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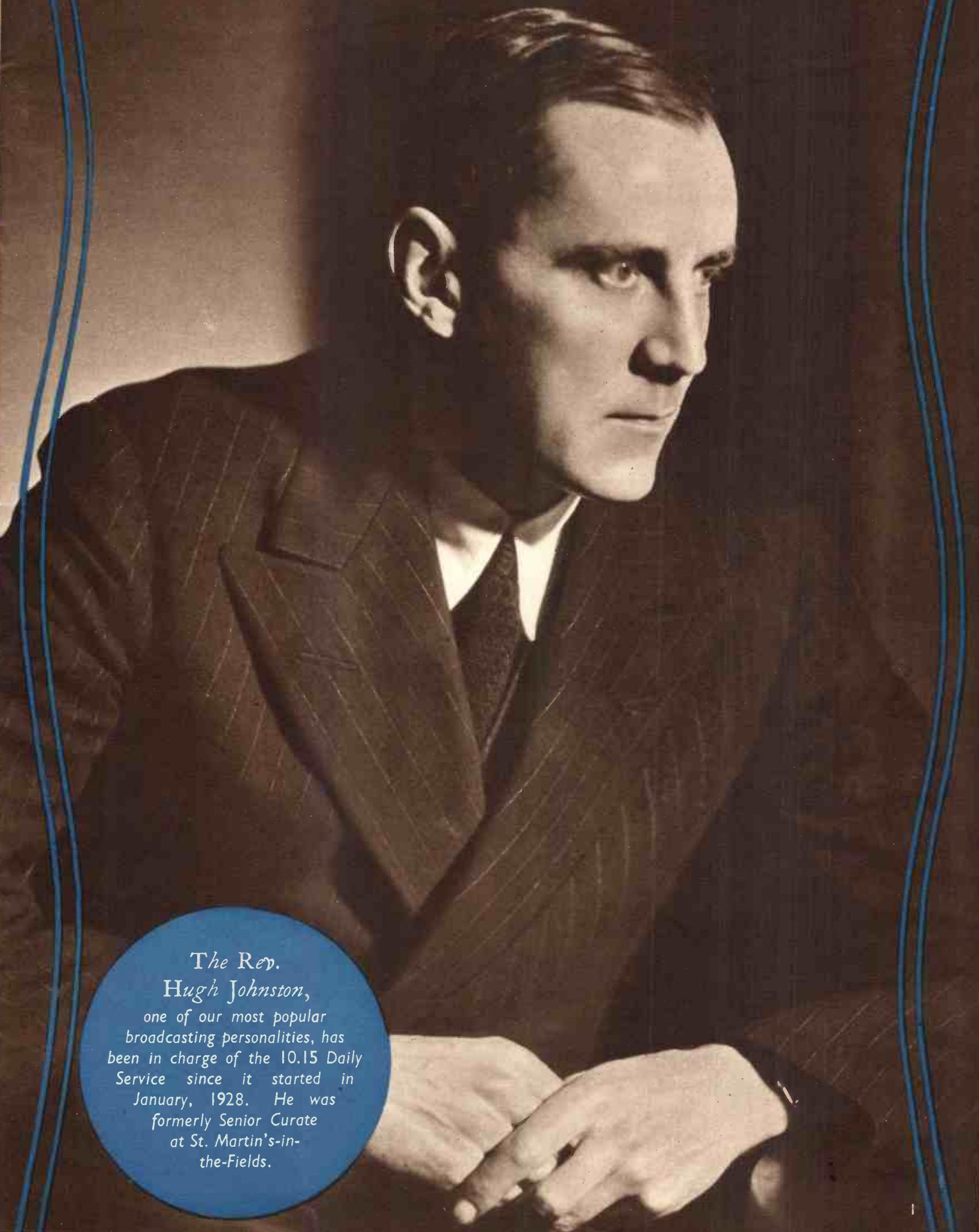
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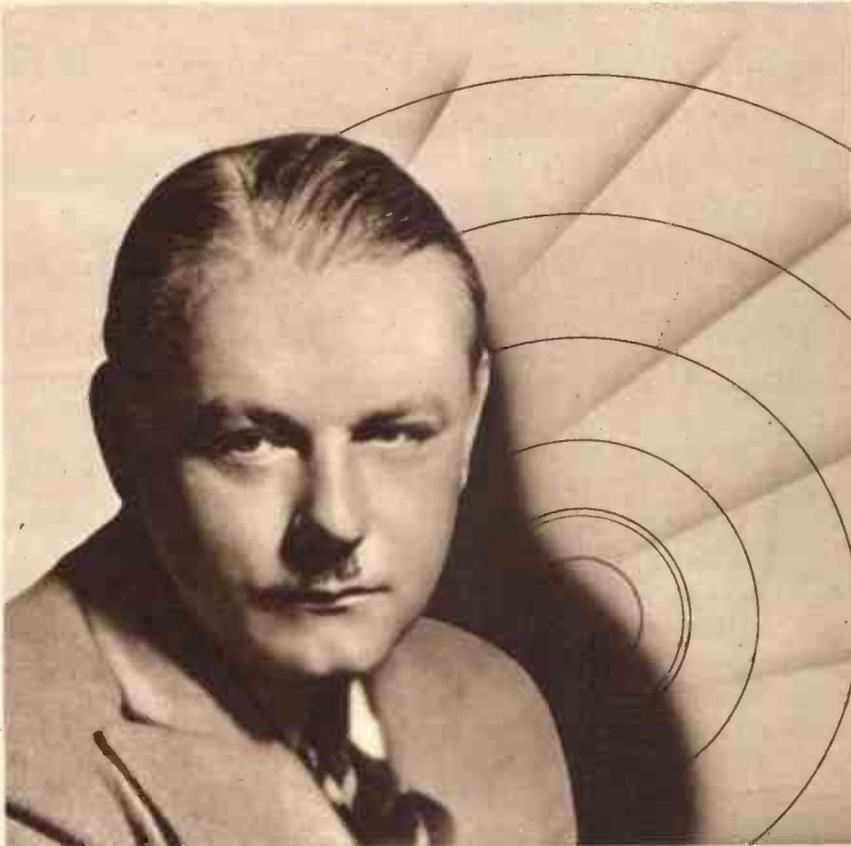
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Editor ... .. KENNETH ULLYETT

Captain Wakelam is one of radio's favourite commentators. His own hobbies include tennis, cricket, squash rackets (he has played for the R.A.C.), swimming and shooting. So he should know something of sport!

# My Job as a B.B.C. COMMENTATOR

of course to the various exits, so that we could make our timely get-away.

And now, apart from my own experiences and those of the "last quarter-of-an-hour" man, who stood with me, I am afraid I must depend on hearsay and after-report of what actually occurred.

The first man, the experienced condition-

**F**IVE years ago, the B.B.C. found that they were unable to obtain permission from the Authorities to put out a running commentary of the Cup Final between Bolton Wanderers and Portsmouth.

So, not wishing to disappoint their public, they evolved the idea of giving out the progress of play by means of a series of eye-witnesses, who, in turn should watch for a certain period, then proceed at full speed to a microphone, set up in a flat adjacent to, but outside the ground, to give over their accounts of what had happened as quickly as possible.

On being approached by them as to whether I was wishing to take part, and having said that I would, they asked my help in forming their "eye-witness team," eight being the number decided upon.

They had two of their own men, well-versed in the technique of microphone work and they invited me to find five more in addition to myself, so that the following programme could be carried through.

First, one of their own men, having observed the crowd, atmosphere conditions, etc., was to leave punctually at 3 p.m., the time of the kick off.

He would speak, if possible, until 3.15, when the first of the three detailed to divide up the first half of 45 minutes would, in turn, leave to give his bit, the others following at 3.30 and 3.45 respectively.

Then would come the interval, followed in 15 minutes by the first runner of the second half—incidentally their other experienced man—then the three second-half men in sequence, and finally, at the end of the match, myself, to give a complete eye-witness account of the whole game.

I chose my men with considerable care. It can be imagined that it was no easy task.

It was not possible, for political reasons, to get

well-known soccer men, so I had to fall back upon men who I knew had a good knowledge of the finer points. I eventually picked out five of my friends and asked them if they would take part.

One of them, a brother journalist, had previously helped me in a Rugby commentary at Twickenham, and another, a great wireless expert, had done a lot of privately licensed broadcasting from a house in Berkshire.

But the other three, two of whom were members of a very well-known Rugby Club, were complete

by

*Captain H. B. T. Wakelam*

novices, and my chief fear was that they would get "mike-shy" and be unable to speak at all.

As it turned out, two were quite efficient, but the third, overcome by the occasion and the pace, could only mumble rather incoherently for two minutes, then had to be "covered" by the waiting Savoy Hill programme which could be switched on at any minute.

It really was a most amusing day.

Assembling at Savoy Hill at 8.30 a.m., the eight of us, so aptly, if incorrectly described by one of the leading daily papers as "That gallant band of Corinthians," were shepherded out to Wembley by the B.B.C. Outside Broadcast officials, to wile away our time segregated like a jury, playing bridge, until it was time for us to take up our positions.

Deeming it perhaps unwise to supply us with seats, we were scattered here and there amongst the vast standing multitudes, as close as possible

describer, was of course excellent, if a little out of breath. Whilst my three first-half men more than fulfilled expectations, for they each managed to talk for about nine minutes of their fifteen ... no easy matter for anyone.

The "interval and first quarter of an hour of the second-half" man, whose voice is still at times heard on the air, was also, of course, a pronounced success.

But No. 6, referred to above, was, alas! a failure.

Try as he would, he could get nothing out, except just the fact that "They have scored" which he said three times, but he could not manage to say which team had done it, or which player!

Then came No. 7 who, with me, had been vastly entertained by the performance of a small Cockney, firmly jammed into the middle of our backs throughout the match, whose remarks consisted entirely of the reiteration of two sentences.

One contained a very pointed reference to the ultimate fate of some crows which he could see; the other gave very definite instructions to one player on the field (whom he certainly could not see!) as to what adjectived treatment he was to mete out to his adjectived opposite number, who, of course, was also invisible to him!

No. 7, trained to a hair, did record time on the way to the "mike."

But on arrival, for some reason he was smitten with a sudden burst of politeness, referring to each of the players as "Mr. So-and-so has just passed to Mr. So-and-so who has beaten Mr. Somebody-else with a low hard drive to score Bolton's second goal!"

Finally, I battled my way out, doubly nervous after what had happened to the others, and what on earth I was going to say myself, to put the finishing touches to an episode which a most distinguished author and radio-critic described as "the most humorous item of the year."

# When You Abroad— YOU'LL THINGS

all ready to see what the difference is between broadcasting abroad and broadcasting à la B.B.C. First impressions: a bit hazy. For the first time you realize that there is something super-cinema-like about the B.B.C.—bright marble, hidden lights and all that. Here on the Continent there's a sterner atmosphere: plain panels of some synthetic stuff, miles of chromium tubing and glass: glass everywhere. It reminds you, on a moment's reflection, more of a modern factory than of an entertainment centre.

**M**ilitary atmosphere predominates. A stern porter greets you under the entrance porch. They say there are armed guards outside the transmitter.

You are duly noted in a log-book (very B.B.C.-ish, that) and then a definitely teutonic and reserved clerk takes you to the studio. . . .

No American-style elevators as at Portland Place. We climb up the stairs here, between immense glass partitions. Occasionally, we catch a glimpse of a rehearsal going on in a studio. The men and women are miming at the mike. So far you haven't heard a sound of broadcasting. Those glass partitions cut off all noise.

Now, we're up on the main balcony and can look down on the chief studio. Not a bit like the Concert Hall studio of London's "B.H." . . . so plain and lofty: no big stage and decorative organ grille. They use this big studio for radio plays.

See, down below, the floor is marked with white lines. There are tall screens placed at



You will find things different if you go to the entrance of Berlin's Broadcasting House. Here is the reception clerk at the door



*Law*  
*Lewie*  
*zwey*  
*Poppe*  
*Dring*  
*CAIGE*

**K**ONNEN Sie mir bitte den weg zu der . . . zu der . . . zu der . . . Broadcasting House . . . radio house . . . radio . . . rrrrrradio. . . ."

Confound it, these foreigners are so dense! They never know the way to their own Broadcasting House. Ask any Londoner or Mancunian where the Broadcasting House is, and he'll tell you right away: but here on the Continent they seem never to have heard of radio. Perhaps it's the pronunciation. . . .

Then as a flash it comes to you. *Rundfunk*: Yes, that's it. No wonder that man looked dense. You try the formula . . . *den weg zu der Rundfunk Hause*. . . . Bad grammar, but it works. At last you're there,

You will meet many favourite announcers at Continental stations. Here is Pierre Garnier, the French announcer at Radio Normandy

# Broadcast

# FIND DIFFERENT

strange angles. Little groups of people are chatting intimately near each screen. Something must be the centre of attention.

Look closer and you'll see that it is the mike.

That's how they produce plays abroad.

At the far end of the studio is the producer, who can see every one of the actors and actresses. The screens cut off the sound in the various sections of this huge room. They might, for all other purposes, be each in separate studios, but on the Continent they don't always copy the B.B.C. idea of having one studio for the actors, one for the sound effects and still another for the accompanying orchestra.

It's time to go on to the talks studio for our own broadcast.

We walk on past countless plain panel doors. Something similar here to the studio corridors of Broadcasting House: but there are no banks of red, blue and white lights outside each studio.

There is just a warning red gleam over the door of our room.

It's big for a talks studio.

Interesting history, says the guide. This was the studio Vernon Bartlett spoke from when his series of European talks was relayed for the B.B.C. Hmm! Vernon sets a high standard! Well, here goes.

Where's the mike.

Heavens! That thing?

There are



Mlle Bartlett, whose charming voice is known to so many listeners to the I.B.C. transmissions which are given from Radio Côte d'Azur (Juan les Pins) every Sunday from 10.30 p.m. to 1 a.m.

*Handwritten notes:*  
 Buch 13  
 4. Bild.  
 GAIGERN nähert sich, wie zum Schluss  
 dieses Bildes, FLAEMMCHEN. Dieses Bild spielt als unmittelbare  
 Fortsetzung des zweiten und gleichzeitig als unmittelbare  
 Fortsetzung des dritten Bildes.  
 SCHLAG sitzt apathisch in einem Stuhl.  
 GAIGERN: Woher kennen uns das Baden-Baden, gnädige Frau, ... Wir  
 haben dort miteinander getanzt ...  
 FLAEMMCHEN: Ach! Gnädige Frau! Jetzt sehe ich - eine Verwechslung!  
 GAIGERN: (lachend) Mir dürfen Sie mit diesem alten Schwindel  
 nicht kommen, wissen Sie.  
 GAIGERN: Also, ohne Schwindel: darf ich mich hierher setzen? Sie  
 sind auch gar nicht zu verwechseln. So wie Sie schaut man  
 nur einmal aus, gnädige Frau. Wohnen Sie hier? Wollen Sie  
 ein bisschen tanzen? Bitte, bitte, nur einen Tango mit Ihnen  
 wollen Sie?  
 FLAEMMCHEN: Herrgott, Sie haben ein Tempo über mich gestellt.  
 GAIGERN: Oh! Wie schade! Heute abend kann ich nicht. Ich muss ins  
 Theater, in die Vorstellung von der Grusinskaja.  
 (Left)—Part of a German radio play script—actually a section out of the radio version of "Grand Hotel." Foreign stations have novel methods of producing radio plays

some curious bomb-like objects at the B.B.C. which masquerade as microphone covers, but this fearsome mike is a new one on us.

Wie heisst dieser...? Oh, so that's one of the new condenser microphones, is it? Well, they might at least put it in a box so that it doesn't look as though it had a workable detonator all ready to explode.

It's getting towards zero hour. Electric clock on the wall. Very B.B.C.

Where's the talk script? You notice they haven't retyped on non-crackling paper—as they always do at the B.B.C.

Better glance through it to see what they've altered. Heck! All that blue pencil! So the B.B.C. hasn't a world monopoly of radio censors! Somebody's been through this perfectly innocuous script with a fat pencil and deleted anything with a certain political reference.

You feel gravely uneasy about it and wonder if you won't get bumped off for your political opinions as you walk down those chromium-lined stairs after the broadcast.

The red light flashes. We're off.



A new photograph of Mabel Constanduros (Mrs. Buggins, of wireless fame) in the garden of her old-world cottage home at Prattendon, near Arundel. It is here that Miss Constanduros writes many of the Buggins sketches, collaborating with Michael Hogan in their preparation and microphone delivery

signals to the engineers that a tune is to be announced) and then mumbled a few words which were broadcast.

The trick had succeeded.

**Intruders**

The anti-Facists got another fast one through the B.B.C. defences when they attached a streamer to a balcony on the seventh floor at Broadcasting House. A couple of men in painters' coats carrying a pot of varnish passed through the entrance hall and up the stairs without being challenged.

It happened that two new workmen had been taken on that day for a repairing job, so the unfamiliar faces aroused no comment. After fixing the streamer, the intruders dropped the pot of varnish and walked out as coolly as they had entered.

Calling at Broadcasting House the following Saturday afternoon, when the entrance hall is usually very quiet, I noticed several quite big men hanging about. Evidently the B.B.C. were taking no chances!

**The School in Bond Street**

The studios at the London School of Broadcasting are very like those at Broadcasting House and with A. J. Alan, Eric Maschwitz, Gerald Cock and other regular broadcasters around, it came as a shock, on leaving, to find myself in Bond Street instead of Portland Place.

Several of us tried the mikes and heard our voices played back at once from a gramophone record. It should be a great help to prospective broadcasters to take a "try out" in this way and I wish that all amateur after-dinner speakers would trot along and get their worst faults corrected before it is my privilege to hear them again!

**Celebrations**

The whole of the concert which is to celebrate the centenary of Birmingham Town Hall will be broadcast on October 4.

The building has seen several notable performances. Jenny Lind and Patti have both

**The Mike-Crasher**

WITH microphones distributed all over London, it is surprising that there have been so few interruptions to outside broadcasts. Engineers switch off an intruder at once and no "crasher" could hope to get more than a few words on the air.

All the same, it is a nuisance. At Romano's the other night a couple in evening dress took a table near the band. After supper, they danced and towards midnight the girl approached the vocalist at the end of a number. Meanwhile, her partner slipped round to the mike, pressed the button (which

“Newsmonger’s”  
RADIO  
GOSSIP



American Stars in London. Will Mahoney, Joseph Griffin and Evelyn Hayes, who are appearing in "Radio New York" at the Palladium, rally round their Pye receiver.

sang there, and Dickens once gave readings. A great festival to celebrate the presentation of the Freedom of the City of Birmingham to Mr. Lloyd George after the Great War is a memorable event in its history.

During the Boer War Mr. Lloyd George had to make his escape from the rear of the building disguised as a policeman!

**The Housewife's Friend**

Dorothy Wace, the housewife's friend, is spending a good deal of time rushing about the country on a round of visits. She is arranging the series of morning talks on "How I Keep House," which are given by wives and she insists on visiting each home before she engages a speaker.

She wants the talks to be representative and is looking for wives who keep house in different conditions. So far, her search has taken her to Norfolk to see a farm worker's wife, to Scotland to meet a fisherman's, and to Reigate to visit a policeman's home. Wives of liftmen and builders are also speaking.

**Ready to Talk**

These women talk straight from the heart. They know their subject and are rarely shy of the microphone. As the talks continue, we shall hear how the work of the husband and the type of house affects the wife's arrangements for the home.

Wives are always ready to talk, but Dorothy Wace has the knack of finding those who have something worth saying. How she gets them to speak so naturally in the studio is a secret which I have not yet been able to discover. Maybe the knowledge that the husband is at work and that others are listening for once has something to do with it.

**Director, Actor, Novelist. . .**

Val Gielgud has returned to Broadcasting House after a characteristic holiday. He has filmed hard most of it and seems very pleased with the way *Death at Broadcasting House* has progressed, though he says he thinks he is not likely to become a film star.

He is, however, going to do a spot of microphone acting. He is playing the part of a Russian neurotic. Jeanne de Casalis is in the play also. Apart from this play, Director Val says he has got some excellent material for broadcasting this winter. By the way, his new novel *Gravelhanger* is just out. A real thriller.

**Miss Bill**

Phyllis Robins, the star radio crooner, is in raptures over a dainty little Scotch terrier she has just bought from Clapham and Dwyer.

"Nothing used to annoy me more than to see women raving over dogs," says Phyllis, "but I'm worse than any of them now." Although it is of the weaker sex, Phyllis has christened her pet Bill, which her friends complain is very misleading and not really fair to the puppy. But Phyllis is quite determined.

**MEET  
LES ALLEN**

in the pages of "Radio Pictorial" next week, where you will find an exclusive "At Home" interview with this most popular of crooners.

You won't be disappointed in the rest of the issue, either.

A short story by Michael Arlen and an article by John Trent on the B.B.C.'s new Non-Stop Plans for the Autumn, as well as many more splendid contributions by well-known writers, make this an issue not to be missed.

So make sure of your copy now—"Radio Pictorial," the only radio illustrated weekly, every Friday, 3d.

"I have always said that if ever I had a dog its name would be Bill, and I'm sticking to it," she says. Phyllis is going to America for a holiday when her present stage contracts have expired.

**A Birmingham Playwright**

It is not often that a radio dramatist has two productions on the air within a fortnight. A play with music called *Once in a Blue Moon*, by Francis Durbridge, a young Birmingham author, on September 25, will be followed on October 3 by a straight play called *Promotion*, by the same author.

Francis is only twenty-one and may well claim to be the youngest radio dramatist. His revue, *Summer Showers*, was a great success when it was sent out to all stations in August. He is a product of Birmingham University, where he played a large part in writing the Carnival Revues, which are presented each year by the students.

**"Monsieur Beaucaire"**

*MONSIEUR BEUCAIRE*, the romantic opera which was first produced at the Prince's Theatre in April 1919, is to be broadcast on October 4.

Gordon McConnel will produce it and a real attempt is to be made to give an intelligible broadcast version, leaving out unimportant characters and dialogue. In the opera seven characters appear in the first scene and in the broadcasting version only four. The action covers a period of almost thirty days and a narrator will be used, but only when absolutely necessary.

**Who Is He?**

Jan van der Gucht will play the part of Molyneux, and the cast will include Margaret Lauder, a soprano new to broadcasting; Mark Raphael, the well-known concert singer; Claude MacConnell, who made his broadcasting debut in *The Lilac Domino*; Marjery Wyn; Wilfred Essex and Boris Ranevsky. The identity of Monsieur Beaucaire himself will not be disclosed until the conclusion of the broadcast.

The broadcast will be from St. George's Hall, and once again Mr. McConnel will make use of the special squared and numbered carpet for the disposition of artists, chorus and orchestra in relation to the microphone. This device has proved so successful that he intends to use it for all his future productions.

**Back In Town**

Engagements with seaside concert parties have prevented several radio favourites from coming to the microphone for some considerable time. You may remember that a few of these artists made a fleeting visit to the studio on June 12 in a programme entitled *Out of Town To-night*.

Now that the holiday season is fast drawing to a close, Charles Brewer is preparing another programme on similar lines to extend a welcome to artists returning from the seaside. This will be broadcast on October 8, under the title *Back in Town*. It is hoped that Davy Burnaby will compete the show and the cast will include Jean Harley and George Barker and Ronald Gourley.

**Sir Dan's Farewell**

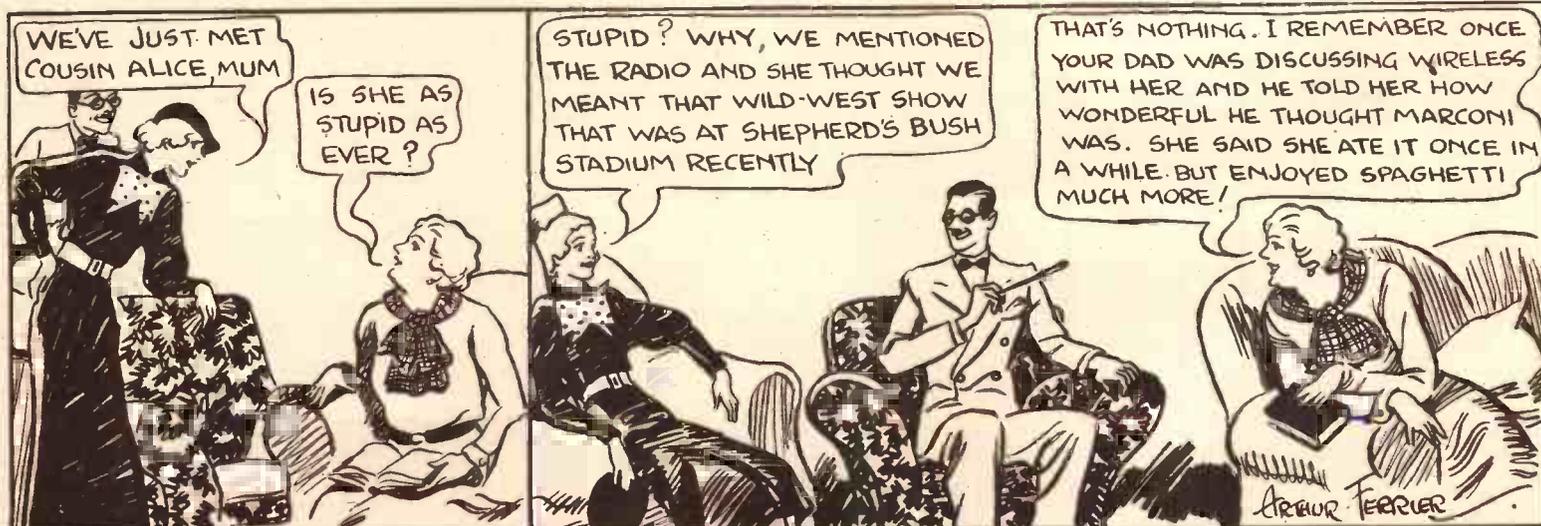
The farewell concert to Sir Dan Godfrey is to be given by the Bournemouth Municipal Orchestra and the Bournemouth Military Band, conducted by Sir Dan himself. Ina Souez will be the soprano soloist, and the programme will be broadcast from the Pavilion, Bournemouth, on September 30.

At the conclusion of the concert Sir Hugh Allen, on behalf of British composers, will thank Sir Dan Godfrey, who will reply and introduce his successor, Mr. Richard Austin. This little ceremony will be followed by "For Auld Lang Syne" and "God Save the King."

**Our Cover**

On our cover this week, you see a very cheerful picture of Denis O'Neil in full song. He is wearing the picturesque rags in which he appears in the film he has just been making, *Danny Boy*, to be released on November 12. His appearances in the Old Time Music Hall programmes are very popular with listeners.

**The Twiddleknobs—by FERRIER**



BE SURE TO LISTEN TO THE "RADIO PICTORIAL" PROGRAMMES FROM PARIS (POSTE PARISIEN) AND RADIO NORMANDY

# WHAT IT MEANS TO YOU

# THE AMAZING

**T**HE B.B.C.'s biggest broadcaster has come on the air. . . .

Already scares have started. People are saying that sets will have to be scrapped, that the new giant will bring interference and chaos, and that the present National stations will have to close down.

**The truth is that the amazing Droitwich is going to mean real programme service.**

It is hoped that Droitwich will give a satisfactory service, under average atmospheric conditions, to nearly the whole of the British Isles.

It will certainly provide a very much stronger signal to the outlying areas than has been given by Daventry.

It is anticipated that the increased strength of the new long-wave transmitter, as compared with Daventry 5XX, will make it possible ultimately to withdraw the National transmitters at Washford Cross, Moorside Edge and Brookman's Park, but it is not intended to close down any of these transmitters for some months.

It should not be thought, however, that the use of high power and a long wavelength is a complete solution to the problems of fading and night distortion at long distances.

The improvement is in the greatly increased distance which can be reached, as compared with a medium-wave station, before fading becomes noticeable. In outlying districts, where fading has been experienced on Daventry, there will also be some fading on Droitwich. However, by virtue of the fact that Droitwich will provide a very much stronger signal, such fading will be less noticeable.

**D**uring the month of August, for three hours every night on six nights a week, Droitwich has been radiating Engineering Test transmissions. This has been done to enable measurements and reception tests to be carried out in different parts of the British Isles, from which the service provided by Droitwich can be compared with that given in the past by Daventry.

Another object of the August tests was to discover any unsuspected faults in the Droitwich equipment before the station was introduced for public service. Up to the present, no serious troubles have been encountered.

It will not be possible to determine the exact performance of the station until it has been in regular service for at least a year and all types

*Nearly the whole of England will benefit by the new station. The map on the right shows the only region—the neighbourhood of Daventry—where reception is expected to be not quite so good.*



*A view of the enormous new station at Droitwich and its pleasantly rural surroundings. The aerial masts can be seen from many miles away.*



*The new station stands within the village of Wychbold, which boasts a modern Road House. Here you see the swimming pool with the aerial masts in the background.*

service was given from Chelmsford. The advantages of a long-wave transmission, owing to its comparative immunity from fading and the low attenuation to which it is subject, are now generally appreciated, but it is only by the use of high power that full use can be made of the one long-wave channel which is available for broadcasting in this country.

**T**his has been realised for a long time, but there were difficulties in obtaining permission to use the power that is considered necessary. This permission was ultimately obtained, but carried a condition that the station should be situated within a certain area. This condition was not an onerous one, however, as there are advantages in placing the station west of Daventry; hence the choice of the site at Droitwich, on which the station has been built.

During the time that negotiations concerning the high-power station and the actual building of the station have proceeded, the original scheme of four medium-wave dual-programme Regional stations has been completed. The medium-wave National transmitters at the Regional stations are really relay transmitters to assist Daventry 5XX in the distribution of the National programme to the British Isles.

When the new station is introduced, Daventry 5XX will be withdrawn, after having given nine years of service of immeasurable value.

The power of the new transmitter will be 150 kilowatts, while that of Daventry 5XX is only 30 kilowatts. There are inherent difficulties in obtaining a full response to the higher musical notes in a long-wave transmission, and there were no practicable means of overcoming these at the time Daventry 5XX was built.

**O**wing to technical improvements which have been made since that time, however, these difficulties have been overcome; so that the new transmitter will give not only greater signal strength than Daventry, but better quality of reproduction, particularly of the higher musical notes.

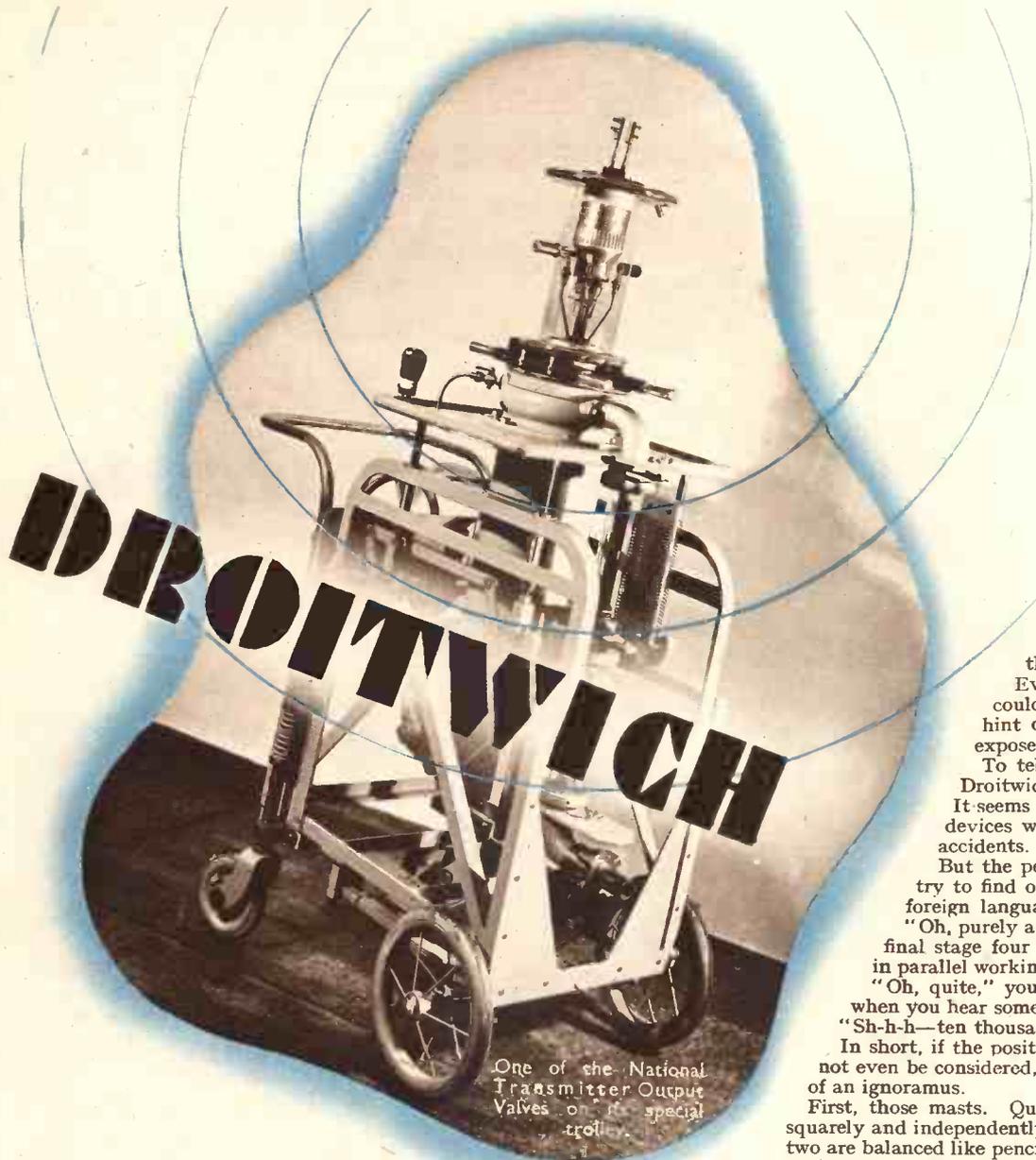
The new station will provide rather more than twice the signal strength available from Daventry 5XX to the whole of the British Isles, with the exception of a comparatively small area around Daventry, where it is expected to be about equal to, or less than, that previously obtained from Daventry.

of atmospheric conditions have been encountered.

The reception tests have proved, however, that the Droitwich signal is more than that of Daventry in all districts except those within a few miles of Daventry, and, of course, the improved quality of reproduction is very marked. It is considered that listeners living near Droitwich, who have equipped themselves with receivers suitable for long-distance reception, will have no difficulty in cutting out the strong Droitwich signal for reception from distant transmitters.

The main National programme service to the British Isles has been given on a long wavelength since the introduction of the Daventry 5XX transmitter in 1925, and even before that time an experimental long-wave





# DRUITWICH

One of the National Transmitter Output Valves on its special trolley.

lost in the clouds, hoping, perhaps, that they will provide a sensational anticlimax by falling down.

The good people of Droitwich have watched the procession of lorries and labourers, of machinery and men, to what was once a peaceful stretch of meadows fronted by a row of ancient cottages. They have seen a modern wonder rising before their very eyes.

I have been to Droitwich. I, too, have peered up at the masts until my eyes watered and my neck ached. I have walked slowly through the great chambers of the main building, and I have come away wishing that I knew what it was all about.

If only I were one of your scientific people I should take great delight in the Droitwich transmitter. I should make an inspired guide, ushering knowledgeable people through the power house to the high-tension machine room, and thence to the transmitter hall itself.

Even now, though I know nothing about it, I could wax eloquent on the spot. But at the first hint of a technical question I should be floored, exposed immediately as an ignorant impostor.

To tell the truth, I have a sneaking idea about Droitwich that no one really does understand it. It seems as though all the intricate arrangements and devices were assembled by a succession of fortunate accidents.

But the people in charge are very clever. When you try to find out what something is they answer you in a foreign language.

"Oh, purely a three-stage low-frequency power amplifier—final stage four ten-kilowatt water-cooled valves connected in parallel working on 10,000 volts high-tension."

"Oh, quite," you murmur, and move away quickly. Then, when you hear someone about to ask something similar you say "Sh-h-h—ten thousand volts!"

In short, if the position of Technical Editor fell vacant I should not even be considered, so I shall reproduce merely the impressions of an ignoramus.

First, those masts. Quite unlike the electric pylons, which stand squarely and independently on their own feet. On the contrary, these two are balanced like pencils on their points, held in a vertical position by immense cables which straddle the ground for a hundred yards.

*Continued on page 20*

## A MODERN MIRACLE

WITH less ceremony than usually attends the launching of a sailing boat they have just opened the greatest wireless transmitting station in the world.

Its voice will be heard all over this land, and other lands as well, for years to come. It will carry good news and bad news, happiness and misery, gladness and dismay, into millions of homes. It will be the means, more potent than any before, of spreading interest and culture, of providing new pleasures for the listener.

It assumed all this vast responsibility with a suggestion of diffidence. No cutting of silken ribbons, no speeches, no fanfare of trumpets. Only the casual moving of a control-handle, the flick of a switch. A momentary hush in the babel of conversation from a handful of interested onlookers—and Droitwich was "on the air."

Droitwich—a pleasant, rather sleepy old town. Still puzzled at the honour which has been conferred upon it, still wondering why it should have been singled out to provide a name for that queer new place out there on the Birmingham road.

The townspeople like to take a walk in the evenings and survey their new acquisition with pride and satisfaction. They look with faint awe at the grim, stern building. They peer up at the immensely tall masts, whose tops are sometimes



A general view of the imposing Transmitter Hall from the balcony.

*At Home with  
the Stars—36*



# OFF *the Air* with Carroll Gibbons

*The man who wrote "On the Air," and who gets very little time off the air*



**C**ARROLL GIBBONS is one of the most hard-working dance-music directors, and although he likes golf, swimming, and driving fast cars he does not have much time to indulge in hobbies.

In his West End flat he has a large piano, a wireless set, and a comfy settee as objects of interest, and it is in the main lounge of this flat that most of his musical arranging, composition, and rehearsing are done.

Carroll has a fascinating personality with a genial smile and a slow lazy manner of addressing the microphone, which is a little misleading. Carroll is anything but slow and lazy.

He came over to England in 1924 with Rudy Vallee, and he has not stopped working since then! Rudy—who is now, of course, one of the most popular broadcasters in America—went to the (then) Savoy Havana Band under the leadership of Debroy Somers, while Carroll went to the Berkeley Hotel Band. After a while Carroll moved to the Savoy and organised the Savoy Hotel Sylviens. He then took over the Savoy Orpheans until 1928, when he left to take up a musical directorship at Elstree. Talkies were then just being introduced into this country.

**H**e made such a name for himself that Hollywood claimed him. He went back across the Atlantic and did a great deal of musical composition for the M.-G.-M. organisation.

Returning to England in September, 1931, he, with Howard Jacobs, reorganised the Savoy Hotel Orpheans and became co-director with Jacobs. When Howard Jacobs left the Savoy to go to the Berkeley, Carroll took over the Orpheans.

There you have his story.

It represents an amazingly successful broadcast career—success which he has won entirely with his own hands.

His piano solos are a feature of every broadcast and he has created an individual style of syncopated piano playing, which is

*Carroll at the piano, radio and telephone—pictures taken by the "Radio Pictorial" cameraman.*

*He made a name for himself—the accompanying article tells you about the successful broadcast career of this popular dance band leader.*



a classic of its kind. His slow, rhythmic manner of playing his own signature tune, "On the Air," is characteristic of all his music. The story goes that inspiration for this tune came when he was out on the links one day. He has the reputation of being the worst golfer in Great Britain with a handicap of 175!

After he had duffed some easy iron shots and missed some amazingly simple putts, he threw down his clubs and stalked back to the club-house in disgust.

He hummed a few tunes to prevent himself giving vent to very explicit adjectives describing golf—and one of the tunes was the lilting melody "On the Air."

**H**e works until the early hours of the morning, gets back to the West End flat and snatches a few hours' sleep in a cosy modern furnished bedroom under a long sloping roof. Then, rising fairly early in the day, he sits down to his correspondence and business arrangements, and the rest of the morning is spent at the piano.

He still does his daily practice, and it is probably constant practice which helps his amazing technique.

Of course, he is popular—particularly with famous visiting American musicians and composers. When Johnnie Green came over on a flying visit he spent a long time with Carroll, and together they broadcast and recorded special arrangements of some of Johnnie Green's famous numbers—"Body and Soul" and "I Cover the Waterfront."

And you will remember the Savoy Orpheans in the 1933 burlesque programme, "America Calling."

Broadcasting stars on the stage of St. George's Hall in the "Follies on the Air" show, in which are Reginald Purdell, Marjery Wyn, Jane Carr, the B.B.C. Theatre Orchestra, Harry Pepper and Doris Arnold, and Stanford Robinson conducting



Paul HOBSON on  
*Broadcasting  
 Stars on the  
 Stage*

**U**NLESS an actor has stage sense, he is no more likely to succeed in radio variety than a motorist without road sense is likely to succeed at Brooklands. The failures of broadcast variety are to be found amongst those who rely on the way they say things, rather than on the value of what they say.

It would be hardly fair to give a list of the failures here, but it could be done, and quite easily.

Let us rather examine the successes and see why they are successes. Elsie and Doris Waters are excellent examples of artists with a highly-developed stage sense. They have been on the stage for years, touring the whole country.

As radio listeners we like to regard Gert and Daisy as what we call microphone characters. We imagine them for ourselves. We say we have met the exact type.

When we actually see them on the stage, we are not a bit taken by surprise. Do you remember the wedding episode? Gert says: "Ooh, Daisy, look! There goes the bride!"

The expressions on both faces reflect the sentiment exactly. If they did not, it would be a case of bad stage technique.

Yet the context of that little episode is so well managed that you get quite a good mental vision of them when the lines come from a studio at the B.B.C.—Good broadcasting.

Stainless Stephen is another who converts stage experience—of which he has had a very great deal—into microphone technique. Few vaudeville artists are more careful over their actual lines than Stainless. So careful that he even dictates his punctuation!

Julian Rose is another. He is really an old hand at the game. He appears as the Hebrew of the Hebrews on the stage and tells his yarns in perfect

*Continued on next page*

*A famous American radio star who is frequently on the stage—Leopold Stokowski, a London-born conductor who is now world-famous as director of the Philadelphia Orchestra*



Scott and Whaley (above) are famous radio and stage stars. "There's nothing like tap dancing to put pep into variety," say the Radiolympia Girls, who are seen rehearsing in the photograph below



wings of the stage. He managed it without spoiling Jim's observations, too.

Sometimes it so happens that stage technique and microphone technique are almost identical.

The Carlyle Cousins exemplify the suggestion. They sound the same on stage as in studio. In the studio they cuddle close together with the microphone quite close to them. The dark one plays and the two fair ones stand just behind her.

It is an interesting study—this vaudeville technique. Actors who work on the variety stage in costume or with "props" simply have to realise that when they want to broadcast, their clothes don't matter and that some of their toys may be taken away from them.

Jeanne de Casalis has a stage telephone on the stage; in the studio she has an imaginary telephone. In other words she has *nothing*. She is quite content to do without and reads from her script with a telephone voice. We all have telephone voices!

So that it is not surprising the variety director leaves John Sharman to work out the Saturday night Music-halls on real music-hall lines. These things have stood the test of years.

Anyone who has had stage experience knows the un-wisdom of departing from definitely successful methods. Surely if the idea is to give listeners something to represent the variety performances we love to see, stage technique must be used.

The most successful and popular broadcast stars are the experienced stage hands who have had the wit to modify their stage technique for the microphone.

At a broadcast variety show he comes in ordinary dress and sits on a chair before the microphone and reads from a manuscript as though he were giving a talk on botany.

He uses no stage facial expression, certainly no make-up, but—and this is the point—he delivers his lines and waits. He knows exactly what sort of line gets over; in fact, he never uses any other sort.

If there is no audience in the studio, it does not worry him in the least. He waits for your laughter, which he cannot hear.

Radiolympia proved the necessity for bringing stage methods to bear on broadcasting. As you know, John Sharman is soaked in the traditions of the English variety stage. He has been at it all his life. John builds up his programmes on stage lines entirely.

At Olympia he realised he had a huge audience to satisfy—perhaps first and foremost—but he could have utterly failed had he not remembered the thousands who were listening and trying to capture some of the atmosphere of the show.

He must have felt a sense of security with an artist like Arthur Prince and "Jim." Some of us have seen "Jim" and we know his soul is Arthur Prince's soul. It is Prince who brings him to life. Between them they made an excellent turn because we all accepted the fact that "Jim" was a doll and that he spoke by ventriloquial technique.

When Mr. Prince comes to the studio he omits one very clever part of his performance—the drinking of the glass of stout, while Jim makes observations about "being with him in spirit."

At Olympia, naturally, Mr. Prince did that part of the act. It was nothing to us who could not see it—or, at least, it would not have been had not Eric Maschwitz very deftly described it in a word or two from a microphone in the

## "RADIOVOX"

the popular Uncle Pierre from  
Radio Normandy

**PIERRE GARNIER** (Uncle Pierre) whose picture will be found on page 4, is the announcer who usually broadcasts the French announcements during the I.B.C. concerts from Radio Normandy, Fécamp.

His first position was as announcer-operator on the French State Railways, and in this capacity he travelled all over France in charge of the wireless installation which is nowadays found on many of the French main-line trains.

He next became an announcer at Paris (Poste Parisien), where he received a very sound training under the popular announcer Marcel La Porte and André Allehaut, who is now the theatrical director of the Paris Broadcasting Station. During this time he was known as "Radiovox," a name which has stuck.

On leaving Paris he was appointed to Radio Normandy, Fécamp, where, during the last two years, his voice has become familiar to listeners in this country.

On his arrival at Radio Normandy, Uncle Pierre's knowledge of the English language was distinctly limited, but through many months' association with the permanent English announcers there, he has now acquired a fluent knowledge of our language.

This summer Pierre Garnier made his first visit to England and spent a busy two or three weeks getting in touch with many of the English friends whose acquaintance he had made over the air.

# THE MONTH'S RECORDS

Broadcast by  
CHRISTOPHER  
STONE and  
ROBERT  
TREDINNICK

records broadcast. Here is a selection of some of the records broadcast by Christopher on August 9, 16 and 23.

Joseph Lewis and his Orchestra, "Caliph of Bagdad Overture" (Sterno 5019); Charles Kullman, "I Love Thee" (Col. DB1400); Connie Boswell, "All I do is Dream of You" (Brunswick O1816); The Band of H.M. Coldstream Guards, conducted by Lieut. J. C. Windram, "On the March" (H.M.V. B8187); Reginald Dixon, "Blackpool Switchback" (Regal-Zono MR1336); Jack Payne and his Band, "Over my Shoulder" (Rex 8227); Mantovani and his Tipica Orchestra, "Tangolita" (Sterno 1459); Leo Reisman and his Orchestra, "Ill wind" (Brunswick O1815).

Orchestra Raymond, "Polonaise Militaire" (Col. DB1401); Terence Casey, "In a Bird Store" (H.M.V. B8207); Al Bowly accompanied by Monia Litter, "Madonna Mine" (Decca F5121); Primo Scala's Accordeon Band, "Grinzing" (Rex 8221); Les Allen, "Little man you've had a Busy Day" (Col. DB1410); Carl Kress and Dick McDonough, "Danzon" (Brunswick O1808); The Seven Singing Sisters, Selection—"Lilac Time" (Sterno 1467); Richard Tauber and Lotte Lehmann, "Die Tote Stadt" (Parlo. R20258); The New Light Symphony Orchestra, conducted by Joseph Lewis, "Bird Songs at Eventide," "I heard you Singing" (H.M.V. C2669); Brian Lawrence with his Quagline Quartet, "Oh Mukl Mukl Oh" (Decca F5125); Larry Brenan and the Winter Gardens Dance Band, "Comedy Land" Regal-Zono. MR1341).

The B.B.C. Wireless Military Band, conductor B. Walton O'Donnell, "Pomp and Circumstance March, Nos. 1 and 4" (Col. DX589); Derek Oldham, "Gypsy Love Song" (H.M.V. B8150); Jay Wilbur and his Band, "Princess Charming"—Selection (Rex 8242); Jessie Matthews, "Dancing on the Ceiling" (Col. DB1403); Lew Stone and his Band, "I've had My Moments" (Decca F5131); Ray Noble and his Orchestra, "I never had a Chance" (H.M.V. B6509); Jack Wilson, "Musical Comedy Memories" (Decca F5126); Billy Reid, "Popular Accordeon Medley" (Regal-Zono. MR1337); Grand Symphony Orchestra, "In a Chinese Temple Garden" (Parlo. R1877); Harry Hudson and his Orchestra with Brian Lawrence, "Keep Fit" (Decca F5119); Marek Weber and his Orchestra, "Springtime Serenade" (H.M.V. B8199).

## ROBERT TREDINNICK on

### Recent Records I Have Broadcast

**P**ARTICULARLY want you to hear "Polly Oliver" and "A Hunting We Will Go," sung by the Wornington Road Boys' Choir. Apart from the excellence of the recording, this should be a valuable property to all those who sing, profess to sing, or teach singing (H.M.V.). Bobby Howes, soon to be back in London, appearing in a new musical show, sings, "Yes, sir! I love your daughter."

He is always so well worth hearing that I am sure you will be more than delighted with his newest record (Columbia). Billy Merrin and His Commanders now appear on the Sterno list, and they make an excellent beginning playing "Over my shoulder," from the film *Evergreen*. The new Regal-Zonophone star, George Barclay, sings "Madonna Mine," and he has most certainly made great progress since he began to record.

There is a big future waiting for him I feel sure. You may have heard a tune "Why not?" Personally I think it is a really grand number, and you will find it played with brilliant effect by the Club Carolina on Brunswick. José Collins returns to the wax singing "Kiss Me Again."

It is always a delight to hear so fine an artist, and no matter what you may think you will be bound to admit that José Collins has so many of the more modern singers beaten hollow (Decca). Lastly take Leslie Holmes' advice and "Keep on Doin' What You're Doin'," mindful always of the newest records. Leslie, with the other Leslie (Leslie Sarony), has gone out with marked success on the Variety Stage. He still manages to find time to record, and is always to be obtained on Rex Records. Here is a selection of records I have broadcast recently.

Ina Souez, "Always" (Columbia DB1417); Monia Litter, "Alexander's Ragtime Band" (Brunswick O1814); Derek Oldham, "My Song Goes round the World" (H.M.V. B8150); Baby Rose Marie, "My Bluebird's Singing the Blues" (Brunswick O1546); Layton and Johnstone, "Madam will you Walk" (Columbia DB1399); Billy Merrin and His Commanders, "Over my Shoulder" (Sterno 1474); Patrick Colbert, "Carry Me Back to Green Pastures" (Parlophone R1888); Jay Wilbur and His Orchestra, "Princess Charming" (Rex 8242); George Barclay, "Madonna Mine" (Regal-Zono MR1338);

Reilly and Comfort, "Dreamy Serenade" (Decca F5104); Gracie Fields, "Sing as We Go" (H.M.V. B8209); José Collins, "Kiss Me Again" (Decca F5096).

In addition to his popular Thursday lunch-time recitals, Christopher Stone has given some broadcasts of favourites during various evenings this month.

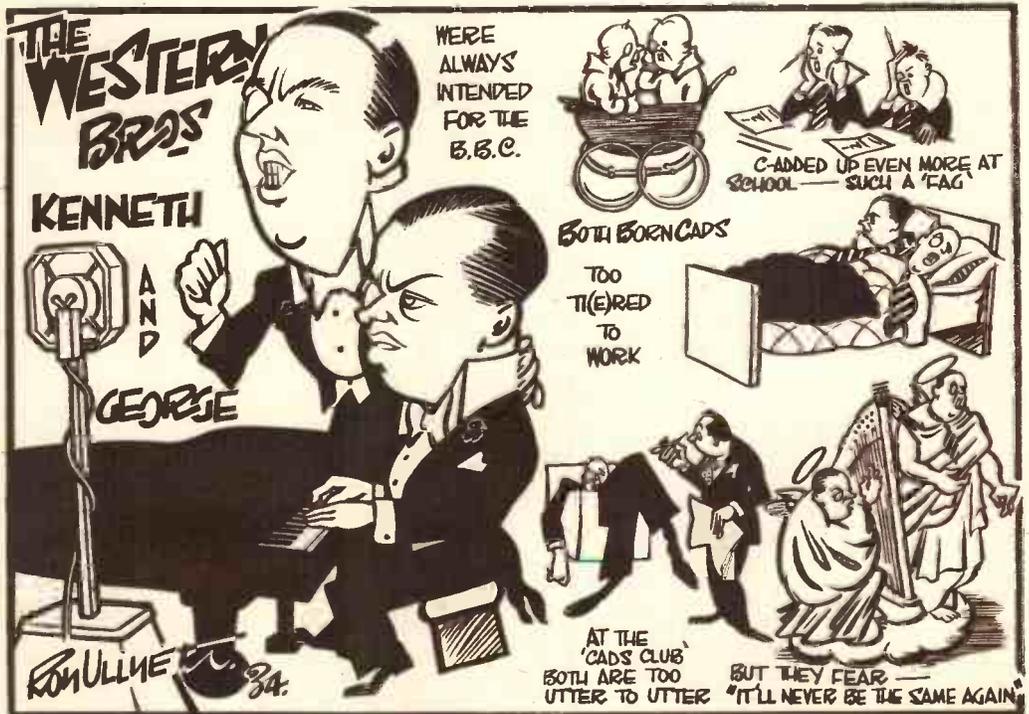
On Friday, August 10 (National), he interested Phyllis Robins' "fans" with her rendering of "Little Man you've had a Busy Day," on Rex 8247. Did you hear the gypsy band record (H.M.V. AM3050)? You will be interested to know that this is on the Czecho-Slovakian list and is not obtainable in England. The tango "Nina de los Peines" is on the Spanish list of Odeon (SO5229) and this will interest collectors of unusual discs. The Amos 'n' Andy sketch on bull-fighting was announced in characteristic fashion by Christopher and is a really humorous record (H.M.V. B3776.)

Christopher came to the mike again on Saturday night, August 18, and gave us Leonard Henry's "Was Nero a Hero?" (Sterno 764) and a fine selection of old songs by Jack Hylton on H.M.V. C2307. Another potpourri in that same programme was Decca K715—Lew Stone and his Band giving a selection of Lew's favourites.

Christopher Stone's Thursday lunch-time recitals are as popular as ever and many gramophone lovers may like to make a selection of the

The caricature of the Western Brothers (below) is topical in view of their "Old School Tie" record, which was broadcast in a recent "Radio Pictorial" Celebrity Concert

In next week's "Radio Pictorial" "At Home with Les Allen"



Send us your guinea "star" letter!

# What Listeners Think...



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

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

All letters must bear the sender's name and address, although a nom de plume may be used for publication. Letters should be as brief as possible and written on one side of the page only. Address to "Star" Letter, "Radio Pictorial," 58-61 Fetter Lane, London, E.C.4.

## ★ An Effects Defect

**I** HAVE great admiration for the 'Effects Department' at the B.B.C. but would like to suggest one addition to their effects for a train. They have everything to suggest a train in motion, even to the whistle, but why omit the slamming of the carriage doors when the train is in the station?

"In a short sketch last month, a honeymoon couple were about to depart by a boat train—great excitement, people's voices, instructions shouted, whistle blown, but no slamming of adjacent doors. Is there any door slammed so deliberately as a railway carriage door? The traveller, the porters and the guard all do it and it suggests as good a sign of immediate departure as the blowing of a whistle."—*Mary E. Corbett, Dartford.*

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

## An Evening Visit

Recently, the B.B.C. gave us a very entertaining hour from the drawing-room of Mr. and Mrs. Henry Carruthers in 1880.

"Could we not have a few more of these evenings? They would give listeners who do not, at the time, feel in the mood for 'Wagner' or similar heavy music, yet on the contrary would not choose jazz or any other tuneless ultra-modern noise, an enjoyable hour of good light music and a programme which would, I think, become very popular with most listeners."—*M. F. D., Southport.*

## The Studio Audience

Listeners to variety broadcasts from the studio must notice that they miss a great deal of the jokes owing to the presence of the studio audience. Those privileged to watch the broadcast will naturally roar with laughter at the slightest movement of the comedian before the microphone, while the unintelligent person will laugh before the joke has been made, possibly because he is incapable of seeing it when it does come.

The obvious result of this circumstance is that roars of laughter are swallowed up by the microphone, but the joke never gets there at all, or at any rate is partially drowned. I am sure this frequent and annoying disturbance could be easily dealt with at Broadcasting House so that broadcasts from there may be heard and enjoyed by listeners.—*R. S. W. Darvell, Lechlade.*

## Originality

We would expect the 'stars' to sing the newest songs and not those which have been played to death.

"First we have the melody as a dance; then we have the song crooned to us; then an entertainer at the piano sings it; then a straight vocalist; it becomes a violin piece; a cinema organist plays it; it is given as a record, vocal or otherwise; the

tune also forms part of an entertainer's repertoire; and then a *Big Musical Comedy Star*, with a world-wide reputation, is announced on the air and what does he or she sing but the same hackneyed song. The star leaves the studio with a large cheque, probably of three figures, while the crooner who first introduced the song very likely received only a guinea."—*Joan, Southport.*

## Crooners versus Vocalists

I note that one of your readers states that an experiment was made by Henry Hall some months ago—vocalists versus crooners—and that it was not a success.

"On what authority does your reader base this sweeping statement? I was responsible for getting Birrell O'Malley into these programmes and if any of your readers had seen the letters he received they would never state that listeners did not want to hear 'vocalists' with dance bands.

"It is quite impossible to come to a definite decision upon this subject in so short a space of time—why, we've only to see how long they've experimented with the twenty-four-hour clock. Vocalists should be used more often—and crooners 'using' American accents should be barred."—*Bruce Sievier, W.11.*



**Children's NEWS**  
MOTTO  
by Commander Stephen KING-HALL

"There is such a choice of difficulties that I am myself at a loss how to determine."

This was written by James Wolfe in a letter to William Pitt in 1759. Wolfe lived from 1726 to 1759. You will find the key on page 36.



## Regarding Sport

We all appreciate the running commentaries given from time to time, but it is very annoying when listening to something which is holding one's interest suddenly to hear the announcer say, 'We are now going over to Lord's,' or Wimbledon, etc. Cannot these commentaries be made into records and broadcast as a separate item during the evening?—*B. Aich, St. Albans.*

## Church Bells

May I suggest it would be very appropriate and an improvement if the bells which divide the various programmes preceded the 10.15 a.m. religious service, and all services from the studios on Sunday evenings. It would make it more realistic for those of us who can never go out to church, and there are always a few seconds to spare before Big Ben chimes."—*M. Girdler, Bromley, Kent.*

## Hullo, Children

AUNT BELINDA'S  
*Children's Corner*

DEAR NIECES AND NEPHEWS,  
We often say, don't we, "What nonsense!" or "That's nonsense!" even just plain "Nonsense!" when we mean something is silly or foolish, but I said "What lovely nonsense!" when Hugh E. Wright had finished "The Interminable Trudge of Samuel the Snail" on Monday—the "nonsense" was so clever and amusing!

A couple of days later I ran into this tall, thin and somewhat grim-looking comedian, and he told me he is taking part in the radio film, *On the Air*. The last time I had seen him was from the auditorium of the theatre in which he was being a Detective-Inspector on the stage—solving one of "the most intriguing thrillers of the day"! And amazingly good he was, too! But then he comes of a well-known theatrical family—that excellent actress, Haidee Wright, is his sister—so most of his world is likely to be a stage, isn't it?

Having talked a bit with "Hugh E." I went on to lunch at a restaurant near Broadcasting House, and there I came upon Mac talking to Columbus and—the "Mystery Man of the B.B.C." I immediately suspected that something good was being hatched for your programmes, and I was right. But Mac has asked me to keep it dark just a little longer; so be patient until next week, please!

That settled, Mac, who has just returned from his holiday at Mullion, looking "as fit as a fiddle," told me how he had taken his gramophone out to the farthestmost south-westerly point of England and put on the records of Ravel's "Bolero." Before very long up came a coastguardman, complete in oilskins and high sea-boots, who solemnly sat himself down to listen to the concert with a background of the Atlantic dashing against the rocks below. A most unusual performance, you must admit.

It was good to hear Foster Richardson again. He has been at Boscombe Hippodrome with Herbert Thorpe and, these two were almost compelled to wear their right arms in slings from overwork in signing autographs for "fans." Long may their fame continue!

More next week,  
AUNT BELINDA.

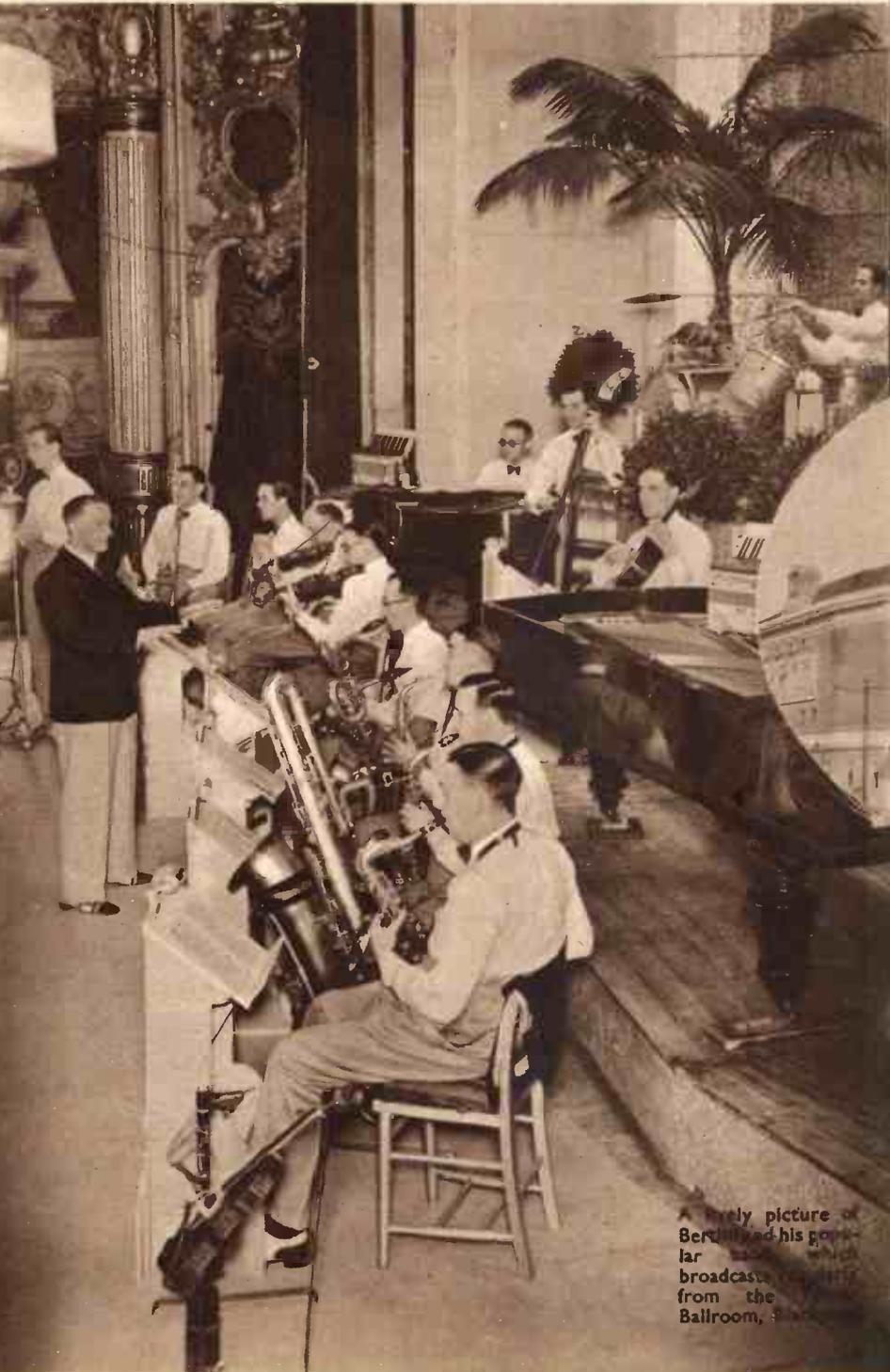


# “London isn't Everything!”

London isn't the only centre of entertainment. Midland Regional is making a name for itself as a very up-to-date, go-ahead station, and the Midlands and the North provide attractive rival features to the National programme. Here you have a glimpse of some famous persons and places of entertainment from the regions.



The Aunt-in-Chief of Midland Regional, Miss Dorothea Barcroft, the guiding light of one of our best Children's Hours.



A lively picture of Bert... his popular broadcast... from the Ballroom.



—“Relayed from the New Victoria Cinema, Bradford.” Where so many of your organ recitals come from.



This striking building is the Imperial Hydro Hotel, Blackpool. Popular concerts are relayed from the Palm Court.



Photo: Edwin Neame

A new "at home" photograph of Mr. and Mrs. Lance Sieveking, with Victoria and Anthea

# A Day Life of Play

Lance Sieveking, the popular B.B.C. playwright and producer, tells our Special Contributor, Godfrey Winn, of a typical day in his life

**7.15** STILL asleep, I reach out and place the telephone on the floor while the maid places the tea-tray on the table between my wife's bed and mine. Still with my eyes shut I pour the tea into the sugar basin and up my pyjama sleeve. This wakes me. I open one eye and pour the tea into the milk jug. This is the happiest moment of the day.

**7.25** I patter off to Anthea's room, and find her standing up with a dog in one hand and an elephant in the other. A very highbrow conversation takes place. "Ta?" She offers me the elephant. "Ta." I take it. "Ta?" She wants it back. "Ta," I reply and return it. I then gather her to me and return to my bedroom, where she practises swimming among the shoes. She does a fine breast stroke and spreads her mother's slippers all over the place. She then tears page 143 out of Belloc's "Path to Rome" and eats it. Yesterday she

ate Roger Eckersley's signature off a letter, and the day before half my ticket to the Reading Room at the British Museum. She seems to find Belloc indigestible and falls into a trance staring at a Paul Nash watercolour. I fall into a trance while passing tea to my wife. My wife then remarks that it is very late and turns over and goes to sleep.

**7.35** I begin to read an article in the *Radio Times* and fall asleep. This is the happiest moment in the day.

**7.40** Anthea has tried to stand up underneath my bed and has bumped her head and is in a panic thinking the world has come to an end. I fall out and rescue her.

**7.41** Victoria comes in and dances on my stomach. I throw her off. She then dances on her mother's stomach.

**7.45** Gale comes in. He wants to know what an amp is. I tell him it is like a volt. He wants to know what a volt is. I am bored with this conversation and am glad when

**7.52** Nanny comes in and takes some of them off to breakfast.

**7.53** The telephone rings. It is a woman wanting me to be sure and bring the brown sugar by 8.30. There must be some mistake.

**7.55** I get out of bed, and the telephone rings again. This time it is Hester saying that if I am ready by 9, she can drop me at the B.B.C. I thank her and put on my dressing-gown.

**7.59** The telephone rings and it is George Belcher wanting to borrow Victoria or somebody to sit as a charwoman's child in a funny drawing.

**8.2** I begin to shave. There are too many things in the bathroom. Soldiers, ships, a lot of napkins (infant variety) and about sixteen sponges. I try a few notes of Constant Lambert's "Rio Grande," and cut myself.

**8.15** I get into the bath as best I can among the ships, shoes, and what not.

**8.17** I get out again and dry myself on something which turns out to be a tennis dress. Victoria, with egg all over her face and a piece of bread in her hand, comes in and wants to wash my feet. I won't have my feet washed, and give her my shaving brush. The soap makes a nice mixture with the egg.

**8.40** I sit down and read my bills, and laugh and laugh, and pass my wife the tea, and tell her about the bills. She passes me the marmalade and tells me what the *Daily Express* radio critic has written about me. I change the subject. Then I look at a postcard from my Uncle William telling me what he thought of the play I did on Wednesday. I resolve to ask Uncle William to dinner in order that he may have an opportunity to enlarge on the subject.

**9.10** I interview Anthea again. We go for a short walk together. Very short because she sits down so often. I fold *The Times*, the *Herald*, *Express*, *New Statesman*, and *Manchester Guardian* into a neat bundle and go downstairs and get into the car beside Hester.

**9.15** By the top of Sloane Street I have read *The Times* and the *Express*, and am half-way through the *New Statesman*. Hester says what about us all going to the Crystal Palace or Claridge's this evening. I say I don't mind which.

**9.20** We pass through Berkeley Square. I have finished the *Herald*.

**9.25** We are still blocked opposite the Jaeger-Bumpus corner.

# in the a B.B.C. Producer

9.28 I say "Thank you very much," and get out. Now begins "Good morning," "Good morning" to Stanford Robinson, Val Gielgud, Bryan Michie and a great host of people in a lift like blackbirds in a pie. Fourth floor. Shot out. A long passage. My room. My secretary. "Good morning, Miss Gildard, what's doing?"

10.0 "Dear Miss Illegible, thank you for your letter, undated. I think, in the circumstances that I cannot put you down for an audition as"—as what, Miss Gildard?"—"as your writing is illiterate and bears the stamp of a personality so revolting that"—no, perhaps you'd better cross that out. Take the next. "Dear Sir, after far more careful consideration than was warranted by work on such a low level as that on which your so-called play is, I have been compelled to the conclusion that you are either a lunatic or just a malicious person determined to waste the time of B.B.C. officials. No, don't type that."

10.30 The external telephone rings for the seventh time. For the third time a voice asks, "Is that Mr. Siepmann?" My secretary replies, "Mr. Sieveking's office here," and transfers the voice to higher regions. As usual the internal telephone is ringing at the same moment. I put on a high artificial voice and say "Hello!" changing it abruptly to normal as I recognise Burns, the Drama Executive. "Can Norman Shelley be absent from your rehearsal on the 15th, 17th and 20th, and Harold Scott from the 16th and 17th?" "Films as usual, Bob?" "Yes, and also Peter's show." I turn up the rehearsal lists of the play concerned and do a calculation. "Not the 17th. Impossible." "All right," he replies, "and can we have a talk about the cast of the new Dunsany some time to-day?"

10.40 Munro minor, studio manager, looks in laden with gramophone records which he wants me to listen to. "Footsteps," he says. "We walked up and down St. George's Hall all Wednesday." I listen to the footsteps. We decide that two played fast at different speeds sound like horses, which is no reflection on the effects boys.

10.50 Munro major looks in with a ledger rather larger than himself. He points out that I cannot have 6A and 8A and 8A studios because he can't think where to put Dennis Freeman or Henry Hall. I suggest that he should put them on the roof. He says no, it is raining and Freeman's leading singer

is a Hungarian lady with a delicate chest, and Henry Hall's drums mustn't get wet, as hot music would then become cold and damp music. I must suffer and do my play in 7C. He also points out that the Variety Department have got all the echo rooms on Thursday, and suggests that I get my cast to echo themselves. The telephones ring continuously. Through a bedlam of voices—for now someone has come in with (a) a parcel, (b) a message from my conductor, (c) a telegram from Bournemouth to say the sea is calm, (d) a new chair for my secretary, (e) a visitor who is not due for another ten minutes—I hear at intervals of thirty seconds my secretary say, "Mr. Sieveking's office," "Mr. Sieveking's office." And I realise that I am in Mr. Sieveking's office.

11.30 "The Blattner of Miss Burnham's programme is in Listening Hall One." So I go along the passage and down in the lift, push open a door and slide into a seat in the darkness. I listen to a play that was broadcast two days before, and which I missed. Every now and then bodies bump their way across the darkness. There is a flash of light as the door opens and closes. These are actors who, having heard their own parts, are not waiting for the rest of the play.

12.15 The lights go up and we discuss technical points of production, and make suggestions about different ways of treating certain passages.

12.30 The internal phone rings. The Receptionist says shall he send up Mr. Chalfont. I say in two minutes.

12.31 I ring the library. "Could you find me the context of 'For I know how far high failure overleaps the bounds of low success?'" "Yes. I'll ring you back."

12.32 A boy in blue opens the door and says, "Mr. Chalfont." The door is scarcely closed when another boy in blue comes in and, raising a squirt above his head, blows out a jet of antiseptic vapour, thus disinfecting me and Mr. Chalfont. My secretary lays Mr. Chalfont's file before me and three pounds. Bribery? Surely not? "Your cheque," she murmurs. The telephones ring together. One gives a long continuous blast and one shoots off intermittently. Miss Gildard puts one to either ear and holds a double conversation. "Good morning, Mr. Chalfont," I say, "We meet at last. I think this idea of yours is fine!" I turn the papers over. "Let's see, if we started off with the idea that—excuse me—" I take one of the phones from my secretary. "Yes, by all means. I will see the music people about it. Oh yes, I expect the copying

Major Lancelot de Giberne Sieveking, D.S.C., playwright and producer at Broadcasting House. English. Born London 1896. Aged 38. Joined B.B.C. 1926. Wrote and produced "End of Savoy Hill." Produced first television—1929. Is married and has three children. Served in Army, Navy, Air Force, and Civil Service. Prisoner of war 1917. Has written and produced over fifty radio programmes, six novels, eight theatre plays, eighty poems, and a certain amount of music. One of the tallest men at B.B.C., being 6 ft. 6 in. in height. Lives in Chelsea

of your score will not take more than a week—and now Mr. Chalfont . . . in the air round Stonehenge you think there is a—excuse me—(the other phone)—What? Oh, yes. I have someone with me. May I come in ten minutes? Thank you."

1.15 Down in the hall. A word here. A word there. Passing and repassing. Eleven "Hullo's." Five conversations in brief, three sentences from each side, but, as conversations, complete. Ah! There is Hugh. We stroll out across "Quick Death Corner" to All Souls' Church. Follow the steps round and go into St. George's Hall from which flow the cast of a musical comedy, bright of eye and voice.

1.24 We have found George. He is trying to get an accompanist to tell what tune he's "singing." It's been on his mind, he says. The pianist tries very hard and finally hits on it. We go out round the corner and sit down to lunch where we discuss ourselves, our immediate associates, Germany, women, money and the cinema. This is the happiest moment of the day.

2.37 I climb the steps of the British museum and go into the Reading Room.

3.37 I have been reading and making notes about the types of ships in use between 1604 and 1828. I read some more. There's meat in this. This is the happiest moment of the day.

4.5 Back in my office my secretary places a cup of tea in front of me and says, "You ought to do the lay-out for 'Golden Dragon City,' the *Radio Times* are screaming for it." I draw paper towards me and turn up the folder of facts about that play. I discover that it is impossible. Burns can't know till tomorrow if we have the leading man I've asked for. Also the Persian music is in a state of suspension. "And your effects and music rehearsal is at BA at 4.30," she continues, "And Mr. Eckersley wants to see you and so does Mr. Gielgud. And Mr. Howgill's secretary rang to say that it would be O.K. about Stallybrass. I've put it down. Here is the cast sheet for 'Crisis in Spain.' You need a new name for that and that. None of the ones we wanted is available. Here is your casting book." She takes a breath. So do I. She's off again. "We ought to wire to Manchester about the script. The Roneo people are getting

*Continued on page 20*



You may wonder how B.B.C. plays are produced and how the radio play official of Broadcasting House spends his day. This diary of Lance Sieveking gives you some interesting facts



# SONGS FIRST

Some of the films which will be featured in the first programme of the new series; From top to bottom: "Sunny Side Up," a Fox Film; "Chasing Rainbows," Metro-Goldwyn-Mayer; and Al Jolson in "The Singing Fool," Warner Brothers



That versatile person, Anona Winn, will sing some of the theme songs





The B.B.C. Theatre Orchestra will support the cast, conducted by Stanford Robinson (right). Reginald Purdell (left) will be in the programme

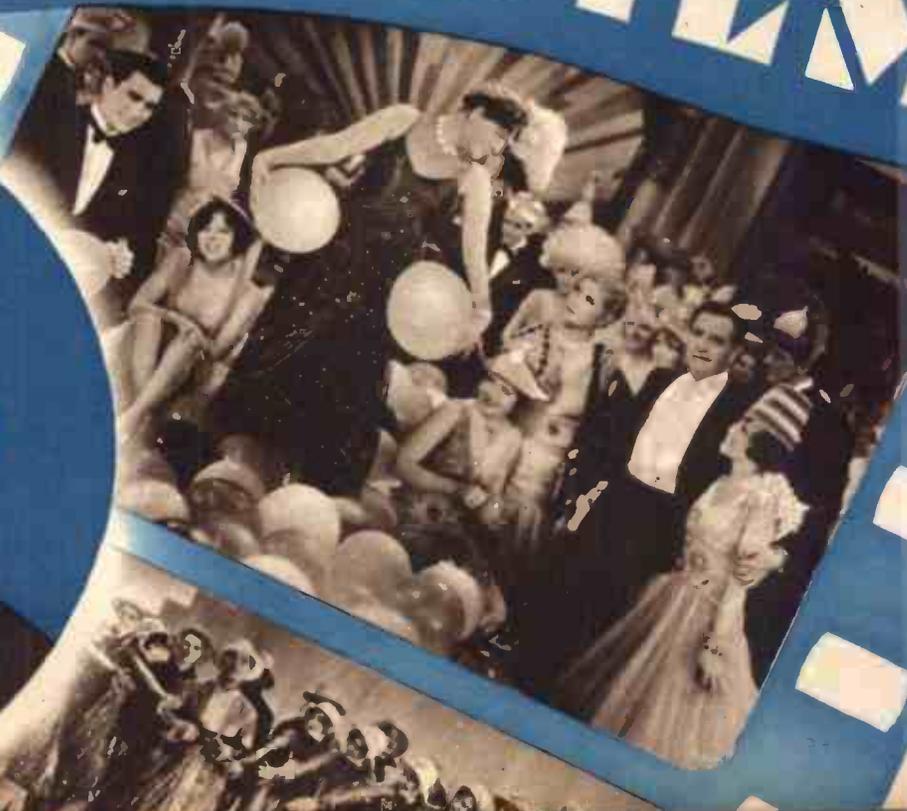


Harry S. Pepper and Doris Arnold, those two popular broadcasters, will be at the two pianos



# ON THE FILMS

Three more popular films of a few years back. On the left you see Laurel and Hardy in "Hollywood Revue"; above is a scene from "Broadway Melody," and below "Gold Diggers of Broadway." Songs once made famous by these films will be heard again on September 27 (London Regional) and 29 (National)



John ("Songs-from-the-Shows") Watt has now turned to the films for inspiration. He will compeere and produce the series



The Carlyle Cousins have been included in the programme for some syncopated singing

## A Modern Miracle

Continued from page Nine

The incredible thing is that although they are so slender—they actually sway nine inches when the wind blows—there is a tiny electric lift which goes right to the platform on the top. And *there*, I am told, is a telephone.

Now walk across the short, rough grass with me to the main building, which looks from the outside like a small modern factory. Even to the neat road running right round it, and passing the lake where is stored all the water for cooling purposes.

At the back are the great tanks for oil fuel, which feeds the giant Diesel engines. What magnificent things are those Diesels, standing squarely on their great beds of concrete and rumbling with their own secret purpose!

You *know* that inside those masses of iron there are pistons leaping up and down and great cranks turning, but the only clue is a subdued roar and a shudder that shakes the very earth.

The switchboard, shiny and supercilious, stands by one wall, and records the labour of the engines. And the puny men who have charge of all these things have to climb iron ladders and walk along little balconies of steel in order to reach them.

The high-tension machine room looks as though it were intended as the gymnasium of a luxury hotel, and then someone thoughtlessly put a lot of generators and things into it. But the white walls and columns and the ceiling lighting combine to give an impression of high exclusiveness.

The machine room has a gallery which leads in turn to the gallery of the transmitter hall. Now from this eminence you may look down upon one of the most remarkable—and, no doubt, expensive—pieces of apparatus in the building. It is called a mercury-arc rectifier, and there's another one, called the "stand-by," in the opposite corner. Its function is to change alternating into direct current, or the other way about, and the centre of operations appears to be a steel tank like a domestic boiler. Now immediately in front of this is an array of pipes and tubes and, believe it or not, a number of motor-car horns.

With considerable acumen I judged this to be a kind of miniature organ, and I occupied myself in looking for the keyboard. Perhaps, I thought, in the event of a riot at Broadcasting House, or any similar emergency, they would rush Reginald New or someone down to Droitwich to carry on.

In the light of further consideration this theory seems a little thin. Actually, I discovered, the musical arrangement is intended only to perform when the apparatus proper breaks down, to draw attention to the fact.

The transmitter hall itself is really only half complete. There is one vacant side which will house a second transmitter, but the first one would provide any serious student of the subject with enough material for a lifetime of study.

The control table is at one end of the gallery, looking down on to the machines which deal with filament-current. One of these is so important that it is completely insulated in all directions, and quite unapproachable. It works at such a terrific voltage—"10,000 above earth"—that it has to keep very much to itself. It wouldn't even be safe to run a lead from it to the control table for a voltmeter, so an enormous one, which can be read from the gallery, is installed upon it.

The various units of the transmitter are all enclosed in their various glass cases, of course. The valves are cooled by water and compressed air, but even so they look unpleasantly warm.

They are so delicate that if one has to be moved there is a special kind of ambulance for the purpose. There is even a special slow-moving lift to raise the valves to the gallery, from which they are lifted by a special crane and deposited on the special ambulance. The first newspaper to hear of this brought out a special edition.

It is impossible to be in the Droitwich station for long without being facetious. I hope you understand. To let ordinary people into the place is like admitting manicurists into the ranks of surgeons. They're out of their depth, and it's a question of joking or being removed in a straight-jacket.

Only when you have been away from the place for days do you begin to appreciate something of what you have seen. Gradually, then, you begin to realise that you have seen a modern miracle.

## A Day in My Life

Continued from page Seventeen

jumpy." "Yes. Yes. Yes." I say, "Take this down. 'If necessary, we shall make a pause of one minute between scenes thirty-six and thirty-seven . . .'"

4.29 "Dear Bamforth, I am so glad to know your play has failed and that you are again at liberty to act for us—" That's not very happily worded—What? 4.30. Oh damn. Yes. Give me the script and two sharp pencils. Miss who? At 5.45. Yes, if I'm down."

4.32 I depress the right hand key on the D.C. Panel and say, "Put that back on to the first band please, and cross fade it locally with the car engine and the mob on a flick in 7E." That kind of talk keeps going on for a bit interspersed with flashes of music which come booming out of the loudspeaker and go bellowing round the room like lumps of thunder.

5.47 I ring my own number from a passage phone and say where is Miss Palambra? You couldn't get 3A? Well? Oh *not* 7C again!

6.28 I and Miss Palambra are still struggling over how to say, "Oh, but Richard, you can't pretend to me after all these years that you are hardheaded and cynical. I know you too well."

6.32 I've won. Miss Palambra has said it the way I wanted. This is the happiest moment of the day. I go straight down into the car park and at—

6.59 I am in the bathroom telling Victoria a story about a little girl whose name was Victoria and who had a dear little Daddy who spent the whole day sitting underneath a table hoping that she would grow up to be a beautiful woman, and possibly rather good as well.

7.20 I am pulling a stiff shirt over my head, while Gale says, "Can I have Smith minor to stay before the hols are over? Ooo, you *might*! Really."

7.45 I go downstairs with my arm round my wife. We go on down and down. Four flights. She gives me a little squeeze. I give it back to her.

8.5 We sit down to dinner with the Phaylores. Henry Phaylore asks me what I'm doing. I say I don't know. Nothing much, but I've

got to be at the B.B.C. by nine-forty if they won't think it rude, and he says not at all, they will all listen and expect me back afterwards.

9.41 I come out of the lift at the seventh floor and greet my cast, the studio manager, the effects staff, and the balance and control. We murmur encouragement to each other and I depart up to the D.C. Panel room.

10.5 The red light flickers. I press a button. The red light becomes steady. I flick a studio. The Announcer says that we shall broadcast a play called—. I flick again. Music. Voices. I fade them down. This is the happiest moment of the day.

10.30 Still at it. Fading and flicking.

10.31 Something wrong. I turn wildly to the engineer at my elbow. "Juice very weak on 7E." He rushes out of the room.

10.40 Play over. Downstairs. Out. Again into park. Night air sweet. Back at Phaylores. My wife says she liked it all but that bit, and Henry says he wouldn't have let that woman mouth her words so, and I wonder what he'll think of Miss Palambra saying, "Oh, but Richard," next week. I thank heaven Miss Palambra was not in to-night's play.

11.30 I open my desk at home and write at the top of a page "Chapter 14. Channel Crossing."

12.30 I write "Chapter 15 . . ." I then go up and clean my teeth.

12.51 My wife says "Are you still awake?" I say, "Yes, darling." She says, "Let's talk about what we'll do for your holiday." I say, "Fire ahead." This is the happiest moment of the day.

## FREE—TO YOU

IN the middle of the morning, last thing at night, whenever you come in out of the cold—a cup of hot chocolate will appeal to you as the most tempting and comfortable drink imaginable. It takes less than five minutes to make yourself a jug of Cadbury's "Cup" Chocolate—the chocolate that is as good as any you have ever drunk anywhere. If you have not yet tried this delicious drink, write to "Radio Pictorial" for a free sample. Your family will love it.

## Evolution

By The Rev. JAMES WALL, M.A.

Precentor of Durham Cathedral

AN American guest was telling me this week of a distinguished University Professor of his acquaintance who privately and publicly repudiates the theory of Evolution. I am surprised to hear that reasonable opposition has travelled so far as to deny the theory, but the theory is far from satisfactory. To begin with, it postulates (without explaining) small changes—and small changes are as difficult to account for as big ones. Again, if man has evolved, through stages, you would expect to find that the remains of examples of the next stage of evolution below man would be the most numerous—yet there are none, none at all!



The theory of evolution, of the survival of those who by their strength are the fittest to survive, has done much harm in the world. It is, perhaps, at the root of most of our national and international unpleasantnesses to-day. Certain nations, inspired by their scientific philosophers, have adopted for themselves the theory of survival through brute strength, and have striven to assert themselves, regardless of the rights of others.

There can be no blinking the fact that

Christianity takes diametrically the opposite view. We preach not the superman, but Christ crucified; survival through self-giving; strength through weakness. We point to the skeletons of prehistoric monsters which dwarf everything else in our museums and reflect that despite their great strength, they failed in their service of each other, and so became extinct; while sheep and men, not always very intelligent but always with a marked herd instinct, are still living to-day.

Be the theory of Evolution true or not (and its best friends only claim it as a theory), we believe that there are other things in life that matter besides strength and the will to overcome all competitors. We believe in beauty, and goodness—qualities often expressed through weakness and worldly failure. In fact, we go so far as to assert the paradox that self-preservation is only possible through kindness and self-giving; and that if a man tries the other road, though he may appear to gain the whole world, he will lose all that makes life real.

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

Sunday, September 23 to  
Saturday, September 29, 1934.

# ENGLISH PROGRAMMES

from the

# CONTINENT

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## Sunday, September the Twenty-third

ALL TIMES STATED ARE BRITISH SUMMER TIME

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

Announcers: S. H. C. Williams and H. Gee

12.30—1.0 p.m.

**IRISH HOSPITALS  
SWEEPSTAKES CONCERT**

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

**DANCE MUSIC**

Signature Tune—Come Back to Erin.  
Near and Yet So Far—Fox trot ... Kester  
I've Had My Moments—Fox trot ... Kahn  
Souvenir—Tango ... Porschman  
Tinkle Tinkle—Fox trot ... Woods  
So Help Me—Fox trot ... Berlin  
Love is a Song—Waltz ... Kester  
You're in My Power—Fox trot ... Hoffmann  
The Click of Her Heels—Tango ... Bonavena  
Mine for Keeps—Fox trot ... Pola  
Signature Tune—Come Back to Erin.

2.0 p.m.

**BALLITO CONCERT**

**DANCE MUSIC**

Signature Tune—Happy Feet.  
When Tomorrow Comes—Fox trot ... Kahal  
Lazin—Fox trot ... Brunelle  
I Love You Truly—Waltz ... Jacobs  
Just Like Jack, Just Like Jill—Fox trot ... Decuna  
Lazy River—Fox trot ... Carmichael  
Marahuana—Rumba ... Johnston  
You're in My Heart—Fox trot ... Hoffman  
Dancing in the Moonlight—Fox trot ... Kahn  
Signature Tune—Happy Feet.  
Ballito Pure Silk Stockings are sold by good  
Drapers everywhere. Prices from 2s. to 10s. 6d.

2.30—3.0 p.m.

**VERNON'S ALL-STAR  
VARIETY CONCERT**

(Gramophone Records)

Marche Militaire ... Schubert  
Massed Bands of the Aldershot Command.  
Mammy's Little Kinky-headed Boy ... White  
Paul Robeson.  
Geraldoland ... Padilla and Yradier  
Gerald's Gaucho Tango Orchestra.  
Julius Caesar ... Frankau  
Ronald Frankau.  
With a Russian Gipsy Orchestra ... Meyer  
Alfredo and His Orchestra.  
Love's Roses ... Broones  
John McCormack.  
Intermezzo ... Coleridge Taylor  
New Light Symphony Orchestra.  
Scarf Dance and Pierrette ... Chaminate  
Plaza Theatre Orchestra.  
Vernon's are creating new Pool Records by  
offering £1,000 weekly for only 12 results. Write  
Vernon's Football Pools, Liverpool.

**RADIO ROME**  
420.8 metres, 713 Kc./s., 50 kW.

8.0—8.30 p.m.

**HALF AN HOUR WITH PAUL WHITEMAN**

(Gramophone Records)

Rhapsody in Blue ... Gershwin  
La Paloma ... Yradier  
Ol' Man River ... Hammerstein  
(With Paul Robeson).  
Song of India ... Rimsky Korsakov  
The Merry Widow Waltz ... Lehar  
Turn Back the Clock ... Parrish  
(With Ramona and Her Grand Piano).  
A Night with Paul Whiteman at the Biltmore—  
Medley.

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

Announcer: C. P. Hope

**Afternoon Programme**

5.0 p.m. **BAND OF H.M. COLDSTREAM GUARDS**  
(Gramophone Records)

Pageantry March ... Windsor  
Teddy Bears' Picnic ... Bratton  
Until ... Sanderson  
The Changing of the Guard ... Flotsam and Jetsam

5.15 p.m. **LIGHT MUSIC**

Beautiful Spring ... Lincke  
Where My Caravan Has Rested ... Lohr  
Love's Last Word is Spoken ... Bizio  
Siren Magic ... Waldteufel

5.30 p.m. **CELEBRITY CONCERT**  
(Gramophone Records)

Bavarian Dance No. 1 (London Symphony Orchestra) Elgar  
Leslie Stuart Selection (Reginald Dixon)  
Waves of the Danube (Blue Hungarian Band) Ivanovici  
None But the Lonely Heart ... Tchaikowsky  
Lawrence Tibbett.  
Pianoforte Selection—Musical Comedy Memories.  
Jack Wilson.

The Clatter of the Clogs (Gracie Fields) Flynn  
Yes Sir! I Love Your Daughter (Bobby Howes) Magidson  
Marie Louise (Marek Weber and His Orchestra) Meisel

6.0 p.m. **SANATOGEN BROADCAST**

**ORCHESTRAL MUSIC**

My Hero (The Chocolate Soldier) ... Oscar Straus  
Jollification ... Reeves  
An Old Spanish Tango ... Kotter  
Melodious Memories ... Finck  
Off colour? Read about the Sanatogen way to  
health in the free booklet offered by Genatosen,  
Ltd., Loughborough.

6.15 p.m. **DWELLERS IN THE OPEN AIR**

Chal Romano—Gipsy Lad ... Ketelbey  
The Vagabond ... Williams  
The Arcadians ... Monckton

6.30—7.0 p.m. **SOCAPOLS' BROADCAST**

**DANCE MUSIC**

Over My Shoulder—Fox trot ... Woods  
I Ain't Lazy, I'm Just Dreaming—Fox trot ... Franklin  
Aloha Beloved—Slow Fox trot ... Long  
The Very Thought of You—Fox trot ... Noble  
A Thousand Goodnights—Fox trot ... Donaldson  
What's Good for the Goose—Fox trot ... Friend  
Because It's Love—Fox trot ... Carr  
You have Taken My Heart—Waltz ... Mercer  
Fare Thee Well—Fox trot ... Coslow  
Socapools supply all Football Pool clients with  
Business Reply envelopes. Write 91 Regent Street  
London, W.1.

**Evening Programme**

10.30 p.m. **WILLIAM S. MURPHY'S  
(EDINBURGH) BROADCAST**

**LIGHT MUSIC**

Selection—Cavalcade ... Coward  
Frasquita Serenade ... Lehar  
A Gay Caballero ... Crumit  
Song—On Ilka Moor Baht 'At ... Trad.  
Perpetuum Mobile ... Strauss  
The Maxina ... Boissonade  
Si mes vers avaient des Ailes ... Kahn  
Marche Militaire ... Schubert  
Why not test your skill in Wm. S. Murphy's  
Football Pools? Write Stauch Buildings, 12  
Blenheim Place, Edinburgh 7.

11.0 p.m. **OLD FAVOURITES**

The Dollar Princess ... Fall  
My Dear Soul ... Sanderson  
Cockles and Mussels ... Trad.  
I'll Sing Thee Songs of Araby ... Clay  
Two Eyes of Grey ... McGeoch

**PARIS (Poste Parisien)—cont.**

11.0 p.m. continued

Home Sweet Home ... Bishop  
Songs—(i) So Early in the morning  
(ii) John Brown's Body.

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

**RADIO-CÔTE D'AZUR (Juan-Les-Pins)**  
240 metres, 1249 Kc./s., 10 kW.

Announcer: Miss L. Baillet

10.30 p.m.

**STRANG'S FOOTBALL POOLS  
BROADCAST**

**MUSICAL COMEDY AND OLD-TIME FAVOURITES**  
Melodious Memories ... arr. Finck  
Poor Old Joe ... Foster  
Gold and Silver Waltz ... Lehar  
Little Dolly Daydream ... Stuart  
Daisy Bell ... Harris  
After the Ball ... Dacre  
Tunes of 1921.  
Old Man River (The Show Boat) ... Hammerstein  
Musical Comedy Switch ... arr. Hall  
For entry forms and full particulars write to  
T. Strang, 24 Forth Street, Edinburgh.

11. p.m.

**NOVELTY ORCHESTRA**

Grasshopper's Dance ... Bucalossi  
The Clock is Ringing ... Blaauw  
Pianoforte Solo—Radin' Around in the Rain ... Austin  
Play to Me Gipsy ... Kennedy  
Cuckoo Waltz ... Jonasson  
Moment Musical ... Schubert  
Pianoforte Solo—Just by Your Example ... Woods  
Fledermaus Waltz ... Strauss

(Continued on page 22, column 4)

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

Announcers: C. Danvers-Walker, J. Sullivan  
and B. McNabb

10.0 a.m. **The Wind and the Rain**

Stormy Weather ... Arlen  
In a Shelter From a Shower ... Whiting  
East Wind ... Hall  
Ill Wind ... Koehler  
It Always Starts to Rain ... Keyes  
L'Ouragan ... Zamecnik  
The Wind's in the West ... Woods  
The Clouds Will Soon Roll By ... Woods

10.30 a.m.

**MILITARY BAND MUSIC**

Washington Post March ... Sousa  
Sparshatt's of Portsmouth are distributors of Dennis  
Commercial Vehicles.  
Selection—The Miracle ... Humperdinck  
With Sword and Lance ... Starke  
You'll get the best prices for your old gold and silver  
at Spinks, 5 King Street, S.W.1.  
Cornet Solo—Thora ... Adams  
Vienna Maidens Waltz ... Ziehrer  
Bargate Self-Raising Flour is obtainable from most  
grocers and from Misselbrook & Weston, Ltd.,  
Southampton.  
Selection—La Bohème ... Puccini.  
See the finest selection of used cars in Kent at the  
Showrooms of George Pitt Motors, Ltd., Tankerton.  
Song—Up From Somerset ... Sanderson  
For details of houses and bungalows at Littlestone,  
write to C. E. Andrews, Estate Offices, Littlestone-on-  
sea, Kent.  
Knights of the King ... Ketelbey

Remember that the I.B.C. Sunday afternoon programmes from PARIS (Poste Parisien, 312 m.) now begin at 5 o'clock.

# Sunday, September Twenty-third

**RADIO-NORMANDY—cont.**

**11.0 a.m. SACRED MUSIC**  
 Ring the Bells of Heaven ... *Root*  
 Rock of Ages ... *Redhead*  
 As Pants the Hart ... *Wilson*  
 Through the Night of Doubt and Sorrow ... *Dykes*

**11.30 a.m.—12 (noon)**  
**PHILCO HAPPY HALF-HOUR**  
 GRAMOPHONE RECORDS  
 Philco Signature Tune.  
 Champion March Medley ... *S. Orde Hume*  
*Grand Massed Bands.*  
 It's a Pity.  
 Tommy Handley and Ronald Frankau.  
 Russian Medley ... *Geiger*  
*Berliner Tanz Orchestra.*  
 Song of Surrender ... *Dubin*  
*Layton and Johnstone.*  
 Alpine Memories ... *arr. Winter*  
*Mantovani and his Típica*  
*Orchestra.*  
 The Pride of Tipperary ... *Hatton*  
*Peter Dawson.*  
 The Merry-makers' Carnival ... *Haenschen*  
*The Merry-makers.*  
 Philco Signature Tune.  
**This season Philco are offering still better radio sets at even lower prices.**

**Afternoon Programme**

**2 p.m. DANCE MUSIC BY THE CASA LOMA ORCHESTRA**  
*(Gramophone Records)*  
 That's Love—Fox trot ... *Rodgers*  
 I Love You Truly—Fox trot ... *Jacobs*  
 Blue Jazz—Hot Rhythm ... *Gifford*  
 For You—Fox trot ... *Dubin*  
 Lullaby in Blue—Fox trot ... *Magidson*  
 Washboard Blues—Symphonic Arrangement ... *Callahan*  
 Shadows of Love—Fox trot ... *Kaufman*  
 Savage Serenade—Fox trot ... *Hupfeld*

**2.30 p.m. BALLAD CONCERT**  
 Orchestral—Lightning Switch ... *Alford*  
 Home-making is easy in the delightful houses on the Hasler Estates, Worthing.  
 Angus MacDonald ... *Weatherly*  
 Tommy Lad ... *Margetson*  
 Put an end to your foot troubles by a visit to Chas. Baber, Regent Street, W.1, the well-known shoe specialist.  
 Nirvana ... *Adams*  
 Orchestral—Selection of Hermann Lohr's Songs.  
 Gold, silver or precious stones—if they're saleable Spinks will buy them.  
 Fairings ... *Taylor*  
 Jock the Fiddler ... *Taylor*  
 A Little Love, A Little Kiss ... *Silesu*  
 Orchestral—Selection of Haydn Wood's Songs.

**3.0 p.m. RUSSIAN MUSIC**  
 Dance of the Tumblers (The Snow Maiden) ... *Rimsky Korsakow*  
 Ballet Music from "Prince Igor" ... *Borodine*  
 Slavonic Dance ... *Dvorak*  
 Song of the Bride (The Tsar's Bride) ... *Rimsky Korsakow*  
 Treat cuts and burns with Shurzine Ointment to prevent blood poisoning.  
 Procession of the Sirdar (Caucasian Sketches) ... *Ippolitov Ivanov*  
 Aria of the Miller (Roussalka) ... *Dargomizhizhsky*  
 Dance of the Sugar Plum Fairy and Trepak (Casse Noisette Suite) ... *Tchaikowsky*  
 Danse Slave ... *Chabrier*

**\*3.30 p.m. LIGHT MUSIC**  
 Comedy Land Selection.  
 Pianoforte Selection—Musical Comedy Memories.  
 Song—When You've Got a Little Springtime in Your Heart ... *Woods*  
 White Flower of the Islands ... *Abraham*  
 For expert advice and service in all radio matters, consult Currys, Britain's biggest radio dealers.  
 I Hate Myself ... *Davis*  
 Gettin' Sentimental ... *Kahn*  
 Lady of Madrid ... *Hargreaves*

**\*4.0 p.m. ORCHESTRAL MUSIC**  
 The Blue Danube ... *Strauss*  
 La Czarine ... *Ganne*  
 Good health demands good shoes. See Chas. Baber, Regent Street, London, W.1.  
 Stephanie Gavotte ... *Csibulka*  
 Romance and modernity go hand-in-hand in Hungary, the land for happy holidays.  
 Siziietta ... *von Blon*

**RADIO-NORMANDY—cont.**

**\*4.15 p.m.**  
**The Thought for the Week.**  
 The REV. JAMES WALL, M.A.  
*(Precentor of Durham Cathedral)*  
**ORCHESTRAL MUSIC—continued**  
 To the Spring ... *Grieg*  
 Valse des Fleurs ... *Tchaikowsky*  
 The Jolly Whistlers ... *Gennin*  
 Emperor Waltz ... *Strauss*

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

**\*4.45 p.m.**  
**THINGS WE MUSTN'T HAVE**  
 Dusty Shoes ... *Harburg*  
 Butterfingers ... *Berlin*  
 Moods ... *da Costa*  
 Breakfast in Bed ... *Lauder*

**5.0 p.m.**  
**REQUEST PROGRAMME**  
 Chimes of Normandy ... *Planquette*  
 Dinah ... *Lewis*  
 My Ain Folk ... *Lemon*  
 Experiment ... *Porter*  
 An Elephant Never Forgets ... *Titheridge*  
 Avalon ... *Rose*  
 Order your bulbs from Walter Blom & Son, Ltd., Cranleigh, Surrey, and secure free gift of rocky bulbs.  
 Sam's Medal ... *Hogan*  
 The Smoking Concert.

**5.30 p.m.**  
**"SUMMER SEAS" PINK SALMON CONCERT**  
**POPULAR SELECTIONS FROM THE OPERAS**  
 One Fine Day (Madame Butterfly) ... *Puccini*  
 Intermezzo (Cavalleria Rusticana) ... *Mascagni*  
 Verdi Memories ... *arr. Puccini*  
 Barcarolle (Tales of Hoffman) ... *Offenbach*  
**Send for free cookery book to "Summer Seas" Brand, 35 Gt. James Street, London, W.C.1.**

**5.45 p.m.**  
**EAST OF SUEZ**  
 Valse Orientale ... *Wien*  
 Shanghai ... *Chamfleury*  
 The Coolies of Sumatra ... *Jessel*  
 Consult Spinks, 5 King Street, S.W.1, about your old gold, silver and precious stones.  
 In the Temple of the Bells (A Study from Peking) ... *Yashimoto*

**6.0—6.30 p.m.**  
**SOCAPPOOLS' BROADCAST**  
**THE OLD FOLKS' REQUEST PROGRAMME**  
 Selection—Lilac Time ... *Schubert*  
 Song—Love Will Find a Way (The Maid of the Mountains) ... *Fraser Simson*  
 The Song of Songs ... *Moya*  
 Deep in My Heart, Dear (The Student Prince) ... *Romberg*  
 Song—In An Old-Fashioned Town ... *Squire*  
 The Merry Widow Waltz ... *Lehar*  
 Nights of Gladness ... *Ancliffe*  
 Selection—The Yeomen of the Guard ... *Sullivan*  
 Old Music Hall Memories.  
**Socapools Football Coupon includes Radiogram Competition. For details write Socapools, 91 Regent Street, W.1.**

**Evening Programmes**

**CONCERT OF GRAMOPHONE RECORDS**  
**9.30 p.m.**  
 Idylle Breton ... *Gennin*  
 Marching Through Georgia ... *Wark*  
 La Fileuse ... *Raff*  
 I Would That My Love Might Blossom ... *Mendelssohn*  
 In Town All Night ... *Kester*  
 What Every Girl Ought to Know ... *Frankau*  
 Noel Coward Medley.

**RADIO-NORMANDY—cont.**

**10.0 p.m.**  
**OLD FAVOURITES**  
 Soldiers of the King ... *Stuart*  
 The Bells of St. Mary's ... *Adams*  
 For news of your favourite Radio Stars, see this week's "Radio Pictorial," price 3d.  
 Yip-I-Addy-I-Ay ... *Flynn*  
 The Trumpeter ... *Dix*  
 Each of Curry's 200 branches is a miniature Radio Exhibition.  
 I Do Like to be Beside the Seaside ... *Glover*  
 Selection—Dorothy ... *Cellier*  
 Missouri Waltz ... *Shannon*  
 The Old Folks at Home ... *Foster*

**10.30 p.m.**  
**CHARLES STEVENS' CONCERT**  
**LIGHT MUSIC**  
 Love Tales ... *arr. Hall*  
 When You've a Little Springtime in Your Heart ... *Woods*  
 We're Through—Fox trot ... *Warren*  
 In Town To-night—Fox trot ... *Coates*  
 Gipsy Love Song ... *Herbert*  
 St. Mary's Chimes Waltz ... *Josef Strauss*  
 Isle of Capri—Fox trot ... *Kennedy*  
 Katja the Dancer Waltz ... *Gilbert*  
**Charles Stevens, 204 Worpole Road, S.W.20, offers free book on the treatment of tuberculosis.**

**11.0 p.m.**  
**VAUDEVILLE**  
 Selection—Waltz time ... *Strauss*  
 Solomon ... *Porter*  
 Health and happiness await you in Hungary. Details from the Hungarian & General Travel Bureau, Ltd., 3 Berkley Street, London, W.1.  
 St. Louis Blues.  
 Some of These Days.  
 Throw Open Wide Your Window ... *Calson*  
 Selection—Bing Boys on Broadway.  
 Music Makes Me ... *Kahn*  
 Don't hoard your old gold. Sell it to Spinks, the well-known British jewellers, Les Millions d'Arlequin ... *Drigo*  
 Selection of War Marching Songs.

**11.30 p.m.**  
**IRISH HOSPITALS SWEEPSTAKES CONCERT**  
*Arranged by the I.B.C. (Ireland), Ltd.*  
**DANCE MUSIC**  
 Signature Tune—Come Back to Erin.  
 I'll String Along With You—Fox trot ... *Dubin*  
 Isle of Capri—Fox trot ... *Kennedy*  
 You've Never Been Loved Before—Waltz ... *Werner*  
 Ridin' around in the Rain—Fox trot ... *Austin*  
 Madonna Mine—Fox trot ... *Raffaelli*  
 Caro Mio—Tango ... *Cibolla*  
 Just Like Jack, Just Like Jill—Fox trot ... *Decuna*  
 When Tomorrow Comes—Fox trot ... *Kahal*  
 Signature Tune—Come Back to Erin.

**12 (Midnight)**  
**CLUB CONCERT FOR EDINBURGH LISTENERS**  
**DANCE MUSIC—Part I**  
 He's a Colonel from Kentucky—Fox trot ... *Tobias*  
 Beloved—Fox trot ... *Silver*  
 Se Acaba el Mundo—Rumba ... *Frontela*  
 Live and Love Tonight—Fox trot ... *Johnson*  
 Old Roses—Fox trot ... *Little*  
 Love's Last Word is Spoken—Waltz ... *Bixio*  
 Waitin' at the Gate for Katie—Fox trot ... *Kahn*  
 The House is Haunted—Fox trot ... *Rose*  
 Jungle Drums—Tango ... *Lecuona*

**I.B.C. Time Signal.**  
**12.30 a.m.**  
 Part II  
 The Lion and the Unicorn—Fox trot ... *Wells*  
 We Like a Gay Song—Fox trot ... *Roy*  
 I'm Somebody's Sweetheart Now—Quick step ... *Moreton*  
 Riptide—Fox trot ... *Kahn*  
 My Shawl—Rumba ... *Adams*  
 My Dog Loves Your Dog—Fox trot ... *Henderson*  
 Ballerina—One step ... *Kennedy*  
 I Bring to You Sweet Music—Fox trot ... *Johnston*

**RADIO-CÔTE D'AZUR**

*(Juan-les-Pins)*  
*(Continued from page 21, col. 3)*  
**11.30 p.m.**  
**VARIETY**  
*(Gramophone Records)*  
 Evergreen—Selection ... *Woods*  
 Hummin' to You ... *Reaves*  
 Near and Yet So Far (Princess Charming) ... *Kester*  
 Lady of Madrid ... *Hargreaves*  
 Mein Leedle Boy ... *Terrell*  
 Lazin' ... *Brunelle*  
 Mandolinata ... *de Pietro*  
 Throw Open Wide Your Window ... *Calson*

**12 (Midnight)**  
**DANCE MUSIC**  
 Emaline—Fox trot ... *Parish*  
 Go to Sleep—Fox trot ... *Hargreaves*  
 Stay Out of My Dreams—Fox trot ... *Mireille*  
 Madame Will You Walk—Fox trot ... *Downey*  
 Sweet Dreams Pretty Lady—Waltz ... *Kahn*  
 Sweetheart Darlin'—Fox trot ... *Kahn*  
 When You've Got a Little Springtime in Your Heart—Fox trot ... *Woods*  
 You Oughta to be in Pictures—Fox trot ... *Heyman*  
 The Very Thought of You—Fox trot ... *Noble*  
 The Policeman's Song ... *Butler*  
 The Last Round Up—Slow Fox trot ... *Hill*  
 Over My Shoulder—Fox trot ... *Woods*  
 Mauna Loa—Fox trot ... *Gibson*  
 I'm Getting Sentimental Over You—Fox trot ... *Washington*  
 Pickaninnies' Heaven—Fox trot ... *Johnston*  
 Homeward—Fox trot ... *Hargreaves*

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

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

Announcer: H. Gordon Box  
**12 (Midnight)**  
**PHILCO BROADCAST**  
**SPANISH MUSIC**  
 Philco Signature Tune.  
 There Was a Poor Musician ... *Schwartz*  
 Spanish Waltz ... *Pitoli*  
 El Asombro de Damasco ... *Luna*  
 Lagrimas Negras ... *Matamora*  
 El Senor Nicomedas ... *Mendez*  
 Barcelona Revels ... *Cuvetier*  
 La Espana Cani ... *Marquina*  
 Philco Signature Tune.  
**Half a million people in 69 countries of the world own a Philco 11-Valve all-Wave Superhet. Write to Philco, Perivale, Middlesex, to arrange a demonstration in your own home.**

**12.30 a.m. I.B.C. Goodnight Melody.**  
**UNION RADIO, MADRID**  
**274 m., 1,095 Kc./s., 15 kW!**

Announcer: H. Gordon Box  
**2.0 a.m.**  
**DANCE MUSIC**  
 Tinkle Tinkle—Fox trot ... *Woods*  
 Dreamy Serenade—Fox trot ... *Carr*  
 Spanish Love—Tango ... *Bazan*  
 Over My Shoulder—Fox trot ... *Woods*  
 Who'll Buy My Lavender—Fox trot ... *Gibson*  
 Lagrimas Negras—Rumba ... *Matamora*  
 Dixie Lee—Fox trot ... *Hill*  
 Roses in the Wind—Fox trot ... *Reaves*  
 Have a Heart—Fox trot ... *Mayeri*  
 Go to Sleep—Fox trot ... *Hargreaves*  
 If—Waltz ... *Hargreaves*  
 The Breeze—Fox trot ... *Sacco*  
 Every Time I Look at You—Fox trot ... *Mort*  
 Ridin' Around in the Rain—Fox trot ... *Austin*  
 The Click of her Heels—Tango ... *Bonavena*

\* These concerts may be interrupted to allow for the relay of a football match between the Rouen Football Club and the Malherbe Stadium, Caen.

# Monday September Twenty-fourth

# Tuesday September Twenty-fifth

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

**RADIO-NORMANDY—cont.**

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

**RADIO-NORMANDY—cont.**

**Morning Programme**

11.30 a.m.—12 (Noon)  
**PHILCO HAPPY HALF-HOUR**  
LIGHT ORCHESTRAL MUSIC

Philco Signature Tune.  
Selection—The Chocolate Soldier... *Strauss*  
Jalousie ... *Gade*  
Serenade ... *Toselli*  
Strauss and Lanner Potpourri *arr. Wysocki*  
A Serenade Out of the Night *Spoliansky*  
In Old Madrid ... *Bingham*  
Simple Avenu ... *Thomé*  
Anitra's Dance (Peer Gynt Suite)... *Grieg*  
Philco Signature Tune.

For details of luxury sets at moderate prices, write to Philco, Aintree Road, Perivale, Middlesex.

**Afternoon Programme**

11.0 p.m. **Talkie Time**  
TUNES FROM THE TALKIES AND SHOWS  
Signature Tune—Sittin' in the Dark.  
Waitin' at the Gate for Katie  
—(Bottoms Up) ... *Kahn*  
Consult Spinks, 5 King Street, St. James, S.W.1, about your old gold and silver.  
Your Eyes so Tender (Two Hearts in Waltz Time) ... *Fogwell*  
Selection—We're not Dressing ... *Revel*  
Ah! the Moon is Here (Footlight Parade) ... *Kahal*  
Mr. Whittington Medley.  
Two Little Flies on a Lump of Sugar (The Dancing Fool) ... *Fain*  
Always (Puritan Lullaby) ... *Leslie*  
Try Hungary this year—and enjoy every moment of your holiday.  
An Elephant Never Forgets (The Golden Toy) ... *Schumann*  
Signature Tune—Sittin' in the Dark.

**Morning Programme**

11.30 a.m.—12 (Noon)  
**PHILCO HAPPY HALF-HOUR**  
DANCE MUSIC

Philco Signature Tune.  
I Hate Myself—Fox trot ... *Davis*  
I'll String Along With You—Fox trot ... *Dubin*  
You Have Taken My Heart—Waltz True—Fox trot ... *Jenkins*  
Tinkle, Tinkle—Fox trot ... *Samuels*  
Let's Have a Basinful of the Briary—One step ... *Bull*  
Souvenir—Tango ... *Porschmann*  
It's All Forgotten Now—Fox trot ... *Noble*  
Philco Signature Tune.

Philco for beauty, clarity, pure, true, undistorted tone.

11.0 p.m. Request Programme  
*compiled by The Saints Rhythm Club*

Georgia on My Mind ... *Correll*  
Savage Serenade ... *Hupfeld*  
Garden of Weed ... *Foresythe*  
Charles Stevens, 204 Worple Road, Wimbledon, S.W.20, offers free book on the treatment of tuberculosis.  
Sophisticated Lady ... *Ellington*  
Japanese Sandman ... *Whiting*  
Sell your old gold to Spinks, the well-known British jewellers, while the peak prices last.  
Devil's Holiday ... *Carter*  
Awful Sad ... *Ellington*  
A Hungarian holiday offers both sporting facilities and medicinal spring cures.  
Pickin' My Way ... *Lang-Kress*

4.30 p.m.  
**BALLITO CONCERT**  
DANCE MUSIC

Signature Tune—Happy Feet.  
Hot Chocolate Soldier—Fox trot... *Freed*  
I Love You Truly—Fox trot ... *Jacobs*  
My Show—Rumba ... *Adams*  
When You've got a Little Spring-time—Fox trot ... *Woods*  
When Tomorrow Comes—Fox trot ... *Kahal*  
Love is a Song—Waltz ... *Kester*  
It's All Forgotten Now—Fox trot ... *Noble*  
Lazin'—Fox trot ... *Brunelle*  
Signature Tune—Happy Feet.  
Buy Ballito Pure Silk Stockings—Chiffonette to wear with your filmy frocks, Service Weight for tweed occasions.

11.30 p.m.  
**IN THE CLUB THIS WEEK**

Signature Tune—Farewell Blues.  
Memphis by Morning ... *West*  
Racing Selections by the Irish Hospitals special English Racing Commissioner.  
Nasty Man ... *Yellen*  
Love Thy Neighbour ... *Gordon*  
Why Don't You Practise What You Preach ... *Sigler*  
1,000 Words of Love ... *Marguiles*  
The Old School Tie ... *Western*  
Gettin' Sentimental ... *Kahn*  
Over on the Sunny Side ... *Flynn*  
Signature Tune—Farewell Blues.

**Afternoon Programme**

4.30 p.m.  
**Torquay, Exeter, Plymouth and Devonport Concert**  
Part I—YOJELLING HOLLAND

Oh Zuyder Zee ... *Wilson*  
Little Dutch Girl ... *Wood*  
The Dutchman's Return ... *Norton*  
Ydelling Love Song ... *Farrell*  
Hans Put Up the Banns ... *Russell*  
Dutch Wedding ... *Wulson*  
Little Dutch Home ... *Wulson*  
Mein Dutch Baby.

11.30 p.m. **IRISH HOSPITALS SWEEPSTAKES CONCERT**  
*Arranged by the I.B.C. (Ireland), Ltd.*  
LIGHT MUSIC

Signature Tune—Come Back to Erin.  
Moonlight and Melody.  
Racing Selections by the Irish Hospitals special English Racing Commissioner.  
Song—Don't Say Goodnight ... *Dubin*  
Dancing Days—1920 ... *arr. Gibbons*  
Conchita ... *Paolita*  
Song—In Old Vienna ... *Jasmyne*  
Waltz Romantique ... *da Costa*  
Pros and Cons ... *Frankau*  
Marigold ... *Mayerl*  
Signature Tune—Come Back to Erin.

5.0 p.m.  
**Chichester, Bognor, Hastings and Eastbourne Concert**  
Part I  
**At the Seaside**

I Do Like to be Beside the Seaside *Glover*  
Ballito Pure Silk Stockings keep their elasticity to the very end.  
Soft Green Seas ... *Fio Rito*  
Let's Have a Basinful of the Briary *Butler*  
Castles in the Sand ... *Green*  
Write to Charles Stevens, 204 Worple Road, Wimbledon, S.W.20, for details of tuberculosis treatment.  
How Deep is the Ocean? ... *Berlin*  
I Cover the Waterfront ... *Heyman*  
Cockles and Mussels.  
Shimmering Silver, Whispering Wave ... *Melchert*  
You'll enjoy this week's programmes at the Carlton Theatre, Cosham, Hants.

12 (Midnight)  
**Club Concert for Dalkeith Listeners**  
DANCE MUSIC—Part I

Oh! Suzanne—One step ... *Noel*  
Two Little Windows—Fox trot ... *Lewis*  
Out in the Open—Waltz ... *Edgar*  
Pink Elephants—Fox trot ... *Woods*  
Angeline—Fox trot ... *Waller*  
Wagon Wheels—Fox trot ... *Hill*  
Now That We're Sweethearts Again—Fox trot ... *Fisher*  
Parmi Toutes les Fleurs—Tango ... *Eblinger*  
Go to Sleep—Fox trot ... *Hargreaves*

5.0 p.m.  
Part II—DANCE MUSIC

So Nice—Fox trot ... *Yellen*  
Don't sacrifice charm to durability! You'll get both in Ballito Pure Silk Stockings.  
Fair and Warmer—Fox trot ... *Duvin*  
The Old Covered Bridge—Fox trot ... *Hill*  
A Day Without You—Fox trot ... *Coslow*  
Come Juanita—Rumba ... *Zagar*  
Easy Come, Easy Go—Fox trot ... *Green*  
Paddy—Waltz ... *O'Keefe*  
Ask your dealer for a demonstration of Philco Radio Sets.  
Live and Love Tonight—Fox trot *Johnson*

12 (Midnight) **Club Concert for Leith Listeners**  
Part I—DANCE MUSIC

He's a Colonel from Kentucky ... *Tobias*  
Oh! Muki, Muki Oh!—Fox trot ... *Hill*  
One Life, One Love—Waltz ... *Kennedy*  
Isle of Capri—Slow fox trot ... *Kennedy*  
Super Tiger Rag—Quick step ... *Rocca*  
Everytime I Look at You ... *Mort*  
A Thousand Goodnights ... *Donaldson*  
Jungle Drums—Tango ... *Gallaraga*  
Riding on a Haycart Home ... *Dale*

5.30—6.0 p.m.  
**Southend Concert**  
MILITARY BAND MUSIC

Brabazon ... *Dunn*  
Ballet Music from Faust ... *Gounod*  
Selection—The Miracle ... *Humperdinck*  
Ballito Pure Silk Stockings mean better quality at lower cost.  
The Skaters' Waltz ... *Waldfteufel*  
Tarantelle ... *Windsor*  
For terms and details regarding Radio Advertising, apply to the I.B.C. Essex Representative, R. W. Haydon, 100 Hamlet Court Road, Southend-on-sea.  
Down South ... *Myddleton*  
The Bells of St. Malo ... *Rimmer*  
With Sword and Lance ... *Starke*

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

12.30 a.m.  
Part II

My Little Grass Shack—Fox trot... *Cogswell*  
Ole Mammy Ain't Gonna Sing No More—Fox trot ... *Donaldson*  
St. Moritz—Waltz ... *Hollander*  
Butterfingers—Fox trot ... *Berlin*  
Ballerina—One step ... *Kennedy*  
That's My Description of Love—Fox trot ... *Perry*  
Beside My Caravan—Tango ... *Kennedy*  
In a Shelter from a Shower—Fox trot ... *Whiting*

5.30—6.0 p.m.  
Part III—ORCHESTRAL MUSIC

The Busy Bee ... *Bendix*  
Tales of the Vienna Woods ... *Strauss*  
Maureen O'Dare ... *Ramsay*  
Song—Pretty One ... *Strauss*  
Wherever fashionable women meet you'll see Ballito Pure Silk Stockings.  
Selection of Mendelssohn's Music *arr. Mantovani*  
Katja the Dancer Waltz ... *Gilbert*  
Song—Come Out Vienna ... *Strauss*  
Pizzicato from "Sylvia" ... *Delibes*

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

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

**Evening Programmes**

**RADIO SAN SEBASTIAN**  
238 m., 1,258 Kc./s., 1.0 kW.

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

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

10.30 p.m. **HIGH SOCIETY**

Swallow Tail Coat ... *Miller*  
At the Court of Old King Cole ... *Boyle*  
The Princess is Awakening ... *Kester*  
O Dem Golden Slippers ... *Bland*

10.45 p.m.  
**GORDON MACKAY BROADCAST**  
LIGHT MUSIC

Signature Tune—The Man Who Broke the Bank at Monte Carlo.  
Demoiselle Chic ... *Fletcher*  
Pianoforte Solo—Schatz Waltz ... *Strauss*  
Song—Brave Hearts ... *Kester*  
Adios Argentina ... *Matos*  
Signature Tune—The Man Who Broke the Bank at Monte Carlo.  
Gordon Mackay of Leeds offers a free gift coupon for every 2s. 6d. invested in their new Football Pools.

Announcer: H. Gordon Box

2.0 a.m.  
**A SELECTION OF WALTZES**

Wine, Women, and Song ... *Strauss*  
Live, Love and Laugh ... *Heymann*  
Love is a Song ... *Kester*  
Valse des Fleurs ... *Tchaikowsky*  
Hawaiian Waltz Medley.  
The Russian Princess ... *Kalman*  
Valse Triste ... *Sibelius*  
The Skaters' Waltz ... *Waldfteufel*

2.30 a.m.  
**CONCERT OF GRAMOPHONE RECORDS**

Selection—Princess Charming ... *Kester*  
Morocco ... *Tolchard*  
Spanish Serenade ... *Heykens*  
In the Hills of Colorado ... *Leon*  
Let's All Go Posh ... *Hargreaves*  
Georgia! On My Mind ... *Correll*  
Old Timers.

10.30 p.m.  
**BALLITO VARIETY CONCERT**  
(Gramophone Records)

Signature Tune—Happy Feet.  
The Count of Luxemburg Waltz ... *Lehar*  
Marek Weber and His Orchestra.  
Song of the Volga Boatmen *arr. Kreisler*  
Frits Kreisler.  
Ma Lindy Lou ... *Strickland*  
Paul Robeson.  
Ridin' Around in the Rain ... *Austin*  
Raie da Costa.  
Loch Lomond ... *Moore*  
Roy Henderson and his Male Voice Quintet.  
'Oles ... *Burnaby*  
Norman Long.  
Selection—The Mikado ... *Sullivan*  
Band of H.M. Coldstream Guards.  
The Click of Her Heels ... *Bonavena*  
Eldorado Tango Band.  
Signature Tune—Happy Feet.  
Every quality the fashionable woman demands in her stockings is summed up in one word—Ballito.

2.0 a.m. **DANCE MUSIC**

Love Thy Neighbour—Fox trot ... *Gordon*  
Madonna Mine—Tango ... *Sarony*  
It's All Forgotten Now—Fox trot ... *Noble*  
Cupid—Fox trot ... *Coslow*  
Swallow Tail Coat—Quick step ... *Miller*  
Night on the Water—Fox trot ... *Clarke*  
Moonlight Down Lovers' Lane ... *Pitman*  
Snowball—Fox trot ... *Carmichael*  
Three of Us—Fox trot ... *Wendling*  
Unless—Waltz ... *Hargreaves*  
Good Morning Glory—Fox trot ... *Gordon*  
In Town Tonight—Fox trot ... *Coates*  
Las Perlas de tu Boca—Rumba ... *Grenet*  
Have a Heart—Fox trot ... *Mayerl*  
Homeward—Fox trot ... *Hargreaves*

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

Listen to I.B.C. Concerts from PARIS (Poste Parisien 312 m.) on Sunday afternoon at 5 o'clock and every evening at 10:30

# Wednesday September Twenty-sixth

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

### Morning Programme

11.30 a.m.—12 (Noon)

#### PHILCO HAPPY HALF-HOUR REQUEST PROGRAMME

- Philco Signature Tune—Ca c'est Paree ... *Padilla*
- Zigeuner—Tango ... *Coward*
- Gay Viennese Memories, Riptide—Fox trot ... *Kahn*
- Aisha, Marie Louise ... *Meisel*
- Carioca—Rumba ... *Youmans*
- Philco Signature Tune.

Journey's end is quickly reached when your car is equipped with a Philco car radio.

### Afternoon Programme

4.30 p.m.

#### Isle of Wight, Portsmouth and Southsea Concert

Part I

#### Half-an-Hour with Schubert

- Adagio in A Major from Octet.
- Ave Maria.
- Rosamunde Ballet Music.
- Whither.
- Scherzo from Quartet in D Minor.
- By the Sea.
- Serenade.
- Sylvia.
- Moment Musical.

5.0 p.m.

#### Part II—DANCE MUSIC

- When a Woman Loves a Man—Fox trot ... *Mercer*
- Ballito Pure Silk Stockings look like new after every wash.
- Swing Out—Fox trot ... *Higginbotham*
- Isle of Capri—Slow fox trot ... *Kennedy*
- This is "Fur Week," and you should not buy your furs till you have visited Bulpitts, Ltd., 29-4 Kings Road, Southsea.
- Over My Shoulder—Fox trot ... *Woods*
- Tonight May Never Come Again—Waltz ... *Cowan*

An announcement for everyone interested in the treatment of tuberculosis.

- The Breeze—Fox trot ... *Sacco*
- Oh! Muki, Muki Oh!—Fox trot ... *Hill*

The Portsmouth Central Wireless Company are Philco Dealers.

- We Like a Gay Song—Fox trot ... *Roy*

5.30—6.0 p.m.

#### Part III—LIGHT MUSIC

- Orient Express Intermezzo ... *Gerhard*
- Pianoforte Solo—Musical Comedy Memories.
- Song—Step by Step ... *Bawcomb*
- The Musical Snuff Box ... *Nikolaiewsky*
- You can always find the shade you want among the full colour range of Ballito Pure Silk Stockings.
- Marushka—Tango ... *de Leur*
- Song—The Cowboy's Last Wish.
- Novelty Quartet—Aloha Beloved ... *Long*
- Let the Portsmouth Central Wireless Company supply your radio needs.
- Happy Hours ... *Vacher*

### Evening Programmes

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

10.30 p.m.

#### AROUND THE SHOPS

- Money in My Pockets ... *Fain*
- Who'll Buy My Lavender ... *Gibson*
- Little Black Shawl ... *Hill*
- Old Roses ... *Little*
- The Girl in the Post Office ... *Jean*
- This Little Piggie Went to Market ... *Coslow*
- Will You Love Me When I'm Mutton? ... *Lee*
- Thirty Thirsty Throats ... *Marlen*

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

**RADIO-NORMANDY—cont.**

11.0 p.m.

#### Talkie Time

#### TUNES FROM THE TALKIES AND SHOWS

- Signature Tune—Sittin' in the Dark.
- Have a Heart (Sporting Love) ... *Mayerl*
- For inexpensive and delightful holidays go to Hungary. The Hungarian & General Travel Bureau, Ltd., 3 Berkley Street, W.1, will supply full information.
- Selection—Aunt Sally.
- For Love of You (For Love of You) ... *Pola*
- Dancing on the Ceiling (Evergreen) ... *Hart*
- Can you make any use of that old-fashioned jewellery? No? Then sell it to Spinks.
- Selection—My Weakness
- Love is a Song (Princess Charming) ... *Kester*
- Riptide (Riptide) ... *Kahn*
- Coom Pretty One (Rolling in Money) ... *Sarony*
- Racing Selections by the Irish Hospitals Special English Racing Commissioner.
- Signature Tune—Sittin' in the Dark.

10.30 p.m.

#### BALLITO CONCERT

#### DANCE MUSIC

- Signature Tune—Happy Feet.
- Remember Me—Fox trot ... *Seymour*
- Happy—One Step ... *Lupino*
- Ridin' Around in the Rain—Fox trot ... *Austin*
- Love's Last Word is Spoken—Waltz ... *Bixio*
- Every time I Look at You—Fox trot ... *Mort*
- Cupid—Fox trot ... *Coslow*
- Femme et Roses—Tango ... *Cibolla*
- Hold My Hand—Fox trot ... *Yellen*
- Signature Tune—Happy Feet.
- Ballito Pure Silk Stockings range from 2s. to 10s. 6d. In all styles and shades.

12 (Midnight)

#### Club Concert for Inveresk Listeners

#### Part I—DANCE MUSIC

- In Town Tonight—Fox trot ... *Coates*
- Fair and Warmer—Fox trot ... *Dubin*
- Tune In—Quick step ... *Sarony*
- Madonna Mine—Tango ... *Carmichael*
- Lazy River—Fox trot ... *Lange*
- I Wish I Were Twins—Fox trot ... *Kester*
- Love is a Song—Waltz ... *Woods*
- When You've Got a Little Sprig-time—Fox trot ... *Freed*
- Hot Chocolate Soldier—Fox trot ... *Freed*

#### I.B.C. Time Signal.

12.30 a.m.

#### DANCE MUSIC BY AMBROSE AND HIS ORCHESTRA (Gramophone Records)

- Tick Tock Town—Fox trot ... *Jones*
- No More Heartaches, No More Tears—Fox trot ... *King*
- Little Man You've Had a Busy Day—Slow Fox trot ... *Wayne*
- Gay Vienna—Fox trot ... *Roller*
- Because It's Love—Fox trot ... *Carr*
- A Place in Your Heart—Fox trot ... *Coslow*
- Gee, Oh! Gosh I'm Grateful—Fox trot ... *Carr*
- Mauna Loa—Fox trot ... *Gibson*
- Café in Vienna—Fox trot ... *Kennedy*

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

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

Announcer: H. Gordon Box

2.0 a.m.

#### VILLAGE LIFE

- Bells Across the Meadow ... *Ketelbey*
- Widdowcombe Fair ... *arr. Jacobs*
- At the Old Pig and Whistle ... *Buller*
- Bees Among the Clover ... *Barker*
- Comin' Through the Rye ... *Trad.*
- Devonshire Cream and Cider ... *Sanderson*
- The Birds and the Brook ... *Poleakin*
- In the Gloaming ... *Harrison*

2.30 a.m.

#### ORCHESTRAL MUSIC

- Die Weber Waltz ... *Lanner*
- Sanctuary of the Heart ... *Ketelbey*
- Melodious Memories Potpourri ... *Finck*
- Evensong ... *Easthope*
- Voices of Spring ... *Martin*
- Canzonetta ... *Strauss*
- House Beautiful ... *Godard*
- Minuet in B Flat ... *Laidlaw*

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

# Thursday September Twenty-seventh

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

### Morning Programme

11.0—11.30 a.m.

#### PHILCO HAPPY HALF-HOUR

#### MILITARY BAND MUSIC

- Philco Signature Tune.
- Knightsbridge March ... *Coates*
- The Bohemian Girl Overture ... *Wallace*
- The Teddy Bears' Picnic ... *Bratton*
- Vienna Maidens ... *Ziehrer*
- In a Clock Store ... *Orth*
- Sullivan Selection.
- Dance of the Tumblers ... *Rinsky Korsakow*
- March of the Herald ... *Nicholls*
- Philco Signature Tune.
- Philco Automatic Volume Control prevents fading.

### Afternoon Programme

4.30 p.m.

#### Worthing, Littlehampton, Brighton and Hove Concert

Part I

#### This Hectic Life

- Daybreak Express ... *Ellington*
- White Lightin' ... *Perkins*
- Mad Moments ... *Hopkins*
- Hot Feet ... *Fields*
- Nymph Errant ... *Porter*
- Sweep ... *Furber*
- Lazy River ... *Carmichael*
- Wild Ride ... *Hall*

5.0 p.m.

Part II

#### DANCE MUSIC

- Why Don't You Practise What You Preach—Fox trot ... *Sigler*
- Near and Yet so Far—Fox trot ... *Kester*
- Ill Wind—Fox trot ... *Kochler*
- She's an Old-fashioned Girl—Waltz ... *Johnson*
- Soap and water hold no fears for Ballito Pure Silk Stockings.
- So Nice—Fox trot ... *Yellen*
- The Breeze—Fox trot ... *Sacco*
- Forgive Tango ... *Przebacz*
- Dreamy Serenade—Fox trot ... *Carr*

5.30—6.0 p.m.

#### Part III—GRAMOPHONE RECORDS

- A Smoking Concert.
- Ballerina ... *Kennedy*
- Marching Through Georgia ... *Wark*
- A Radio Roundabout ... *arr. Noack*
- For sheer comfort you'll find it hard to equal Ballito Pure Silk Stockings.
- My Moonlight Madonna ... *Fibich*
- What to Do With It ... *Frankau*
- Emilienne ... *Alexander*
- I'm Twenty-one To-day ... *Kendal*

### Evening Programmes

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

10.30 p.m.

#### BALLITO CONCERT

#### TUNES FROM THE TALKIES AND SHOWS

- Signature Tune—Happy Feet.
- Selection—"The Three Sisters" ... *Cugat*
- My Shawl (Murder at the Vanities) ... *Green*
- Repeat the Blues (Big Business)
- Revue Songs—Dance Little Lady
- My Heart Stood Still.
- Let's Do It.
- Signature Tune—Happy Feet.
- Ballito Pure Silk Stockings never lose their pearly dullness. It's all in the weave.

10.45 p.m.

#### "RADIO PICTORIAL" CONCERT

#### DANCING MEMORIES

- Ragpickers' Party ... *arr. Griffiths*
- The Boston Two step ... *Everett*
- Dancing Days—1920 ... *arr. Gibbons*
- Waiting at the Church—Barn dance ... *Leigh*
- Be sure to ask your newsagent tomorrow for Radio Pictorial on sale every Friday, price 3d.

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

**RADIO-NORMANDY—cont.**

11.0 p.m.

#### LIGHT ORCHESTRAL CONCERT

- Selection—The Quaker Girl ... *Monckton*
- Destiny Waltz ... *Baynes*
- Charles Stevens, 204 Worple Road, Wimbledon, S.W.20, offers free book on the treatment of tuberculosis.
- Minuet in B Flat ... *Haydn*

**RADIO-NORMANDY—cont.**

11.0 p.m. continued

- Selection—Bittersweet ... *Coward*
- Philco's 1935 models mean luxury radio for the man of moderate income.
- Second Serenade ... *Heykens*
- Spinks are still paying top prices for old gold and silver.
- Glow Worm's Wedding ... *Siede*
- A Hungarian holiday offers both sporting facilities and medicinal spring cures.
- The Valley of the Poppies ... *Ancliffe*
- "Radio Pictorial"—the Radio Fan's paper—is bigger and brighter than ever. Price 3d.
- My Lady Dainty ... *Hesse*

11.30 p.m.

#### IRISH HOSPITALS

#### SWEEPSTAKES CONCERT

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

#### TUNES FROM THE TALKIES AND SHOWS

- Signature Tune—Come Back to Erin.
- The Riff Song—Piano Medley ... *Romberg*
- Racing Selections by the Irish Hospitals special English Racing Commissioner
- That's Love (Lady of the Boulevards) ... *Har*
- Alice Delysia Memories.
- Selection—Flying Down to Rio ... *Youmans*
- Show Boat Bill (The Show Boat) ... *Kern*
- Mimi of the Chorus (Here's How) ... *Pola*
- Oo! La! La! (That's a Good Girl) ... *Furber*
- Little Tommy Tucker Medley ... *Ellis*
- Signature Tune—Come Back to Erin.

12 (Midnight)

#### Club Concert for Penicuik Listeners

#### DANCE MUSIC—Part I

- Just Like Jack, Just Like Jill—Fox trot ... *Decuna*
- When a Woman Loves a Man—Fox trot ... *Mercer*
- Souvenir—Tango ... *Porschmann*
- Night on the Desert—Fox trot ... *Hill*
- Rolling in the Hay—Fox trot ... *Boyle*
- Arlene—Waltz ... *Seymour*
- Cocktails for Two—Fox trot ... *Johnson*
- Two Little Flies on a Lump of Sugar—Fox trot ... *Fain*
- I Love You Truly—Slow Fox trot ... *Jacobs*

#### I.B.C. Time Signal.

12.30 a.m. PART II

- My Little Grass Shack—Fox trot ... *Cogswell*
- Easy Come, Easy Go—Fox trot ... *Green*
- In the Little White Church on the Hill—Waltz ... *Fields*
- Over My Shoulder—Fox trot ... *Woods*
- So Help Me—Fox trot ... *Berlin*
- Poema—Tango ... *Greco*
- Soft Green Seas—Fox trot ... *Fio Rito*
- Skirts—Quick step ... *Roberts*
- Everytime I Look at You—Fox trot ... *Mort*

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

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

1.0 a.m. ORCHESTRAL MUSIC

- Dance of the Hours ... *Ponchielli*
- Wine, Women and Song ... *Strauss*
- Serenade ... *Schubert*
- Ideale ... *Tosti*
- Cavatina ... *Raff*
- Souvenir d'amour ... *Chuckerbury*

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

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

2.0 a.m. DANCE MUSIC

- Ballerina—One step ... *Kennedy*
- The River and Me—Fox trot ... *Dubin*
- Little Dutch Mill—Fox trot ... *Barris*
- That's Why I Need You To-night—Waltz ... *Carr*

When a Soldier's on Parade—Quick step ... *Sarony*

- Near and Yet so Far—Fox trot ... *Kester*
- The Show is Over—Fox trot ... *Dubin*
- Bad People—Tango ... *Berridines*
- Experiment—Fox trot ... *Porter*
- The Buggy Song—Quick step ... *Hill*
- The Old Covered Bridge—Fox trot ... *Hill*
- Love is a Song—Waltz ... *Noble*
- Mr. Magician—Fox trot ... *O'Flynn*
- Aloha Beloved—Fox trot ... *Long*
- Lullaby in Blue—Fox trot ... *Wrubel*

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

# Friday September Twenty-eighth

**RADIO-NORMANDY**  
206 m., 1456 Kc./s.

## Morning Programme

**11.30 a.m.—12 (Noon)**  
**PHILCO HAPPY HALF-HOUR**  
REQUEST PROGRAMME  
Philco Signature Tune.  
Estudiantina Waltz ... Waldteufel  
May I?—Fox trot ... Coslow  
Malaguena—Spanish dance ... Moszkowsky  
Si Petite ... Moret  
Muchacha—Rumba.  
Selection—Tales of Hoffmann ... Offenbach  
El Capitan March ... Sousa  
Philco Signature Tune.  
Ask your dealer for a demonstration of Philco radio sets.

## Afternoon Programme

**4.30 p.m.**  
**BALLITO CONCERT**  
DANCE MUSIC  
Signature Tune—Happy Feet.  
Oh! Muki, Muki Oh!—Fox trot ... Hill  
As Long as I Live—Fox trot ... Koehler  
That's Love—Fox trot ... Rodgers  
Arlene—Waltz ... Seymour  
After All, You're All I'm After ... Heyman  
Better Think Twice—Fox trot ... Seymour  
Nella—Rumba ... Emer  
Melody in Spring—Fox trot ... Gensler  
Signature Tune—Happy Feet.  
Ballito Pure Silk Stockings mean better quality at lower cost.

**5.0 p.m.**  
**Bournemouth, Weymouth  
Southampton and Winchester  
Concert**  
Part I  
Patrick Waddington  
(Gramophone Records)

There's a Ring Around the Moon ... Green  
Complete the smartness of your outfit with Ballito Pure Silk Stockings.  
I'm in the Market for You ... Hanley  
Sweet Temptation ... Young  
Just Like in a Story Book ... Hanley  
First Week-end in June ... Ellis  
Who Cares? ... Hackworth  
I Fell for You ... Walters  
You'll be proud of your cakes when you make them with Bargate Self-Raising Flour.  
Selection—Nymph Errand ... Porter

**5.30—6.0 p.m.**  
Part II—ORCHESTRAL MUSIC  
Summer Days Suite—In a Country ... Lane  
For the best service, take your car to the White House, Millbrook Road, Southampton  
Ballet from Petite Suite ... Debussy  
Salut d'Amour ... Elgar  
Verdi Memories.  
An announcement for everyone interested in the treatment of tuberculosis.  
Dance of the Hours ... Ponchielli  
Buy Ballito Pure Silk Stockings—they're British and best.  
Dance of the Sugar Plum Fairy ... Tchaikowsky  
Trepak (Russian Dance) ... Tchaikowsky  
Rustle of Spring ... Sinding

## Evening Programme

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

**10.30 p.m.**  
**BILE BEANS  
CELEBRITY CONCERT**  
(Gramophone Records)  
Signature Tune—Young and Healthy.  
Cempra March ... Godden  
Massed Bands of the Aldershot Command ... Dyorak  
Slavonic Dance (Mark Hambourg) ... Parry  
Walter Glynn and Stuart Robertson.  
Oriental Dance ... White  
Bournemouth Municipal Orchestra.  
Brave Hearts (Evelyn Laye) ... Kester  
Colette Waltz ... Fraser Simson  
Squire Celeste Ocel.  
Georgia on my Mind (Nat Gonella) ... Gorell  
I Want to See the Old Home Again.  
Till We Meet Again (Florrie Forde).  
Health and happiness go hand in hand. Keep healthy by taking Bile Beans.  
Signature Tune—Young and Healthy.  
Get a copy of "Radio Pictorial" for all the latest radio gossip and best radio pictures.  
**11.0 p.m. I.B.C. Goodnight Melody and Close Down.**

**RADIO-NORMANDY—cont.**

**11.0 p.m. Talkie Time**  
TUNES FROM THE TALKIES AND SHOWS  
Signature Tune—Sittin' in the Dark.  
Night and Day (Gay Divorce) ... Porter  
Your old-fashioned jewellery may be valuable. Take it to Spinks, 5 King Street, S.W.1.  
When You've Got a Little Spring-time (Evergreen) ... Woods  
Love Scene from Private Lives.  
In a Year, In a Day (Happy Ever After) ... Heymann  
Selection—Ball at the Savoy ... Abraham  
Near and Yet So Far (Princess Charming) ... Kester  
Marabuana (Murder at the Vanities) ... Johnson  
Two Eyes are Smiling (The Circus Princess) ... Kalman  
Hungary is the ideal place for an autumn holiday. Full details from the Hungarian and General Travel Bureau, Ltd., 3 Berkeley Street, W.1.  
The House is Haunted (Ziegfeld Follies)  
Racing Selections by the Irish Hospitals special English Racing Commissioner.  
Signature Tune—Sittin' in the Dark.

**11.35 p.m.**  
**"RADIO PICTORIAL"  
CONCERT**  
VARIETY  
(Gramophone Records)

Tinche in Campagna ... Folazzi  
When You've Fellows Like Me in the Force ... Frankau  
Sam's Medal ... Hogan  
Sunny ... Miles  
Soft Lights and Sweet Music.  
I Want to See the Old Home Again.  
Till We Meet Again.  
C'est Une Joie Qui Monte Monte ... Misrak

Radio Pictorial—bigger and better than ever. Radio Pictorial is on sale at all newsagents every Friday, price 3d.

**12 (Midnight)**  
**Club Concert for  
Musselburgh Listeners**  
DANCE MUSIC—Part I

She Reminds Me of You—Fox trot ... Noble  
Eski-o-lay-li-o-mo—Fox trot ... Hollander  
Beside My Caravan—Fox trot ... Vacek  
Carioca—Rumba ... Kahn  
You're in My Power—Fox trot ... Hoffmann  
Sweet and Simple—Fox trot ... Yellen  
I'll Follow My Secret Heart—Waltz ... Coward  
Fly Away to Iowa—Fox trot ... Rodgers  
The beat 'o My Heart—Fox trot ... Burke

## I.B.C. Time Signal.

**12.30 a.m. Part II**  
Hold My Hand—Fox trot ... Yellen  
It's All Forgotten Now—Fox trot ... Noble  
Memories of Hours Spent With You—Waltz ... Smyth  
I've Had My Moments—Fox trot ... Kahn  
The Show is Over—Fox trot ... Dublin  
I'll String Along With You—Fox trot ... Dublin  
Do You Love Me?—Tango ... Komjati  
Out for No Good—Fox trot ... Dublin

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

**RADIO VALENCIA**  
352.9 m., 850 Kc./s., 2 kW.

Announcer: H. Gordon Box

**2.0 a.m. ORGAN RECITAL**  
Dixieland Selection ... Stoddon  
The Swirl of the Kilt ... Ewing  
Down South ... Myddleton  
Piano and Organ Duet—The Swan ... Saint Saens  
Love's Old Sweet Song ... Molloy  
The Grasshoppers' Dance ... Bucalossi  
Song—When Day's Long ... Masters  
Family Favourites ... arr. Ewing

**2.30 a.m. MILITARY BAND MUSIC**  
Morning, Noon and Night Overture ... Suppe  
A Birthday Serenade ... Lincke  
The Royal Welsh Fusiliers' March ... Sousa  
Serenata ... Toselli  
A Sailor's Life ... Cope  
In a Monastery Garden ... Kotelbey  
Old Panama ... Alford

**3.0 a.m. I.B.C. Goodnight Melody and Close Down.**

# Saturday September Twenty-ninth

**RADIO-NORMANDY**  
206 m., 1456 Kc./s.

## Morning Programme

**11.30 a.m.—12 (noon)**  
**PHILCO HAPPY HALF-HOUR**  
DANCE MUSIC  
Philco Signature Tune.  
As Long as I Live—Fox trot ... Koehler  
Nasty Man—Fox trot ... Yellen  
The Beat of My Heart—Fox trot ... Burke  
Carioca—Rumba ... Kahn  
Cocktails for Two—Fox trot ... Johnson  
Little Man, You've Had a Busy Day—Slow fox trot ... Wayne  
Yvonne—Waltz ... Pola  
Riptide—Fox trot ... Kahn  
Philco Signature Tune.  
Philco for beauty, clarity, pure, true, undistorted tone.

## Afternoon Programme

**4.30 p.m.**  
**Tunbridge Wells, Isle of Thanet,  
Dover and Folkestone Concert**  
Part I—VARIETY  
(Gramophone Records)

Swing Out ... Higginbotham  
Tinkle, Tinkle ... Woods  
Over My Shoulder ... Woods  
I Hate Myself ... Davis  
Ridin' Around in the Rain ... Austin  
I Live for Love (Ball at the Savoy) ... Hammerstein  
I Can't Give You Anything but Love Mimi of the Chorus ... Pola  
Memphis by Morning ... West

**5.0 p.m. Part II—DANCE MUSIC**  
True—Fox trot ... Samuels  
New Hazelwood ... Esplanade, Ryde, I.O.W., offers ideal holiday accommodation to young men. Prospectus on request.  
The Old Covered Bridge—Fox trot ... Hill  
Love Thy Neighbour—Fox trot ... Gordon  
My Shawl—Rumba ... Adams  
For sheer comfort you'll find it hard to equal Ballito Pure Silk Stockings.  
I've and Love To-night—Fox trot ... Johnson  
Easy Come, Easy Go ... Green  
My Little Grass Shack—Fox trot ... Cogswell  
While the peak prices last sell your old gold to Spinks, 5 King Street, S.W.1.  
When a Woman Loves a Man ... Mercer

**5.30—6.0 p.m.**  
Part III—COME TO SPAIN  
Lady of Madrid ... Hargreaves  
Whatever your taste in hosiery, it can be met by the wide range of Ballito Pure Silk Stockings.  
Spanish Eyes ... Kester  
Singuina, I Love You ... Jurman  
Spanish Serenade ... Heykens  
It Must be Spain ... Speyer  
Espanita ... Rosy  
Spanish Gipsy Dance ... Marquia  
For direct deliveries of delicious mineral waters send a postcard to Giffy, Son and Webb, Ltd., Southampton.  
Picador ... Morele

## Evening Programme

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

**10.30 p.m.**  
**AN EVENING ON THE PIER**  
East Wind ... Hall  
Let's Have a Basinful of the Briny ... Butler  
Parade of the Puppets ... Kuhn  
Mr. Magician ... O'Flynn  
A Penny for Your Thoughts ... Sunshine  
Two Little Flies on a Lump of Sugar ... Fain  
I Ain't Lazy, I'm Just Dreaming ... Franklin  
Radio Pictorial—the Radio Fan's paper—is bigger and brighter than ever.  
Price 3d.  
A Perfect Day ... Bond

**11.0 p.m. I.B.C. Goodnight Melody and Close Down.**

**RADIO-NORMANDY—cont.**

**11.0 p.m.**  
**I.B.C. Member's Request Programme**  
compiled by D. A. Hart, Esq., of Great Baddow, Essex  
A RAIE DA COSTA  
MEMORIAL PROGRAMME  
(Gramophone Records)  
White Horse Inn Medley ... Benatsky  
Write to Charles Stevens, 204 Worpie Road, Wimbledon, S.W.20, for details of tuberculosis treatment.  
Just by Your Example ... Woods  
Waltz Romantique ... da Costa

**RADIO-NORMANDY—cont.**

**11.0 p.m.—continued**  
Mr. Whittington Medley ... Green  
Did You Ever See a Dream Walking? ... Gordon  
New Jewellery for old! Consult Spinks, 5 King Street, St. James's, S.W.1.  
Waltz Time Medley ... Strauss  
How Could We Be Wrong ... Porter  
Romance and modernity go hand-in-hand in Hungary, the land for happy holidays.  
Jazz Goblins ... da Costa

**11.30 p.m. IRISH HOSPITALS  
SWEPESTAKES CONCERT**

Arranged by the I.B.C. (Ireland), Ltd.  
MUSIC FROM THE OPERA  
Signature Tune—Come Back to Erin.  
Prelude to Act I, "La Traviata" ... Verdi  
Racing Selections by the Irish Hospitals special English Racing Commissioner.  
When a Charmer Would Win Me (Rigoletto) ... Verdi  
Dance of the Apprentices (The Mastersingers of Nuremberg) ... Wagner  
One Fine Day (Madame Butterfly) ... Puccini  
The Prize Song (The Mastersingers of Nuremberg) ... Wagner  
Russian Dance (LeCoq d'Or) Rimsky Korsakov  
Card Song (Carmen) ... Bizet  
Intermezzo (Cavalleria Rusticana) Mascagni  
Signature Tune—Come Back to Erin.

**12 (Midnight) DANCE MUSIC BY  
RAY NOBLE AND HIS ORCHESTRA**  
(Gramophone Records)

When You've Got a Little Spring-time—Fox trot ... Woods  
Happy—One Step ... Lupino  
Buying a radio set? Hear all the leading makes demonstrated at your nearest Currys' branch.  
Hold My Hand—Fox trot ... Yellen  
You'll be sure of getting good value for your old gold if you sell it to Spinks.  
Moon Country—Fox trot ... Carmichael

**12.15 a.m. GORDON MACKAY  
DANCE MUSIC BROADCAST**

Signature Tune—The Man Who Broke the Bank at Monte Carlo.  
So Nice—Fox trot ... Yellen  
Fair and Warmer—Fox trot ... Dublin  
Dream of Me Darling, Tonight ... Johnson  
The Breeze—Fox trot ... Sacco  
Signature Tune—The Man Who Broke the Bank at Monte Carlo.  
Send a postcard to Gordon Mackay and Co., of Leeds, for Gift Book, Football Pool Coupon and Free Goods Voucher.

**I.B.C. Time Signal.**

**12.30 a.m. Club Concert for  
Roslin Listeners**

When Tomorrow Comes—Fox trot ... Kahal  
Lover—Waltz ... Rodgers  
In the Shade of the Old Apple Tree ... Williams  
Cupid—Fox trot ... Coslow  
It's the Animal in Me—Fox trot ... Gordon  
El Panquero—Rumba ... Barroso  
The Veleta ... Morris  
Josephine—Fox trot ... Steiner  
I Wish I Were Twins—Fox trot ... Lange

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

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

**1.0 a.m. OLD FAVOURITES**  
The Gay Nineties.  
Colonel Bogey ... Alford  
Song—Absent ... Glen  
Melodious Memories ... arr. Fink  
Friend of Mine ... Sanderson  
Family Favourites ... arr. Ewing  
Comin' Through the Rye ... Trad.

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

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

**2.0 a.m. ORCHESTRAL MUSIC**  
Light Cavalry Overture, Suppe; No. 3 from La Fera Suite, Lacombe; La Paloma, Yradier; Venetian Boatman's Song, Mantovani; Norwegian Dance, Grieg; Gold and Silver, Lehar; Song—My Mother's Garden, Hanley; The Wedding of the Rose, Jessel.  
**2.30 a.m. VARIETY**  
Waltz Memories, arr. Stoddon; Banjo Solo—Fashionette, King; Songs—March of the Musketeers, Wodehouse; I'm a Roamer, Chorley; Fun on the Phone, Rickards; Marta, Gilbert; Musical Comedy Switch, arr. Hall.  
**3.0 a.m. I.B.C. Goodnight Melody and Close Down**

Tune-in to PARIS (Poste Parisien, 312 m.) to-morrow (Sunday) at 5 p.m. and 10.30 p.m. for I.B.C. Concerts.

# PROGRAMMES IN BRIEF SEPTEMBER 23rd—SEPTEMBER 29th

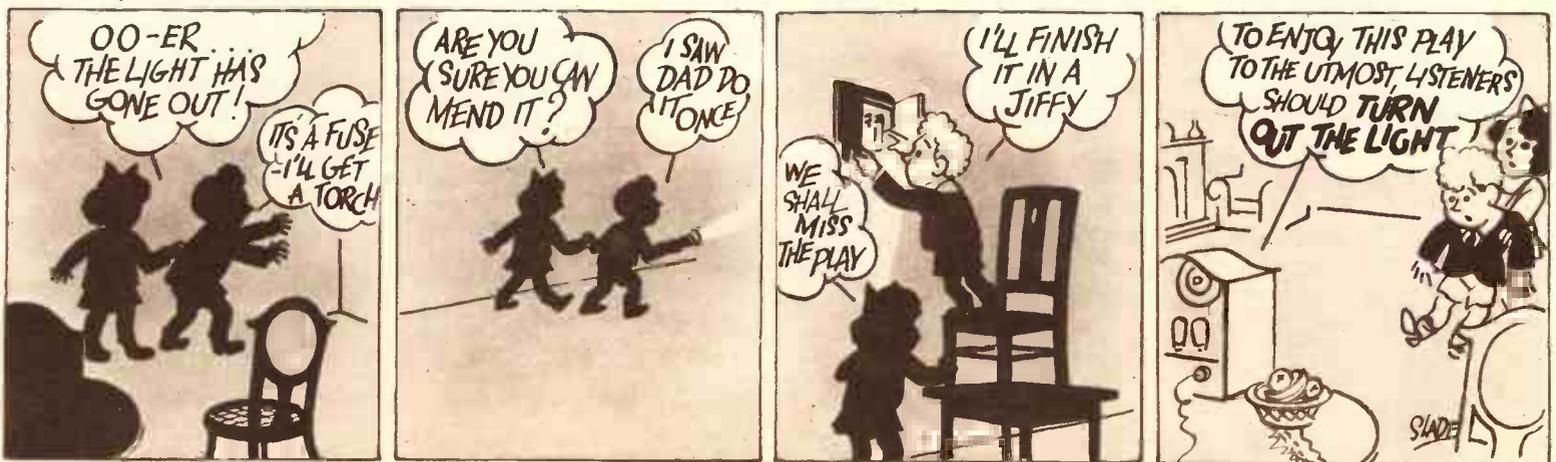
PRINCIPAL ITEMS FROM THE TRANSMISSIONS

SUNDAY		MONDAY		TUESDAY			
10.00 a.m. RADIO NORMANDY "The Wind and the Rain."	10.00 p.m. Old Favourites.	11.30 a.m. RADIO NORMANDY Light Orchestral Music.	11.30 a.m. RADIO NORMANDY Dance Music.	11.30 a.m. RADIO NORMANDY Dance Music.	11.30 a.m. RADIO NORMANDY Dance Music.		
11.00 a.m. Sacred Music.	10.30 p.m. PARIS (Poste Parisien) Light Orchestral Music.	4.30 p.m. Dance Music.	4.30 p.m. "Yodelling Holland."	5.00 p.m. Dance Music.	5.00 p.m. Dance Music.		
11.30 a.m. Gramophone Records.	10.30 p.m. RADIO COTE d'AZUR (Juan-les-Pins) Musical Comedy and Old Time Favourites.	5.00 p.m. "At the Seaside."	5.00 p.m. Orchestral Music.	5.30 p.m. Orchestral Music.	5.30 p.m. Orchestral Music.		
12.30 p.m. RADIO LUXEMBURG Dance Music.	11.00 p.m. PARIS (Poste Parisien) Old Favourites.	5.30 p.m. Military Band Music.	10.30 p.m. RADIO LJUBLJANA Light Music.	10.30 p.m. RADIO LJUBLJANA Light Music.	10.30 p.m. RADIO LJUBLJANA Light Music.		
2.00 p.m. Dance Music.	11.00 p.m. RADIO COTE d'AZUR (Juan-les-Pins) Novelty Orchestra.	10.30 p.m. PARIS (Poste Parisien) "High Society."	10.30 p.m. PARIS (Poste Parisien) Variety (Records).	11.00 p.m. RADIO NORMANDY Request Programme compiled by The Saints Rhythm Club.	11.00 p.m. RADIO NORMANDY Request Programme compiled by The Saints Rhythm Club.		
2.00 p.m. RADIO NORMANDY Dance Music.	11.30 p.m. Variety (Records)	10.45 p.m. Light Music.	11.00 p.m. RADIO NORMANDY Talkie Time.	11.30 p.m. Light Music.	11.30 p.m. Light Music.		
2.30 p.m. RADIO LUXEMBURG All-Star Variety (Records)	11.30 p.m. RADIO NORMANDY Dance Music.	11.00 p.m. RADIO NORMANDY Talkie Time.	11.30 p.m. In the Club this week.	12 (mid-night) Club Concert for Leith Listeners.	12 (mid-night) Club Concert for Leith Listeners.		
4.30 p.m. RADIO NORMANDY I.B.C. Nursery Corner.	12 (mid-night) Club Concert for Edinburgh Listeners.	11.30 p.m. In the Club this week.	12 (mid-night) Club Concert for Dalkeith Listeners.	1.00 a.m. E.A.Q. (Madrid) Hawaiian Orchestra.	1.00 a.m. E.A.Q. (Madrid) Hawaiian Orchestra.		
5.00 p.m. PARIS (Poste Parisien) Military Band Music.	12 (mid-night) RADIO COTE d'AZUR (Juan-les-Pins) Dance Music.	2.00 a.m. RADIO SAN SEBASTIAN A Selection of Waltzes.	2.00 a.m. RADIO SAN SEBASTIAN A Selection of Waltzes.	2.00 a.m. UNION RADIO, MADRID Dance Music.	2.00 a.m. UNION RADIO, MADRID Dance Music.		
6.00 p.m. Orchestral Music.	12 (mid-night) E.A.Q. Madrid Spanish Music.	2.30 a.m. Gramophone Records.	2.30 a.m. Gramophone Records.	3.00 a.m. Close down.	3.00 a.m. Close down.		
6.00 p.m. RADIO NORMANDY The Old Folks' Request Programme.	2.00 a.m. UNION RADIO, MADRID Dance Music.	3.00 a.m. Close down.	3.00 a.m. Close down.				
6.30 p.m. PARIS (Poste Parisien) Dance Music.	3.00 a.m. Close down.						
8.00 p.m. RADIO ROME Paul Whiteman and his Orchestra (Records)							
9.30 p.m. RADIO NORMANDY Concert of Gramophone Records.							
WEDNESDAY		THURSDAY		FRIDAY		SATURDAY	
11.30 a.m. RADIO NORMANDY Request Programme.	11.00 a.m. RADIO NORMANDY Military Band Music.	11.30 a.m. RADIO NORMANDY Request Programme.	11.30 a.m. RADIO NORMANDY Dance Music.	11.30 a.m. RADIO NORMANDY Dance Music.	11.30 a.m. RADIO NORMANDY Dance Music.	11.30 a.m. RADIO NORMANDY Dance Music.	11.30 a.m. RADIO NORMANDY Dance Music.
4.30 p.m. Half-an-Hour with Schubert.	4.30 p.m. "This Hectic Life."	4.30 p.m. Dance Music.	5.00 p.m. Patrick Waddington (Records)	4.30 p.m. Variety (Records).			
5.00 p.m. Dance Music.	5.00 p.m. Dance Music.	5.00 p.m. Patrick Waddington (Records)	5.30 p.m. Orchestral Music.	5.00 p.m. Dance Music.	5.00 p.m. Dance Music.	5.00 p.m. Dance Music.	5.00 p.m. Dance Music.
5.30 p.m. Light Music.	5.30 p.m. Gramophone Records.	5.30 p.m. Orchestral Music.	10.30 p.m. PARIS (Poste Parisien) Celebrity Concert (Records)	5.30 p.m. "Come to Spain."			
10.30 p.m. PARIS (Poste Parisien) "Around the Shops."	10.30 p.m. PARIS (Poste Parisien) Tunes from the Talkies and Shows.	10.30 p.m. PARIS (Poste Parisien) Celebrity Concert (Records)	11.00 p.m. RADIO NORMANDY Talkie Time.	10.30 p.m. PARIS (Poste Parisien) "An Evening on the Pier."	10.30 p.m. PARIS (Poste Parisien) "An Evening on the Pier."	10.30 p.m. PARIS (Poste Parisien) "An Evening on the Pier."	10.30 p.m. PARIS (Poste Parisien) "An Evening on the Pier."
11.00 p.m. RADIO NORMANDY Talkie Time.	10.45 p.m. Dancing Memories.	11.00 p.m. RADIO NORMANDY Talkie Time.	11.00 p.m. RADIO NORMANDY Talkie Time.	11.00 p.m. RADIO NORMANDY Request Programme: "A Raie da Costa Memorial Programme" (Records)	11.00 p.m. RADIO NORMANDY Request Programme: "A Raie da Costa Memorial Programme" (Records)	11.00 p.m. RADIO NORMANDY Request Programme: "A Raie da Costa Memorial Programme" (Records)	11.00 p.m. RADIO NORMANDY Request Programme: "A Raie da Costa Memorial Programme" (Records)
11.30 p.m. Dance Music.	11.00 p.m. RADIO NORMANDY Light Orchestral Concert.	11.35 p.m. Variety (Records).	11.35 p.m. Variety (Records).	11.30 p.m. Music from the Opera.			
12 (mid-night) Club Concert for Inveresk Listeners.	11.30 p.m. Tunes from the Talkies and Shows.	12 (mid-night) Club Concert for Musselburgh Listeners.	12 (mid-night) Club Concert for Musselburgh Listeners.	12 (mid-night) Dance Music by Ray Noble and his Orchestra (Records).	12 (mid-night) Dance Music by Ray Noble and his Orchestra (Records).	12 (mid-night) Dance Music by Ray Noble and his Orchestra (Records).	12 (mid-night) Dance Music by Ray Noble and his Orchestra (Records).
2.00 a.m. RADIO BARCELONA "Village Life."	12 (mid-night) Club Concert for Penicuik Listeners.	2.00 a.m. RADIO VALENCIA Organ Recital.	2.00 a.m. RADIO VALENCIA Organ Recital.	12.30 a.m. Club Concert for Roslin Listeners.			
2.30 a.m. Orchestral Music.	1.00 a.m. E.A.Q. (Madrid) Orchestral Music.	2.30 a.m. Military Band Music.	2.30 a.m. Military Band Music.	1.00 a.m. E.A.Q. (Madrid) Old Favourites.			
3.00 a.m. Close down.	2.00 a.m. UNION RADIO, MADRID Dance Music.	3.00 a.m. Close down.	3.00 a.m. Close down.	2.00 a.m. RADIO BARCELONA Orchestral Music.			
	3.00 a.m. Close down.			2.30 a.m. Variety.	2.30 a.m. Variety.	2.30 a.m. Variety.	2.30 a.m. Variety.
				3.00 a.m. Close down.			

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## Hullo, Twins!



# Your Foreign Programme Guide

A page of Programme Items from Abroad in addition to the Special English Programmes from the Continent.

## Sunday at Radio Luxembourg (1,204 metres)

A Programme of Songs and Music to be Broadcast on Sunday, September 23.

- 12.00-12.30 Orchestral music.
- 1.30- 2.00 Littlewood's Concert. Debroy Somers' Band and Christopher Stone in an "All-Star" programme.
- 3.00- 5.00 Light music.
- 5.00- 5.30 Imperial Tobacco Co.'s Concert of Light Music.
- 5.30- 6.00 Bush Radio "All-Star" Programme, including Carroll Gibbons and Savoy Hotel Orpheans, Stanley Holloway, and famous guest artists.
- 6.00- 7.00 Sunday Referee Hour.
- 7.00- 8.00 Gaumont-British Film Fans Hour.
- 8.00- 8.30 Palmolive. "The Palmolivers," Olive Palmer and Paul Oliver, will play and sing "I Hate Myself," "The Breeze," "For You," "Don't Let Your Love Go Wrong," "Duna," "I'll String Along With You," "Moonlight and Roses," "Fare Thee Well to Harlem."
- 9.00-10.30 Light music.
- 11.00-12.00 The Quiet Hour of specially selected music.



Mr. Pengov, chief announcer at Radio Ljubljana.

### SUNDAY (SEPTEMBER 23)

- Barcelona (377.4 m.).—Sextet Concert of Light Music ... 3 p.m.
- Berlin (Deutschlandsender) (1,571 m.).—Concert with Accordion Selections ... 4 p.m.
- Brussels No. 1 (483.9 m.).—Gramophone ... 12 noon
- Brussels No. 2 (321.9 m.).—Viola d'amore Recital ... 6.30 p.m.
- Leipzig (382.2 m.).—Gianni Schicchi Opera (Puccini) ... 7 p.m.
- Ljubljana (569.3 m.).—Mandolin and Gramophone Concert. 4.30 p.m.
- Poste Parisien (312.8 m.).—Piano Recital of Chopin and Liszt Music by Brailovsky ... 7.35 p.m.
- Munich (405.4 m.).—Vocal and Instrumental Concert 10.40 a.m.
- Strasbourg (349.2 m.).—Variety. 6.30 p.m.
- Juan-les-Pins (240.2 m.).—Concert ... 1.10 p.m.

### MONDAY

- Barcelona (377.4 m.).—Concert by the Copla Barcelona ... 10.20 p.m.
- Berlin (Deutschlandsender) (1,571 m.).—Vocal and Instrumental Concert ... 10.50 p.m.
- Brussels No. 1 (483.9 m.).—Orchestra and Songs ... 8.40 p.m.
- Brussels No. 2 (321.9 m.).—Romantic Music ... 5 p.m.
- Leipzig (382.2 m.).—Orchestra. 4 p.m.
- Poste Parisien (312.8 m.).—Symphonic Waltzes by Chabrier and Liszt ... 7.37 p.m.

- Munich (405.4 m.).—Gramophone. 12 noon
- Strasbourg (349.2 m.).—Orchestra. 6.30 p.m.
- Vienna (506.8 m.).—Orchestra. 8.40 p.m.
- Juan-les-Pins (240.2 m.).—Concert 1.10 p.m.

### TUESDAY

- Barcelona (377.4 m.).—Dance Music from the Shanghai Bar. 11 p.m.
- Berlin (Deutschlandsender) (1,571 m.).—Piano Recital of Brahms' Music ... 6.45 p.m.
- Brussels No. 1 (483.9 m.).—Cello and Piano Recital ... 6.30 p.m.
- Brussels No. 2 (321.9 m.).—National Music ... 8 p.m.
- Leipzig (382.2 m.).—Casanova—Opera (Lortzing) ... 8.10 p.m.
- Ljubljana (569.3 m.).—Song and Mandolin Recital ... 8.20 p.m.
- Poste Parisien (312.8 m.).—"Le Carnaval des Animaux" (Saint-Saëns) ... 7.30 p.m.
- Strasbourg (349.2 m.).—Variety. 6.30 p.m.
- Juan-les-Pins (240.2 m.).—Popular Music ... 8.40 p.m.

### WEDNESDAY

- Barcelona (377.4 m.).—Light Music 10.10 p.m.
- Berlin (Deutschlandsender) (1,571 m.).—Löns Lieder Recital. 6.30 p.m.
- Brussels No. 1 (483.9 m.).—Lilac Time (Schubert-Berte) 8 p.m.

- Brussels No. 2 (321.9 m.).—Chorale in A Minor for Organ (Franck) on Records ... 6 p.m.
- Leipzig (382.2 m.).—Variety 6 p.m.
- Poste Parisien (312.8 m.).—Wagner Music on Records. 6.49 p.m.
- Munich (405.4 m.).—Orchestra. 4 p.m.
- Breslau (315.8 m.).—Folk Songs. Strasbourg (349.2 m.).—Music by Pierre Bretagne ... 6.30 p.m.
- Juan-les-Pins (240.2 m.).—Light Music ... 8.40 p.m.

### THURSDAY

- Barcelona (377.4 m.).—Trio Concert ... 7 p.m.
- Berlin (Deutschlandsender) (1,571 m.).—Folk Songs ... 5.45 p.m.
- Brussels No. 1 (483.9 m.).—Orchestra ... 6.15 p.m.
- Brussels No. 2 (321.9 m.).—Concert Version of *The Barber of Seville*, music by Karel Alberta. 9 p.m.
- Leipzig (382.2 m.).—Vaughan Williams Concert relayed from London ... 8 p.m.
- Moscow (1,724 m.).—Orchestra. 7 p.m.
- Poste Parisien (312.8 m.).—Cigány Music ... 10.55 p.m.
- Ruysselede (29.04 m.).—Orchestra. 8 p.m.
- Munich (405.4 m.).—Light Music. 4 p.m.
- Strasbourg (349.2 m.).—Concert conducted by Inghelbrecht 10.30 p.m.
- Juan-les-Pins (240.2 m.).—Concert ... 8.30 p.m.

### FRIDAY

- Barcelona (377.4 m.).—Opera Selections and Light Music 7 p.m.
- Berlin (Deutschlandsender) (1,571 m.).—Concert of Waltzes. 10.50 p.m.
- Brussels No. 1 (483.9 m.).—Beethoven Piano Recital... 6.30 p.m.
- Brussels No. 2 (321.9 m.).—Grieg Music on Records ... 9.15 p.m.
- Leipzig (382.2 m.).—Walter Niemann Piano Recital by the Composer ... 5.20 p.m.
- Moscow (1,724 m.).—Symphony Concert ... 7 p.m.
- Poste Parisien (312.8 m.).—Czech Song Recital ... 9.58 p.m.
- Munich (405.4 m.).—Orchestra with Tenor Solos ... 8.55 p.m.
- Strasbourg (349.2 m.).—*Les Petites Brebis*, Operetta ... 10.30 p.m.
- Juan-les-Pins (240.2 m.).—Light Music ... 8.20 p.m.

### SATURDAY

- Barcelona (377.4 m.).—Request Gramophone Concert 8 p.m.
- Berlin (Deutschlandsender) (1,571 m.).—Orchestra ... 4 p.m.
- Brussels No. 1 (483.9 m.).—Gramophone ... 10.10 p.m.
- Brussels No. 2 (321.9 m.).—Violin Recital ... 6.30 p.m.
- Leipzig (382.2 m.).—Dance Suite by the Leipzig Symphony Orchestra ... 8.15 p.m.
- Poste Parisien (312.8 m.).—Songs of the Sea ... 7.30 p.m.
- Munich (405.4 m.).—Variety. 8.10 p.m.
- Strasbourg (349.2 m.).—Franco-Yugo-Slav Festival ... 10.30 p.m.

A special concert for British listeners is broadcast every evening from Radio Luxembourg (1,204 metres), 6.30-7.30 p.m.

# "—and Naomi

By Michael  
LANGLEY

"I am sure that any person with £22 in her bag and a ticket to Madrid has a name. You look as though you had a nice name, Miss —."

"Miss —, I am— sorry I do not know; it is gone—quite gone."



Illustrated  
by John  
Sullivan

CONSCIOUSNESS slowly returned. They asked her her name. She caught at the sheet, pulling it slightly with her thumb and forefinger. She drew in her breath and was going to answer. Her eyes met those of the man who bent over the narrow hospital bed.

"My name?"  
"Yes, your name—if you haven't left it under the bonnet of that tiresome bus. You must be more careful another time. Buses—they're not the sort of things to play blind man's buff with, young lady. Now, your name and your address. I'm sure a young person with twenty-two pounds in her bag and a ticket to Madrid has a name. You look as though you had a nice name, Miss—"

"Miss . . . I'm sorry, I don't know. It's gone. Quite gone. Something beginning with—B . . . that was him. Madrid, you say. He was there. Mother hated him so . . . No, I can't remember. Oh, thank you." She liked the feel of eau-de-Cologne—dabs of it just above the eyes.

"Madrid," said the doctor, appealingly, coaxingly. "You have a ticket for Madrid, that and some money was all you had in your handbag. Who were you going to in Madrid? His name? And your suitcases—where did you stay? Hotel—what hotel—last night?"

She put her hand on the nurse's arm, held it. It was soft. Yes, it was part of someone—some living person. She gripped the arm. "Where am I? Why do you ask me—ask me—questions?"

"Charing Cross Hospital, my dear. Now, just you drink this up and go to sleep." She drank it and a moment later her dark brown hair had crumpled itself around her left ear. Her hand was hanging limply over the side of the bed. She was asleep.

A month later her memory showed no signs of

returning. Her identity remained a mystery and no flicker of recollection provided a clue to her previous life. Her body was sound and her faculties unimpaired. But her memory! Well, she might never have had one.

A lady who regularly visited the hospital thought the case was "tragic"—chiefly because she wanted to take the girl away, to have at hand the undisputed testimony of her charity and to gratify a not altogether conscious desire to surround herself with beauty and youth. She got her wish—this benevolent old lady. After all, the hospital authorities could not look after a patient indefinitely. The police, too, had done their best to find the girl's relatives, but they had failed.

Eugenie, that was the old lady's name, thought that the girl would recover the quicker in an untroubled world, and so the two went off to the restful quietness of a Cornish village. Then, following a baptism, which brought more publicity to the vicar and his parishioners than either had dared hope for, the girl was called Naomi. "Naomi"—it was uttered with a reverence and respect which no child baptised in the ordinary way experiences after the age of three.

Eugenie had a few friends in to tea. "Naomi," said Mrs. Lewis when her husband, the vicar, had gone. He had been wanting to discuss the advisability of confirmation. "Naomi, we are giving a little party at the vicarage to-morrow—on the lawn if it's fine. We'd so like you to come along—try your hand at tennis. . . . My dear," continued Mrs. Lewis without waiting for her invitation to be accepted, "how old are you? Or should I say how old do you think you are?" She spoke with her head pushed slightly forward and as though an answer to her question had something to do with the party and perhaps even more with the tennis.

"Thank you. I should love to come to tea to-morrow. And tennis—I'll try. But I'm

afraid I can't help you with the age. I don't know."

"Poor child!" whispered someone. "Twenty-two," said Eugenie. "Twenty-two is as near as we can get. Isn't that so, Naomi? . . . Yes, yes, twenty-two." Eugenie spoke with conclusiveness, as though to say: "And now no more of that." Indeed, there was no need for any more—

Eugenie had made it as much her business to have the girl medically examined and assessed as the vicar had made it his to tend to spiritual matters.

No one who came to Mrs. Lewis's party played tennis well. Indeed, the tennis was more for the amusement of those who were bad conversationalists, while it was always a stimulant to the professedly good ones. Speculation arose as to whether Naomi could have played before—that was as inevitable as it was futile. By tea-time it had started raining, so the discussion could not be pressed without being just a little too personal.

"After all, she's one of you, my dears; not a punch-and-judy show." That was Mrs. Lewis's sister-in-law.

But where was Naomi? "Yes, wherever has she got to?"

"She's washing her hands, if you really must know."

"Washing her hands! She was doing that ten minutes ago."

"Well, I don't know what you're going to do, but I'm going to find her."

Naomi was leaning against the bathroom mantelshelf. She was sobbing like a child. "I've broken my mug!" she wailed. "I've broken my mug!"

"Broken a mug, my dear? That doesn't matter. . . . Naomi! . . . Naomi, what is it?"

"I tell you I've broken my mug, and there isn't any other like it. Go away, can't you? I want to be alone." The hand was withdrawn from her shoulder.

"Mummy, something awful's happened! Will you see?"

Mrs. Lewis hurried from the tea table. She took Naomi in her arms and tried to comfort her. It was useless. "Won't you mend it for me?" she cried like a child of five.

"We'll see what we can do," said Mrs. Lewis. Naomi wept the more. Someone collected the fragments of the china mug, the coronation mug which had held the tooth-brushes of the Lewis family since it (the mug) and many of its kind passed into circulation over twenty years ago.

Naomi was taken home and put to bed, while Eugenie sank into a deep armchair and held the hand of her ward. Naomi chattered on, unconscious of the presence of anyone.

(Continued on page 36)

# DRINK BETTER CHOCOLATE

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## DRINK HOT WATER EVERY DAY

Two well-known Specialists, in recent articles, both emphasised the vital importance of water for assisting the body to prevent and resist disease. To keep in good health every man and woman should drink a glass of hot water each morning on rising, but those troubled with sick headache, biliousness, bad complexion, furred tongue or general depression, should add a teaspoonful of 'Limestone' Phosphate to cleanse and purify the system and flush away from the liver and bowels the uric acid, sour fermentation and poisonous waste that collects. Sufferers from constipation, biliousness, liver disorders and minor ailments of all kinds, as well as those troubled with rheumatism or indigestion, should get a supply of 'Limestone' Phosphate, costing but two shillings from Boots, Taylors, Timothy Whites or any other good chemist. If a little is taken daily in a glass of hot water this will prove a sure way of subduing uric acid, cleansing the liver and bowels and thus maintaining vigorous health.

## 3/- Beauty Outfit FREE

See WOMAN'S FILMFAIR  
October Number  
On Sale September 26

Readers of WOMAN'S FILMFAIR are offered an extra special beauty gift in the October issue shortly to be on sale—a beauty outfit prepared by the famous house of Innoxa, containing 10 beauty preparations.

The preparations are exactly those which would be used if you were to visit the Innoxa Salon at 38 Old Bond Street. The outfit also includes the Innoxa Beauty Guide with a Colourscope to guide you in your choice of shades in all cosmetics.

To obtain your gift, all you have to do is to complete the coupon which will be found in every issue of the October WOMAN'S FILMFAIR and send it with 4d. in stamps (the actual cost of postage and packing) to the address shown, before October 22.

WOMAN'S FILMFAIR on Sale everywhere. 6d. monthly

## IN PRAISE OF MELODY

CUTHBERT REAVELY writes another article of interest to all music lovers

**I** WENT to see a Big Business Man the other day. We talked of his career—at least, he did. Finally, I said, "I think it is splendid of you, Mr. Bloggs, to have canned all this fish. Now that your future is more than secure financially, why not render your country a further service and devote a little of your fortune to music?"

Mr. Bloggs laughed—a laugh which atoned in volume for what it lacked in mirth. He offered me a cigar—knowing me to be a non-smoker. "Music won't get me anywhere," he observed, sucking his teeth with commercial complacency. "But," I protested, "such a venture would not be your first excursion into the realm of art." I referred to Mr. Bloggs' directorship of a film company. This time Mr. Bloggs' laugh was dry and hard—like his tinned salmon. "Ah," he replied cryptically, "they're pictures."

I felt that argument would get us nowhere—and fell to brooding sadly upon the prevalence of the Bloggs type. Here was a man with sufficient discrimination never to touch the commodity which he advertised so assiduously—except in a moment of youthful enthusiasm at the funeral of his father, whose constitution it had undermined—but lacking enough perception to secure a single moment's real enjoyment in return for the fortune he had amassed.

Probably many of us are disposed to ask ourselves at times—is musical taste worth acquiring and cultivating? Can it give us something which will not only render this evening's leisure more enjoyable, but which will also bring an added significance and colour to the labours of to-morrow?

There are many to-day searching more desperately than ever for some sign that life was never meant to be this drab, relentless, grinding round of unremitting toil, interspersed with feverish interludes, the hectic mockery of which but serves to throw the misery of mundane existence into greater relief. If only these tragic seekers could be prevailed upon to pause for one instant in their devil's dance—to listen to that quiet, insistent voice which is music's tone, to feel that restful calm descending gently upon the senses, to be conscious of that armour of optimism, that serene assurance of a future which shall be perfect harmony for all whose hearts are tuned aright, they would soon be aware that music had become indispensable to them. Moreover, they would find that a greater influence even than that of music had entered, too; we need not find this other guest a name; we might not agree on that score; but we should be happier and we should tackle our tests with a stouter heart.

Stranger phenomenon still, what power the rightly attuned mind acquires! Poverty and failure become the barest memories. Life is no longer spent amidst the shadows of disappointment, but on the heights of the eternal morning of achievement.

Sir Henry Wood once said to me, "We need someone to plead the cause of music as eloquently as Ruskin pleaded that of painting." We might reply with truth that this service is being performed more than adequately just now by Sir Henry and his magnificent orchestra at the Promenade Concerts. For forty years he has continued to devise a series, which, whilst never falling below the highest artistic level, succeeds in blending full measure of melody, diversity and popularity.

Enjoyment of listening-in to these programmes may be greatly enhanced by a periodic visit to Queen's Hall. The audience consummate the crowning triumph. It is an unforgettable experience to gaze in cushioned ease from the luxury of the Circle upon that scene of enthusiasm; but it is even more thrilling to rub shoulders below in the promenade proper with all the ardent young music-lovers, whilst over all soars the magnetic personality of Sir Henry himself, his genius endeavouring vainly to hide behind his geniality.

## MAKING WAR IMPOSSIBLE

JAMES PEERS looks forward to the time when war will be waged by radio

**S**CIENTISTS, whose misguided ingenuity makes possible the wholesale carnage of modern warfare, may yet by their own amazing scientific skill, defeat their own ends. They may yet realise, in the future, with a despairing astonishment, that they will have made warfare, as we have known it in the past, utterly impossible—for civilisation of the future.

We have only touched the fringe of the unexplored possibilities of these electro-magnetic vibrations in the intangible ether, which are used at present, so far as we are concerned, to carry us speech and music for entertainment. The potentialities in its development for aggression are probably enormous.

Already the use of radio as a means of remote control of mechanism has been developed to a remarkable pitch. Battleships have been equipped with radio control gear and sent out as targets, for gun-practice with not a single man aboard, but with engines and steering gear controlled by radio from one of the ships whose guns are blasting it to pieces, perhaps from miles away.

We might draw a picture of warfare of the future as a battle royal between soulless machines, controlled from miles away by radio, with casualties only in torn and riven metal—not in shattered limbs and torn bodies of men. The challenge—the war itself—the armistice called for by the loser—all would be by radio, with victory as decisive as any battle of the past, but with not a drop of human blood spilled. Utopian, perhaps—but not impossible.

But such clumsy methods of warfare as those of the past... the hurling of pieces of metal through the air, (as crude in principle as the rock-throwing ballista of the ancients), may yet be discarded. Since the first crude gunpowder, the major part in tearing limb from limb and bringing destruction to property has been due to explosives. How long will it be before explosives are made obsolete by radio? Indeed, not only obsolete, but a menace, not to an enemy, but to the very people who lay them in store. We may yet learn how to broadcast radio waves which will act on explosives which come within their range, just as the detonator, it itself does—an intangible fulminate which would instantaneously explode any munitions of war which come in its path!

Fantastic? The principle is being used already in industry. Go to a really modern steel-works. You will find there crucibles of metal raised to a higher temperature than a blast furnace by the invisible forces of high-frequency electricity! That is the high-frequency furnace—enormously strong electro-magnetic vibrations, half-brothers to the radio waves.

The very valves in your radio receiver would not work so well if the high vacuum inside the glass bulb were not assured by a similar process. See how a valve is made. See how the tiny piece of chemical is placed on those bits of wire and metal before they are sealed in the glass globe. See how, after the air has been pumped out, that valve is held close to the electric ray generator. Pouf! And the tiny piece of chemical inside the bulb hermetically sealed up, and two inches away, shrivels up, leaving the wisp of smoke inside which gives the bulb that peculiar silvered effect. Destroyed—by an invisible electric ray!

Think of that tiny piece of metal as an ammunition dump, that two inches as two hundred miles, and that electric ray generator as a giant station with a world-range, and you will visualise how a world dictator of the future may even yet only have to press his finger on a button to wipe out every potential dealer of death and destruction in the world!

With such potentialities as this, and a hundred others, who can doubt that radio, the infant science, might not yet grow into such a giant protector of world peace as to make war impossible?

*On  
the  
Air  
this  
Week...*



In another of his "Scrapbook" programmes to be broadcast on September 24 (Regional) and September 25 (National), Leslie Baily will recall to mind the outstanding events of the year 1910, the year H.M. King George V ascended to the throne. Above is a picture of his coronation procession



A recent happy day of Their Majesties the King and Queen, who will broadcast on September 26 in the National programme



A general view of this year's Shelsley Walsh Hill Climb when Whitney Straight set up a new record. The opportunity for beating it will occur on September 29 at the autumn open event of the Midland Automobile Club. F. J. Findon and Major Vernon Brook will give running commentaries from Midland Regional



September 25 is the opening night of the season at Sadler's Wells, when Rimsky-Korsakov's Opera "The Snow Maiden" will be relayed. Here is a shot from the wings showing the Snow Maiden at the feet of the Tsar

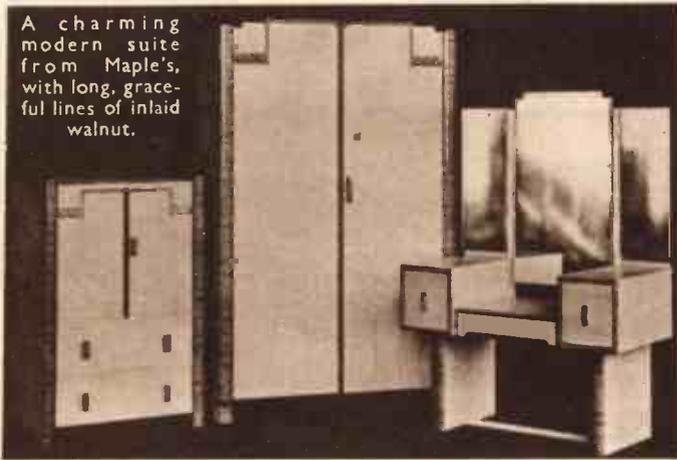
JUNE CAREY'S COLUMN

THE VOGUE FOR WALNUT

QUEER fascinating stories the trees could tell us, couldn't they, if we only understood the meaning of their whisperings. Fine stories they would be. Sometimes of gay, happy days when the sun played hide and seek with their young leaves . . . sad days, too, when there was no sun and the leaves hung together despondently, because they had lost their play-mate.

But in walnut, at least, artists and craftsmen have preserved forever a hint of just this very beauty. You can see it in the delicate markings and the lovely bold figuring with its great depths of contrasting light and shade. The walnut tree

A charming modern suite from Maple's, with long, graceful lines of inlaid walnut.



is originally supposed to have come from Western Asia—long, long ago—but now it has definitely made a home for itself in England, France, Italy, and America.

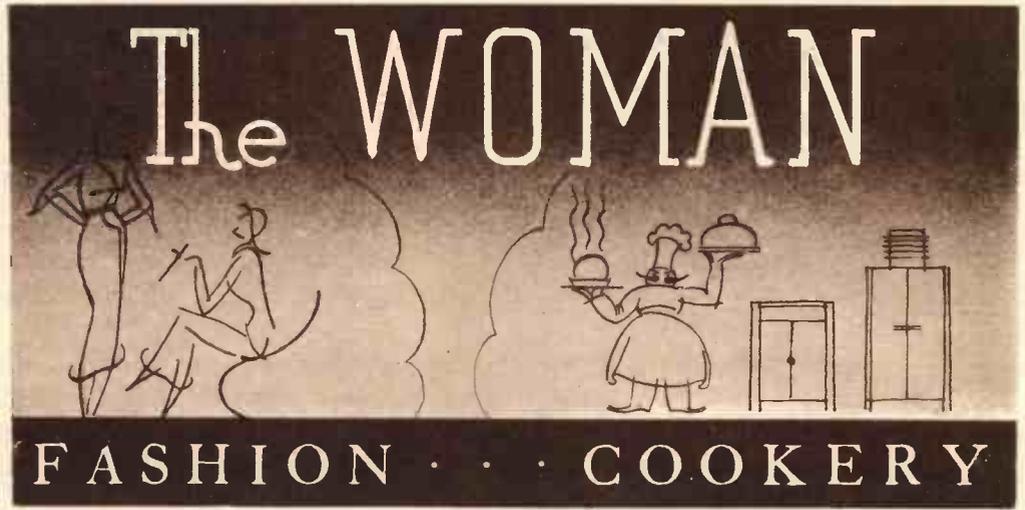
English and American walnuts differ slightly in their colouring, a fact which may be due in a small measure to its weathering; but not altogether, for Italian walnut is decidedly darker in marking.

The reign of walnut really began with the advent of Charles II to the throne—previously it had been little used, but now it supplanted oak in popularity. Oak had made good, solid furniture which certainly lasted, but in oak you couldn't possibly carve the gay, irresponsible designs which could be so beautifully executed in walnut. The crowns and cupids, for instance, which played such important parts in the furniture of the period. Emblematical designs, they were, intended to show the love and loyalty of the people for their King. How important, then, to choose a wood that was not susceptible to the attacks of wood-boring insects so that this attractive furniture might remain as a monument to the age. Walnut was chosen as the ideal medium.

During the Queen Anne period, walnut began to get scarce, so instead of using it solid it was employed as a veneer on oak and deal, or as groundwork for marquetry. Only the deal has, however, survived. It was at this time, too, that thin, transverse slices of young boughs and roots of trees were used for the first time to form the veneer known as *burr* walnut.

Apart from the genuine antiques in walnut, almost priceless, of course, there are delightful reproductions from other ages. Lastly, there is the present-day walnut vogue, the George V style—or perhaps we should call it the *antique of tomorrow*, for discerning collectors are buying this modern walnut with a view to its worth in time to come. So you who love your home and want for it only the best and most beautiful furniture, big or small, will be wise to give very careful thought to this present-day walnut. It can be had at most moderate prices and, made by a really sound firm, it is a safe investment for ever.

*June Carey*



FASHION . . . COOKERY

JANE CARR on BOTTLED CHARM

IT is said that some radio stars use a special perfume to express each mood and that out of the row of crystal bottles on the dressing table, they choose the right fragrance for the particular part they have to play—romance, gaiety, or stern drama.

But for most people, who have only one role to express—themselves, it is necessary to choose the right perfume to suit their personality—and stick to it.

The fresh flower scent, for instance, that belongs to the open-air girl will not meet the case of the woman-about-town, who will choose an intriguing modern blend and the exotic scent of the smart sophisticated girl would be totally wrong for her shy, retiring sister.

The perfect thing to do is to match up scent, powder, bath salts and soap, so that your particular fragrance is never lost or spoiled by others. Some people, however, prefer to vary their scents with different toilets.

There comes a time, too, when it is as well to change your scent. That is when custom has blunted your perception and you are no longer alive to its fragrance.

Of course, you can afford to use more perfume in the evening than by day—on your handkerchief and sprayed on to your clothes. Hold the sprayer some way away so that only the finest rain reaches you. It is safe to use perfume on chiffons and light fabrics, but not on dyed silk, as it sometimes stains, and not on dyed woollens, as the action of chemical dyes tends to make perfume cloying.

The best way to use scent is straight on your skin—on your eyebrows, on the lobes of your ears, in the hollow of your throat, and on the tips of your fingers. The effect is a subtle diffusion of scent that is always fresh and surprising.

*Jane Carr*

JEANNE DE CASALIS on AUTUMN HATS

JUST at this season of the year, when it is still too warm to indulge in new autumn woollies, Fashion generally introduces one or two minor excitements to enliven a dull season. Witness the sudden epidemic of berets of the largest and floppiest—a fashion that was suddenly here and as suddenly gone. Now it is the tricorné that is altogether the newest thing in hats—not very unlike the beret that has been folded on the sides and become three-cornered. There are some tricornés of felt, tied up with ribbon or ornamented with a bird over one eye; and there are others of lace or small feathers for the evening.

The tricorné is settled low down over one eye, while the brim at the back and sides is turned unhesitatingly upwards to reveal almost the whole of your head. Sometimes a hat leaves half your head uncovered on one side and droops to the shoulder on the other. It will be very important to have well-groomed hair; long curls on the neck will be liable to look out of place, and hair is likely to be short but curled and feminine.

Apart from the tricorné, there are still perfectly flat hats to be seen with wide brims that are turned up at the back to accommodate fur collars, or are else completely backless.

There is also the pill-box hat, made of flat fur or felt, sometimes ornamented with feathers or pompons, and kept on by a shaped band across the back of the head instead of elastic. And there are the completely new high-crowned sports hats of soft felt with a dent in the middle.

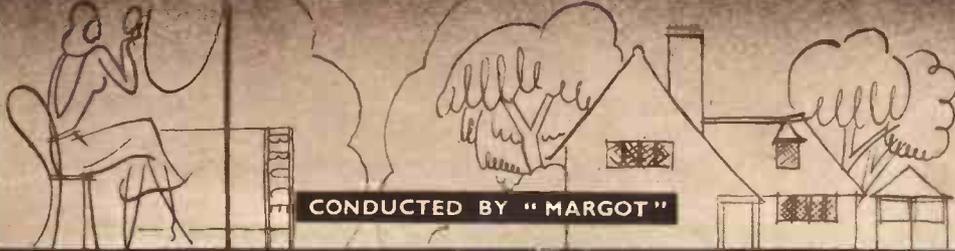
While our hats tilt forward over our eyes, it is the backs of our heads that get all the decoration, bunches of ribbon, flowers and feathers. As to the fabrics, two fabrics together are more fashionable than one, and felt and velvet, suede and velvet, velvet and antelope, and plush and felt will be the most successful Autumn combinations.



The very latest—a Plateau Hat by Pearl Jarvis.

*Jeanne de Casalis*

# LISTENER



## BEAUTY . . . HOMECRAFT

MRS. R. H. BRAND  
suggests  
CHOCOLATE SWEETS

THIS WEEK'S  
FIVE SHILLING HINTS  
Five shillings for every "hint" published in these columns. Have you sent yours to "Margot"?

### CHOCOLATE PUDDING

**Ingredients Required.**  
—4 oz. Cadbury's Mexican chocolate; 3 oz. butter or margarine; 3 oz. castor sugar; 1 egg; 1½ gills of milk; ½ teaspoonful vanilla; 6 oz. fresh breadcrumbs.

Grease a basin and a large piece of paper; break up the chocolate in small pieces and dissolve it in the milk, taking care it does not burn. Cream the butter and sugar together until white, then add the melted chocolate and mix thoroughly, stirring in the crumbs and, lastly, the egg, which must be well beaten. Add the vanilla; turn the mixture into the prepared basin, cover tightly with the paper, and steam for about two hours. Serve with chocolate sauce handed separately.



At a recent Fashion Contest staged by *The News of the World* at Selfridge's, Miss Hermione Gingold presided as judge. Here she is between Miss London and (right) Gloria, the famous mannequin.

### SAUCE

**Ingredients Required.**—¼ pint of milk; ¼ pint of water; 1 oz. sugar; 2 oz. chocolate; 1 large teaspoonful cornflour.

Mix the milk and water together, stir the cornflour into a paste with a little of the liquid, and put the remainder into a saucepan with the chocolate and sugar. Stir until quite melted, then add the cornflour. Bring to the boil, stirring all the time, simmer for two or three minutes, and serve.

### PEARS IN CHOCOLATE

**Ingredients Required.**—1½ lb. of good stewing pears; 6 oz. sugar; 1½ gills of water; ¼ lb. Cadbury's Mexican chocolate and a little vanilla essence.

Make a syrup with the water, vanilla, and sugar. Peel, halve, and core the pears and put them with the syrup into a casserole. Cook them in a moderate oven, turning often, and taking care not to break them; when almost ready, take the casserole from the fire and drain the juice into a basin. Then put the chocolate, which must be grated, into a pan with 5 tablespoonfuls of the pear syrup and 1 oz. of butter. Stir over a low fire until quite melted, pour over the pears in the casserole, return to the oven, and cook for another fifteen minutes. Serve very hot, with whipped cream if possible.

*Bellina Brand.*

### A COSY COVER

I have found it an excellent idea to place an old tea-cosy over the back of baby's chair when it is in use, as it prevents baby from banging the back of its head on the hard wood.

### THE STUBBORN STOPPER

The stoppers of glass scent bottles often get stuck fast. When this happens pour a little glycerine round the neck. After a few minutes, try turning the stopper, first one way and then the other, until it becomes loose.

### PERSPIRATION STAINS

If the stains are fresh and on washable material, I try spreading glycerine over the mark, and leave it on for about an hour. Then rinse the fabric in warm soapsuds. If the stain is still visible, let the material get quite dry, then place it over blotting paper and apply a little oil of eucalyptus. Rub it in vigorously with a piece of cloth; the mark should then disappear entirely.

### Write to "MARGOT" About It

If you are worried over any household or domestic problems, then tell your troubles to "Margot." Fashion, cookery, and home-craft, to mention only a few examples, can be dealt with in this service. Send stamped addressed envelope for reply to "Margot," RADIO PICTORIAL, 58-61 Fetter Lane, E.C.4.



Here is a masculine-looking coat by Kenneth Durward, with large cuffs and capacious pockets, just the thing for travelling or country wear.

### IN THE TUB

WE have all heard a lot about "Lastex" this summer: "Lastex" for underclothes, swimsuits, socks, and dresses. Here are one or two points to remember when washing these new fabrics.

All "Lastex" fabrics, except cotton and linen of fast dye, which may be washed in hot suds, should be washed in lukewarm water. Immerse the garment in Lux suds and wash by squeezing the lather through the garment. In the case of silks, artificial silks, wools, and delicate fabrics, it is important that the garment should not be twisted or rubbed, as this may damage the delicate fibres.

Rinse in several changes of clear water and roll in a dry towel to remove as much surplus moisture as possible.

It is important when ironing fabrics of this type to consider the nature of the fabric used with the "Lastex" yarn.

Linen and cotton may be ironed when slightly damp, using a hot iron, but if the fabric is silk or artificial silk, a cool iron should be used. Wool should be pressed when dry, using a cool iron over a damp cloth.

If a fabric is of artificial silk with a shiny finish, it should be ironed when slightly damp; but if delustred, it must be ironed when almost dry, i.e., in an unaired condition, using a cool iron.

### OIL STAINS ON SILK

If silk gets marked by oil when you are machining it, it is possible to remove the spot with magnesia. Dab it on without rubbing, and when dry, brush it off.

### SHOES AND TREES

Fabric shoes should never be kept on shoe trees, as the material is apt to stretch out of shape, or break away at the sole and edges. Instead, when you take them off, stuff tissue paper into the toes while they are still warm. Gold or tinsel evening shoes should be wrapped in black paper to keep them from tarnishing.

### MUD STAINS

Mud stains on clothes, especially on mackintoshes, sometimes will not come out with washing. It is better to try brushing the stain first, directly it is perfectly dry. If the stain will not come out, try rubbing it with pieces of raw potato.

*Margot*

# PROGRAMME HEADLINES of the WEEK



**Eric Parker**  
(September 25, 2.5 p.m., National)

**NATIONAL**

**SUNDAY** (Sept. 23).—A Congregationalist Service, relayed from Whitefield's Tabernacle.  
**MONDAY** (Sept. 24).—Choral programme.  
**TUESDAY** (Sept. 25).—*The Snow Maiden* (Rimsky - Korsakov), relayed from Sadler's Wells Theatre.  
**WEDNESDAY** (Sept. 26).—The Launching of the Cunarder 534 from John Brown & Co.'s Yard, Clydebank.  
**THURSDAY** (Sept. 27).—Promenade Concert, relayed from Queen's Hall, London.



**Frank Cantell**  
(September 28, 12 noon, London Regional)

**FRIDAY** (Sept. 28).—*Squaring the Circle*, a play by Kataev.  
**SATURDAY** (Sept. 29).—Crystal Palace Band Festival, feature programme.

**LONDON REGIONAL**

**SUNDAY** (Sept. 23).—Military Band Programme.



**Leslie Baily**  
(September 24, 8 p.m., Regional)

*Dance Music of the Week*

**Monday.** Joe Loss and his Band (the B.B.C. studios).  
**Tuesday.** Lew Stone and his Band (the B.B.C. studios).  
**Wednesday.** Roy Fox and his Band (*Cafe de Paris*).  
**Thursday.** Casani Club Orchestra, directed by Charlie Kunz (*Casani's Club*).  
**Friday.** Harry Roy and his Band (*May Fair Hotel*).  
**Saturday.** The B.B.C. Dance Orchestra, directed by Henry Hall (the B.B.C. studios).

**MONDAY** (Sept. 24).—Scrapbook for 1910, a microphone medley by Leslie Baily.  
**TUESDAY** (Sept. 25).—*Once in a Blue Moon*, a romantic play with music, by Francis Durbridge and Jack Hill.  
**WEDNESDAY** (Sept. 26).—*Squaring the Circle*, a play by Kataev.  
**THURSDAY** (Sept. 27).—Songs from the Films, No. 1, a chronological survey of film songs from the silent picture theme song up to the present-day talkie hit.  
**FRIDAY** (Sept. 28).—Promenade Concert relayed from Queen's Hall, London.  
**SATURDAY** (Sept. 29).—Orchestral Concert.



**Norbert Wethmar**  
(September 25, 12.30 p.m., National)

**MIDLAND REGIONAL**

**SUNDAY** (Sept. 23).—A Religious Service relayed from St. Mary's Church, Nottingham.  
**MONDAY** (Sept. 24).—Instrumental Concert.  
**TUESDAY** (Sept. 25).—*Once in a Blue Moon*, a romantic play with music, by Francis Durbridge and Jack Hill.  
**WEDNESDAY** (Sept. 26).—Orchestral Concert relayed from Leamington Spa.  
**THURSDAY** (Sept. 27).—Variety programme, relayed from Peterborough.

**FRIDAY** (Sept. 28).—Choral programme, relayed from Nottingham.  
**SATURDAY** (Sept. 29).—A Running Commentary on International Open Hill Climb for Racing and Sports Cars, relayed from Shelsley Walsh.

**WEST REGIONAL**

**SUNDAY** (Sept. 23).—Religious Service in Welsh, relayed from Henrietta Street Welsh Congregational Chapel, Swansea.  
**MONDAY** (Sept. 24).—Variety at the Bristol and West of England Radio and Home Entertainments Exhibition, relayed from the Colston Hall, Bristol.  
**TUESDAY** (Sept. 25).—Alun Mabon: Choral Programme.



**Wortley Allen**  
(September 25, 7.15 p.m., London Regional)

**WEDNESDAY** (Sept. 26).—String Orchestral Concert, relayed from the National Museum of Wales.  
**THURSDAY** (Sept. 27).—Two Short Plays, *What Shall We Do?* by Leyshon Williams and *Filling Coal* by Gynallt Evans.  
**FRIDAY** (Sept. 28).—Welsh Variety Programme.  
**SATURDAY** (Sept. 29).—Holiday Harmony, feature programme.

**NORTH REGIONAL**

**SUNDAY** (Sept. 23).—A Religious Service, relayed from St. Nicholas' Cathedral, Newcastle.  
**MONDAY** (Sept. 24).—Contemporary Composers of the North—5, Vocal and Instrumental Recital.  
**TUESDAY** (Sept. 25).—Concert Party Programme, Scarborough.



**Leonard Gowings**  
(September 28, 6.30 p.m., London Regional)

**WEDNESDAY** (Sept. 26).—Brass Band Concert.  
**THURSDAY** (Sept. 27).—Concert Party Programme, relayed from Blackpool.  
**FRIDAY** (Sept. 28).—Ladies' Choral Programme.  
**SATURDAY** (Sept. 29).—Orchestral Programme of Light Classics.

**SCOTTISH REGIONAL**

**SUNDAY** (Sept. 23).—A Scottish Religious Service, relayed from the Old Church, Corstorphine, Edinburgh.  
**MONDAY** (Sept. 24).—Vocal and Instrumental Recital.  
**TUESDAY** (Sept. 25).—Sunny Days: Concert Party Programme, relayed from Largs.  
**WEDNESDAY** (Sept. 26).—The Launching Ceremony of the New Cunard Liner 534, relayed from Clydebank.  
**THURSDAY** (Sept. 27).—A Concert of Scots Music.  
**FRIDAY** (Sept. 28).—An Excerpt from the Grand Concert of the Thirty-Eighth National Mod, 1934, relayed from Oban.  
**SATURDAY** (Sept. 29).—Military Band Concert.



**Gladys Joiner**  
(September 25, 7.15 p.m., London Regional)

**BELFAST**

**SUNDAY** (Sept. 23).—Orchestral Concert.  
**MONDAY** (Sept. 24).—*Spring*, a play by T. C. Murray and *Spreading the News*, a comedy by Lady Gregory.  
**TUESDAY** (Sept. 25).—*The Snow Maiden* (Rimsky - Korsakov), relayed from Sadler's Wells Theatre.  
**WEDNESDAY** (Sept. 26).—An Orchestral Concert, relayed from the Municipal Museum and Art Gallery.  
**THURSDAY** (Sept. 27).—*The Scapgoat*, a drama by Wilson Guy, and *Old Jem comes to Tea*, a sketch of County Down Life by William MacCrum.  
**FRIDAY** (Sept. 28).—Dance Music.  
**SATURDAY** (Sept. 29).—Time for Rhythm: Orchestral Concert.

Radio Times gives full B.B.C. programme details

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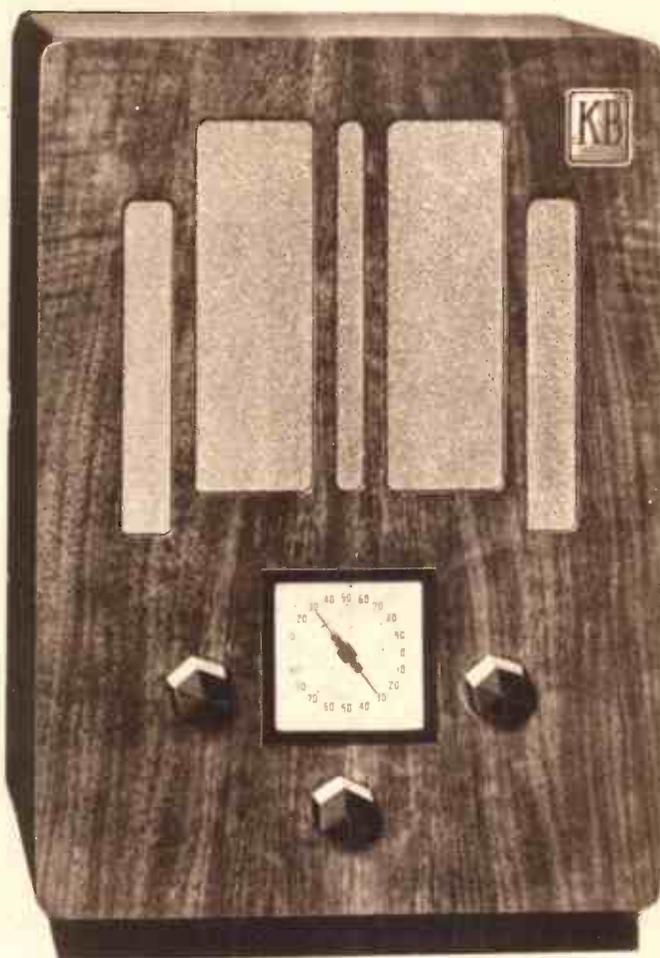
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# —And Naomi

Continued from page 28

"Bowl of tulips—I'd rather have the geranium in the nursery. But, Mummy, let's wait till after the spring cleaning. I think the dining-room's a nice room. Yes, plain oak furniture—carpet dark green, and curtains—curtains same colour, I should think. Put the black clock on the mantelshelf. Brass knick-knacks—they can go into Dot's bedroom. She likes brass. Time we changed the bed cover, isn't it? Good; leave it like that—just the eiderdown. If we don't get a new linen-basket this one will have tumbled—tumbled—crumbled away. The bricks at the back of the drawing-room fire are crumbling away and this tapestry—it wants a stitch. Your desk—nearer the window, I should say. No, don't move the piano—those castors are loose. Besides, my room's just above, and I like to hear Dot playing when I go to sleep.

"Black elephant, I think you're lovely—and my china mug . . . my china mug. You're my best thing, coronation mug. Mummy calls you my christening—Oh, oh!—Mummy, it's broken—broken! Mummy, my mug! It's broken—and I wanted to keep it always. How? You can mend it? How? In your drawer—secotine? All right; I'll fetch it; all right."

Eugenie sat attentive, a slightly frightened look in her eyes. Naomi's soliloquy became more intermittent. Soon she had relapsed into silence and, lying pale, very pale, and very still, she gazed steadily at the ceiling. Then she raised herself on an elbow. "Eugenie," she said, looking through the sun's rays at a fly which crawled on the window-pane, "there's something I want to tell you. I've seen something, and it was a house, and a long time ago I lived there; and I want to tell you all about it, because I remember it so plainly—every room."

The nurse nodded to Eugenie and sat down at the foot of the bed. Evidently it was best that the girl should get this off her mind. The two elder women leaned forward. For twenty minutes they listened to an intimate description of a house. The details of each room were explained to them and the semi-coherence of Naomi's previous observations moulded itself into a picture of a neat suburban villa.

"Might be on the outskirts of almost any town," thought Eugenie, and then, for the fifth time during the morning, "Naomi, dear, you simply can't remember the name of that house? What about your neighbours, or the vicar? I suppose there was a church there—and signposts? Did you ever notice the signposts when you went for walks to—to—well, wherever you went?"

"Sorry," said Naomi, "only that house. Nothing else—the rest just isn't there."

"Ah, well—never mind. There's plenty of time for that. It'll all come back. We won't talk about it any more. How about some fish for your lunch—fish, and after that peaches? A nice fresh peach?"

Months went by and no further incident gave Eugenie any hint as to the identity of her ward. It was decided that work was the next best cure to "absolute rest" and that Naomi was to become the secretary of a friend of Eugenie's, prominent as a social worker in London.

Naomi enjoyed her work. It was not a routine job, but took her about the metropolis and sometimes into the Home Counties. The fact that she found herself recognising streets was considered by friends as "a good sign," though to herself it was puzzling.

One day she would be sent to an East End rescue home, on another she might go to a

women's institute in Middlesex. On this particular occasion she was visiting a children's centre in the heart of London. She was being shown over the premises by one of the staff when a little girl came toddling up. "Will you come and look at our dolly's house?" lisped the child. Naomi took its hand and followed.

"Isn't it lovely?" laughed the child. "I've never seen such a big one." Naomi stood admiring the magnificent structure. "Yes, I have," something spoke from the recesses of her mind. "Do you know how to open it?" "Let me see. . . . No, I can't say I do."

The child unlatched a small clasp and the entire front of the doll's house swung open. "There!"

Naomi went down to a "full-knees-bend" position and looked into the rooms of the miniature villa. She gave a gasp of recognition and leaned back, her hands on the floor. For several minutes she remained, looking first at one and then at another of the midget pieces of furniture and the ornaments which she knew so well. She picked up the little piano which stood in the corner of the drawing-room. She rearranged the pictures on the diminutive walls of the room above. Then, taking a tiny mug from the mantelshelf, she turned to her small companion.

"Do you mind if I keep this—something to remember your lovely doll's house by?"

The child, seeing no reason why she should or should not, clapped its hands—"Yes, of course."

Naomi slipped it into her bag. "And now I must see your secretary." Ignoring the curious look on the face of her guide, she walked briskly, her eyes shining, to the hospital offices.

The secretary received her at once. Naomi had forgotten her business—there was only one thought in her mind.

"Where did you get it—that doll's house?" "Which doll's house?" "Oh, the one in the ward at the front—the one with the walls which open." Naomi could scarcely contain herself.

"Oh, that. It was given us." "Who by? When?" "Three months ago. Perhaps four—anonymously." "Anonymously?"

"Yes—anonymously—the donor sent a note. Said she wanted to forget—unpleasant memories, something like that."

"Wanted to forget! My own people—my mother!" Naomi's voice was hushed. "Thank you."

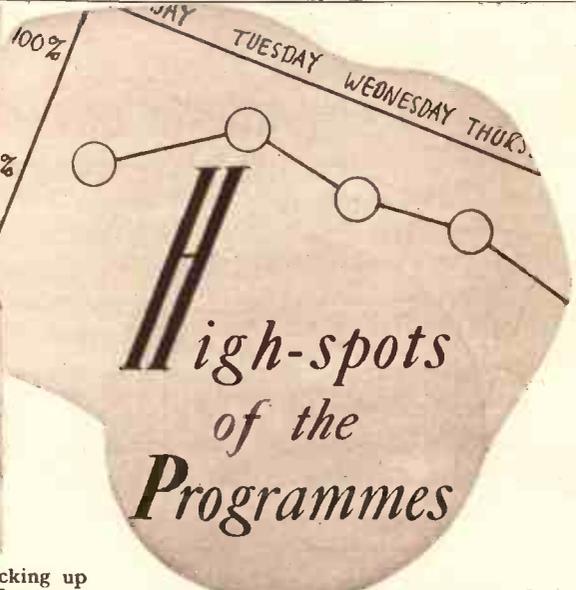
Outside the hospital she took the china mug from her bag. It was hardly larger than a thimble. She looked at the dark lines where the secotine had run. She looked, too, at the profile of a king and the date which circumscribed it—June 22, 1911. "So I am twenty-two." She spoke aloud. "Mrs. Lewis!"

On the bottom of the mug were some tiny letters. "Ruth—her christening day." "Ruth!" Naomi leaned against some railings and laughed, a slightly hysterical laugh. "I'll give this to Eugenie," she thought. "No, I won't. I'll—I'll—" She placed the mug on the pavement and ground it beneath her heel.

"Wanted to forget," she murmured. Then she walked away.



Michael Hall, Henry Hall's six-year-old son, on his pony.



LESLIE BAILY has been sticking up another of his Scrap-books. For 1910 this time. Personally, I think they are quite one of the best things of the kind the B.B.C. has done.

A good deal happened in that year. Musical comedy was never at a greater height, the flight from London to Manchester came off in 1910, the Olympic was launched, above all, King George ascended the throne of England.

So don't miss the Scrap-book. The dates are September 24 and 25.

There is another show on the latter date, a sort of romantic play with music called *Once in a Blue Moon*. The following night and again on the 28th is a farce dealing with housing problems in Moscow. I hear this is a scream. Called *Squaring the Circle*. It is a translation from the Russian.

The Wisbech Male Voice Choir will sing to Midland Regional listeners on the 23rd. Some choir, apparently. Has run off with the first prize at Norwich Festival three times. Give them a hearing.

You people are going to get a new cinema organ on the 24th. It is from the Ritz, Nottingham. Very big one. The organist is Jack Helyer. On the 28th the Bolsover Colliery Band plays for the second time. Tell the kiddies to listen to the senior announcer at Birmingham (J. E. Cowper) on the 26th. He is going to talk about Sweden.

RONDO'S newsy gossip about the items you have heard on the radio and the programmes in preparation

A somewhat unusual broadcast for Westerners on the 24th. The Bristol and West of England Radio and Home Entertainments Exhibition is being held in the Colston Hall, Bristol, from the 24th to the 29th. On the opening night comes a variety show. Tom Webster the cartoonist comperes. Ronald Hill, Bertha Willmott, and Tom Burke are in the show. There is also to be a relay of a concert on the 26th.

Northerners should not miss the Bouquets Concert Party on the 25th. Farewell programme from the Spa Theatre, Scarborough. Another goodbye-to-summer-show on the 27th—from the South Pier, Blackpool. Ernest Binns Arcadian Follies.

Harry Kemp, with his Summer Show at the Barrfields Pavilion, Largs, is to be relayed in the Scottish programme on the 26th. Also the New Light Orchestra. The Harmony Boys on the 27th. Do you Scots know Maire Scully, the Irish Gaelic soprano? She is singing at the Highland Mod on the 29th. They tell me how excellent she is.

Key to Commander King-Hall's Children's News Motto on page 14  
Herr Hitler is now busy trying to persuade the people of the Saar (see your maps) to vote for their country to be returned to Germany when the time comes for them to make the choice in January. The Saarlanders have to decide whether they will be governed by France, Germany, or by a League of Nations Commission, as they are at present. They probably feel rather like James Wolfe.



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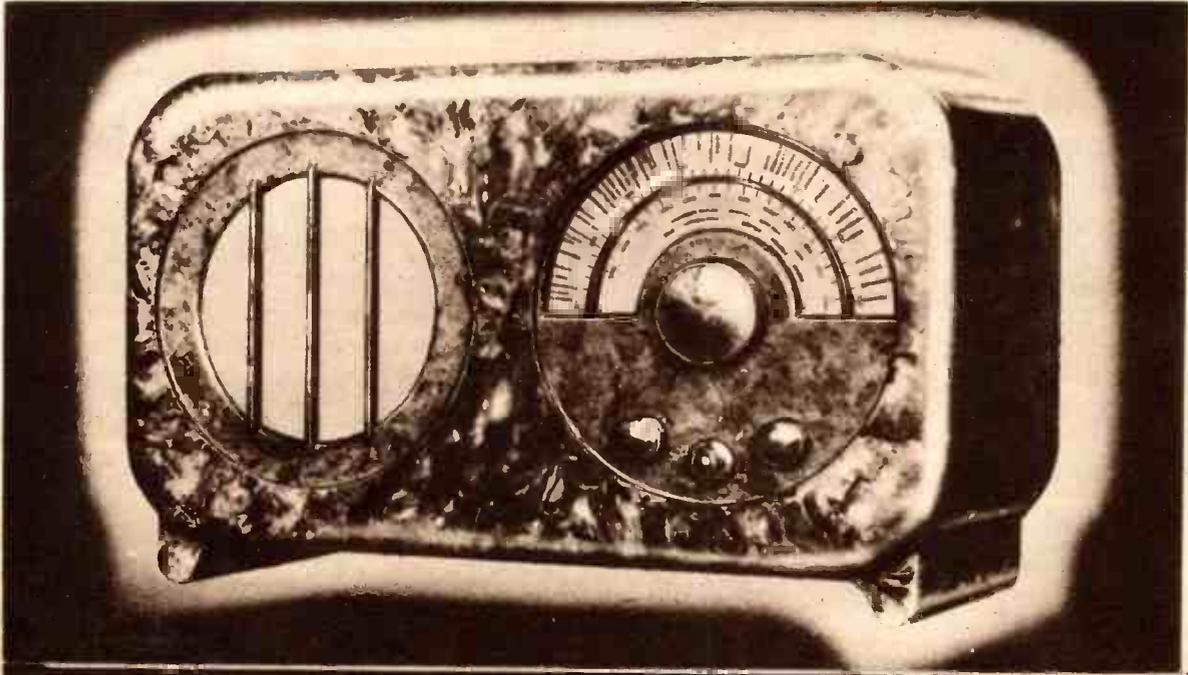
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