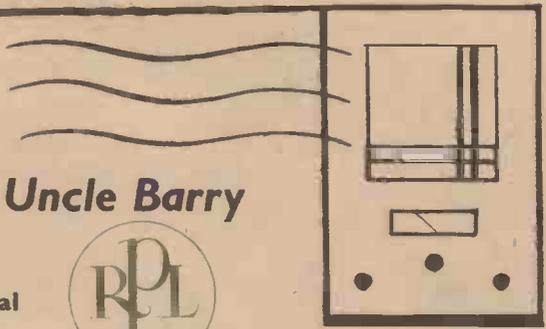
I am looking forward to reading your letters and to getting even more applications for Membership Badges. But remember to get your parents' consent first, won't you?

With all my best wishes,

THE HOSPITAL LADY.

### COMPETITION RULES

- 1.—The Editor's decision is final.
- 2.—Each entry must be signed with the name, age and address of the competitor.
- 3.—Each entry must be guaranteed by a parent or guardian to be the unaided work of the competitor.
- 4.—There are 3 classes for every competition. Class A for children of 8 years old and under. Class B for children from 9 to 13. Class C from 14 to 16. Children over sixteen may not compete.



## UNCLE BARRY'S LETTER

"NOT quite eleven months to Christmas!" as some genial wireless comedian remarked to me this morning. It is a thought, is it not? Anyway, the first month of 1936 listening has passed into time and forgetfulness. But has it? You know, the B.B.C. has a way of "canning," or recording some of the most outstanding broadcasts during any year, so that on New Year's Eve they can suddenly conjure up some of the real events of the year behind their work. The Children's Hour does this, also.

The first listening week of February—begins well on Monday, the third, when Ronald Gourley makes one of his ever-welcome appearances. A recent successful piece of entertainment on the part of Ronald was to have broadcast one of his own gramophone records, and then, while it was being broadcast, he listened at the piano with earphones and sang, played and whistled a duet with his recorded self! In the same programme are "The Zoo Man" and Dr. C. N. Tucker, whose African "Kidden" stories are so popular.

On Tuesday, February 4, we shall learn what happened to the Toy Town adventurers, after Larry the Lamb, Dennis, Mr. Growser, the Magician and Inventor, the Mayor, Ernest the Policeman, Captain Higgins and others all set off on a cruise in the *Toytown Belle*! I suspect a wreck on the Treasure Island, and that there will be an affair with some comic cannibals. Whatever happens, though, you can guess that Larry will come out top—as usual!

Hugh E. Wright as "Worzel Gummidge," the scarecrow which comes to life, may be heard on Wednesday, February 5, when Susan (Rosamond Barnes) and John (Lauri Lupino Lane) experience another adventure with this queer old fellow of the field. Frederick Burtwell (Captain Higgins of Toy Town fame) is in the cast, together with Billie Sinclair. You may not know that these two artists are husband and wife in real life.

On Thursday, February 6, there begins a new series of plays called *The Adventurous Journey*, by Sibyl Clarke, who writes a good deal for the North Regional Hour. The first play will take you back to 1746, when Martin Standish, a thirteen-year-old boy, sets off for London in search of fame and fortune. What happens to him will be told in this play and others in the series. The actors will include D. A. Clarke-Smith, Rudolph de Cordova, Ewart Scott, Gladys Young, Audrey Cameron and Frank Napier.

Until next week.

UNCLE BARRY.



"Tinkerbell," once of the Scottish Children's Hour, and now a new London Aunt

# FINAL OPPORTUNITY!

**TO SECURE THIS AMAZING GIFT —ONE for YOU and ONE for YOUR FRIEND**



Here is a photograph that will give you some idea of this beautiful Mother-of-Pearl finish DE LUXE GIFT FOUNTAIN PEN. Don't you agree that it is an amazing offer?

*But you must apply quickly for this De Luxe FOUNTAIN PEN!*

Be quick, this wonderful opportunity of securing a magnificent De Luxe Fountain Pen, which in the ordinary way would cost you at least 7s. 6d., will soon be gone. This is your final chance. You as a reader of "RADIO PICTORIAL" can obtain this splendid gift if you apply NOW on the special Forms below—but you must hurry!

**EASILY WORTH 7'6**

This remarkable New Year presentation which we are making to readers is the Fountain Pen which is used by many famous radio stars for signing autographs. The nib of special non-corrosive metal, is fitted with a special point that not only ensures years and years of wear, but is such that you can write quickly and easily without fear of smudging, blots, etc.

**NO RESERVATION FORMS ACCEPTED AFTER FEB. 6th**

You will be delighted with the velvety smoothness of its writing. By a patent arrangement the bugbear of leaking is definitely overcome and its special reservoir carries a sufficient supply of ink to avoid constant refilling.

The barrel is made of unbreakable material and has a beautiful Mother-of-Pearl finish—a pen that anybody would be proud to own—one that will make you the envy of your friends.

**WHAT YOU HAVE TO DO**

All you have to do to obtain this magnificent gift is to give "RADIO PICTORIAL" a fair trial for six weeks and to get a friend who is not at present a reader of "RADIO PICTORIAL" to do the same—that should be a very simple matter. Below, you will find a form for YOU and one for YOUR FRIEND. Fill in your name and address in your form, indicating also the name and address of the newsagent who is supplying you with "RADIO PICTORIAL." Then get your friend to fill in the right-hand reservation form in the same way, and when he has done so, without separating the forms, post them together immediately in a halfpenny stamped envelope to the address given on the form. Do this now before it is too late as only a limited supply of these beautiful De Luxe Fountain Pens is available. No applications accepted after February 6. Immediately on receipt of these two reservation forms we will send you two qualifying vouchers on which are to be fixed six tokens cut from the bottom left-hand corner of page 39 of six consecutive issues of "RADIO PICTORIAL" (De Luxe Pen Series). Then, when your qualifying voucher is completed with the six tokens cut from six consecutive issues of "RADIO PICTORIAL," send it with the completed voucher of your friend, each enclosing 7½d. (P.O. or stamps) to cover insurance, packing, postage, etc., in a sealed envelope.

The moment these two completed forms, together with the two remittances, are received, one of these beautiful De Luxe Fountain Pens will be sent to your home, and another to your friend's address, without a moment's delay.

**HURRY!**

HURRY! This great offer is open until February 6 only, so be quick, fill in your reservation form NOW, get your friend to sign his to-day and post them together, in an unsealed envelope with a halfpenny stamp, fixed, to-night without fail! Remember you send NO MONEY with the reservation forms below. Post the forms TO-NIGHT without fail.

## FILL IN AND POST THESE FORMS TODAY!

<p><b>YOU MUST FILL IN THIS FORM. No. 1</b></p> <p>This reservation form must be filled in by the "RADIO PICTORIAL" reader, who must see that the form on the right is filled in by his friend. The two forms should not be detached, but when completed must be sent immediately in an unsealed envelope to De Luxe Pen Dept., "RADIO PICTORIAL," Chansitor House, 37-38 Chancery Lane, London, W.C.2.</p> <p><i>Will you please reserve for me, under your special offer, one DE LUXE FOUNTAIN PEN. I have introduced "RADIO PICTORIAL" to a new reader, and my friend has personally filled in the form enclosed, whereby he undertakes to give "RADIO PICTORIAL" a fair trial for six weeks as I myself am doing. Kindly send me two gift vouchers on which my friend and I can qualify.</i></p> <p>Name.....</p> <p>Address.....</p> <p>My Newsagent's Name.....</p> <p>Address.....</p>	<p><b>YOUR FRIEND MUST FILL IN THIS FORM No. 2</b></p> <p>This reservation form must be filled in by a friend of the "RADIO PICTORIAL" reader at once, and when completed must be returned to him immediately. This form must not be detached from the one on the left, and if sent direct to us will be disqualified.</p> <p><i>Will you please reserve in my name, under your special offer, one DE LUXE FOUNTAIN PEN. I certify that I am not at present a reader, but I undertake to give "RADIO PICTORIAL" a fair trial for six weeks. Kindly send me a gift voucher, through my friend, on which I can qualify.</i></p> <p>Name.....</p> <p>Address.....</p> <p>My Newsagent's Name.....</p> <p>Address.....</p>
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## ROUND TABLES

by THE REV. JAMES WALL, M.A.

Broadcast last Sunday by the Rev. James Wall from Radio Normandy. Another "Thought" next week.

A PROVINCIAL society in London (of which I am not a member) was recently making arrangements for its annual dinner. Some brave man, greatly daring, proposed that instead of the guests being seated at long tables in descending order of social importance, there should be nothing but a number of round tables. The motion was quickly defeated, not by the really big people, but by minor officials of the club. One of them said: "No, let's have the important guests at the high table, and I as treasurer am jolly well going to sit at the head of my table."

Human nature dies hard. At one time every family dining table had its massive salt cellar of silver or pewter amidships. The best people sat "above the salt," inferiors below.

Even in democratic countries the lure of artificial marks of distinction, titles, orders, and so forth, is as appealing as ever. Old-fashioned people still seat their guests at table in order of seniority with meticulous precision; but we all tend, even at sherry parties, to think of each other in just the same way.

Of course, we are not all equal. The great joy in life, to my mind its most saving grace, is the remarkable difference there is between any two of us. Individuality is the most precious thing we have. But in assessing our respective merits, let us be open-minded and honest, and let the best man win. Heaven judges us, we believe, by the service we render to our generation. "He that would be greatest among you, let him be your servant"—your "slave," he really said.

The long refectory table is now almost a thing of the past. The round table is not uncommon and not only for dining. It is much the most sensible shape. It makes conversation general and for all. It keeps us from a lot of snobbery. Best of all, it makes us feel that we are all equally important to each other, that no one can be really great as long as he is riding roughly over the interests of anyone else at the table.

It wouldn't be a bad idea if tables at which men and women congregate were always round!

## Henry Hall's Secretaries

(Continued from page 11)

"Books of sweepstake tickets come along with unflinching regularity and cheer us' up. Or, 'can Mr. Hall lend me £50? Or even £10?' One of these dear people gave the best excuse I have heard so far. 'You see,' she said, 'I feel I can ask him because I am never likely to meet him. I could hardly ask anyone I knew personally.'"

Finally, from both of them. A view of their genial "boss":

"He is very good tempered and quick to make decisions. He rarely hesitates as to what his answer is going to be. Either yes or no. And just as quickly as that.

"When it comes to dictating a letter we are often amused. Mr. Hall doesn't dictate; he simply chats. Our job is not to take him down and reproduce him (we really dare not do that) but to take him down and edit him. His letters are ours, really. But we generally manage to convey his ideas, which is the main thing, of course.

"Sometimes the 'phone rings and there is an urgent message for him while he is broadcasting. If one of us goes to him, it is a common thing for us to take down the reply while he is conducting. He has, fortunately, a two-valve mind, and answering correspondence and conducting the band (either separately or together) seem to be natural to him.

"Above all we have, between us, to keep track of his appointments, and see he keeps them.

"It may literally be, 'You are listening to the B.B.C. Dance Orchestra, directed by Henry Hall,' but it is equally true that we, his secretaries, are the girls who 'direct' Henry Hall and tell him whether he is coming or going. If we didn't he frequently wouldn't know.

"Do you wonder we love our jobs?"

## RADIO LIMERICKS

LIEUTENANT-Colonel Dragoonier  
Took a look at the silky-voiced crooner.  
Then, shooting him dead,  
He snappily said,  
"And that's how we do it in Poona!"

A SHRIEKING soprano, Miss Cholmondeley,  
Broadcast a song she thought colmondeley—  
In fact, the last word,  
But a recording she heard.  
"Is that really me?" she asked dolmondeley.  
H. H.

## Turntable Presents

# A MENU FOR MUSIC-LOVERS

SOMETHING light and refreshing to start with, say, "Roadway of Romance" and "Orchids to My Lady," sung by Derek Oldham on H.M.V. B8394, or a delicious flute solo by Marcel Moyné. He has recorded "Les Millions d'Arlequin" and "Humoresque" on Columbia DB1617.

Perhaps you'd rather have something hot. Parlophone offer you an ideal selection in an album of the British Artist's "Rhythm-Style" series. R2149, "Bread and Jam" and "Ida, Sweet as Apple Cider," presents inspired individual playing. R2150, "Calling All Keys" and "Poor Butterfly" shows Hugo Ringold at his most technical and charming best. R2151, "Blind Man's Buff" and "Ain't Misbehavin'," is played by Arthur Young, perhaps the greatest swing pianist in Europe. There are four more, equally sensational, in fact there's not a dull record in the batch.

Have you an appetite for Orchestral works? You will enjoy the Boston Orchestra's symphonic syncopation of "Rhapsody in Blue" on H.M.V. C2806 and 7—that is if you haven't already fallen for Beethoven's "Unfinished" Symphony played by the Berlin Philharmonic Orchestra on Decca Polydor DE7047-DE7050 (and it isn't expensive either, only 2/6 a time!). Old fashioned favourites excellently served up are to be had on Regal-Zonophone MR1936 and 7, "An Old-Time Music Hall" parts I and II.

Now won't you toy with "Honey Coloured Moon," played by Lou Preager on Panachord 25812, or "Car of Dreams," played by Jack Payne on Rex 8658, or have a "School-boy Howler" (they're good) on Rex 8667?

For something sweet, what better than Mantovani's rendering of "Just a Corner in Paradise" on Columbia FB1253. Geraldo offers you two alluring tangos on Columbia FB1231, "Juanita Yo Te Amo" and "Para

Siempre." Troise and His Mandoliers have made a delightful record of two songs from "On the Wings of Song," "Funiculi, Funicula" and "Il Bacio" on Rex 8684.

And so we come to coffee, cigarettes and sentiment. Rex has the appropriate record—the Casani Club Orchestra playing "Love is Like a Cigarette" on 8681. There's a Zither Ensemble on Parlophone F362 playing a waltz, "Spring Flowers," and Hutch sings "Sweet Dreams Sweetheart," on F324. But a tune we really must have is "The Music Goes Round and Around," originally composed and played by Eddy Reilly on Brunswick RL325. On Decca F5713 we can listen to the Street Singer singing "Misty Islands of the Highlands."

Then to complete this feast of record fare, let's hum "Thanks a Million" in time with the inimitable Paul Whiteman and his Orchestra on H.M.V. BD5001.

### The Week's

## LATE-NIGHT DANCE MUSIC

Monday.—No Dance music will be broadcast on this day.

Tuesday.—LOU PREAGER and his Band.

Wednesday.—BILLY COTTON and his Band.

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

Friday.—HARRY ROY and his Band.

Saturday.—AMBROSE and the Embassy Club Orchestra.

## Modern Heroes

# HEROES OF THE TITANIC

By S. P. B. MAIS

UP to now I have given you only instances of the heroism of individual men and women. But it is equally important to see how a crowd behaves in an emergency. The usual theory is that a crowd always panics in a crisis, that its behaviour as a whole will be less courageous than that of any single member of it left to himself. Let me tell you of a crowd that showed no sign of panic when faced with one of the worst disasters in history.

It was on Wednesday, April 10, 1912, that the world's largest liner left Southampton bound for New York. Her name was the *Titanic*. Her tonnage was 60,000 tons. She carried 1,348 passengers and a crew of 860.

On the following Sunday a quarter of an hour before midnight in intense cold a slight jar was felt which caused no more than a passing comment from those who were still sitting up.

And yet this slight jar had ripped open the sides of this ship from foremast to stern as easily and effectively as a paper knife into the pages of a book. Such is the effect of a collision between a ship and an iceberg. The force was of a million tons per foot, and water began to pour in immediately.

But the passengers had no inkling that anything serious was wrong even when they found that the engines had stopped. It wasn't until they saw rockets hissing and stabbing across the sky that they realised that the condition of the ship was serious.

Then came the command "all passengers on deck with life-belts on" followed as they began to collect on deck in various stages of undress by the order "Women and children only." Even when the boats were lowered it was difficult to persuade the passengers to enter. The great liner seemed so much safer than the sea, calm as it luckily was. Wives refused to be separated from their husbands, and several of the boats went off only half-filled. There were only twenty boats in all, and even if they had been filled they would only have held 1,000 out of the 2,208 souls aboard.

The great ship began to list heavily and dip at her bows. The crew behaved as calmly as if they had been on parade, lowering each boat quietly and with precision. The ship's band played the passengers off and continued playing "Nearer My God To Thee" long after the last boat had gone.

And at 2.15, two and a half hours after the collision, she stood with her stern vertically out of the water for five minutes and there was a great crash as all the engines and furniture broke through towards the bows followed by a black-out of all the lights, then their

reappearance for a brief flash, and then the mighty vessel slid forward and dived the depths.

Her disappearance was followed by a complete silence for a few minutes, and then, to the astonishment and horror of those in the boats, who imagined from the silence that everybody had been taken off, came the agonised screams of the hundreds who were now being frozen to death in the icy water. These cries went on for nearly an hour, and those in the boats who were unable to help had to begin singing loudly to drown the cries of the dying.

At half-past three in the morning the *Carpathia* was sighted and she picked up from the boats and elsewhere 504 passengers and 201 of the crew, which meant that 815 passengers and 658 of the crew were drowned.

The engineers stayed in the bowels of the ship keeping the electric light going until the ship actually foundered. For them there was never any possibility of escape.

The passengers never showed any trace of alarm. Regarding it at the beginning as a joke, they merely became quiet or walked up and down the decks on seeing the ship start to list. Orders were obeyed without comment and without undue haste. It speaks volumes for the discipline to remember that all the boats were lowered into the sea without a hitch.

The disaster was heavy enough in all conscience. It would have been far heavier if everyone had not instinctively acted heroically. And there is considerable pride mingled with our sorrow to recall that this is how people in the mass react in moment of crisis.

As broadcast by Mr. S. P. B. Mais from Radio Luxembourg last Sunday morning, at 10.30 a.m.

## NEXT WEEK

Among the Star features in our next issue are two of outstanding importance.

## Why I Married Bing Crosby

by DIXIE LEE

The revealing and intimate story of the romance of the famous Radio and Screen Crooner.

also

An article introducing

## VAL GIELGUD'S SECRETARY

# A PLAY to make YOU TALK!

The B.B.C. is  
Not Afraid of Controversy!

**T**HAT individual who sits like an oracle in the corner seat of my carriage going up to town every morning, gives us all the benefit of his opinion of the previous night's B.B.C. programmes.

"The B.B.C. has no backbone!" is his permanent lament. "It hasn't enough grit to dare to put controversial topics and plays on the air. It fears it might hurt narrow-minded cranks who would protest if anything unconventional was broadcast."

I am looking forward to meeting the oracle after the broadcast of "War Calls the Tune" on Thursday and Friday.

For this play will, I dare to prophesy, be one of the most controversial things the B.B.C. has done.

Sir John Reith is frequently accused of being afraid of Government interference. I congratulate him on allowing one of his producers to put on a play the theme of which is, put crudely, a little debunking of statesmen and politicians.

"War Calls the Tune" is Lance Sieveking's radio adaptation of C. K. Munro's stage piece, "Ding & Co.", which was produced at the Embassy Theatre, London, in 1934.

Sitting at the end of his peculiar long and narrow room at Broadcasting House, Sieveking "let me in" on this production, which, though primarily a play, is, as I see it, also propaganda of an exceedingly topical nature in these days of crisis.

"I have here," said leonine-faced Sieveking slowly and deliberately, "a letter from C. K. Munro in which he states the theme he was inspired to get over in 'Ding & Co.'"

He picked up a blue piece of notepaper and read these illuminating words: "It is not the statesmen of the world, but you, the people, who will, in the long run, decide what kind of world it shall be. The statesman will only do what you will tolerate—he *must* do what you insist upon."

"And—er—Mr. Sieveking," I faltered, "you are going to put *that* on the air for all receivers to pick up, including, possibly, a few in the precincts of Westminster?"

"We," he propounded steadily, "are going to broadcast my adaptation of that theme, which is this: 'War calls the tune to which humanity unwillingly dances. The politicians are the pipers, but we who pay the cost, could, if we insisted, have less senseless music.'"

At that moment horrid visions of Mussolini, bleeding Ethiopians, and Mr. Baldwin's sealed lips, floated around my brain, and then cleared triumphantly as I saw the oracle of our railway carriage dwindle to a small speck and the façade of Broadcasting House shine out over him, bold and daring!

We may not all agree with this play's implication, but it is at least a dramatic exposure of a clear-thinking writer's conception of the root of many evils. It will make us talk!

Sieveking smiled behind steel-rimmed spectacles. "Ah—!" I conjectured, "and you're going to produce this play with all the most involved and advanced touches of technique, for which you have made yourself so notorious?"

"No I am *not*. My production will be as simple as possible. Only four studios. Very little music and effects. No jiggery-pokery. The author was anxious to let his words tell the message he had to deliver. In my production the words will do everything."

With this "direct" method of production, the



Lance Sieveking  
who has adapted  
"War Calls The  
Tune"

By  
A Special  
Commissioner

On Thursday and Friday, February 6 and 7, will be broadcast "War Calls The Tune." It is a play by C. K. Munro and it has been adapted by Lance Sieveking who tells how and why it is to be broadcast.

propaganda of the play should have its fullest effect.

But you like *entertainment* from your radio. When the tired business man switches on his set he doesn't want to be told how to put the world right. That is where "War Calls the Tune" will meet him. It is exciting, moving, and romantic enough to sugar its propaganda sufficiently for all tastes. If I may be so bold as to prophesy again—you will gulp it down; and then, at the end, you will sit amazed and wonder if it is *right*.

The girl heroine, Hope, meets Fritz, a German student in England. They become engaged, and a month later Fritz is called up to do his period of army service. On top of that the Great War breaks out. Fritz, innocent of the four years' massacre ahead, leaves Hope with the cheerful message: "I'll be back in a couple of months."

Eighteen months pass. The War is still on. Hope's family have a Cabinet Minister friend, the Right Hon. Sir Robert Dingle. "Ding," as they call him, convinces Hope that she must give up Fritz.

"England will never be on speaking terms with Germany again in your lifetime," he proclaims.

Also, Hope has a brother who is a Conscientious Objector, and "Ding" persuades her that by marrying a brilliant soldier, Lyon, who has won the V.C., she will bring her brother round to the orthodox view that his country needs him.

Hope, out-of-love with Lyon, marries him.

Immediately he is wounded and made a blind cripple.

Two years after the Armistice, Fritz returns to England in a high commercial position. To enable him to see Hope, he gives her a job, with the excuse that thus she may support her husband, and take the responsibility of his keep off the shoulders of her brother and "Ding," where it has rested.

"Ding" wholeheartedly agrees that this is a grand idea, and the right thing to do. He has, you see, contradicted the principle he professed to hold at the beginning of the War. Then, a German was dirt. Now the German is a friend indeed!

Defending his shifting principles in a Cabinet speech, "Ding" says that as the circumstances of international affairs change, so does the statesman's attitude to fundamentals.

"The only job of a politician," he says, "is to keep the thing going!"

It matters not a jot to him which way it is kept going, nor that, after circumstances have changed, it may be going in an absolutely reverse direction!

This, then, is the message—it can be called nothing less—which next week's B.B.C. play will broadcast to 20,000,000 ears.

I wonder if my friend the oracle will still maintain that the B.B.C. has no backbone!

## They Don't Listen for Pleasure

Continued from page Eighteen

is strictly banned, over there it is called "nigger jazz." The most popular broadcast music is that of the military bands.

The important art of planned listening, as practised largely in England, is well nigh lost in Germany, so far as the entertainment programmes are concerned. On all the occasions I listened in various houses I noticed that, except when a political broadcast or news was on, no one treated the programme as sufficiently important to warrant stopping the general hub-bub of conversation.

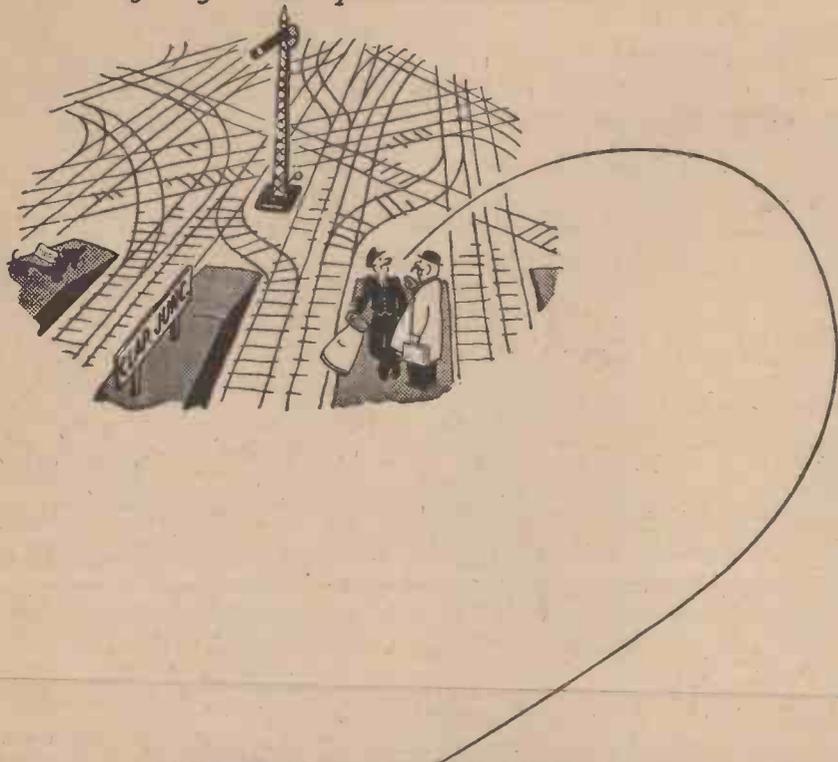
I soon began to appreciate a striking difference between the German and B.B.C. announcers. People in England complain that the announcers should be given more scope, on American lines. But, believe me, the B.B.C. announcers have really human voices compared with those of the German announcers, who seem almost like Robots. Whether the news is grave or gay, it is all churned out in exactly the same measured tone of voice, without any emotion or emphasis. The human touch is sadly lacking in the German programmes.

My general conclusion was that in programme material the B.B.C. scores heavily in comparison with the German. The B.B.C. programmes evidence a remarkably wide catholicity of appeal which is noticeably absent to an English listener to the German fare.

And here is the most tragic observation I made about listening in Germany. Children are completely indifferent to the wireless programmes. I saw no kiddies up to the age of twelve or thirteen listening at all. They do not want to hear the dull music or the political speakers, and there is precious little else. Germany to-day is a nation of adult listeners only.

As they say at Clapham Junction:

C.C.490C



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*they're blended better*

*-they're Wills's.*



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JOKES  
COMPETITIONS

**RINSO 6.30 SPECIAL**

THE MUSICAL WEEKLY  
OF THE AIR

WOMEN'S PAGE EDITED BY - MRS. GOODSORT

SUNDAY  
6.30  
RADIO  
LUXEMBOURG  
1304 METRES

*Little Moses*

*Continued from page Ten*

shamefully realising that it was the very first time I had ever thought of not disturbing her, bothering her at a meal. "She'll be having her supper," I thought.

But Annie was by no means having her supper, quite the other way. She was seated in a low chair by the fire, her feet on the fender, the front of her blouse open, and the baby's small, dark head buried like a bee in her white breast.

After this, for weeks on end, I advertised, but nothing could be heard of the child's parents. I believe during that next six months Annie had more proposals than she had fingers upon both hands; but she was faithful to the memory of her first love, engrossed in the baby.

SHE had been right in saying that it should not be allowed to disturb me. I scarcely ever saw it, heard it. Indeed, after a time, I grew jealous of the way in which Annie absorbed it, kept it to herself. I used to make Annie bring it into the sitting-room to show to my friends. "You're as proud of it as though it were your own," said someone one day.

"Florence, I do believe it is, really, rather like you," put in another teasingly, glancing from the child to me. "Don't you think that the baby's rather like your mistress, Annie?"

"I'm sure I hadn't noticed it, marm," she answered, respectfully, in answer to my friend's inquiry. "But they do say that children grow like the people they're most with."

"Well, then, it's you he ought to be like, Annie," said someone else; then laughed. "But he's not, not in the very least!"

Months went past, a year and more. Then the baby George, as he was called after Annie's dead baby, got pneumonia. I was obliged to have a charwoman to do the normal work of the flat—as badly as possible—for Annie devoted herself to the sick child.

But I did not mind that, I did not mind anything—for by this time I was dreadfully fond of the creature—apart from the almost fierce way in which I was elbowed aside, made to feel of no importance.

When the child got well enough to be taken to the sea. I half suggested that, as I wanted a change, I might take it away myself, with a trained nurse for the first few days. "It would give you a chance of getting back into your old ways and putting the flat in order again," I said.

"Oh—oh! you and your flat!" cried Annie. Her face was crimson as she swung out of the room, slamming the door behind her.

And yet how could I resent it? I knew I had been inexpressibly mean. If I needed a change, how much more must Annie need it. Annie, who had been up with the child practically night and day.

I had this much dignity. I decided that there should be no sort of competition between us, I could not have stood that—Annie and I, and that pathetic bone of contention all shut up together in lodgings! No, no, thought I, and packed her off to Hastings alone with the baby, closed the wretched flat and went to stay with some relations.

When we all came together again I felt that I had gained my reward, re-established myself. The resentment which had been growing in Annie's look and voice was gone. The child had learned to walk, to speak my name. Sometimes I took it out with me—a small, moist hand tightly clasping one finger, or my thumb for preference—down to the Embankment, warm with spring sunshine. But I asked Annie's permission first.

I was mistress of the flat, she acceded me that much; but she was mistress of the child. Well, and what could I have done? I loved it, and yet if it was restless at night, naughty during the day, in all its petty ailments and tempers, what patience should I have had for it?

Then one day Annie came to me, all blushes, and announced that she was, once again, going to be married.

He was a soldier, had been two years out in Salonika, was only just back; everything seemed to me to have been settled up very quickly. "But then, we knew each other before," said Annie, and, of course, that explained matters.

He was a nice-looking young man, very big and very fair, with the bluest of blue eyes; there was something about him that seemed familiar to me, for days I was puzzled, then: "Why, Annie," I said, "he's like—don't you think that he's a little like baby?"

Annie laughed merrily; she was more cheerful, more girlish than she had ever been before. "Now, miss, how funny you should remark on it! I noticed it myself; I tease him about it, tell him I know he's got a wife somewhere as went and left her baby on a seat. But all the same," she added more soberly, "I believe that's what made me really take to him—he is like baby; look at his nose now."

I had looked at the noses, both of them—the young soldier's and the child's—thought how odd it was that there should be two such curiously square tips. The fact that Annie had noticed the likeness, was so candidly amused by it, helped to dissolve some inexpressible mist of doubt which was gathering in my mind. Doubt regarding what, whom? I really could not have said.

*Continued on opposite page*

And yet—yet—there was so much that was, to say the least of it, inexplicable.

I did not suspect anything. What could there be to suspect? But the ways of the creature seemed to gather more and more of Annie; while the features, the colouring, the very shape of the hands—all this apart from the nose—were those of Annie's young man.

I was very worried and yet I daren't cry, I simply daren't! What if I hurt Annie's feelings so that she would not come back to me after her marriage, as she had promised to do; for it seemed certain that her husband would be sent abroad again immediately.

At last we came to words over the honeymoon. Annie wanted to take the child with her and I would not have it. After all, I knew nothing of the man, of where they would be going, what they would be doing; there was the chance of every sort of infection, neglect. "And, besides," as I said to Annie, "no man would like to have a small child with him on his honeymoon."

"Why, miss, he's crazed about it; if he wasn't, do you think I'd marry him? Not I!"

"But just now; it isn't even as though it were your own child, Annie. And, after all, you'll have to get used to doing without it."

"Why," she flamed hotly—the airs she gave herself, almost of a married woman, already—her temper! No one would have recognised, at that moment, the pale, quiet little mouse of those few months earlier.

"Well, you know you can't have it always with you?"

"Why?... Why not?"

"Well, you couldn't afford it, for one thing."

"Them as loves children can afford to have 'em, that's what I say."

"Their own children, perhaps; that's different."

She repeated the words, "their own children," so oddly, almost insolently, that my dignity was aroused.

"I think we've had quite enough of this, Annie. You won't take that child with you on your honeymoon, because I won't have it. And if you asked your future husband, I'm quite sure that he wouldn't have it either."

"I see myself askin' him!" ejaculated Annie.

"After all, I'm the person to decide. For close on two years I've kept the child at my own expense, paid for everything that it's had, worn; paid the doctor's bills when it was ill. Even—well, Annie, I don't want to be unkind—but I've paid you to look after it; what you've done for it has been done in my time."

"Paid me to look after it," repeated Annie, and then began to laugh, not nastily, but as though she were really, genuinely amused. "So you have!—paid me, me, ter look after him—the blessing!"

"Well, now you see that I am the one to decide how it's to be brought up, what is to be done with it."

When you come back to me after your honeymoon—"I'm not so certain that I'm coming back."

My heart sank at this, but I spoke quite calmly. "That is for you to decide, Annie. But in any case I am determined to keep the child. I have grown fond of it—"

"It, it, it!" cried Annie. "Oh, doesn't that show! Couldn't I have shaken you again and again for that 'it.' To say you love George as much as though you were 'is mother, and to call him 'it'—my word!"

"That has nothing to do with the matter. The child will stay with me."

"The child won't stay with you, if you'll excuse me, miss. Do you think as I'd leave my child alone with anyone as calls 'im 'it'—'it' as though 'e was a girl, or any old thing? My very own child!"

"It's no good calling it—him—your own child."

"But 'e is my child."

"Your child!"

"My child—my own child!"

"Annie, what are you saying? Are you mad?"

"Well, he is—and he is, and he is!"

"What nonsense! Because it was you who found him—"

"Found 'im where I put 'im, the precious lamb."

"You—you mean—" I began again, then became aware of a persistent ringing at the hall door-bell.

Annie heard it at the same moment, smoothed her apron, straightened her cap; went to the door and let in her young man. I heard his voice and called to them.

"Now," said I, "you've told me, you'd better tell him too, make a clean breast of it. Who knows," I added satirically, "you may find your husband, too—"

"Well, I 'ave found 'im," remarked Annie calmly; "all I ever 'ad."

"Annie, Annie! That story of being in the wreck of the *Spanish Queen*, you don't mean to say that it was all—"

I hesitated here, somehow I could not bear to say it, but she took the word out of my mouth.

"A lie? Yes, it was a lie, miss. But it wasn't I who started it neither, it was 'e," she tossed her head in the direction of the young soldier who stood twirling his cap between his hands in an agony of embarrassment—

"from the beginning, so ter speak, driving me inter it; leaving me ter shift fur meself. He swore as he'd marry me afore 'e went, an' then I'd 'a got my separation allowance. But 'e went off without it, three months before ever the baby was born. He's sorry for it now, willing ter make up ter me all 'e can, I will say that much fur 'im. He's a good enough fellow as men go; but it's I who've 'ad the fight, an' nothin' ter fight with exceptin' my tongue—lies."

"A tissue of falsehoods!" I gasped.

"Well, an' what's a lie or two—lyin' 's bad, I never told you not so much as the shadow of an untruth before—but what's a lie or two compared ter a child's life, what it needs? There I was in lodgings in Battersea; I couldn't get any work; who'll give work to a girl with a baby, not married either—the ones as want work most? What sorter a life 'ud it 'ave been fur 'im if I went out charrin', left 'im? What sorter an 'ome could I 'ave afforded ter give 'im?"

"If you'd come straight to me—"

"If I'd 'a told you the truth you'd 'a taken me back because I was a good servant, but you'd 'a said, 'Put the child in a home, that's the only thing fur a child o' that sort.' As though 'e were different to any other child, bless 'is 'eart! If I once got back ter you, I'd be able ter manage you. I knew that. People said as 'ow you was difficult, but I always found you easy as easy, with a little humouring, an' don't we all like a bit o' humouring? As to lyin' well o' course—what woman worth her salt wouldn't lie, where her own baby was concerned?"

"An' look at 'im now, just look!" The child had toddled into the room, was hanging on to her skirts, and she raised him in her arms, kissed him passionately. "Think o' what 'e'd 'ave been like in a 'home'—or left with a minder. It 'ud 'ave broken my 'eart, that it would. I've seen 'em, those nobody-wants-yer sorter children with their dirty noses, their colds in their 'eads, their awful boots—they ain't children at all, that's what it comes to. Lie? Yes, I did lie, and what then? Here's Georgie, as well cared for, well grown as any little prince, and me goin' ter be married. And I can't see, if you'll excuse me for sayin' so, miss, as it's done any harm to you neither."

She turned to the embarrassed man at her side, putting down the child.

"You brought the box for my things? Well, now, you can get along, like a good fellow an' don't let me see yer face till the wedding day, there's plenty to do without havin' you hangin' round 'ere—leavin' everyting straight so that the mistress won't be uncomfortable with only Mrs. Whiffle, while we're away."

I thought of my dignity. I thought of it until I wore it out with thinking. The honeymoon is over, Georgie—lent to me for half an hour before his bedtime—is playing with his bricks on the sitting-room hearth-rug, and his mother is in the kitchen making beef-olives in a way which gives the maximum of carnal pleasure for the minimum of coupons.

People talk of virtue and the reward of virtue. Well, now in a case like this, what can one say, or do? The Lord only knows the full extent, the chill perfection—of my virtue, and now—now, only to think of Annie and I! I with my flat and my beef-olives!

When you come back to me after your honeymoon—"I'm not so certain that I'm coming back."

My heart sank at this, but I spoke quite calmly. "That is for you to decide, Annie. But in any case I am determined to keep the child. I have grown fond of it—"

"It, it, it!" cried Annie. "Oh, doesn't that show! Couldn't I have shaken you again and again for that 'it.' To say you love George as much as though you were 'is mother, and to call him 'it'—my word!"



# Rheumatism

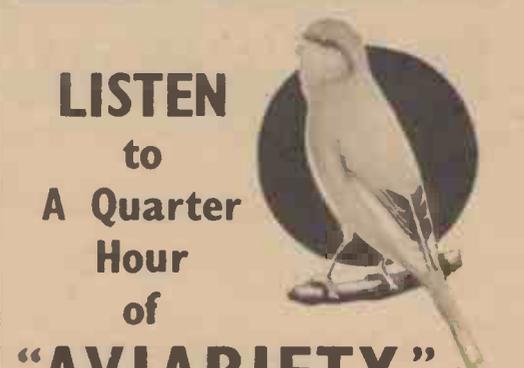
in hands—ended by Kruschen

Vast numbers of men and women who were once only half well—tired, 'rheumatically,' irritable, depressed—have discovered that the way to complete fitness, energy, and constant cheerfulness is to combat kidney acids by a daily dose of Kruschen Salts. Unless the kidneys—or body filters—function properly, certain acid wastes, instead of being expelled, are allowed to pollute the bloodstream and produce troublesome symptoms: rheumatism for one; excessive fatigue for another. What is needed is a kidney aperient. Kruschen Salts is one of the finest diuretics or kidney aperients available for assisting the kidneys to excrete acid impurities by direct action on the renal cells, thus causing a more rapid and copious 'flushing' action and washing away of those harmful acid waste products.

*'After suffering from rheumatism for eighteen years in my arms, hands, legs, feet and head, I decided to give Kruschen Salts a trial. I am glad to say I have received great benefit from them. I have tried numerous so-called remedies, none of which have benefited me at all. My hands have been so bad at times that I have been unable to hold anything with them until taking Kruschen Salts. Since then I have been able to do practically anything I want.'*

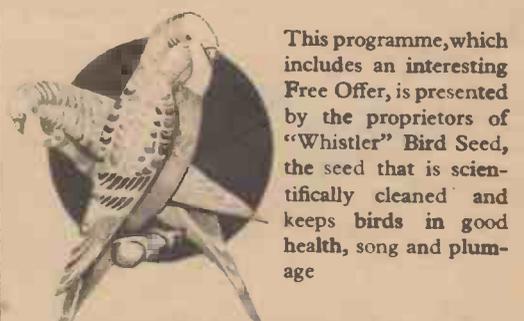
(Mrs.) L. B., London, N.2.

Every chemist sells Kruschen in 6d., 1/-, and 1/9 bottles. A 1/9 bottle lasts three months—a farthing a day for health and happiness. Get a bottle to-day.



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Radio Luxembourg  
Wednesday, FEB. 5th—6.30 p.m.



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DIVIDENDS for previous day's matches will be announced during each programme.

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We regret that the article "Why I Married Leonard" by Mrs. Leonard Henry has unavoidably had to be held over and will be published in a future issue

# TUNE IN TO THESE PROGRAMMES

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- 2 'Nurse Johnson off Duty'
- 3 'International Round-about'
- 4 'Melodious Topics'
- 5 'Musical Reverie'

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 (1) Sundays 6.45 p.m. to 7 p.m.

By arrangement with the International Broadcasting Co., Ltd.

ADVT.

## RADIO ATHLONE

531 Metres

Week Commencing **SUNDAY, FEBRUARY 2**

**SUNDAY**

3.0-5.0 p.m. Records.  
 8.30. Concert relayed from the Gaiety Theatre, Dublin.  
 9.0. Denis Cuffe with Irish Dance Band —Lesson in Irish Figure Dancing.  
 9.30. Variety.  
 10.30. What Happened To-day.  
 10.45. Sports Notes. Light Music.  
 11.0. National Anthem.

**MONDAY**

1.30-2.30 p.m. Records.  
 5.30. For Children.  
 6.15. Records.  
 6.45. News.  
 7.0. Station Orchestra.  
 8.0. Talk by Prof. D. Corkery: Building a Nation.  
 8.20. Newcomers' Hour.  
 9.20. News in Irish.  
 9.30. Variety.  
 10.30. What Happened To-day.  
 10.45. Light Music.  
 11.0. National Anthem.

**TUESDAY**

1.30-2.30 p.m. Records.  
 5.30. For Children.  
 6.15. Station Orchestra.  
 6.45. News.  
 7.0. For Farmers.  
 7.15. Syncopated Duets with Pfte.—Miss Hennessey and A. Moffit.  
 7.30. Symphony Concert.  
 8.30. News in Irish.  
 8.40. Symphony Concert (contd.).  
 9.30. Variety.  
 10.30. What Happened To-day; Light Music.  
 11.0. National Anthem.

**WEDNESDAY**

1.30-2.30 p.m. Records.  
 5.30. For Children.  
 6.15. Records.

6.45. News.  
 7.0. Station Orchestra.  
 7.30. Book Review by M. J. MacManus.  
 7.45. Mrs. Larchet and E. Kelly Lang. (Violin Duets).  
 8.5. Dramatic Programme: Re-construction Trial of John Mitchell.  
 8.45. Station Orchestra.

6.45. News.  
 7.0. Station Orchestra.  
 7.45. News.  
 8.0. Kilumney Gaelic Choir.  
 8.30. Talk by Lieut. Tichy: Sokol Physical Training.  
 8.40. Frank O'Connor reads his own Poems.  
 8.50. Arthur Duff Songs and String Quartet, with Talk by Denis Johnston.  
 9.30. Variety.  
 10.30. What Happened To-day; Light Music.  
 11.0. National Anthem.

**THURSDAY**

1.30-2.30 p.m. Records.  
 5.30. For Children.  
 6.15. Records.  
 6.45. News.  
 7.0. Folk Music.  
 7.45. Short Story in Irish read by the Author.  
 8.0. Musical Arts Society's Concert.  
 8.45. Prison Escapes No. 7.  
 9.0. Newcomer Winners.  
 9.15. Daily News No. 4.—A Printer Speaks.  
 9.30. Variety.  
 10.30. What Happened To-day. Light Music.  
 11.0. National Anthem.

**FRIDAY**

1.30-2.30 p.m. Records.  
 5.30. For Children.  
 6.15. Records.  
 6.30. News in Irish.  
 6.45. News.  
 7.0. Station Orchestra.  
 7.30. Book Review by M. J. MacManus.  
 7.45. Mrs. Larchet and E. Kelly Lang. (Violin Duets).  
 8.5. Dramatic Programme: Re-construction Trial of John Mitchell.  
 8.45. Station Orchestra.

## RADIO TOULOUSE

328.6 Metres

Week Commencing **SUNDAY, FEBRUARY 2**

**SUNDAY**

10.0-10.15 p.m.  
**THE OXYDOL QUARTER HOUR**  
 Favourite melodies, Old and New.

10.15-10.30 p.m.  
**ALLEN & HANBURYS, LTD.**  
 Introducing **The Lixen Programme.** Listen for free offer.

**MONDAY**

10.0-10.15 p.m.  
**SYLVAN SONG HIT PARADE**  
 Song Hits of the past twenty years.

10.15-10.30 p.m.  
**JOHNSON'S HALL OF FAME**  
 The greatest Stars of Radio, Stage and Screen.

**TUESDAY**

10.0-10.30 p.m.  
**COLLARD & COLLARD, LTD.**  
 Present "Pianoforte," featuring the Collard & Collard Piano.

**WEDNESDAY**

10.0-10.15 p.m.  
**SYLVAN SONG HIT PARADE**  
 Song Hits of the past twenty years.

9.15. A Great Irish Woman I Knew: Dorothy Macardle on the Countess Markievicz.  
 9.30. Variety.  
 10.30. What Happened To-day. Light Music.  
 11.0. National Anthem.

**THURSDAY**

10.15-10.30 p.m.  
**JOHNSON'S HALL OF FAME**  
 The greatest Stars of Radio, Stage and Screen.

**FRIDAY**

10.0-10.15 p.m.  
**THE OXYDOL QUARTER HOUR**  
 Favourite melodies Old and New.

10.15-10.30 p.m.  
**THERMOGENE COMPANY**  
 Present their Thermogene Brand Vapour Rub Programme. (Special offer will be announced.)

**SATURDAY**

10.0-10.30 p.m.  
**THE SATURDAY NIGHT HOUSE PARTY**  
 The Variety Request Programme.

5.30. Peeps at the Programme.  
 5.45. Station Orchestra.  
 6.45. News.  
 7.0. A Visitor interviewed on the Radio  
 7.15. We Have with Us To-night.  
 8.0. Careers for Women.  
 8.15. Variety.  
 8.5. News in Irish.  
 9.15. Foreign Affairs.  
 9.30. Variety.  
 10.30. What Happened To-day; Light Music.  
 11.0. National Anthem.

# Resist Winter Ills



**B**E prepared for the chilly winds, driving rain, sleet and fog of the winter months. Start the 'Ovaltine' habit now.

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"The Travelling Circus"

**THE OVALTINEY ORCHESTRA**

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Woman at Home

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from the favourite

**MUSICAL COMEDIES**

from Radio Luxembourg



London Office: Radio Publicity (London) Ltd., 55, Chancery Lane, W.C.2

## SUNDAY, FEBRUARY 2

**T**HE programme details appearing on this and on the following pages were at press before the sad news of the death of His Majesty King George V was received. In accordance with what we know will be the wishes of English speaking listeners throughout the world the programmes will be altered to be more appropriate to the occasion and, in many cases, not broadcast.

- 7.5 a.m. **NEWS BULLETINS—I**
- 7.15 a.m. **GRAMOPHONE CONCERT**  
Défilé des Nations ... Louis Frémeaux  
Léhariana ... Geiger  
Russian Potpourri.  
Souvenir ... Drdla  
Nos bons vieux Airs ... arr. Jack Hylton  
In a Chinese Temple Garden ... Ketelbey  
The Merry Widow ... Franz Léhár  
La Chauve-Souris ... Johann Strauss
- 7.55 a.m. **NEWS BULLETINS—II**
- 8.15 a.m. **LIGHT MUSIC AND SONGS**
- 8.30 a.m. **LIGHT MUSIC AND SONGS**
- 8.45 a.m. **THE MERRY ANDREWS MAGIC CARPET**  
With Captain Merry Andrew and his Crew, presented by ANDREWS LIVER SALT
- 9 a.m. **BISMAG CONCERT OF POPULAR MUSIC**
- 9.15 a.m. **CAFÉ CONTINENTAL BROADCAST**  
Presented by J. A. DAVIS & CO., 94-104 Denmark Hill, London, S.E.5  
Signature Tune—Oh Play to Me, Gypsy.  
Sweet Louise—Fox trot.  
Valse of Vienna—Fox trot.  
In a Little Gypsy Tea Room—Fox trot.  
Rumba Tombah—Rumba.  
Signature Tune—Oh Play to Me, Gypsy.
- 9.30 a.m. **TUNES OF THE TIMES**  
Presented by **CLARKE'S BLOOD MIXTURE, LINCOLN**  
When the Guardsman Started Crooning on Parade ... Lisbona  
Jack Hylton and his Orchestra.  
Love is Like a Cigarette ... Kent  
Leslie Hutchinson.  
The Great American Tourist  
The Yacht Club Boys. Yacht Club Boys  
Thanks a Million ... Kahn  
Paul Whiteman and his Orchestra.
- 9.45 a.m. **"OLD SALTY" AND HIS ACCORDION**  
The Kiddies love his fantastic yarns of weird adventures—and the Grown-ups enjoy his humour and songs.  
"Old Salty" and the Blond Giants  
Presented by ROWNTREE'S COCOA
- 10 a.m. **BLACK MAGIC**  
Presented by the makers of **BLACK MAGIC CHOCOLATES**  
S'Wonderful ... Gershwin  
I Bring a Love Song ... Romberg  
Don't Blame Me ... McHugh  
Dancing Time ... Kern
- 10.15 a.m. **CARSON ROBISON AND HIS PIONEERS**  
Presented by the makers of **OXYDOL, NEWCASTLE-ON-TYNE**  
My Texas Home.  
Zeb Turney's Gal.  
Where the Morning Glories Twine Around the Door.  
Shine on Harvest Moon.
- 10.30 a.m. **S. P. B. MAIS' "MODERN HEROES" AND MUSICAL PROGRAMME**  
Presented by **SCOTT'S EMULSION**  
Hands Across the Sea ... Sousa  
Old Comrades ... Teike  
Sons of the Brave ... Bidgood  
Fairest of the Fair ... Sousa
- 10.45 a.m. **MUSICAL MENU**  
Presented by **BROWN & POLSON MRS. JEAN SCOTT**  
Head of the Brown & Polson Free Cookery Service, gives you a Special Recipe each week  
Puppehen ... Kalman  
Thanks a Million ... Kahn  
Mine Alone ... Dixon  
On Treasure Island ... Leslie  
Ha Cha Cha ... Kahn
- 11 a.m. **INTERNATIONAL ROUNDABOUT IN SICILY**  
Presented by **MILK OF MAGNESIA With ESTHER COLEMAN AND GORDON LITTLE**  
Mattinata ('Tis the Day) ... Leoncavalli  
From Foreign Lands ... Moszkowski  
Tornia a Sorrento ... de Curtis  
Maria Mari ... di Capua
- 11.15 a.m. **THE OPEN ROAD**  
Presented by **CARTER'S LITTLE LIVER PILLS**  
Marching Along Together ... Pola  
Parade of the Wooden Soldiers ... Jessel  
Half and Half ... Sigler  
Round the Bend of the Road ... Lewis  
El Relicario ... Padilla
- 11.30 a.m. **RELIGIOUS TALK**
- 11.50 a.m. **NEWS BULLETINS**
- 12 noon **THE AMATEUR HOUR HALL'S WINE TALENT-BUILDING PROGRAMME**  
Send your votes to **EDWIN STYLES, c/o Stephen Smith & Co., Bow, E.3.**
- 12.15 p.m. **POPULAR MELODIES**  
Compered by **DAVID WATT**  
Presented by **PARMINT**  
Shadows in the Moonlight ... Towers  
New Mayfair Orchestra.  
No Moon, No Stars, Just You ... Moya  
Harry Roy and his Orchestra.  
Moonlight, Dancing, and You ... Edgar  
Mantovani and his Tipica Orchestra.  
According to the Moonlight ... Meyer  
Carroll Gibbons and his Boy Friends.
- 12.30 p.m. **GOLDEN HOUR OF MUSIC FOR IRISH FREE STATE LISTENERS**  
Arranged by the **Industrial Broadcasting Corporation of Ireland, Ltd., Dublin**  
Poor Little Rich Girl ... Coward  
La Veeda ... Alden  
Nirvana ... Weatherley  
Gopak ... Moussorgsky  
I Was Lucky ... Meshkil  
When I Grow Too Old to Dream ... Romberg  
Star Dust ... Carmichael  
Diana ... Pollack
- 1 p.m. **THE LATEST DANCE MUSIC**  
Presented by **ZAMBUK (C. E. Fulford, Ltd.)**
- 1.30 p.m. **LITTLEWOOD'S FOOTBALL POOLS**  
Presenting **MAURICE WINNICK AND HIS ORCHESTRA, with SAM COSTA, JUDY SHIRLEY, and JACK, JOCK AND JIMMY**
- 2 p.m. **THE MUSIC SHOP**  
Introducing **KRAFT CHEESE**  
With the Shopkeeper, His Wife, and Cousin Joe  
A Programme of Household Words and Music by the **KRAFT CHEESE CO., Ltd.**

**Continuing SUNDAY, FEBRUARY 2**

2.30 p.m.  
**VERNON'S PROGRAMME**  
CARROLL GIBBONS and the SAVOY HOTEL ORPHEANS  
Sports Commentary by Lionel Seccomb

3 p.m.  
**THERMOGENE BRAND VAPOUR RUB CONCERT**  
PAUL ENGLAND, with NANCY LOGAN and GWEN AUSTIN, and two grand pianos in an original theme programme  
(Listen for Free Offer)

3.15 p.m.  
**O.K. SAUCE CONCERT OF POPULAR MUSIC**  
Introduced by MASTER O'KAY, the Saucy Boy

3.30 p.m.  
**WINCARNIS "WORLD-WIDE CONCERT"**

3.45 p.m.  
**PROGRAMME OF SUNSHINE AND MUSIC**  
Presented by THE NEW ZEALAND DAIRY BOARD

4 p.m.  
**HORLICK'S TEA-TIME HOUR**  
DEBROY SOMERS AND HIS BAND  
Yankee Grit ... Band  
I'd Rather Listen to Your Eyes ... Band  
Chopin Waltz Medley ... Band  
The Fountain ... Band  
Rustic Revels—Quality Court ... Band  
You Took My Breath Away ... Band  
Musical Comedy Switch ... Band  
Miss Porkington Would Like Cream Puffs ... Two Leslies  
Keep Your Fingers Crossed ... Band

Dream of Delight ... Rose Perfect  
Love Me For Ever ... Band  
Till's Serenade ... Band  
I'm Gonna Sit Right Down ... Band  
Sunny ... Concerted

5 p.m.  
**BETOX GRAVY CONCERT**  
Compered by CHRISTOPHER STONE

5.15 p.m.  
**PHILLIPS' LIVE YEAST CONCERT**  
Compered by CHRISTOPHER STONE

5.30 p.m.  
Entertainment broadcast especially for  
**THE LEAGUE OF OVALTINEYS**  
Songs and stories by the OVALTINEYS themselves and by HARRY HEMSLEY, accompanied by the OVALTINEYS' ORCHESTRA

6 p.m.  
**OUTDOOR GIRL BEAUTY PRODUCTS CONCERT**  
Sailing Home With the Tide.  
Honey Coloured Moon.  
You Can't Do That There 'Ere.  
Dance Dolores.

6.15 p.m.  
**HIND'S HONEY & ALMOND CREAM PROGRAMME**  
Introducing "The Lady of the Evening"

6.30 p.m.  
**RINSO SIX-THIRTY SPECIAL**  
A Musical Weekly  
Presented to listeners by the makers of RINSO  
Good Luck and good listening,  
There's music in store;  
The six-thirty of the air  
Is here at your door.

7 p.m.  
**YORKSHIRE RELISH CONCERT OF POPULAR MUSIC**

7.15 p.m.  
**MONKEY BRAND PROGRAMME**  
More Monkey Business with Clapham and Dwyer, and Billy Reid's Accordion Band

7.30 p.m.  
**COPE'S POOLS CELEBRITY CONCERT**  
Compered by GEORGE BUCK

8 p.m.  
**PALMOLIVE PROGRAMME**  
With OLIVE PALMER, PAUL OLIVER, and FREDERIQUE

Dance Dolores.  
Some Other Time.  
Why Dream.  
You Were There.  
Songs My Mother Taught Me.  
Song of Paradise.  
The Music Goes Round and Around.  
Stop, Look and Listen.  
Play Orchestra.  
High Ribbon.

8.30 p.m.  
**LUXEMBOURG NEWS**

9 p.m.  
**MACLEAN'S CONCERT**

9.15 p.m.  
**GERMOLENE CONCERT OF GRAMOPHONE RECORDS**  
Arranged by CHRISTOPHER STONE

9.30 p.m.  
**FILM FANS' CORNER**  
A new style entertainment featuring some of the greatest film stars of the day Compered by the "Man on the Set"

9.45 p.m.  
**COLGATE PROGRAMME**  
In Your Own Little Innocent Way. We Agree Perfectly. Take's Two to Make a Bargain. So Nice Seeing You Again. You're an Eye Full of Heaven.

10 p.m.  
**POND'S SERENADE TO BEAUTY**  
The Programme for Lovers

10.30 p.m.  
**THE LATEST DANCE MUSIC**  
Presented by BILE BEANS (C. E. Fulford, Ltd.)

11.15 p.m.  
**VARIETY**  
Presented by  
**MCLAUGHLAN FOOTBALL POOLS**  
Street in Havana ... Marsedo  
Misty Islands of the Highlands ... Kennedy  
Albert Comes Back ... Edgar  
Romantic Waltz Medley.  
Good-bye, Broncho Bill. Good-bye ... Pola  
Billy Merson Medley.  
Oh! Monah ... Weems  
Sing Sing Isn't Prison Any More ... Yacht Club Songs

11.45 p.m.  
**LULLABY PROGRAMME**  
Sleep, My Baby, Sleep ... Pola  
Kiss Me Good-night ... Green  
Slumberland ... Steiner

12 midnight  
Goodnight Melody and Close Down.

**MONDAY, FEBRUARY 3**

7.5 a.m.  
**NEWS BULLETINS**

7.15 a.m.  
**GRAMOPHONE CONCERT**

8.15 a.m.  
**TUNES FROM THE TALKIES AND SHOWS**  
My Darling (Gipsy Baron) ... Strauss  
Look Up and Laugh ... Parr  
Ting-a-Ling-a-Ling (Lottery Lover) Hartman  
Please Teacher Selection ... Waller

8.30 a.m.  
**VIROL'S NURSERY VARIETY**  
A Programme for Parents  
(Don't miss Virol's interesting offer)

8.45 a.m.  
**THE MORNING ROUND-UP**  
With JACK SAVAGE AND HIS COWBOYS

9 a.m.  
**ROSE'S HAPPY MORNING MATINEE**  
Presented by L. ROSE & CO., LTD.  
Compered by "HAPPY HARRY"

Don't Stand in the Doorway ... Broones  
I Wish I Were Aladdin ... Gorlon  
I Found a Dream ... Hartmann  
The Londola ... Sigler

9.15-9.30 a.m.  
**GOOD-MORNING PROGRAMME**  
Presented by HORLICK'S  
Operatic—Selection.  
A Media Luz.  
La Boutique Fantasque ... Rossini  
London Bridge March ... Coates

12 noon  
**IRISH CONCERT**

12.40 p.m.  
**GRAMOPHONE CONCERT**

1.35-2 p.m.  
**GRAMOPHONE CONCERT**

5.30 p.m.  
**THE WOMAN'S QUARTER OF AN HOUR**

5.45 p.m.  
**THE ART SCHOOL HALF HOUR,**  
directed by M. Michel Hever, with Children's Choir

6.15 p.m.  
**LIGHT MUSIC**  
A Little Dutch Girl ... Kalman  
Along the Banks of the Volga ... Borciert  
Organ Solo—Parade of Parades.  
Smiler, Keep Smiling for Me.

6.30 p.m.  
**DANCE MUSIC**  
In Town To-night ... Coates  
If My Love Could Talk—Waltz ... Holzer  
Red Sails in the Sunset—Fox trot Kennedy  
Ever So Nice—Quick Step ... Ellis  
Big Ship—Fox trot ... Carter

6.45 p.m.  
**THE PEACEFUL VALLEY PROGRAMME**  
Presented by CRAZY WATER CRYSTALS

7 p.m.  
**RICARDO THE POET OF SONG**  
Presented by  
"4711" TOSCA AND RHINEGOLD  
PERFUMES IN EAU DE COLOGNE  
Lonely Road ... Ansell  
My Moon ... Pelisser  
Smiling Through ... Penn  
Roses of Picardy ... Haydn Wood

7.15-7.30 p.m.  
**IRISH CONCERT**

8.10-8.25 p.m.  
**QUINTET CONCERT**

8.40 p.m.  
**CONCERT**

9.5 p.m.  
**"LA FIANCÉ DU SCAPHANDRIER"**  
Opera in One Act, by Franc Nohain and Claude Terrasse, with Mile. Denyse Cam, Mme. Yvonne Yma, and Mm. Max Moutia, Derroja, and Gaston Rey. Orchestra directed by Henri Pensis

9.50 p.m.  
**GRAMOPHONE CONCERT**

10 p.m.  
**"LE TIERS-PORTEUR"**  
Comic Opera, by Andre de Fouquieres and Claude Terrasse

10.45 p.m.  
**GRAMOPHONE CONCERT**

11.5-11.30 p.m.  
**DANCE MUSIC**  
(Gramophone Records)

**TUESDAY, FEBRUARY 4**

7.5 a.m.  
**NEWS BULLETINS**

7.15 a.m.  
**GRAMOPHONE CONCERT**

8.15 a.m.  
**DANCE MEMORIES**  
Life is Just a Bowl of Cherries ... Brown  
Happy Days Are Here Again ... Ager  
Experiment ... Porier  
Trouble in Paradise ... Ager

8.30 a.m.  
**OVALTINE PROGRAMME**

8.45 a.m.  
**THE MORNING ROUND-UP**  
With JACK SAVAGE AND HIS COWBOYS

9 a.m.  
**ROSE'S HAPPY MORNING MATINEE**

Compered by "HAPPY HARRY"  
Presented by L. ROSE & CO., LTD.  
Everybody's Got to Wear a Smile.  
Thanks a Million ... Kahn  
Misty Island of the Highlands ... Kennedy  
Everything Stops for Tea ... Sigler

9.15 a.m.  
**GOOD-MORNING PROGRAMME**  
Presented by HORLICK'S

Down South ... Myddleton  
Selection—Land of Smiles ... Lehar  
España—Waltz ... Waldteufel  
Dance Bagatelle ... Bourdon

12 noon  
**IRISH CONCERT**

12.40-1.15 p.m.  
**CONCERT BY THE ORCHESTRA**

1.35-2 p.m.  
**CONCERT BY THE QUINTET**

5.30 p.m.  
**THE WOMAN'S QUARTER OF AN HOUR**

5.45 p.m.  
**CONCERT BY THE QUINTET**

6.15 p.m.  
**DANCE MUSIC**  
Santa Claus is Comin' to Town ... Coats  
Just as Long as the World Goes ... Woods  
Round and Around—Fox trot ... Mondino  
Negro — Tango ... Harris  
My Kid's a Crooner—Fox trot ... Harris

6.30 p.m.  
**SAM BROWNE AND DIANA CLARE**  
Radio Favourites

Presented by ROWNTREES FRUIT GUMS AND PASTILLES  
I'm Sitting High on a Hill Top ... Kahn  
Sam Browne.  
You Took My Breath Away ... Coslow  
Sam Browne and Diana Clare.  
To Think That You're Mine Again ... Lisbona  
Diana Clare.  
Sugar Plum ... Kahn  
Sam Browne and Diana Clare.

6.45 p.m.  
**THE PEACEFUL VALLEY PROGRAMME**  
Presented by CRAZY WATER CRYSTALS

7 p.m.  
**LULLABY LAND**  
Presented by COW & GATE, LTD.  
Louisiana Fairy Tale ... Parish  
Pat Hyde and her Swing Music.

Micky's Son and Daughter ... Lisbona  
International Novelty Orchestra.  
China Boy Go Sleep ... Winfree  
Brian Lawrence and his Lansdown House Sextet.

7.15-7.30 p.m.  
**IRISH CONCERT**

8.10-8.25 p.m.  
**CONCERT**

8.45 p.m.  
**CONCERT BY THE ORCHESTRA**

9.0-9.15 p.m.  
**SELECTION FROM THE OPERA "ROMEO AND JULIET,"** by Gounod

9.25 p.m.  
**CONCERT BY THE ORCHESTRA,**  
directed by Henri Pensis

10.5 p.m.  
**VIOLIN RECITAL**  
Maurice Duparlot

11.0-11.30 p.m.  
**DANCE ORCHESTRA,**  
directed by Ferry Juza

# WEDNESDAY, FEBRUARY 5

**7.5 a.m.**  
NEWS BULLETINS

**7.15-7.55 a.m.**  
GRAMOPHONE CONCERT

**8.15 a.m.**  
VARIETY  
Kunz Medley No. 13 ... Carr  
I Was Lucky ... Meshill  
A Gipsy Loves Music ... Sievier  
Love and Spring ... Waldteufel

**8.30 a.m.**  
FORCE BREAKFAST PROGRAMME  
Presented by MESSRS. A. C. FINCKEN & CO.  
March Lorraine.  
Harvest Home.  
Peter Dawson.  
Clementine.  
Stuart Robertson.  
The Skaters' Waltz.

**8.45 a.m.**  
THE MORNING ROUND-UP with JACK SAVAGE AND HIS COWBOYS

**9 a.m.**  
ROSE'S HAPPY MORNING MATINEE  
Presented by L. ROSE & CO., LTD.  
Compered by "HAPPY HARRY"  
Heads or Tails ... Carr  
The Very Thought of You ... Noble  
Now You've Got Me Doing It ... Spina  
Temptation Rag ... Lodge

**9.15 a.m.**  
GOOD-MORNING PROGRAMME  
Presented by HORLICK'S  
March Medley ... Sousa  
Selection—A Kiss in Springtime  
Faust—Ballet Music ... Gounod  
Orpheus in the Underworld—Overture  
Offenbach

**12 noon**  
IRISH CONCERT

**12.40-1.15 p.m.**  
CONCERT BY THE ORCHESTRA

**1.35-2 p.m.**  
CONCERT BY THE QUINTET

**5.30 p.m.**  
THE WOMAN'S QUARTER OF AN HOUR

**5.45 p.m.**  
CONCERT BY THE QUINTET

**6.15 p.m.**  
MILITARY BAND MUSIC  
All Hands.  
Sousa Medley ... Sousa  
Cumberland Reel ... Diack  
Die Friedenstaube ... Lincke  
Kirbyk Malzeard Sword Dance ... Sharp  
On the Alert ... Goldman  
Indian Queen ... Sharp  
The Soloist's Delight ... Godfrey  
Fire and Blood ... Heusser

**6.30 p.m.**  
A QUARTER-HOUR OF AVIARIETY  
Presented by the Proprietors of "WHISTLER" BIRD SEED  
Nightingale's Morning Greeting Rechtenwald  
Down in the Forest ... Landon Ronald  
Hawaiian Memories.  
When the Robin Sings His Song  
Again ... Parish

**6.45 p.m.**  
THE PEACEFUL VALLEY PROGRAMME  
Presented by CRAZY WATER CRYSTALS

**7 p.m.**  
POPULAR MELODIES  
When the Guardsman Started  
Crooning on Parade ... Lisbona  
Murphy's Wedding Day ... Van Dusen  
One-Way Street ... Sigler  
Somebody Stole My Gal ... Woods  
Presented by PEPTALAC (Cow & Gate, Ltd.)

**8.10-8.25 p.m.**  
CONCERT BY THE QUINTET

**8.45 p.m.**  
BACH AND LAVERNE AT THE LUSTUCRU THEATRE

**9 p.m.**  
RADIO LUXEMBOURG MUSIC HALL DANCE ORCHESTRA, directed by Ferry Juza

**10.35 p.m.**  
CONCERT BY THE QUINTET

**11.0-11.30 p.m.**  
DANCE MUSIC (Gramophone Records)

# THURSDAY, FEBRUARY 6

**7.5 a.m.**  
NEWS BULLETINS

**7.15-7.55 a.m.**  
GRAMOPHONE CONCERT

**8.15 a.m.**  
LIGHT ORCHESTRAL CONCERT  
Sir Roger de Coverley ... Daykin  
Moon Song ... Johnson  
Sleigh Bells ... Lindemann  
Dreaming ... Joyce

**8.45 a.m.**  
THE MORNING ROUND-UP with JACK SAVAGE AND HIS COWBOYS

**9 a.m.**  
ROSE'S HAPPY MORNING MATINEE  
Presented by L. ROSE & CO., LTD.  
Compered by "HAPPY HARRY"  
Page Miss Glory ... Dublin  
A Place in Your Heart ... Coslow  
The Gaucho ... de Sylva  
From the Top of Your Head ... Gordon

**9.15 a.m.**  
GOOD-MORNING PROGRAMME  
Presented by HORLICK'S  
Policeman's Holiday ... Ewing  
Humoresque ... Doorak  
Malaguena ... de Falla  
Selection—The Cat and the Fiddle ... Kern

**12 noon**  
IRISH CONCERT

**12.40 p.m.**  
CONCERT BY THE ORCHESTRA

**1.35-2.5 p.m.**  
THE WOMAN'S HOUR—PART I

**5.30 p.m.**  
THE WOMAN'S QUARTER OF AN HOUR

**5.45 p.m.**  
GRAMOPHONE CONCERT OF RUSSIAN MUSIC

**6.15 p.m.**  
DANCE MUSIC  
Under the Spell of Ecstasy.  
Two Together—Fox trot ... Kahn

Car of Dreams—Fox trot ... Sigler  
She's One of the Back Row Girls ... le Clerq  
For You, Madonna ... Edgar

**6.30 p.m.**  
THE JOHNSON FAMILY  
Presented by JOHNSON'S GLO-CAOT  
Some Other Time ... Coslow  
Weather Man ... Chase  
Echo of a Song ... Edgar  
Goodbye Trouble ... Eytton

**6.45 p.m.**  
THE PEACEFUL VALLEY PROGRAMME  
Presented by CRAZY WATER CRYSTALS

**7 p.m.**  
THREE CHARMING PEOPLE  
FEATURING THE RADIO THREE  
Introduced by EDWARD HARBE  
Presented by T.C.F.  
No Strings (Fancy Free) ... Berlin  
Cheek to Cheek ... Berlin  
Isn't This a Lovely Day ... Berlin

**7.15-7.30 p.m.**  
IRISH CONCERT

**8.5-8.40 p.m.**  
THE WOMAN'S HOUR—PART II (Talk on Bridge; Interview with Mme. Suzanne Hecht, by M. Maurice Bedel)

**8.40 p.m.**  
RECORDS  
requested by listeners to the Woman's Hour

**9.15 p.m.**  
SYMPHONY CONCERT  
Orchestra directed by Henri Pensis and Karl Delselt, pianist

**10.30 p.m.**  
LUXEMBOURG WEEK BY WEEK  
The Luxembourg Station Orchestra, under the direction of Henri Pensis  
Presented by LITTLEWOOD'S FOOTBALL POOLS

**11.0-11.30 p.m.**  
DANCE MUSIC (Gramophone Records)

# FRIDAY, FEBRUARY 7

**7.5 a.m.**  
NEWS BULLETINS

**7.15-7.55 a.m.**  
GRAMOPHONE CONCERT

**8.15 a.m.**  
QUARTER OF AN HOUR WITH CONNIE BOSWELL  
You Are My Lucky Star ... Freed  
Concentratin' ... Raraf  
Things Might Have Been So Different ... Coats  
I've Got a Feelin' You're Foolin' ... Freed

**8.30 a.m.**  
BREAKFAST TIME BROADCAST  
Presented by CHIVERS & SONS, LTD  
Things Are Looking Up.  
Everything's in Rhythm With My Heart.  
Don't Be Cruel to a Vegetable.  
Caprice Viennoise.

**8.45 a.m.**  
THE MORNING ROUND-UP with JACK SAVAGE AND HIS COWBOYS

**9 a.m.**  
ROSE'S HAPPY MORNING MATINEE  
Compered by "HAPPY HARRY"  
Presented by L. ROSE & CO., LTD.

You're an Eyeful of Heaven ... Dixon  
Honey Coloured Moon ... Wayne  
Lights Out.  
Just-as Long as the World Goes Round ... Woods

**9.15 a.m.**  
GOOD-MORNING PROGRAMME  
Presented by HORLICK'S  
Selection—The Chocolate Soldier ... Straus  
Minuet ... Paderewski  
Black Eyes ... Ferraris  
Dance of the Hours (La Gioconda) ... Ponchielli

**12 noon**  
IRISH CONCERT

**1.35-2 p.m.**  
CONCERT BY THE QUINTET

**5.30 p.m.**  
THE WOMAN'S QUARTER OF AN HOUR

**5.45 p.m.**  
CONCERT BY THE QUINTET

**6.15 p.m.**  
ORCHESTRAL CONCERT  
Fire Dance ... De Falla  
Hungarian Dances Nos. 5 and 6 ... Brahms  
Lullaby ... Brahms  
Hungarian Rhapsody No. 1 ... Liszt

**6.30 p.m.**  
SAM BROWNE AND DIANA CLARE  
Radio Favourites  
Presented by ROWNTREES FRUIT GUMS AND PASTILLES  
Got a Brand New Suit ... Schwartz  
Sam Browne.  
I Found a Dream ... Gorney  
Sam Browne and Diana Clare.  
If I Should Lose You ... Rainger  
Diana Clare.  
I'm Walking Your Way ... Parr  
Sam Browne and Diana Clare.

**6.45 p.m.**  
NURSE JOHNSON OFF DUTY  
Presented by CALIFORNIA SYRUP OF FIGS  
Selection—Tulip Time ... Wark  
Lincolnshire Poacher ... Traditional  
Little Dutch Mill ... Barris

**7 p.m.**  
WALTZ TIME  
Presented by PHILLIPS' DENTAL MAGNESIA  
Sleeping Beauty ... Tchaikowsky  
Romantic Waltz Medley.  
Viennese Singing Birds ... Translatour  
Rehearsing a Lullaby ... Sigler

**7.15-7.30 p.m.**  
IRISH CONCERT

**8.15-8.25 p.m.**  
CONCERT BY THE ORCHESTRA

**8.30 p.m.**  
CONCERT—(Continued)

**9 p.m.**  
CONCERT OF LIGHT MUSIC

**9.20 p.m.**  
TALK ON LUXEMBOURG LITERATURE (In German)

**9.30 p.m.**  
"THE FIRST AUDITION"  
Concert of Unperformed Works by Young Composers

**10.10 p.m.**  
CHAMBER MUSIC by the Luxembourg Quartet (Jules Kruger, Camille Masard, Jules Spedener, Jean Dax)

**10.40 p.m.**  
CONCERT BY THE QUINTET

**11.0-11.30 p.m.**  
DANCE MUSIC (Gramophone Records)

# SATURDAY, FEBRUARY 8

**7.5 a.m.**  
NEWS BULLETINS

**7.15-7.55 a.m.**  
GRAMOPHONE CONCERT

**8.15 a.m.**  
DANCE MUSIC  
The General's Fast Asleep ... Carr  
Speak to Me of Love ... Lenoir  
I Love You, Gipsy—Fox trot ... Towers  
She's Funny That Way—Blues ... Whiting

**8.30 a.m.**  
ALLINSON'S PROGRAMME OF LIGHT MUSIC

**8.45 a.m.**  
THE MORNING ROUND-UP with JACK SAVAGE AND HIS COWBOYS

**9 a.m.**  
ROSE'S HAPPY MORNING MATINEE  
Compered by "HAPPY HARRY"  
Presented by L. ROSE & CO., LTD.

Jubilation Rag. ... Siczynski  
Vienna, City of My Dreams ... Melody John  
The Never-to-be-forgotten ... Leslie  
A Little Bit Independent ...

**9.15 a.m.**  
GOOD-MORNING PROGRAMME  
Presented by HORLICK'S  
Ballet Egyptian ... Luiginir  
Bavarian Dance No. 2 ... Elgai  
Lolita ... Buzz  
A Musical Comedy Switch.

**11.30 a.m.**  
RELIGIOUS TALK

**12 noon**  
IRISH CONCERT

**1.40-2 p.m.**  
THE LUXEMBOURG HOUR—PART I

**3.50 p.m.**  
CONCERT OF THE ACCORDION AND GRAMOPHONE RECORDS

**4.35 p.m.**  
SELECTION FROM OPERETTA

**5 p.m.**  
DANCE MUSIC  
Dance Orchestra directed by Ferry Juza

**5.30 p.m.**  
TEN MINUTES OF RUSSIAN SONG

**5.45 p.m.**  
A HALF HOUR OF MUSIC HALL

**6.15 p.m.**  
POPULAR CONCERT  
Morgenblatter Waltz ... Strauss  
Sylvia Ballet ... Delibes  
Fire Bird ... Stravinsky  
Evergreen ... Woods  
Love Tales ... arr. Hall  
Song of the Volga Boatman ... Trad.  
Solitude ... Ellington

**6.45 p.m.**  
THE PEACEFUL VALLEY PROGRAMME  
Presented by CRAZY WATER CRYSTALS

**7 p.m.**  
IN A CLOCK STORE  
In a Clock Store ... Orth  
Little Dutch Clock ... Myers  
The Dancing Clock ... Ewing  
The Clock and the Dresden Figures ... Kettelbey  
The Clock is Playing ... Blaaw

**7.15-7.30 p.m.**  
IRISH CONCERT

**8.5 p.m.**  
THE LUXEMBOURG HOUR—Part II

**8.45 p.m.**  
CONCERT

**9 p.m.**  
GRAMOPHONE CONCERT

**9.25 p.m.**  
SERENADES FOR STRING ORCHESTRA  
directed by Henri Pensis

**10.25 p.m.**  
CONCERT BY THE QUINTET

**11.5-11.30 p.m.**  
DANCE MUSIC (Gramophone Records)

Sunday, February 2, to Saturday, February 8, 1936.

# PROGRAMMIES

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, February the Second

All Times Stated are Greenwich Mean Time

#### RADIO LUXEMBOURG

1304 m., 230 Kc/s.

Times of Transmissions  
 Sunday : 9.30 a.m.—11.30 a.m.  
 12 (noon) — 1.00 p.m.  
 11.00 p.m.—12 (midnight)  
 Weekdays : 8.15 a.m.— 8.30 a.m.  
 8.45 a.m.— 9.30 a.m.  
 8.15 p.m.— 7.30 p.m.  
 Announcers : S. H. C. Williams and  
 J. R. L. Fellowes.

#### Morning Programme

9.30 a.m.  
**TUNES OF THE TIMES**  
 (Electrical Recordings)  
 When the Guardsman Started  
 Crooning on Parade ... *Lisbona*  
 Jack Hylton and his Orchestra.  
 Love is like a Cigarette ... *Kent*  
 Leslie Hutchinson.  
 The Great American Tourist Yacht Club Boys  
 The Yacht Club Boys.  
 Thanks a Million ... *Kahn*  
 Paul Whitehead and his Orchestra.  
 Presented by  
 Clarke's Blood Mixture, Lincoln

9.45 a.m.  
**"OLD SALTY" AND HIS ACCORDION**  
 The Kiddies love his Fantastic Yarns of Weird Adventures—and the Grown-ups enjoy his 'humour and songs'  
 To-day—"Old Salty" and the Blond Giants  
 Presented by  
 Rowntree's Cocoa

10.0 a.m.  
**BLACK MAGIC**  
 S'Wonderful... *Gershwin*  
 I Bring a Love Song ... *Romberg*  
 Don't Blame Me ... *McHugh*  
 Dancing Time ... *Kern*  
 Presented by the makers of  
 Black Magic Chocolates

10.15 a.m.  
**CARSON ROBISON And His Pioneers**  
 My Texas Home.  
 Zeb Turney's Gal.  
 Where the Morning Glories Twine Around the Door.  
 Shine on Harvest Moon.  
 Presented by the makers of  
 Oxydol, Newcastle-on-Tyne

10.30 a.m.  
**S. P. B. MAIS' Modern Heroes and Musical Programme**  
 Hands Across the Sea ... *Sousa*  
 Old Comrades ... *Trike*  
 Sons of the Brave ... *Biggood*  
 Fairest of the Fair ... *Sousa*  
 Presented by  
 Scott's Emulsion,  
 Bush House, Aldwych, W.C.2

10.45 a.m.  
**MUSICAL MENU**  
 Mrs. Jean Scott,  
 Head of the Brown and Polson Free Cookery Service, gives you a Special Recipe each Week  
 Puppchen ... *Kalman*  
 Thanks a Million ... *Kahn*  
 Mine Alone ... *Dixon*  
 On Treasure Island... *Leslie*  
 Ha Cha Cha... *Kahn*  
 Presented by  
 Brown & Polson,  
 43 Shoe Lane, E.C.4

(Continued on page 34, column 3)

#### RADIO NORMANDY

269.5 m., 1113 Kc/s.

Times of Transmissions  
 Sunday : 8.00 a.m.—11.30 a.m.  
 2.00 p.m.— 7.00 p.m.  
 9.30 p.m.— 2.00 a.m.  
 Weekdays : 8.00 a.m.—10.00 a.m.  
 3.30 p.m.— 6.00 p.m.  
 12 (midnight)—2.00 a.m.  
 Announcers : C. Danvers-Walker and W. I. Keith-Falconer.

#### Morning Programme

8.0 a.m.  
**BREAKFAST-TIME BROADCAST**  
 With Sword and Lance ... *Starke*  
 The Canary—Polka ... *Polaikin*  
 Selection—The Big Broadcast of 1936.  
 Argentina ... *Damerell*  
 8.15 a.m. **Vernon's Time Signal.**  
 Selection—Hungaria ... *Leopold*  
 Jack-in-the-Box ... *Reaves*  
 Nagasaki ... *Dixon*  
 On Parade March ... *Goldman*  
 Presented by  
 Vernon's Football Pools,  
 Aintree, Liverpool

8.30 a.m. **SACRED MUSIC**  
 Safe in the Arms of Jesus ... *Doane*  
 Tell Me the Old Old Story... *Doane*  
 The Thought for the Week  
 THE REV. JAMES WALL, M.A.  
 Rescue the Perishing ... *Doane*

8.45 a.m.  
**LIGHT ORCHESTRAL CONCERT**  
 Selection—Music in the Air ... *Kern*  
 The Little Company ... *Ganglberger*  
 La Czarine ... *Ganne*  
 Selection—Love Tales ... *arr. Hall*

I.B.C. Time Signal  
 9.0 a.m. **POPULAR MUSIC**  
 (Electrical Recordings)  
 Colonel Bogey ... *Alford*  
 Coldstream Guards.  
 Old Folks at Home... *Traditional*  
 Paul Robeson.  
 Serenade ... *Toselli*  
 Salon Orchestra.  
 Donauwellen Waltz ... *Strauss*  
 Presented by  
 Bismag, Ltd.,  
 Braydon Road, N.16

9.15 a.m. **LIGHT MUSIC**  
 Out of the Rag Bag Medley.  
 Live, Love and Laugh ... *Heymann*  
 The One Little Girl in the World *Szentirmai*  
 Presented by  
 Professor El Tanah,  
 Studio 4, Jersey, C.I.

9.30 a.m. **MUSICAL REVERIES**  
 Queen of My Heart Tonight ... *Cellier*  
 Butterfly ... *Bendix*  
 Lightly, Lightly ... *Messenger*  
 Monsieur Beaucaire ... *Messenger*  
 Presented by  
 California Syrup of Figs,  
 179 Acton Vale, W.3

9.45 a.m.  
**SOME POPULAR RECORDS**  
 Ninna Nanna Waltz ... *Michels*  
 Orchestra Mascotte.  
 You Are My Lucky Star ... *Brown*  
 Eleanor Powell.  
 Mrs. Goldberg's Bridge Party ... *Baker*  
 Belle Baker.  
 Six Eight Medley.  
 Harry Roy and his Orchestra.  
 Presented by  
 Billie Beans,  
 C. E. Fulford, Ltd., Leeds

10.0 a.m.  
**WALTZ TIME**  
 Sleeping Beauty Waltz ... *Tchaikowsky*  
 Romantic Waltz Medley.  
 Viennese Singing Birds ... *Translatour*  
 Rehearsing a Lullaby ... *Sigler*  
 Presented by  
 Phillips' Dental Magnesia,  
 179 Acton Vale, W.3

10.15 a.m.  
**TUNES OF THE TIMES**  
 (Electrical Recordings)  
 We're Friends Again—Quick step *Ahlert*  
 Victor Sylvester and his Ballroom Orchestra.  
 Sam's Sturgeon ... *Stern*  
 Stanley Holloway.  
 Out of the Rag Bag.  
 Harry Roy and his Orchestra.  
 Leave the Pretty Girls Alone ... *Robinson*  
 Len Bermon.  
 Presented by  
 Clarke's Blood Mixture, Lincoln

10.30 a.m. **POPULAR CONCERT**  
 (Electrical Recordings)  
 Les Cloches de Corneville *Planquette*  
 Marek Weber and his Orchestra.  
 One Fine Day (Madame Butterfly) *Puccini*  
 Grace Moore.  
 Magyar Melodies ... *Vilmos, arr. Piercey*  
 Alfredo and his Orchestra.  
 Bolero ... *Boucheron*  
 Estudiantina Mandoline Orchestra.  
 Presented by  
 Macleans, Ltd.,  
 Great West Road, Brentford

(Continued on page 34, column 1)

#### PARIS (Poste Parisien)

312 m., 959 Kc/s.

Times of Transmissions  
 Sunday : 4.30 p.m.— 7.00 p.m.  
 10.30 p.m.—12 (midnight)  
 Mon. to Fri.: 10.30 p.m.—11.00 p.m.  
 Saturday : 10.30 p.m.—11.30 p.m.  
 Announcer : J. Sullivan.

#### Afternoon Programme

4.30 p.m. **DANCE MUSIC**  
 Stars Over Devon—Fox trot ... *Flynn*  
 A Little Bit Independent—Fox trot *Leslie*  
 Say the Word and It's Yours ... *Hoffman*  
 I've Got a Feelin' You're Foolin' *Brown*  
 Presented by  
 Socapools,  
 Regent Street, W.1

4.45 p.m. **LIGHT MUSIC**  
 Street in Havana—Rumba ... *Hill*  
 The Chinese Wizard ... *Siede*  
 I'm in Love All Over Again ... *McHugh*  
 Presented by  
 Professor El Tanah,  
 Studio 3, Jersey, C.I.

5.0 p.m. **THE SMILE SHOW**  
 Toreador Song—Carmen ... *Bisel*  
 Dreaming ... *Joyce*  
 Just a Memory ... *Henderson*  
 Buffoon ... *Confrey*  
 Deep in My Heart, Dear ... *Romberg*  
 Presented by  
 Calvert's Tooth Powder,  
 F. C. Calvert & Co., Ltd., Manchester, 5

5.15 p.m. **SOMETHING FOR EVERYBODY**  
 Everything Stops for Tea ... *Sigler*  
 Billy Merson Medley.  
 Love is Like a Cigarette ... *Jerome*  
 Souvenir ... *Drdla*  
 Presented by  
 Sherman's Football Pools,  
 Duke Street, Cardiff

5.30 p.m. **DANCE MUSIC**  
 My Only Souvenir of You ... *Williams*  
 You Opened My Eyes—Fox trot *Kent*  
 Moonlight on the Prairie—Waltz *Spencer*  
 Just as Long as the World goes  
 Round and Around—Fox trot *Woods*  
 Presented by  
 Outdoor Girl,  
 34 City Road, E.C.1

5.45 p.m. **POPULAR CONCERT**  
 (Electrical Recordings)  
 Sousa Medley.  
 Band of H. M. Coldstream Guards.  
 Zinetta ... *Geehl*  
 De Groot and his Orchestra.  
 Old Stay at Home ... *Flotsam and Jetsam*  
 Malcolm McEachern.  
 Roses of the South *Strauss, arr. Atzler*  
 Marek Weber and his Orchestra.  
 Presented by  
 Macleans, Ltd.,  
 Great West Road, Brentford

6.0 p.m. **PUBLIC ENEMY No. 1**  
 Newspapermen's Adventures No. 21  
 Presented by  
 Cystex,  
 81 Lambs Conduit Street, W.C.1

(Continued on page 35, column 1)

THESE PROGRAMMES WERE PREPARED AND PRINTED BEFORE THE DEATH OF HIS MAJESTY KING GEORGE V. ACCORDINGLY THEY WILL NOT NECESSARILY BE ADHERED TO, BUT MAY BE VARIED TO BRING THEM INTO LINE WITH THE FEELINGS OF LISTENERS AT THIS TIME.

CARSON ROBISON AND HIS PIONEERS . . . broadcast from RADIO LUXEMBOURG every Sunday morning at 10.15 a.m.



Sunny  
Jim  
Calling!

Don't miss the  
**FORCE**  
PROGRAMME

You will enjoy "Force" too. "Force" is wheat, steam cooked with barley malt, then rolled and toasted into crisp, golden flakes. Be sure and choose always "Force" for quality, flavour and for health

**8.30 a.m. every  
Wednesday morning  
from  
RADIO  
LUXEMBOURG**

1304 metres

*Instant Relief*



**FROM ECZEMA, PSORIASIS  
ACNE, PIMPLES, CHILBLAINS,  
BAD LEGS, DERMATITIS,  
DANDRUFF, ETC.**

No need to suffer a day longer. Get a bottle of the magic D.D.D. Prescription now and watch your skin disease melt away. The first application brings instant relief, as many skin sufferers gratefully testify. D.D.D. Brand Prescription cures where other remedies fail because it gets right down to the deepest layers of the skin, drawing out all impurities, and stimulating the healing process at the root of the disease. Don't trifle with dangerous skin diseases when relief and cure can so easily be obtained. Go to your nearest chemist and get a 1/3 bottle to-day.

**FREE** Write for a free trial bottle to D.D.D. Laboratories, R.P.31, Fleet Lane, London, E.C.4, and see the magic drops charm your trouble away.



*Prescription*

FOR YOUR SKIN TROUBLE

★ TUNE IN TO  
RADIO NOR-  
MANDY EVERY  
SUNDAY 11  
A.M.

**SMOOTHER SAUCE MADE THIS NEW WAY-**

GOOD GRACIOUS! YOU'RE NOT USING ORDINARY FLOUR FOR THAT WHITE SAUCE ARE YOU BETTY?

WHY NOT? I ALWAYS USE ORDINARY FLOUR FOR SAUCES.



BUT FLOUR GOES LUMPY! WHY DON'T YOU USE CORN FLOUR-IT DOESN'T GO LUMPY, YOU KNOW. LOOK-YOU'VE GOT A PACKET OF BROWN & POLSON CORN FLOUR ON THE SHELF ALL THE TIME.

WHY! I NEVER THOUGHT OF USING IT FOR SAUCES.



YOU NOTICE - IT'S EASIER TO MIX THAN FLOUR AND YOU NEED LESS. JUST YOU TRY IT FOR THICKENING GRAVY AND SOUPS TOO!

I'VE NEVER HAD SUCH A SMOOTH SAUCE BEFORE!



**7 Good Reasons  
why corn flour is  
better than flour  
for sauce**

- 1 Cooks in half the time of flour - saves gas.
- 2 Much easier to mix than flour.
- 3 Gives a creamy texture and a rich glossy finish.
- 4 Never any lumps, much smoother than flour.
- 5 With corn flour you need to use only half as much. No lumps to strain out - so no waste.
- 6 Brings out flavour better than flour.
- 7 Brown & Polson patent corn flour is ALL pure nourishment.

Listen-in to **MRS. JEAN SCOTT** from Radio Luxembourg or Normandy

(TRANSMISSION ARRANGED THROUGH THE INTERNATIONAL BROADCASTING COMPANY LIMITED)

Head of Brown & Polson Cookery Service gives weekly radio talks.

"IN my radio talks I always advise women to use corn flour for thickening sauces, soups and gravies - and I've had thousands of letters of thanks. I wish you'd try it.

"P.S. Do listen to my Sunday morning radio talks. All the latest recipes! Tune-in to Radio Luxembourg, 1304 metres, or Normandy, 269.5 metres."



**JAM SAUCE**

1 tablespoonful red jam, 1 teaspoonful Brown & Polson corn flour, 1/2 pint water, juice of 1/2 lemon, 1/2 oz. sugar.



Put jam into saucepan with water and sugar, simmer ten minutes. Mix corn flour with lemon juice. Strain syrup, add mixed corn flour, stir until boiling.

**FREE.** 48-PAGE RECIPE BOOK "Simple Home Cookery" by Mrs. Jean Scott. Contains 85 attractive recipes for cakes, puddings, sweets, meat, fish and vegetable dishes, sauces, savouries, etc. Also useful cooking hints. Send the coupon below for a free copy.

To Mrs. Jean Scott, Dept. S13, Brown & Polson Ltd., 43 Shoe Lane, London, E.C.4.  
Please send me "Simple Home Cookery."

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

(PLEASE WRITE IN BLOCK CAPITALS)

# Sunday, February the Second

## RADIO NORMANDY 269.5 m., 1113 Kc/s. Continued from page 32, col. 3.

**10.45 a.m. MUSICAL MENU**  
 Mrs. Jean Scott,  
 Head of the Brown and Polson Free Cookery  
 Service, gives you a Special Recipe each week  
 Puppchen ... *Kalman*  
 Thanks a Million ... *Kahn*  
 Mine Alone ... *Dixon*  
 On Treasure Island... *Leslie*  
 Ha Cha Cha... *Kahn*  
 Presented by  
 Brown & Polson,  
 43 Shoe Lane, E.C.4

**11.0 a.m. Ingersoll Time Signal.**  
**POPULAR SELECTIONS**  
 (Electrical Recordings)  
 With Sword and Lance ... *Starke*  
 Band of H.M. Coldstream Guards.  
 Misty Islands of the Highlands ... *Kennedy*  
 Casani Club Orchestra.  
 Acceleration Waltz ... *Strauss*  
 Eugene Ormandy and the Minneapolis  
 Orchestra.  
 Lady in Red... *Dixon*  
 Joe Haymes and his Orchestra.  
 Presented by  
 D.D.D.,  
 Fleet Lane, E.C.4

**11.15 a.m. THE OPEN ROAD**  
 Marching Along Together ... *Pola*  
 Parade of the Wooden Soldiers ... *Jessel*  
 Half and Half ... *Sigler*  
 Round the Bend of the Road ... *Lewis*  
 El Relicario ... *Padilla*  
 Presented by  
 Carter's Little Liver Pills,  
 64 Hatton Garden, E.C.1

**11.30 a.m. PROGRAMMES IN FRENCH**  
*Assn. des Auditeurs de Radio Normandie*

### Afternoon Programme

**2.0 p.m. THE MUSIC SHOP**  
*Introducing Kraft Cheese*  
 With the Shopkeeper, His Wife and  
 Cousin Joe  
 A PROGRAMME OF HOUSEHOLD WORDS  
 AND MUSIC  
 Presented by  
 The Kraft Cheese Co., Ltd.,  
 Hayes, Middlesex

**2.30 p.m. KRAFT THEATRE ROYAL**  
 presents  
**"THE DAUGHTER OF THE RAILWAY  
 ENGINEER"**  
 A Burlesque Musical Melodrama  
 Sponsored by  
 The Kraft Cheese Co., Ltd.,  
 Hayes, Middlesex

**3.0 p.m. SERENADE TO BEAUTY**  
 Presented by  
 Pond's Extract Company,  
 Perivale, Greenford

**3.30 p.m. THE MELODY CHEST**  
 (Electrical Recordings)  
 The First Letter Waltz ... *Reagov*  
 Orchestra Mascotte.  
 Old Father Thames ... *Wallace*  
 Peter Dawson.  
 Serenade (Jesse Crawford) ... *Schubert*  
 In the Shadows ... *Finck*  
 Tom Jones and his Orchestra.  
 Presented by  
 Clotabs,  
 Great West Road, Brentford

**3.45 p.m. RICARDO**  
 The Poet of Song  
 Tell Me To-night ... *Eyton*  
 Cobbler's Song ... *Norton*  
 In an Old-Fashioned Town ... *Sanderson*  
 Green Pastures ... *Pepper*  
 Presented by  
 "4711," Tosca and Rhinegold  
 Perfumes in Eau de Cologne,  
 "4711," Slough, Bucks

**4.0 p.m. TEA-TIME HOUR**  
 With Debroy Somers and Other Artists  
 Yankee Grit... *Sousa*  
 I'd Rather Listen to Your Eyes.  
 Waltz Medley ... *Chopin*  
 The Fountain ... *Delibes*  
 Rustic Revels.  
 A Flat Week-End.  
 You Took My Breath Away.  
 Musical Comedy Switch.  
 Miss Corkington Would Like Cream Puffs.  
 Keep Your Fingers Crossed.  
 Dream of Delight.  
 Love Me Forever ... *Schertzingler*  
 Titi's Serenade.  
 I'm Gonna Sit Right Down.  
 Sunny ... *Kern*  
 Presented by  
 Horlick's, Slough, Bucks

**5.0 p.m. THE SMILE SHOW**  
 Toreador Song (Carmen) ... *Bizet*  
 Dreaming ... *Joyce*  
 Just a Memory ... *Henderson*  
 Buffoon ... *Confrey*  
 Deep in My Heart, Dear ... *Romberg*  
 Presented by  
 Calvert's Tooth Powder,  
 F. C. Calvert & Co., Ltd., Manchester

**5.15 p.m. THE JURY MAN**  
 Newspapermen's Adventures No. 21  
 Presented by  
 Cystex,  
 81 Lambs Conduit Street, W.C.1

**5.30 p.m. THREE CHARMING PEOPLE**  
 Featuring the Radio Three  
 Introduced by Edward Harben  
 No Strings—Fancy Free ... *Berlin*  
 Cheek to Cheek ... *Berlin*  
 Isn't This a Lovely Day? ... *Berlin*  
 Presented by  
 T.C.P.,  
 104 Winchester House, E.C.2

**5.45 p.m. DANCE MUSIC**  
 Learning—Fox trot ... *Symes*  
 I'm Sittin' High on a Hilltop ... *Kahn*  
 Dance Dolores—Rumba ... *McCarthy*  
 Gipsy Violin—Fox trot ... *O'Flynn*  
 Presented by  
 Outdoor Girl,  
 32 City Road, E.C.1

**6.0 p.m. SIGNATURE-TUNE CONTEST**  
 A Selection of Six Signature Tunes  
 Submitted by Listeners  
 Presented by  
 Burgoyne's Tintara,  
 Burgoyne House, Dowgate Hill, E.C.4

**6.15 p.m. NURSE JOHNSON OFF DUTY**  
 Widdicombe Fair.  
 Devonshire Cream and Cider ... *Curzon*  
 Devon, Oh, Devon ... *Stanford*

**6.30 p.m. MIRTH AND MELODY**  
 My Dreams ... *Waldteufel*  
 Some of These Days ... *Brooks*  
 The Sunshine Cruise ... *Hulbert*  
 Sailing Home with the Tide ... *Watson*  
 Presented by  
 Vitacup,  
 Wincarnis Works, Norwich

**6.45 p.m. POPULAR MELODIES**  
 (Electrical Recordings)  
 Compered by David Watt

For Love of You ... *Vienna*  
 Franco Foresta.  
 Let's Fall in Love ... *Grundland*  
 The Roaming Tziganes.  
 Oh! By Jingo ... *Brown*  
 The Three Keys.  
 Torna a Sorrento ... *de Curtis*  
 Alfred Piccauer.  
 Presented by  
 Parmint,  
 161 Smedley Street, S.W.8

**7.0 p.m. PROGRAMMES IN FRENCH**  
*Assn. des Auditeurs de Radio Normandie*

### Evening Programme

**9.30 p.m. ORGAN RECITAL**  
 Presented by  
 Littlewood's Football Pools,  
 Liverpool

**9.45 p.m. WORLD-WIDE CONCERTS**  
 Hawaii  
 Maui Girl ... *Libornio*  
 Iniki Malie ... *Kahale*  
 Way Down on Honolulu Bay ... *Vienna*  
 Good-bye Hawaii ... *Leon*  
 Presented by  
 Wincarnis,  
 Wincarnis Works, Norwich

**10.0 p.m. SOMETHING FOR EVERYBODY**  
 Street in Havana ... *Marselo*  
 I Travel the Road ... *Thayer*  
 For You Madonna ... *Edgar*  
 Marta ... *Gilbert*  
 Presented by  
 Sherman's Football Pools,  
 Duke Street, Cardiff

**10.15 p.m. RADIO PALLADIUM**  
 I Do Do Things I Do ... *Long*  
 In the Dark ... *Bergman*  
 Sandy the Window Cleaner ... *Powell*  
 Heads or Tails ... *Carr*  
 Presented by  
 Strang's Football Pools,  
 Hawkhill Avenue, Edinburgh, 7

**10.30 p.m. INTERNATIONAL ROUNDABOUT**  
 In Sicily  
 With Esther Coleman and Gordon Little  
 Mattinata ('Tis the Day) ... *Leoncavallo*  
 From Foreign Lands ... *Moskowsky*  
 Torna a Sorrento ... *de Curtis*  
 Maria Mari ... *di Capua*  
 Presented by  
 Milk of Magnesia,  
 179 Acton Vale, W.3

**10.45 p.m. MELODIOS TOPICS**  
 Compered by Peter Mallory  
 Speaking Confidentially ... *McHugh*  
 Roll Along Prairie Moon ... *Fio Rito*  
 Love is Everywhere ... *Davis*  
 On Treasure Island ... *Burke*  
 Presented by  
 Danderine,  
 179 Acton Vale, W.3

**11.0 p.m. THE SINGER RADIO RALLY**  
 Heads or Tails ... *Carr*  
 Don't be Afraid to Tell Your Mother ... *Tomlin*  
 Embassy Stomp ... *Barnes*  
 You Are My Lucky Star ... *Brown*  
 Don't Staid in the Doorway ... *Broones*  
 Thanks a Million ... *Johnston*  
 Broadway Rhythm ... *Brown*  
 Presented by  
 Singer Cars,  
 Singer Car Company Limited,  
 Coventry and Birmingham

**11.15 p.m. EVERGREEN FAVOURITES**  
 The Little Irish Girl ... *Lohr*  
 Widdicombe Fair ... *arr. Jacob*  
 Comin' Through the Rye ... *Traditional*  
 Somewhere a Voice is Calling ... *Tate*

## RADIO LUXEMBOURG Continued from page 32, col. 1

**11.0 a.m. INTERNATIONAL ROUNDABOUT**  
 In Sicily  
 With Esther Coleman and Gordon Little  
 Mattinata ('Tis the Day) ... *Leoncavallo*  
 From Foreign Lands ... *Moskowsky*  
 Torna a Sorrento ... *de Curtis*  
 Maria Mari ... *di Capua*  
 Presented by  
 Milk of Magnesia,  
 179 Acton Vale, W.3

**11.15 a.m. THE OPEN ROAD**  
 Marching Along together ... *Pola*  
 Parade of the Wooden Soldiers ... *Jessel*  
 Half and Half ... *Sigler*  
 Round the Bend of the Road ... *Lewis*  
 El Relicario ... *Padilla*  
 Presented by  
 Carter's Little Liver Pills,  
 64 Hatton Garden, E.C.1

**12 (noon) THE AMATEUR HOUR**  
 Hall's Wine  
**TALENT-BUILDING PROGRAMME**  
 Send your votes to  
 Edwin Styles,  
 c/o Stephen Smith & Co., Bowry E.3

**12.15 p.m. POPULAR MELODIES**  
 (Electrical Recordings)  
 Compered by David Watt  
 Shadows in the Moonlight ... *Towers*  
 New Masfayr Orchestra.  
 No Moon, No Stars, Just You ... *Moya*  
 Harry Roy and his Orchestra.  
 Moonlight, Dancing and You ... *Edgar*  
 Mantovani and his Tipica Orchestra.  
 According to the Moonlight ... *Meyer*  
 Carroll Gibbons and his Boy Friends.  
 Presented by  
 Parmint,  
 161 Smedley Street, S.W.8

**12.30 p.m. GOLDEN HOUR OF MUSIC**  
 For Irish Free State Listeners  
 Arranged by the Industrial Broadcasting  
 Corporation of Ireland, Ltd., Dublin  
 Poor Little Rich Girl ... *Coward*  
 La Veeda ... *Alden*  
 Nirvana ... *Weatherley*

**11.30 p.m. TUNES OF TO-DAY AND YESTERDAY**  
 The Music Goes Round and Around ... *Riley*  
 Fair or Dark, I Love them All ... *Stolz*  
 A Place in Your Heart ... *Coslow*  
 Sweetheart Darlin' ... *Kahn*  
 Roadway of Romance ... *Keyes*  
 Happy Selection :—introducing :  
 Many Happy Returns.  
 Spread a Little Happiness.  
 I Want to be Happy.  
 Love is a Song ... *Kester*  
 Turn Back the Clock ... *Parish*

**12 (midnight) DANCE MUSIC**  
 Rock and Roll—Fox trot ... *Whiting*  
 A Mile a Minute—Fox trot ... *Petkere*  
 Ah I Sweet Mystery of Life ... *Young*  
 In a Little English Inn—Fox trot ... *Coslow*  
 East of the Sun—Fox trot ... *Bowman*  
 Smoke Gets in Your Eyes ... *Kern*  
 My Shadow's Where My Sweetheart  
 Used to Be—Fox trot ... *Carr*  
 Don't Stand in the Doorway ... *John*  
 Moonlight on the Prairie—Waltz... *Nolan*  
 I'm in Love All Over Again ... *McHugh*  
**I.B.C. Time Signal**

**12.30 a.m. Dance Music by**  
**VICTOR SILVESTER AND HIS BALLROOM**  
**ORCHESTRA**  
 (Electrical Recordings)  
 Kisses are Dewdrops—Quick step ... *Leveen*  
 Life Begins With Love ... *Tobias*  
 What a Night—Waltz ... *Friend*  
 Save a Rainy Day for Me ... *Collins*  
 Why Stars Come Out at Night ... *Noble*  
 We're Friends Again—Quick step... *Turk*  
 Love Passes By—Waltz ... *Scholl*  
 Nana—Quick step ... *Cohn*  
 Ida, Sweet as Apple Cider... *Leonard*

**1.0 a.m. DANCE MUSIC**  
 Cotton—Fox trot ... *Bloom*  
 Song of the Plow—Fox trot ... *Hill*  
 Mrs. Worthington ... *Coward*  
 Isn't This a Lovely Day? ... *Berlin*  
 Mammy Bong—Rumba ... *Norman*  
 Solitude—Slow Fox trot ... *Ellington*  
 Red Pepper—Quick step ... *Lodge*  
 A Little Bit Independent ... *Leslie*  
 Some Other Time—Fox trot ... *Coslow*  
 Jack-in-the-Box—Fox trot ... *Reaves*  
 Fatal Fascination—Fox trot ... *Gensler*  
 Six-Eight Medley.  
 Love is Like a Cigarette—Fox trot ... *Kent*  
 Gipsy Violin—Fox trot ... *O'Flynn*  
 Perfume Waltz ... *Croke*  
 Deep Feeling—Fox trot ... *Bond*  
 I'm Sittin' High on a Hilltop ... *Johnston*  
 Mrs. Astor's Horse ... *Cavanaugh*

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

**12.30 p.m. Golden Hour of Music—cont.**  
 Gopak ... *Moussoresky*  
 I Was Lucky ... *Meskill*  
 When I Grow too Old to Dream ... *Romberg*  
 Star Dust ... *Carmichael*  
 Diane ... *Pollack*

**1.0—1.30 p.m. THE LATEST DANCE MUSIC**  
 Presented by  
 Zamb'z,  
 C. E. Fulford, Ltd., Leeds

### Evening Programme

**10.30 p.m. THE LATEST DANCE MUSIC**  
 Presented by  
 Bile Beans,  
 C. E. Fulford, Ltd., Leeds

**11.0 p.m. GIPSY MUSIC**  
 Spanish Gipsy Dance ... *Marquina*  
 The Fortune Teller's Song... *Pokrass*  
 Narcissus ... *Nevin*  
 Gipsy Song ... *Alton*

**11.15 p.m. VARIETY**  
 Street in Havana ... *Marselo*  
 Misty Islands of the Highlands ... *Kennedy*  
 Albert Comes Back ... *Edgar*  
 Romantic Waltz Medley.  
 Good-bye, Broncho Bill, Good-bye ... *Pola*  
 Billy Merson Medley.  
 Oh! Monah ... *Weems*  
 Sing Sing isn't Prison any More  
 Presented by  
 Yacht Club Boys  
 Presented by  
 Mclauchlan Football Pools,  
 Ilford, Essex

**11.45 p.m. LULLABY PROGRAMME**  
 Sleep, My Baby, Sleep ... *Pola*  
 Kiss Me Good-night ... *Green*  
 Slumberland ... *Steiner*

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

Line the course for THE SINGER RADIO RALLY . . . RADIO NORMANDY, Sunday evening at 11.0 p.m.

# Sunday—continued

## PARIS (Poste Parisien) Continued from page 32, col. 4

**6.15 p.m.**  
**NURSE JOHNSON OFF DUTY**  
 Red Sails In the Sunset ... Kennedy  
 All Hands ... Benter  
 Reflections in the Water ... Loeb  
 Presented by  
**California Syrup of Figs,**  
 179 Acton Vale, W.3

**6.30 p.m.**  
**THE OPEN ROAD**  
 There's Something About a Soldier ... Gay  
 Light of Foot ... Lalann  
 In Town To-night ... Coates  
 Put on an Old Pair of Shoes ... Hill  
 Things are Looking Up ... Gay  
 Presented by  
**Carter's Little Liver Pills,**  
 64 Hatton Garden, E.C.1

**6.45—7.0 p.m.**  
**WALTZ TIME**  
 Sleeping Beauty Waltz ... Tchaikowsky  
 Romantic Waltz Medley.  
 Viennese Singing Birds ... Translateur  
 Rehearsing a Lullaby ... Sigler  
 Presented by  
**Phillips' Dental Magnesia,**  
 179 Acton Vale, W.3

### Evening Programme

**10.30 p.m.**  
**SOME POPULAR RECORDS**  
 Sweet Dreams Sweetheart ... Meskill  
 Casani Club Orchestra.  
 I Feel a Song Coming On ... McHugh  
 Frances Langford.  
 Red River Valley in 1922 ... Fields  
 The Rocky Mountaineers.  
 Star Dust (Bing Crosby) ... Carmichael  
 Shipmates o' Mine ... Sanderson  
 Harold Williams.

**10.30 p.m. Popular Records—cont.**  
 Just a Corner in Paradise ... Evans  
 Mantovani and his Tipica Orchestra.  
 No More o' yer Golfing for Me ... French  
 Shaun O'Grady.  
 Misty Islands of the Highlands ... Kennedy  
 Joe Peterson.  
 Presented by  
**Bile Beans,**  
 C. E. Fulford, Ltd., Leeds

**11.0 p.m.**  
**RADIO PALLADIUM**  
 Up the Old Narkovians ... Sarony  
 Then You've Never Been Blue ... Fio Rito  
 My Little Austin Seven ... Rose  
 Chinatown, My Chinatown ... Schwartz  
 Joe Ramsbottom Buys a Piano ... Evans  
 By the Lazy Lagoon ... Keuleman  
 Blue Hawaiian Sky ... Morton.  
 Presented by  
**Strang's Football Pools,**  
 Hawkhill Avenue, Edinburgh, 7

**11.30 p.m.**  
**SLUMBER HOUR**  
 Turn Down the Lights for a Programme  
 of Sweet Music  
 Black Eyes—Russian Impression ... Ferraris  
 Souvenir d'Ukraine ... Ferraris  
 Two Guitars ... Traditional  
 Pale Volga Moon ... O'Hagan  
 Presented by  
**Ingersoll, Ltd.,**  
 223-227 St. John Street, E.C.1

**11.45 p.m. Ingersoll Time Signal.**  
**LIGHT MUSIC**  
 Coppelia Ballet ... Delibes  
 On Treasure Island ... Burke  
 Reflections in the Water ... Loeb  
 Danube Legends ... Fuch

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

## RADIO-CÔTE D'AZUR (Juan-les-Pins) 240 m., 1249 Kc/s.

Time of Transmission  
 Sunday: 10.30 p.m.—1.0 a.m.

**10.30 p.m. MILITARY BANDS**  
 Changing of the Guard ... Flotsam and Jetsam  
 Le Réve Passe ... Krier  
 Quand Madelon ... Robert  
 Old Comrades ... Teske  
 Carry On ... Dundas  
 Tally Ho ... Barsotti  
 Post Horn Galop ... arr. Morlsmer  
 The Squirrel Dance ... Elliott Smith

**11.0 p.m. HAPPY TUNES**  
 Bunkie-doodle-I-do ... Sarony  
 The Duck Song ... Butler  
 Fresh as a Daisy ... Feldman  
 A Little Dash of Dublin ... Sigler  
 It's My Mother's Birthday To-day ... Lisbona  
 The Teddy Bear's Picnic ... Bratton  
 The General's Fast Asleep ... Kennedy  
 Tinkle, Tinkle, Tinkle ... Woods  
 Over My Shoulder ... Woods

**11.30 p.m. MAREK WEBER AND HIS ORCHESTRA  
 (Electrical Recordings)**  
 The Rosary ... Nevin  
 St. Mary's Chimes ... Strauss  
 Mighty Lak' a Rose ... Nevin  
 A Summer Evening ... Strauss, arr. Zeitberger  
 Viennese Singing Birds ... Translateur  
 Spring's Delight—March Intermezzo ... Alibout  
 Jollity on the Mountains ... Fedras  
 Deutschemeister Regimental March ... Jurek

**12 (midnight) DANCE MUSIC**  
 The Army Fell for Little Isabel ... Butler  
 She's One of the Back Row Girls ... Butler  
 The Wheel of the Wagon is Broken ... Carr  
 In a Shelter from a Shower ... Whiting  
 Say the Word and It's Yours ... Hoffman

**12 (midnight). Dance Music—cont.**  
 Donauwellen—Waltz ... Strauss  
 The Breeze—Fox trot ... Sacco  
 El Estandarte—Tango ... Pizzaro  
 San Francisco—Quick Rumba ... Maldonado  
 Yo Soy el Arbol—Danzon ... Trad.  
 Because It's Love—Slow Fox trot ... Carr  
 Mickey's Son and Daughter ... Lisbona  
 I Never Had a Chance ... Berlin  
 Gertie the Girl with the Gong ... Sonin  
 Just as Long as the World Goes  
 Round and Around ... Woods  
 Sleepy Head—Fox trot ... Kahn

**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.

Time of Transmission  
 Sunday: 12 (midnight)—12.30 a.m.  
 Announcer: S. H. Gordon-Box.

**12 (midnight) DANCE MUSIC**  
 Little Dutch Mill—Fox trot ... Barris  
 This Little Piggie Went to Market ... Coslow  
 Lullaby in Blue—Fox trot ... Magidson  
 It's Time to Say Goodnight ... Hall  
**12.15 a.m. I.B.C. Time Signal**  
 The Buggy Song—Quick step ... Hill  
 When He Tried to Kiss Her by the  
 Duck Pond—Comedy Fox trot ... Douglas  
 By a Waterfall—Slow Fox trot ... Kahan

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

## MONDAY—Continued from column 4

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

**10.30 p.m. STUDY IN BLUE**  
 Blue Moon ... Rodgers  
 Blue Hawaiian Sky ... Morton  
 A Sunbonnet Blue ... Kahal  
 Wedgewood Blue ... Keldebey  
 Presented by the makers of  
**Tintex,**  
 199 Upper Thames Street, E.C.4

**10.45 p.m. NEGRO SONGS  
 SUNG BY PAUL ROBESON  
 (Electrical Recordings)**  
 Doan You Cry Ma Honey ... Noll  
 Paul Robeson Medley.  
 Piccaninny Slumber Song ... Murray

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

# Monday, Feb. 3rd

## RADIO NORMANDY 269.5 m., 1113 Kc/s.

### Morning Programme

**8.0 a.m. BREAKFAST-TIME BROADCAST**  
 Tales from the Orient ... Strauss, arr. Egg  
 Air de Ballet from Rosamunde ... Schubert  
 Springtime Serenade ... Heykens  
 Nagasaki ... Dixon  
**8.15 a.m. Vernon's Time Signal.**  
 Moonlight, Dancing and You ... Edgar  
 With a Russian Gipsy Orchestra ... Mayer  
 Homestead ... Lewis  
 La Petite Tonkinoise ... Scotto  
 Presented by  
**Vernon's Football Pools,**  
 Aintree, Liverpool

**8.30 a.m. GEMS OF MELODY  
 (Electrical Recordings)**  
 Dancing Through the Ages  
 Roy Fox and his Band  
 Parade of Parades  
 Quentin Maclean  
 The Last Waltz  
 The Cavaliers  
 Presented by  
**Phillips' Betoxy,**  
 150 Regent Street, W.1

**8.45 a.m. LIGHT MUSICAL FARE**  
 Records chosen by David Watt  
 Selection—Happy  
 Coventry Hippodrome Orchestra.  
 The Super Special Picture of the Year.  
 The Yacht Club Boys.  
 Street in Havana ... Marzedo  
 Harry Roy and his Orchestra.  
 Die Friedenstaube ... Lincke  
 Band of H.M. Grenadier Guards.  
 Presented by  
**Do Do Asthma Tablets,**  
 40 Smedley Street, S.W.8  
**I.B.C. Time Signal**

**9.0 a.m. MILITARY BAND MUSIC**  
 Selection—The Pirates of Penzance ... Sullivan  
 The Linnets Parade ... Brewer  
 The Grenadiers Waltz ... Waldteufel  
 The Jolly Coppersmith March ... Peters

**9.15 a.m. LIGHT MUSIC**  
 Wedding Dance Waltz ... Lincke  
 A Musical Jig-Saw ... Aston  
 Hollyhock ... Mayerl  
 Where the Woods are Green ... arr. Ferraris  
 Presented by  
**Lister & Co. (Knitting Wools), Ltd.,**  
 Manningham Mills, Bradford

**9.30 a.m. ADVANCE FILM NEWS  
 (Electrical Recordings)**  
 Broadway Rhythm ... Brown  
 Carroll Gibbons and the Savoy Orpheans.  
 In My Heart of Hearts ... Hall  
 Henry Hall and His Orchestra.  
 East of the Sun ... Bowman  
 Carroll Gibbons and the Savoy Orpheans.  
 Big Ship ... Wayne  
 Henry Hall and His Orchestra.  
 Presented by  
**Associated British Cinemas,**  
 30 Golden Square, W.1

**9.45—10.0 a.m. DANCE MUSIC**  
 Thanks a Million—Fox trot ... Johnston  
 Fair or Dark, I Love Them All ... Stolz  
 Dance Dolores—Rumba ... Redmond  
 Everything Stops for Tea ... Sigler

### Afternoon Programme

**3.30 p.m. LIGHT ORCHESTRAL CONCERT**  
 A Supper with Suppé—Potpourri ... Morena  
 Mari—Mari ... di Capua  
 Play Gipsy ... Kalman  
 Songs—For You Alone ... Geehl  
 Love Everlasting ... Friml  
 Selection—The Mikado Sullivan, arr. Pougher  
 Danube Legends ... Fucik  
 The Merry Blacksmiths ... Belton

**4.0 p.m. TEA-TIME HOUR**  
 With Debroy Somers and Other Artists  
 Presented by  
**Horlick's, Slough, Bucks**  
 Followed at 4.45 p.m. by the  
**CHILDREN'S CORNER**  
 With the Uncles  
**BIRTHDAY GREETINGS**

**5.0 p.m. Ingersoll Time Signal.  
 DANCE MUSIC**  
 Love is Like a Cigarette ... Kent  
 Farewell, Sweetheart—Waltz ... Schמידseder  
 I Love You, Gipsy—Fox trot ... Hartman  
 All Through the Night—Fox trot ... Porter

**5.15 p.m. CINEMA ORGAN RECITAL**  
 Drury Lane Memories.  
 Moonbeams Dance ... Gibbons  
 You Are My Heart's Delight ... Lehar  
 Chopsticks ... Mayerl

**5.30 p.m. VARIETY CONCERT**  
 The King's Navee ... Dunn  
 Riding in the T.T. Races ... Cliffe  
 Bad Habits ... Senter  
 In Love Again ... Broones  
 Leave the Pretty Girls Alone ... Robinson  
 When the Guardsman Started  
 Crooning on Parade ... Lisbona  
 Seven Veils ... de Sylva  
 Cavalcade of Variety.

**6.0 p.m. PROGRAMMES IN FRENCH**  
 Assn. des Auditeurs de Radio Normandie

### Evening Programme

**12 (midnight) DANCE MUSIC**  
 Some Other Time—Fox trot ... Coslow  
 You're An Angel—Fox trot ... McHugh  
 Maree—Six Eight One Step ... Ferris  
 Capri Caprice—Fox trot ... Kennedy  
 You Opened My Eyes—Fox trot ... Loman  
 Moonlight on the Prairie—Waltz ... Nolan  
 Blue Moon—Fox trot ... Rodgers  
 The Devil and the Deep Blue Sea ... Arlen  
 Broadway Rhythm—Quick step ... Brown  
 I'm Sittin' High on a Hill Top ... Johnston

**12.30 a.m. I.B.C. Time Signal  
 DANCE MUSIC**  
 Jack-in-the-Box—Fox trot ... Reeves  
 When the Rain Comes Rolling Down ... Unger  
 Just a Corner in Paradise ... Myers  
 I'm Livin' in a Great Big Way ... McHugh  
 Misty Islands of the Highlands ... Carr  
 The Gaucho—Rumba ... de Sylva  
 On Treasure Island—Fox trot ... Leslie  
 Chicago—Fox trot ... Fisher  
 The Army Fell for Little Isabel ... Butler

**1.0 a.m. DANCE MUSIC  
 2.0 a.m. I.B.C. Goodnight Melody and  
 Close Down.**

## RADIO LUXEMBOURG 1304 m., 230 Kc/s.

### Morning Programme

**8.15—8.30 a.m. TUNES FROM THE TALKIES AND SHOWS**  
 My Darling (Gipsy Baron) ... Strauss  
 Look Up and Laugh ... Parr  
 Ting-a-Ling-a-Ling (Lottery Lover) ... Hartman  
 Please Teacher Selection ... Waller

**8.45 a.m. THE MORNING ROUND-UP**  
 with  
**Jack Savage and His Cowboys**

**9.0 a.m. ROSE'S HAPPY MORNING MATINEE**  
 Compered by "Happy Harry"  
 Don't Stand in the Doorway ... Broones  
 I Wish I Were Aladdin ... Gordon  
 I Found a Dream ... Hartmann  
 The Londonola ... Sigler  
 Presented by  
**L. Rose & Co., Ltd.,**  
 89 Worship Street, E.C.2

**9.15—9.30 a.m. GOOD-MORNING PROGRAMME**  
 Operatics—Selection.  
 A Media Luz.  
 La Boutique Fantasque ... Rossini  
 London Bridge March ... Coates  
 Presented by  
**Horlick's,**  
 Slough, Bucks

### Evening Programme

**6.15 p.m. LIGHT MUSIC**  
 A Little Dutch Girl ... Kalman  
 Along the Banks of the Volga ... Borchert

**6.15 p.m. LIGHT MUSIC—cont.**  
 Smiler, Keep Smiling for Me.  
 Organ Solo—Parade of Parades.

**6.30 p.m. DANCE MUSIC**  
 In Town To-night ... Coates  
 If My Love Could Talk—Waltz ... Holser  
 Red Sails in the Sunset—Fox trot ... Kennedy  
 Ever So Nice—Quick Step ... Ellis  
 Big Ship—Fox trot ... Carter

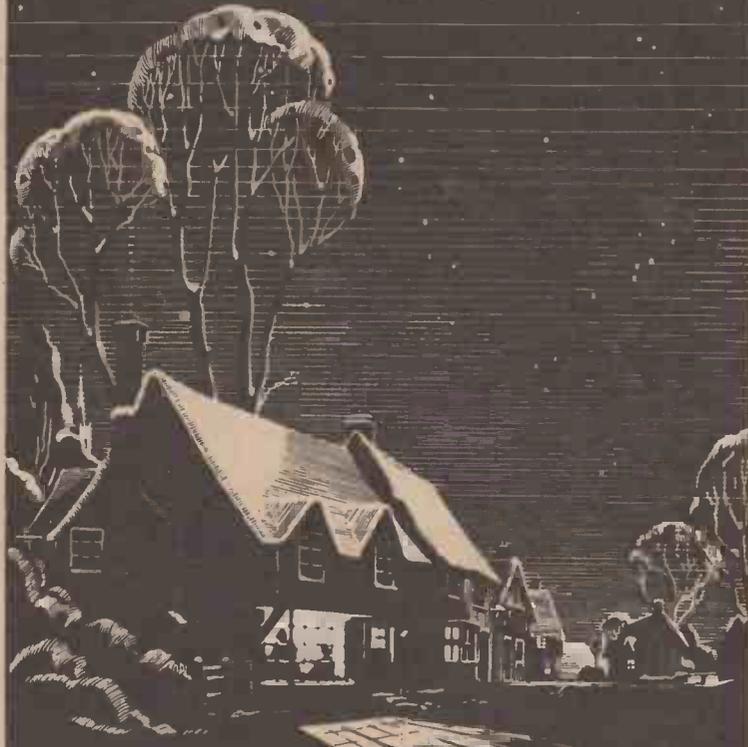
**6.45 p.m. THE PEACEFUL VALLEY  
 PROGRAMME**  
 Presented by  
**Crazy Water Crystals,**  
 Thames House, London, S.W.1

**7.0 p.m. RICARDO**  
 The Poet of Song  
 Lonely Road ... Ansell  
 My Moon ... Pelisser  
 Smiling Through ... Penn  
 Roses of Picardy ... Haydn Wood  
 Presented by  
**"4711" Tosca and Rhinegold**  
 Perfumes in Eau de Cologne,  
 "4711" Bedford Avenue, Slough, Bucks

**7.15—7.30 p.m. CONCERT OF LIGHT MUSIC**

You'll like the GOOD MORNING broadcast from RADIO LUXEMBOURG every weekday at 9.15 a.m.

THERE'S ALWAYS TIME  
FOR A 'STAR'



WILLS'S

STAR

CIGARETTES

10 for 4<sup>p</sup> 15 for 6<sup>p</sup> 30 (in box) 1/-

PLAIN OR CORK TIPPED

# Tuesday, Feb. 4th

**RADIO NORMANDY 269.5 m., 1113 Kc/s.**

Morning Programme	Afternoon Programme
<p><b>8.0 a.m. BREAKFAST-TIME BROADCAST</b> The Jolly Whistlers ... Gennin Hand Me Down My Walking Cane. Dance Dolores ... Redmond Nimble Fingered Gentleman ... Mayerl <b>8.15 a.m. Vernon's Time Signal.</b> Sweetheart—Waltz... Strauss Hilly Billy Band ... Harvey Selection—First a Girl ... Sigler The Dancing Clock ... Ewing Presented by Vernon's Football Pools, Aintree, Liverpool</p> <p><b>8.30 a.m. THE GLOBE TROTTERS</b> Tuning-in to the U.S.A. Presented by Vidor All-Wave Radio, Erith, Kent</p> <p><b>8.45 a.m. POPULAR MELODIES</b> Records chosen by David Watt Cloches de Corville Planquette, arr. Metra Marek Weber and his Orchestra. I'm in the Mood for Love ... McHugh Frances Langford. Magyar Melodies ... Vilmos, arr. Piercy Alfredo and his Orchestra. Sylvia Ballet Fantasia ... Delibes Marcel Palotti—at the Organ. Presented by Parmint, 161 Smedley Street, S.W.8</p> <p><b>9.0 a.m. STUDY IN BLUE</b> Blue Danube ... Strauss Blue Moments ... Davidson Blue Forget-me-Not ... Banffy Blue Sparks. Presented by Blue Cross Matches, 4 Lloyd's Avenue, E.C.3</p> <p><b>9.15 a.m. A MUSICAL JIG-SAW</b> The Forge in the Forest ... Lloyd Holiday ... Ponce A Portrait of a Lady ... Jerome Sussex by the Sea ... Higgs</p> <p><b>9.30 a.m. POPULAR MUSIC</b> (Electrical Recordings) Medley of Leslie Stuart Songs. Light Opera Company. Parade of the Tin Soldiers ... Jessel New Light Symphony Orchestra. Mountains of Mourne ... French Peter Dawson. Second Serenade ... Heykens London Palladium Orchestra. Presented by Blismag, Ltd., Braydon Road, N.16</p> <p><b>9.45—10.0 a.m. LIGHT MUSIC</b> Selection—Tulip Time ... Wark When Budapest Was Young ... Kennedy Ain't Misbehavin' ... Leslie Presented by the makers of Tintex, 199 Upper Thames Street, E.C.4</p>	<p><b>3.30 p.m. MELODIES OF YESTERDAY</b> In the Shadows ... Finck Silver Threads Among the Gold ... Danks Coming Through the Rye ... Traditional Chorister's Waltz ... Phelps The Gipsy's Warning ... Goard In the Gloaming ... Hill Daisy Bell ... Dacre Molly O'Morgan ... Letters</p> <p><b>4.0 p.m. TEA-TIME HOUR</b> With Debroy Somers and Other Artists Followed at 4.45 p.m. by the <b>CHILDREN'S CORNER</b> With the Uncles <b>BIRTHDAY GREETINGS</b> Presented by Horlick's, Slough, Bucks</p> <p><b>5.0 p.m. INGERSOLL TIME SIGNAL.</b> <b>DANCE MUSIC</b> Some Other Time—Fox trot ... Coslow Blue Moon—Fox trot ... Rodgers Geraldo Nights—No. 4. The Lady in Red—Rumba ... Dixon</p> <p><b>5.15 p.m. POPULAR RADIO STARS</b> (Electrical Recordings) Honey Coloured Moon ... Wayne Elsie Carlisle. We Can't Let You Broadcast That Norman Long. Love Laughs at Locksmiths ... Gay Renée Houston. Hit-Bits (Carlyle Cousins).</p> <p><b>5.30 p.m. NEW LIGHT SYMPHONY ORCHESTRA</b> (Electrical Recordings) Danse des Apaches ... Clarke The Waltzing Doll ... Poldinski Humoresque ... Dvorak Glow Worm Idyll ... Lincke Covent Garden from London Suite Turkey in the Straw ... Gwion Serenade (Les Millions d'Arlequin) ... Drigo Buffoon ... Confrey</p> <p><b>6.0 p.m. PROGRAMMES IN FRENCH</b> Assn. des Auditeurs de Radio Normandy</p> <p><b>Evening Programme</b> <b>12 (midnight) DANCE MUSIC</b> Learning—Fox trot ... Symes East of the Sun—Fox trot ... Bowman Sailing Home with the Tide ... Watson The Tea Doll's Parade—Fox trot ... Noirel No Moon, No Stars, Just You ... Moya Maree—Six Eight One Step ... Ferris Wah-de-Dah—Fox trot ... Mills Music in My Heart—Fox trot ... McHugh Rosa Mia—Tango ... Potter I Found a Dream—Fox trot ... Hartmann</p> <p><b>12.30 a.m. I.B.C. Time Signal</b> Dance Music runs till 2.0 a.m. For Programmes see page 39</p> <p>For RADIO LJUBLJANA Programme see page 39</p>

**RADIO LUXEMBOURG 1304 m., 230 Kc/s.**

Morning Programme	Evening Programme
<p><b>8.15—8.30 a.m. DANCE MEMORIES</b> Life is Just a Bowl of Cherries ... Brown Happy Days are Here Again ... Ager Experiment ... Porter Trouble in Paradise ... Ager</p> <p><b>8.45 a.m. THE MORNING ROUND-UP</b> with Jack Savage and His Cowboys</p> <p><b>9.0 a.m. ROSE'S HAPPY MORNING MATINEE</b> Compered by "Happy Harry" Everybody's Got to Wear a Smile. Thanks a Million ... Kahn Misty Island of the Highlands ... Kennedy Everything Stops for Tea ... Sigler Presented by L. Rose &amp; Co., Ltd., 89 Worship Street, E.C.2</p> <p><b>9.15—9.30 a.m. GOOD-MORNING PROGRAMME</b> Down South ... Myddleton Selection—Land of Smiles ... Lehar España—Waltz ... Waldteufel Danse Bagatelle ... Bourdon Presented by Horlick's, Slough, Bucks</p>	<p><b>6.30 p.m. SAM BROWNE AND DIANA CLARE</b> Radio Favourites I'm Sitting High on a Hill Top ... Kahn Sam Browne. You Took My Breath Away ... Goslow Sam Browne and Diana Clare. To Think That You're Mine Again ... Lisbona Diana Clare. Sugar Plum ... Kahn Sam Browne and Diana Clare. Presented by Rowntrees Fruit Gums and Pastilles</p> <p><b>6.45 p.m. THE PEACEFUL VALLEY PROGRAMME</b> Presented by Crazy Water Crystals, Thames House, S.W.1</p> <p><b>7.0 p.m. LULLABY LAND</b> (Electrical Recordings) Louisiana Fairy Tale ... Parish Pat Hyde and her Swing Music. Mickey's Son and Daughter ... Lisbona International Novelty Orchestra. China Boy Go Sleep ... Winfree Brian Lawrence and his Lansdown House Sextet. Presented by Cow &amp; Gate, Ltd., Guildford, Surrey</p> <p><b>7.15—7.30 p.m. CONCERT OF LIGHT MUSIC</b></p>

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

<p><b>10.30 p.m. SOME POPULAR RECORDS</b> Six Eight Medley. Harry Roy and his Orchestra. You Are My Lucky Star ... Freed Turner Layton. Maggie! The Cows are in the Clover Darrell Farmer Barling. Fatal Fascination ... Gensler Carroll Gibbons and Savoy Hotel Orpheans.</p>	<p><b>10.45 p.m. REQUEST PROGRAMME</b> Paradise ... Brown Danny Boy ... Weatherley The Little Silkworm ... Sigler Jollity on the Mountains ... Petras <b>11.0 p.m. Ingersoll Time Signal.</b> I.B.C. Goodnight Melody and Close Down.</p>
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JACK SAVAGE entertains you in THE PEACEFUL VALLEY week evening

# Wednesday, Feb. 5th

**RADIO NORMANDY 269.5 m., 1113 Kc/s.**

**Morning Programme**

**8.0 a.m. BREAKFAST-TIME BROADCAST**  
 The Frog King's Parade ... Kronberger  
 Vienna Blood ... Strauss  
 The Juggler ... Groitzsch  
 I can Wiggle My Ears ... Sigler  
**8.15 a.m. Vernon's Time Signal.**  
 Cara Mia ... Prisker  
 Tap Dance ... arr. Shilkret  
 As Long as Our Hearts are Young ... Kester  
 Harmony Lane ... Foster

Presented by  
**Vernon's Football Pools,**  
 Aintree, Liverpool

**8.30 a.m. GEMS OF MELODY**  
 (Electrical Recordings)  
 The Merry Blacksmiths ... Belton  
 Charles Manning and his Orchestra.  
 Flowers of Love (Banjo Symphonic Orch.) Rust  
 Over Land and Sea ... arr. Hohne  
 Orchestre Mascotte.

Presented by  
**Phillips' Betoxy,**  
 150 Regent Street, W.1

**8.45 a.m. LIGHT MUSICAL FARE**  
 Records chosen by David Watt  
 Mandolin March.  
 Estudiantina Mandolin Orchestra.  
 Railroad Rhythm (The Four Crochets) Caryll  
 Truckin' (Gerry Moore) ... Koehler  
 Selection—In Caliente (The Masqueraders).

Presented by  
**Do Do Asthma Tablets,**  
 40 Smedley Street, S.W.8

**9.0 a.m. LIGHT ORCHESTRAL MUSIC**  
 Canzonetta ... Godard  
 Live, Laugh and Love ... Heymann  
 In a Clock Store ... Orth  
 Selection—San Toy ... Jones

Presented by  
**Roboleine,**  
 51 Clapham Road, S.W.4

**9.15 a.m. LAYTON AND JOHNSTONE**  
 (Electrical Recordings)  
 Arlene ... Seymour  
 You Are My Lucky Star ... Brown  
 'Leven Pounds of Heaven ... McCarthy  
 Layton and Johnstone Favourites.

Presented by the makers of  
**Tintex,**  
 199 Upper Thames Street, E.C.4

**9.30 a.m. MUSICAL REVERIES**  
 Queen of My Heart ... Cellier  
 Butterfly ... Bendix  
 Lightly, Lightly ... Messenger  
 Monsieur Beaucaire ... Messenger

Presented by  
**California Syrup of Figs,**  
 179 Acton Vale, W.3

**9.45 a.m. LIGHT MUSIC**  
 Feurfest—Polka ... Strauss  
 Good-bye Trouble ... Spoliansky  
 Selection—Tulip Time ... Wark

Presented by  
**Professor El Tanah,**  
 Studio 5, Jersey, C.I.

**Afternoon Programme**

**3.30 p.m. HALF-HOLIDAY HALF-HOUR**  
 Broadway Rhythm ... Brown  
 Hill Billy Songs Medley.  
 Puppchen ... Kalman  
 I've Got a Feeling You're Fooling ... Brown  
 Hand Me Down My Walking Cane.  
 The Parade of the Wooden Soldiers ... Jessel  
 That's What You Think ... Tomlin  
 The Music Goes Round and Around ... Farley  
 From the Top of Your Head ... Gordon

Presented by  
**The Kraft Cheese Co., Ltd.,**  
 Hayes, Middlesex

**4.0 p.m. TEA-TIME HOUR**  
 With Debroy Somers and Other Artists  
 Followed at 4.45 p.m. by the  
**CHILDREN'S CORNER**  
 With the Uncles  
**BIRTHDAY GREETINGS**  
 Presented by  
 Horlick's, Slough, Bucks

Presented by  
**I.B.C. Time Signal.**

**5.0 p.m. THE OPEN ROAD**  
 I'm Feeling Happy ... Hall  
 Less than the Dust ... Woodforde-Findin  
 I'm Sitting High on a Hill Top ... Kahn  
 Wood Nymphs ... Coates  
 Goodbye, Trouble ... Eytan  
 Carter's Little Liver Pills,  
 64 Hatton Garden, E.C.1

**5.15 p.m. VIENNESE WALTZES**  
 Tales from the Vienna Woods ... Strauss  
 The Skaters' Waltz ... Waldteufel  
 Waltz Dream ... Straus  
 Vienna Singing Birds ... Translatour

**5.30 p.m. TUNES FROM THE TALKIES AND SHOWS**  
 Covered Wagon Days  
 I've Got a Feelin' You're Foolin'  
 Love Me Forever (On Wings of Song)  
 Strike Up the Band (Strike up the Band)  
 The Morning After (Hands Across the Table)  
 Did You Get That Out of a Book?  
 Selection—1066 and All That.  
 Shine Through My Dreams (Glamorous Night)

**6.0 p.m. PROGRAMMES IN FRENCH**  
 Assn. des Auditeurs de Radio Normande

**Evening Programme**

**12 (midnight) DANCE MUSIC**  
 Stars Over Devon—Fox trot ... Egan  
 Truckin'—Fox trot ... Bloom  
 En Silencio—Tango ... Cowrau  
 You Are My Lucky Star—Fox trot ... Brown  
 You're an Angel—Fox trot ... McHugh  
 Cuban Love Song—Rumba ... Stohart  
 Honey Coloured Moon—Fox trot ... Wayne  
 Kisses are Dewdrops—Quick step ... Leven  
 Speak to Me of Love—Waltz ... Lenoir  
 Big Ship—Fox trot ... Wayne

**12.30 a.m. I.B.C. Time Signal**  
 Dance Music runs till 2.0 a.m. For  
 Programmes see page 39

**RADIO LUXEMBOURG 1304 m., 230 Kc/s.**

**Morning Programme**

**8.15—8.30 a.m. VARIETY**  
 Kunz Medley No. 13.  
 I Was Lucky ... Meskill  
 A Gypsy Loves Music ... Sievier  
 Love and Spring ... Waldteufel

**8.45 a.m. THE MORNING ROUND-UP**

with  
**Jack Savage and His Cowboys**  
**9.0 a.m. ROSE'S HAPPY MORNING MATINEE**  
 Compered by "Happy Harry"  
 Heads or Tails ... Carr  
 The Very Thought of You ... Noble  
 Now You've Got Me Doing It ... Spina  
 Temptation Rag ... Lodge

Presented by  
**L. Rose & Co., Ltd.,**  
 89 Worship Street, E.C.2

**9.15—9.30 a.m. GOOD-MORNING PROGRAMME**  
 March Medley ... Sousa  
 Selection—A Kiss in Springtime. ... Gounod  
 Faust—Ballet Music ... Gounod  
 Orpheus in the Underworld—Overture  
 Offenbach

Presented by  
**Horlick's,**  
 Slough, Bucks

**Evening Programme**

**6.15 p.m. MILITARY BAND MUSIC**  
 All Hands.  
 Sousa Medley ... Sousa

**6.15 p.m. Military Band Music—contd.**  
 Cumberland Reel ... Diack  
 Die Friedenstaube ... Lincke  
 Kirkby Malzeard Sword Dance ... Sharp  
 On the Alert ... Goldman  
 Indian Queen ... Sharp  
 The Soloist's Delight ... Godfrey  
 Fire and Blood ... Heusser

**6.30 p.m. A Quarter-hour of AVIARIETY**  
 Nightingales' Morning Greeting Rechtenwald  
 Down in the Forest ... Landon Ronald  
 Hawaiian Memories.  
 When the Robin Sings his Song ... Parish  
 Again

Presented by the proprietors of  
**"Whistler" Bird Seed**

**6.45 p.m. THE PEACEFUL VALLEY PROGRAMME**

Presented by  
**Crazy Water Crystals,**  
 Thames House, S.W.1

**7.0 p.m. POPULAR MELODIES**  
 (Electrical Recordings)  
 When the Guardsman Started  
 Crooning on Parade ... Lisbona  
 Jack Hylton and his Orchestra.  
 Murphy's Wedding Day ... Van Dusen  
 George Van Heusen.  
 One Way Street ... Sigler  
 Betty Balfour and the Three Gina  
 Somebody Stole My Gal ... Woods  
 Brian Lawrence and his Quartet.

Presented by **Petalac,**  
 Cow & Gate, Ltd., Guildford, Surrey

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

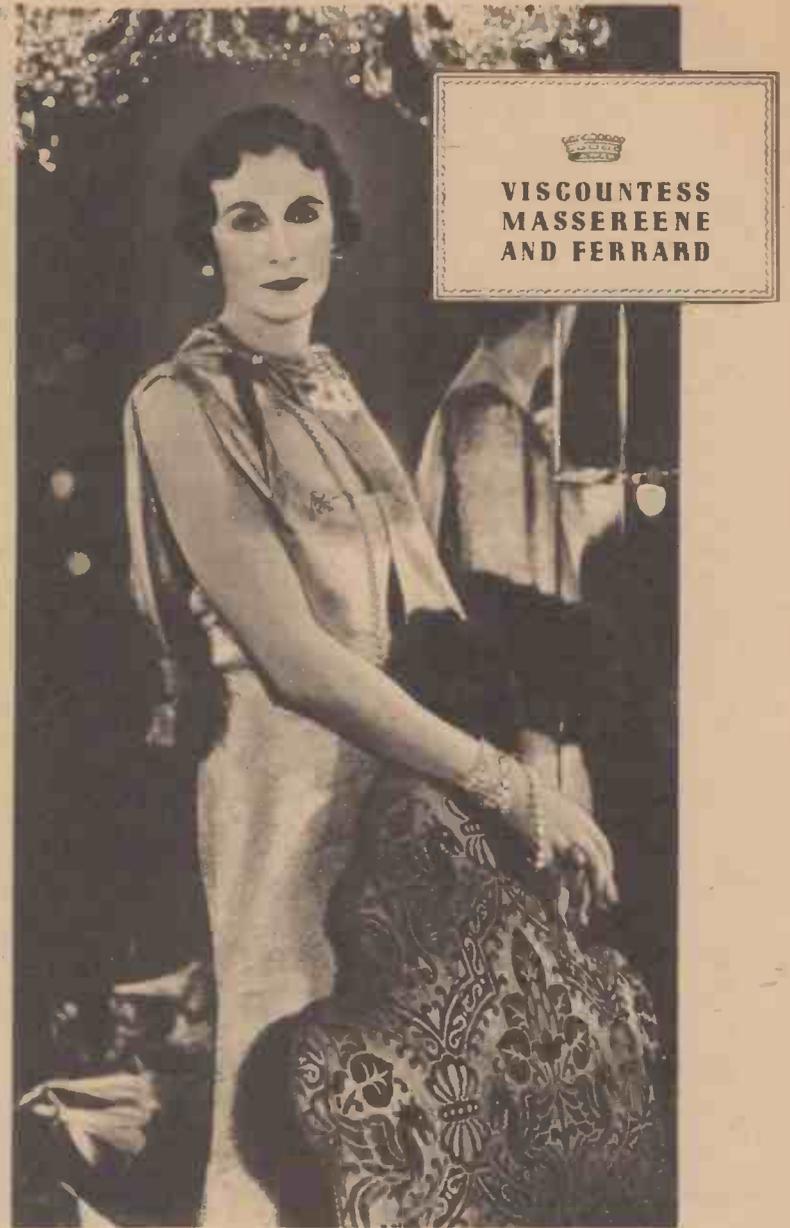
**10.30 p.m. TUNES FROM THE FILMS**  
 That's What You Think ... Tomlin  
 The Isle of Man (No Limit) ... Cliffe  
 I'm in Love All Over Again ... McHugh  
 I'm Sitting High on a Hill Top  
 (Thanks a Million) ... Kahn

**10.45 p.m. BING CROSBY**  
 (Electrical Recordings)  
 Signature Tune—You Oughta be in  
 Pictures ... Heymann

**10.45 p.m. Radio Stars—contd.**  
 Boots and Saddle ... Powell  
 Stardust ... Carmichael  
 On Treasure Island ... Leslie  
 Red Sails in the Sunset ... Kennedy

Presented by  
**"Radio Pictorial"**

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



  
**VISCOUNTESS  
 MASSEREENE  
 AND FERRARD**

*"A maid's mistake"*  
**TAUGHT ME THE BEST  
 BEAUTY SECRET I KNOW"**

"I MAgINE my dismay when I arrived late in the afternoon for a house-party dance and discovered a bag of mine was missing! The one that contained my toilet things!

"I sent out at once to the nearest village. And the maid came back, not with my usual face creams, but with the ones I'd heard my friends talk about so much — Pond's. Since then, I have used Pond's Creams daily. I wouldn't do without them now."

This is why Pond's Creams make your skin so lovely. You have two skins. Below the skin you see is your under-skin. In this are countless muscles and blood vessels. As you grow out of your 'teens this under-skin gets sluggish. Circulation slows down. Little muscles relax. Pores get clogged with secretions. Then blackheads appear, later lines and wrinkles come.

Cleanse your skin with Pond's Cold Cream at night and before you 'make-up.' Its fine oils rouse your under-skin to activity. Circulation improves. Blackheads wipe away. Muscles are strengthened. Lines and wrinkles vanish.  
 For holding powder on smoothly use Pond's Vanishing Cream. It keeps skin smooth and nourishes tissues. Pond's Creams cost from 6d.

**FREE:** Write your name and address below, attach a 1d. stamp and post in sealed envelope to Depts. P1603-2, Pond's, Perivale, Greenford, Middlesex, and we will send you FREE SAMPLES of all five shades of Pond's Face Powder — Natural, Peach, Dark Brunette, Rachel 1 and Rachel 2.

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

**POND'S**

# Thursday, Feb. 6th

# Friday, Feb. 7th

## RADIO NORMANDY 269.5 m., 1113 Kc/s.

## RADIO NORMANDY 269.5 m., 1113 Kc/s.

### Morning Programme

### Morning Programme

### Afternoon Programme

**8.0 a.m. BREAKFAST-TIME BROADCAST**  
 Light of Foot—March ... *Lalann*  
 Clarinet Tickle ... *Senier*  
 La Violettera ... *Padilla*  
 Buffoon ... *Confrey*  
**8.15 a.m. Vernon's Time Signal.**  
 Fiddlin' Joe ... *Cavanaugh*  
 Jack-in-a-Box ... *Reaves*  
 Step by Step ... *Bawcomb*  
 Im Galopp ... *Strauss*  
 Presented by  
**Vernon's Football Pools,**  
 Aintree, Liverpool

**8.30 a.m. HARMONY TRIO**  
 Sing Before Breakfast ... *Brown*  
 The Little Silkworm ... *Sigler*  
 A Mile a Minute ... *Pekere*  
 I Can Wiggle My Ears ... *Sigler*  
 Presented by  
**Colgate Ribbon Dental Cream,**  
 Colgate, Ltd., S.W.1

**8.45 a.m. POPULAR MELODIES**  
 Records chosen by David Watt  
 I've Got a Feelin' You're Foolin' ... *Brown*  
 Eleanor Powell with Tom Dorsey and his  
 Orchestra.  
 Estudiantina (Orchestre Mascotte.) Waldteufel  
 By the Bend of the River ... *Haig*  
 Grace Moore.  
 Tunes of Not-so-Long-Ago—1924.  
 New Mayfair Orchestra.  
 Presented by  
**Parmint,**  
 161 Smedley Street, S.W.8  
**I.B.C. Time Signal**

**9.0 a.m. TROISE AND HIS MANDOLIERS**  
 (Electrical Recordings)  
 Zampa Overture ... *Hérol*  
 Sorrento by the Sea ... *Henderson*  
 In a Persian Market ... *Ketelbey*  
 Cara Mia ... *Gifford*  
 Serenade ... *Toselli*  
 Spanish Gipsy Dance ... *Marguina*  
 Moonlight Kisses ... *Carter*  
 Argentina ... *Damerell*

**9.30—10.0 a.m. MUSICAL POTPOURRI**  
 When the Guardsman Started  
 Crooning on Parade ... *Lisbona*  
 Inka Dinka Doo ... *Ryan*  
 Three of Hearts Medley.  
 The Yodelling Swiss.  
 Musical Moments.  
 That's the Kind of Baby for Me *Harriman*  
 Tomi Tomi.  
 Harry Welchman Theatre Memories.

**Afternoon Programme**

**3.30 p.m. "GERSHWIN" COMPOSITION**  
 Strike Up the Band.  
 Fox trot Medley.  
 Oh! Lady Be Good.  
 Rhapsody in Blue—Conclusion.

**3.45 p.m. THE RENDEZVOUS**  
 Ca C'est Paris ... *Padilla*  
 Come Back ... *Toselli*  
 The Fairies Gavotte ... *Kahn*  
 Waltz Medley ... *Straus*  
 Presented by  
**Rowntrees Jellies, York**

**4.0 p.m. TEA-TIME HOUR**  
 With Debroy Somers and Other Artists  
 Followed at 4.45 p.m. by the  
**CHILDREN'S CORNER**  
 With the Uncles  
**BIRTHDAY GREETINGS**  
 Presented by  
**Horlick's, Slough, Bucks**

**5.0 p.m. Ingersoll Time Signal.**  
**LIGHT MUSIC**  
 Selection—In Caliente ... *Wrubel*  
 Keep Tempo ... *Little*  
 Red Sails in the Sunset ... *Kennedy*  
 I'll Never Say "Never Again"  
 Again ... *Woods*  
 Moonlight, Dancing and You ... *Edgar*  
 Fare Thee Well, Anabelle ... *Wrubel*  
 Selection—Broadway Melody of 1936.  
 We Own a Salon.  
 Good Old Dances.  
 Presented by the makers of  
**Tintex,**  
 199 Upper Thames Street, E.C.4

**5.30 p.m. ORCHESTRAL CONCERT**  
 Demande et Reponse from Petite  
 Suite de Concert ... *Coleridge Taylor*  
 From Foreign Lands ... *Mozzkowski*  
 Meditation from Thais ... *Massenet*  
 Chinese Dance and Dance of the  
 Flutes from the Nutcracker Suite  
 Menuett ... *Tchaikovsky*  
 Violin Solo—Hungarian Dance  
 No. 8 ... *Brahms, arr. Joachim*  
 Barcarolle from Tales of Hoffman *Offenbach*  
 Marche Militaire ... *Schubert*

**6.0 p.m. PROGRAMMES IN FRENCH**  
*Assn. des Auditeurs de Radio Normandie*

**Evening Programme**

**12 (midnight) DANCE MUSIC**  
 East of the Sun—Fox trot ... *Bowman*  
 Sweet Dreams, Sweetheart ... *Meskill*  
 Dance Dolores—Rumba ... *Redmond*  
 Don't Stand in the Doorway ... *Broones*  
 Thanks a Million—Fox trot ... *Johnston*  
 What a Night—Waltz ... *Lombardo*  
 London on a Rainy Night ... *Slept*  
 I'm Feeling Happy—Quick step ... *Hall*  
 Why Tell Lies?—Tango ... *Reds*  
 Capri Caprice—Fox trot ... *Kennedy*

**12.30 a.m. I.B.C. Time Signal**  
 Dance Music runs till 2.0 a.m. For  
 Programmes see page 39

## RADIO LUXEMBOURG 1304 m., 230 Kc/s.

## RADIO LUXEMBOURG 1304 m., 230 Kc/s.

### Morning Programme

### Morning Programme

### Evening Programme

**8.15—8.30 a.m. LIGHT ORCHESTRAL CONCERT**  
 Sir Roger de Coverley ... *Daykin*  
 Moon Song ... *Johnston*  
 Sleigh Bells ... *Lindemann*  
 Dreaming ... *Joyce*

**8.45 a.m. THE MORNING ROUND-UP**  
 with  
**Jack Savage and His Cowboys**

**9.0 a.m. ROSE'S HAPPY MORNING MATINEE**  
 Compèred by "Happy Harry"  
 Page Miss Glory ... *Dubin*  
 A Place in Your Heart ... *Coslow*  
 The Gaucho ... *de Sylva*  
 From the Top of Your Head ... *Gordon*  
 Presented by  
**L. Rose & Co., Ltd.,**  
 89 Worship Street, E.C.2

**9.15—9.30 a.m. GOOD-MORNING PROGRAMME**  
 Policeman's Holiday ... *Ewing*  
 Humoresque ... *Dvorak*  
 Malaguena ... *de Falla*  
 Selection—The Cat and the Fiddle ... *Kern*  
 Presented by  
**Horlick's,**  
 Slough, Bucks

**Evening Programme**

**6.15 p.m. DANCE MUSIC**  
 Under the Spell of Ecstasy.  
 Two Together—Fox trot ... *Kahn*  
 Car of Dreams—Fox trot ... *Sigler*  
 She's One of the Back Row Girls ... *le Clerq*  
 For You, Madonna ... *Edgar*

**6.30 p.m. THE JOHNSON FAMILY**  
 Some Other Time ... *Coslow*  
 Weather Man ... *Chase*  
 Echo of a Song ... *Edgar*  
 Goodbye Trouble ... *Eyton*  
 Presented by  
**Johnson's Glo-Coat,**  
 West Drayton, Middlesex

**6.45 p.m. THE PEACEFUL VALLEY PROGRAMME**  
 Presented by  
**Crazy Water Crystals,**  
 Thames House, London, S.W.1

**7.0 p.m. THREE CHARMING PEOPLE**  
 Featuring the Radio Three  
 Introduced by Edward Harben  
 No Strings (Fancy Free) ... *Berlin*  
 Cheek to Cheek ... *Berlin*  
 Isn't this a Lovely Day? ... *Berlin*  
 Presented by  
**T.C.P.,**  
 104 Winchester House, E.C.2

**7.15—7.30 p.m. CONCERT OF LIGHT MUSIC**

**10.30—11.0 p.m. LUXEMBOURG WEEK BY WEEK**  
 The Luxembourg Station Orchestra  
 Under the Direction of  
**HENRI PENNIS**  
 Presented by  
**Littlewoods Football Pools,**  
 Liverpool

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

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

### RELAY IN FRENCH

**10.30 p.m. LIGHT SONGS**  
 Nobody's Sweetheart ... *Kahn*  
 The Alpine Milkman ... *Sarony*  
 The Great American Tourist ... *Yacht Club Boys*  
 Daddy Wouldn't Buy Me a Bow-  
 Wow ... *Tabrar*

**10.45 p.m. ORCHESTRAL CONCERT**  
 Pavane pour une Infante defunte ... *Ravel*  
 Hymn to the Sun ... *Rimsky Korsakov*  
 Autumn Murmurs ... *Lincbe*  
 In the Moonlight ... *Ketelbey*

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

You are invited to THE RENDEZVOUS this afternoon (Thursday) at 3.45 p.m., RADIO NORMANDY.

# Saturday, February the Eighth

## RADIO NORMANDY 269.5 m., 1113 Kc/s.

### Morning Programme

**8.0 a.m. BREAKFAST-TIME BROADCAST**  
 Hiawatha March ... Moret  
 Entrance of the Little Fauns ... Pierne  
 Sounds from the Hudson ... Clarke  
 Song of the Waterfall ... Squire  
**8.15 a.m. Vernon's Time Signal.**  
 Selection—The Man from the Folies Bergere  
 Lonely Linden Tree ... Kennedy  
 The Sparrows—Polka ... Glombig  
 New Orleans Selection.  
 Presented by  
**Vernon's Football Pools,**  
 Aintree, Liverpool

**8.30 a.m. DANCE MUSIC**  
 Broadway Rhythm—Quick step ... Brown  
 When the Guardsman Started  
 Crooning on Parade—Fox trot ... Lisbona  
 Dance Dolores—Rumba ... Raymond  
 I'm Feeling Happy—Fox trot ... Hall  
**8.45 a.m. POPULAR MELODIES**  
 Records chosen by David Watt  
 La Caprice de Nanette from Petite  
 Suite de Concert ... Coleridge Taylor  
 London Symphony Orchestra.  
 Sevillana ... Ferraris  
 Alfredo and his Orchestra.  
 Deep River (Paul Robeson) ... Burleigh  
 Phantom Brigade ... Myddleton  
 Parlophone String Orchestra.  
 Presented by  
 Karmoid,  
 60 Smedley Street, S.W.8  
**I.B.C. Time Signal**

**9.0 a.m. THE HOUSE OF BEAUTY**  
 Presented by  
 Mrs. Pomaroy,  
 29 Old Bond Street, W.1

**9.15 a.m. LIGHT MUSIC**  
 Ye Merry Blacksmiths ... Bellon  
 March of the Mountain Gnomes ... Eilenberg  
 Slippery Sticks ... Brooks  
 Blue Devils' March ... Williams  
 Presented by the makers of  
 Tintex,  
 199 Upper Thames Street, E.C.4

**9.30 a.m. A PLAYTIME PROGRAMME**  
 For Mothers and Children  
 Presented by  
**Pineate Honey Syrup,**  
 Braydon Road, N.16

**9.45-10.0 a.m. DREAM WALTZES**  
 If My Love Could Talk ... Halzer  
 Giannina Mia—Waltz ... Friml  
 Memories of Hours Spent with You ... Smyth  
 Faith ... Damercell  
 Presented by  
**True Story Magazine,**  
 10 Smith Square, S.W.1

### Afternoon Programme

**3.30 p.m. LIGHT MUSICAL CONCERT**  
 A Little Dutch Girl—Potpourri ... Kalman  
 Tales from the Orient ... Strauss, arr. Egg  
 Wedgwood Blue ... Ketelbey  
 La Siesta (Barcarolle) ... Norton, arr. Lotter  
 In Old Madrid ... Bingham  
 Traumerie (Reverie) ... Schumann  
 Wedding Dance Waltz ... Lincke  
 Play Gipsy ... Kalman

**4.0 p.m. TEA-TIME HOUR**  
 With Debroy Somers and Other Artists  
 Followed at 4.45 p.m. by  
**THE CHILDREN'S CORNER**  
 With the Uncles  
**BIRTHDAY GREETINGS**  
 Presented by  
 Horlick's, Slough, Bucks

**5.0 p.m. Ingersoll Time Signal.**  
**DANCE MUSIC**  
 I'm Livin' in a Great Big Way ... McHugh  
 Ballad in Blue—Fox trot ... Carmichael  
 Red Pepper—Quick step ... Lodge  
 Sun in My Eyes—Fox trot ... Mills

**5.15 p.m. REQUEST PROGRAMME**  
 Silver Threads Among the Gold ... Rexford  
 It's My Mother's Birthday To-day ... Lisbona  
 Roll Along Prairie Moon ... McPherson  
 Old Folks at Home ... Trad.

**5.30 p.m. COSMOPOLITAN PARTY**  
 The Merry Widow Waltz ... Lehar  
 A Glass of Golden Bubbles ... Strauss  
 Five Roumanian Dances ... Bela Bartok  
 Gipsy Idyll ... Leopold, arr. Ferraris  
 I Was Lucky ... Meshill  
 Drinking Song ... Romberg  
 Hungaria—Novelty Fox trot ... Doucet  
 Medley of Irish Airs.

**6.0 p.m. PROGRAMMES IN FRENCH**  
 Assn. des Auditeurs de Radio Normandie

### Evening Programme

**12 (midnight) VAUDEVILLE AND DANCE PROGRAMME**  
 (Electrical Recordings)  
 Thanks a Million—Fox trot ... Kahn  
 You are My Lucky Star ... Brown  
 Turner Layton.  
 A Little Bit Independent ... Leslie  
 The Super Special Picture of the  
 Year (The Yacht Club Boys).  
 Save a Rainy Day for Me ... Collins  
 The Moment I Saw You ... Gay  
 Cicely Courtneidge.

**12 (midnight) Vaudeville—Cont.**  
 Sailing Home with the Tide ... Watson  
 Riding in the T.T. Races  
 (George Formby) ... Cliffe

**I.B.C. Time Signal**  
 Jack-in-the-Box—Fox trot ... Reeves  
 Marigold ... arr. Mayerl  
 Mr. and Mrs. Billy Mayerl.  
 Street in Havana—Rumba ... Marzedo  
 A Smash and Grab Raid ... Lee  
 Haver and Lee.  
 Boots and Saddle ... Powell  
 Florrie Forde Old-Time Medley (Florrie Forde)  
 I'm Sittin' High on a Hill Top ... Johnston  
 Presented by  
**Wm. S. Murphy's Football Pools,**  
 Staunich Buildings, Edinburgh

**1.0 a.m. DANCE MUSIC**  
 Sugar Plum—Fox trot ... Johnston  
 Love is Like a Cigarette—Fox trot ... Kent  
 When Budapest Was Young ... Kennedy  
 Gipsy Violin—Fox trot ... O'Flynn  
 Anything Goes—Fox trot ... Porter  
 Mrs. Astor's Horse ... Cavanaugh  
 Plantation Moods—Fox trot ... Trauslawer  
 Slow Fox trot Medley.  
 Rhythm is Our Business ... Lwescjard  
 Rumba Medley.  
 There'll Come a Time—Fox trot ... Mannone  
 I Send My Love With Roses ... Davis  
 What Do You Know of Me? ... Bochmann  
 I'm in Love all Over Again ... McHugh  
 Lovely Liza Lee—Fox trot ... Rasaf  
 The Jester—Fox trot ... Pattman  
 What a Night—Waltz ... Lombardo  
 Deep Feeling—Fox trot ... Bond

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

## RADIO LUXEMBOURG 1304 m., 230 Kc/s.

### Morning Programme

**8.15-8.30 a.m. DANCE MUSIC**  
 The General's Fast Asleep ... Carr  
 Speak to Me of Love ... Lenoir  
 I Love You Gipsy—Fox trot ... Towers  
 She's Funny That Way—Blues ... Whiting

**8.45 a.m. THE MORNING ROUND-UP**  
 with  
**Jack Savage and His Cowboys**

**9.0 a.m. ROSE'S HAPPY MORNING MATINEE**  
 Compèred by "Happy Harry"  
 Jubilation Rag.  
 Vienna, City of My Dreams ... Siczynski  
 The Never-to-be-forgotten Melody ... John  
 A Little Bit Independent ... Leslie  
 Presented by  
**L. Rose & Co., Ltd.,**  
 89 Worship Street, E.C.2

**9.15-9.30 a.m. GOOD-MORNING PROGRAMME**  
 Ballet Egyptian ... Luigini  
 Bavarian Dance No. 2 ... Elgar  
 Lolita ... Buzzi  
 A Musical Comedy Switch.  
 Presented by  
 Horlick's,  
 Slough, Bucks

### Evening Programme

**6.15 p.m. POPULAR CONCERT**  
 Morgenblätter Waltz ... Strauss  
 Sylvia Ballet ... Delibes  
 Fire Bird ... Stravinsky  
 Evergreen ... Woods  
 Love Tales ... arr. Hall  
 Song of the Volga Boatman ... Trad.  
 Solitude ... Ellington

**6.45 p.m. THE PEACEFUL VALLEY PROGRAMME**  
 Presented by  
**Crazy Water Crystals,**  
 Thames House, London, S.W.1

**7.0 p.m. IN A CLOCK STORE**  
 In a Clock Store ... Orth  
 Little Dutch Clock ... Myers  
 The Dancing Clock ... Ewing  
 The Clock and the Dresden Figures ... Ketelbey  
 The Clock is Playing ... Blaaw

**7.15-7.30 p.m. CONCERT OF LIGHT MUSIC**

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

**10.30 p.m. SATURDAY NIGHT MUSIC-HALL**  
 You Can't Do That There 'Ere ... Rolls  
 Homestead ... Ida  
 Oh! Cruel Were My Parents ... Traditional  
 Truckin' ... Koehler  
 Lily of Laguna ... Stuart  
 Grandfather's Bagpipes ... Haines  
 Make Funny Faces at Your  
 Neighbours ... Sonin  
 Presented by  
**Strang's Football Pools,**  
 Hawkhill Avenue, Edinburgh, 7

**11.0 p.m. Ingersoll Time Signal.**  
**ADVANCE FILM NEWS**  
 (Electrical Recordings)  
 Thanks a Million ... Kahn  
 Paul Pendarvis and his Orchestra.  
 Page Miss Glory ... Dublin  
 Carroll Gibbons and the Savoy Orpheans.  
 Accent on Youth ... Lawnhurst  
 Paul Pendarvis and his Orchestra.  
 I'm Sittin' High on a Hill Top ... Johnston  
 Paul Pendarvis and his Orchestra.  
 Presented by  
**Associated British Cinemas,**  
 30 Golden Square, W.1

**11.15 p.m. SOME TANGOS AND RUMBAS**  
 Stay With Me for Ever ... Lehar  
 The Lady in Red ... Dixon  
 Lola ... Collazo  
 Serenata Cubana ... Simons  
**11.30 p.m. I.B.C. Goodnight Melody and Close Down.**

Tuesday, February 4th

## RADIO LJUBLJANA 569 m., 527 Kc/s.

Time of Transmission  
Tuesday: 9.30-10.0 p.m.

**9.30-10.0 p.m. I.B.C. CONCERT LIGHT MUSIC**  
 Old Comrades ... Teike  
 Lily of Laguna ... Stuart  
 Wherever You Are ... Kahn  
 I'm Lonesome for You, Caroline ... Burke  
 The Girl with the Dreamy Eyes ... Carr  
 Play of Butterflies ... Heykens  
 Cheery Song Memories.  
 Andalusia ... Gomez

## RADIO NORMANDY—Dance Music Programmes—continued from pages 36, 37 and 38

**TUESDAY, FEBRUARY 4th**  
**12.30 a.m. ROMANY RHYTHM**  
 Sing, Gipsy, Sing—Fox trot ... Marlen  
 Beside My Caravan—Fox trot ... Vacek  
 A Gipsy Loves Music ... Siewer  
 Gipsy Violin—Fox trot ... O'Flynn  
 Lady, Sing Your Gipsy Song ... Myers  
 Romanesco—Tango ... Miller  
 My Little Black-Haired Baby ... Pardo  
 Star Gazing—Fox trot ... Symes  
 I Love You Gipsy—Fox trot ... Hartman  
**1.0 a.m. DANCE MUSIC**  
 The Rhythm of the Rumba ... Rainger  
 Thanks a Million—Fox trot ... Kahn  
 The Dixieland Band—Fox trot ... Mercer  
 Broadway Rhythm—Quick step ... Brown  
 The Jester—Fox trot ... Pattman  
 Everything Stops for Tea ... Sigler  
 Star Dust Covered Bundle ... Hodges  
 Sweet Louise—Fox trot ... Evans  
 Sweet Sue—Fox trot ... Young  
 Accent on Youth—Slow Fox trot ... Lawnhurst  
 I'm Lonesome for You, Caroline ... Walker  
 I Wish I Were Aladdin—Fox trot ... Gordon  
 When the Guardsman Started  
 Crooning on Parade ... Lisbona  
 Page Miss Glory—Fox trot ... Dublin  
 Niagara—Fox trot ... Robrecht  
 Song of a Slave—Rumba ... Esclavo  
 To Call You My Own—Fox trot ... Dixon  
 The Wedding of Jack and Jill ... Cools  
 Muchacha—Rumba Fox trot ... Dixon  
**2.0 a.m. I.B.C. Goodnight Melody and Close Down.**

**WEDNESDAY, FEBRUARY 5th**  
**12.30 a.m. HITS OF 1935**  
 One Night of Love—Waltz ... Schertzinger  
 South American Joe—Rumba ... Friend  
 Red Sails in the Sunset—Fox trot ... Kennedy  
 There's a Lovely Lake in London ... Evans  
 A Little Dash of Dublin—Fox trot ... Sigler  
 Look Up and Laugh—Six Eight Parr-Davies  
 Smoke Gets in Your Eyes ... Kern  
 Lullaby of Broadway—Fox trot ... Dublin  
 The Wheel of the Wagon is Broken ... Box  
**1.0 a.m. DANCE MUSIC**  
 When Budapest Was Young ... Kennedy  
 The Chicken Reel—Quick step ... Daly  
 Sugar Plum—Fox trot ... Johnston  
 If You Knew Susie—Fox trot ... de Sylva  
 A Little Bit Independent ... Leslie  
 Carioca—Rumba ... Youmans  
 I'm in the Mood for Love ... McHugh  
 Glamorous Night—Waltz ... Novello  
 Avalon—Fox trot ... Rose  
 Red Pepper—Quick step ... Lodge  
 That's What You Think—Fox trot ... Tomlin  
 Ida, Sweet as Apple Cider ... Leonard  
 I Send My Love with Roses ... Davis  
 Fatal Fascination—Fox trot ... Thompson  
 Six Eight Medley.  
 Some Other Time—Fox trot ... Coslow  
 Sailing Home with the Tide ... Watson  
 The Jester—Fox trot ... Pattman  
 Just a Corner in Paradise ... Damerell  
**2.0 a.m. I.B.C. Goodnight Melody and Close Down.**

**THURSDAY, FEBRUARY 6th**  
**12.30 a.m. DANCE MUSIC**  
 New Orleans Twist—Fox trot ... Gifford  
 Big Ship—Fox trot ... Wayne  
 A Thick, Thick Fog in London ... Gay  
 It's Unbelievable—Fox trot ... Palmer  
 I Found a Dream—Fox trot ... Harimann  
 Whistling Lovers Waltz ... Damerell  
 The Gaucho—Rumba ... de Sylva  
 Homestead—Fox trot ... Ida  
 Heads or Tails—Quick step ... Ida  
**1.0 a.m. DANCE MUSIC**  
 In the Dark—Fox trot ... Hill  
 China Boy—Fox trot ... Winfree  
 I'm Livin' in a Great Big Way ... McHugh  
 Margie—Slow Fox trot ... Conrad  
 No Moon, No Stars, Just You ... Moya  
 In a Little English Inn ... Coslow  
 Mammy Bong—Rumba ... Norman  
 On Treasure Island—Fox trot ... Leslie  
 Make Funny Faces at your Neigh-  
 bours—Fox trot ... Sonin  
 Rosa Mia—Tango ... Potter  
 Accent on Youth—Fox trot ... Seymour  
 Acrobat—Fox trot ... Caphat  
 The Lady in Red—Rumba ... Dixon  
 Sweet Louise—Fox trot ... Evans  
 Good-bye—Waltz ... Seymour  
 Stars over Devon—Fox trot ... Egan  
 The Peanut Vendor—Rumba ... Sunshine  
 Two Together—Fox trot ... Kahn  
 If My Heart Could Sing—Fox trot ... Tovey  
**2.0 a.m. I.B.C. Goodnight Melody and Close Down.**

**FRIDAY, FEBRUARY 7th**  
**12.30 a.m. DANCE MUSIC**  
 That's What You Think ... Tomlin  
 Sun in My Eyes—Fox trot ... Mills  
 Ida, Sweet as Apple Cider ... Leonard  
 Page Miss Glory—Fox trot ... Dublin  
 Come a Little Closer—Fox trot ... Arkell  
 Six Eight Medley.  
 I Wish I Were Aladdin ... Gordon  
 Rusticarella—Quick step ... Cortorassi  
 Sweet Rosita—Rumba ... Mills  
**1.0 a.m. DANCE MUSIC**  
 If My Heart Could Sing ... Tovey  
 By the Lazy Lagoon—Fox trot ... Roberts  
 The Cobra and the Flute ... Gifford  
 Toddlin' Along With You ... Dixon  
 I've Got a Feelin' You're Foolin' ... Brown  
 The Lady in Red ... Dixon  
 Two Together—Fox trot ... Kahn  
 Car of Dreams—Fox trot ... Sigler  
 A Thick, Thick Fog in London ... Gay  
 Will Love Find a Way? ... Alexander  
 Out of the Rag Bag.  
 Covered Wagon Days—Fox trot ... Jasmyn  
 The Never to be Forgotten Medley ... Broones  
 We're Friends Again ... Turk  
 Boots and Saddle ... Powell  
 Lonely Villa—Fox trot ... Leon  
 Sugar Plum—Quick step ... Johnston  
 Cotton—Fox trot ... Bloom  
 Kisses are Dewdrops ... Leven  
**2.0 a.m. I.B.C. Goodnight Melody and Close Down.**

# The Rage of Two Continents

## The MUSIC GOES ROUND AND AROUND



JAY WILBUR & HIS BAND  
8692

THE MUSIC GOES 'ROUND AND AROUND Fox Trot

Marilou Tango Fox Trot

- (a) CHICK BULLOCK
- (b) MORTON DOWNEY 8705
- (a) THE MUSIC GOES 'ROUND AND AROUND
- (b) Cheek to Cheek

### JACK PAYNE & HIS BAND

- 8693 Lights Out Fox Trot
- The Darling of the Guards Fox Trot
- 8694 The Broken Record Fox Trot
- My Shadow's where My Sweetheart used to be Fox Trot



### LARRY ADLER

THE VIRTUOSO OF THE MOUTH ORGAN

- 8700 'Broadway Melody of 1936' Selection  
You are My Lucky Star, Broadway Rhythm, I've got a Feelin' you're Foolin, Sing before Breakfast
- 8650 Cheek to Cheek  
Isn't this a Lovely Day : Top Hat



### SANDY POWELL

- 8691 Sandy joins the Army  
Humorous Sketch. Parts 1 and 2
- 8637 Sandy, the Window Cleaner  
Humorous Sketch. Parts 1 and 2
- 8387 Sandy joins the Nudists  
Humorous Sketch. Parts 1 and 2



### PRIMO SCALA'S ACCORDEON BAND

- 8698 'First a Girl' Selection. Part 1: Everything's in Rhythm with My Heart, Say the Word and It's Yours, etc. Part 2: Many Happy Returns of the Day (from Henry Hall's Film, 'Music Hath Charms')
- 8699 Take Your Partners (No. 2). Parts 1 and 2: Military Two-step (Blaze Away), Barn Dance (Honey-suckle and the Bee), Polka (Little Brown Jug), Waltz (Over the Waves)



### GRACIE FIELDS

- 8687 Danny Boy : I'm only Her Mother
- 8599 Love Me Forever  
(from Grace Moore's film, 'On Wings of Song')  
When you grow up, Little Lady
- 8633 Roll Along, Prairie Moon  
Winter Draws on



### CHARLIE KUNZ

- 8686 Charlie Kunz Piano Medley No. R.12  
Parts 1 and 2: You are my Lucky Star, I've got a Feelin' you're Foolin', Did you ever have a Feeling you're Flying? A Little Dash of Dublin, Everything's in Rhythm with My Heart, etc.
- 8651 Charlie Kunz Piano Medley No. R.10  
Parts 1 and 2: I'm in the Mood for Love, Everything's been done before, Dancing Time, In the Middle of a Kiss, Cheek to Cheek, My Blue Heaven



### REGINALD DIXON

FAMOUS ORGANIST AT THE TOWER, BLACKPOOL

- 8685 Martial Moments Parts 1 and 2: Entry of the Gladiators, Punjab, Colonel Bogey, Old Comrades, Under the Double Eagle, Sylvia, With Sword and Lance, etc.
- 8662 Dixon Hits No. 4 Parts 1 and 2: All for a Shilling a Day, The Rose in Her Hair, I'm in the Mood for Love, The General's Fast Asleep, East of the Sun, Cheek to Cheek



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