

OUR IDEAL MARRIAGE—By MRS. JACK PAYNE

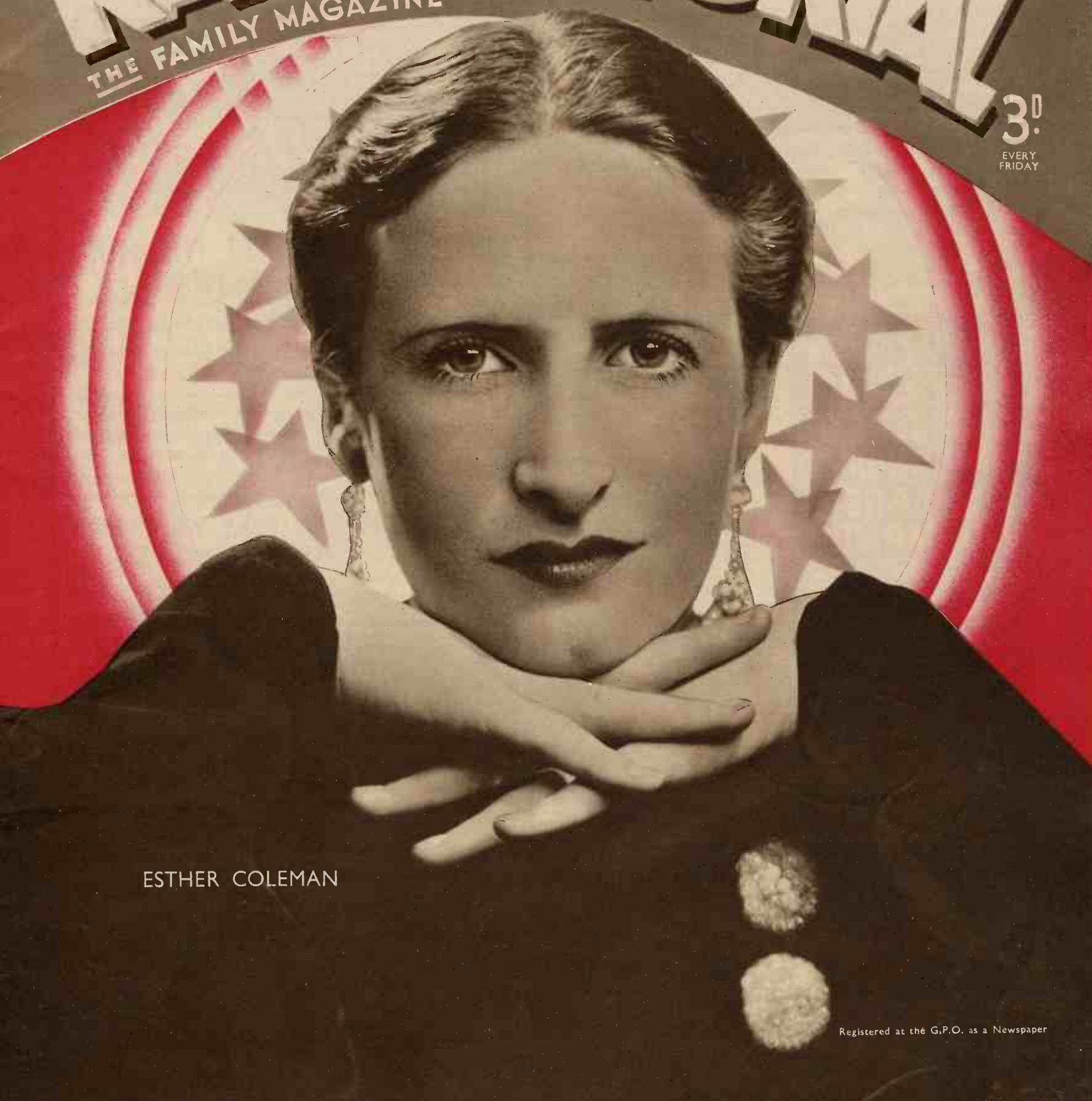
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SCRAPBOOK for 1936
in PICTURES

RADIO PICTORIAL

THE FAMILY MAGAZINE

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MUSIC
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1304 METRES

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THE
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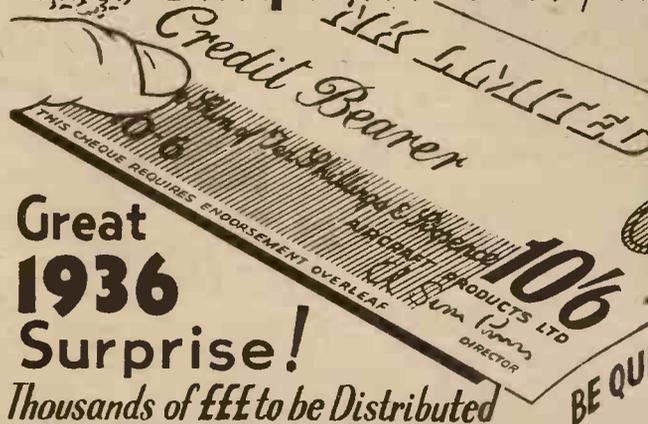
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WOMEN'S PAGE EDITED BY . . . MRS. GOODSORT

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SECRETARY'S BIG EFFORT

Will Freddie Meet the Ghost? :: Jack Hylton's Scoop :: More Variety Plans

YOU would like Joan Gilbert, Bill Hanson's secretary, who took on his job when her chief was ill. She is young and blonde and slim and Irish, though Erin was not her birthplace. Born in Cambridge twenty odd years ago, she has travelled around a lot, and though Cantabs may not recall her, Ireland has reason to be proud. It is a responsibility to produce the most popular feature of the week, and "In Town To-Night" still holds that place, some think. She did it well. Most days you will find her typing and answering the telephone, just as though nothing had happened, in that funny little office upstairs at St. George's Hall. Like Daphne Limmer, who works for Gordon McConnell, she stepped out of the limelight when the chief returned.

Freddie Compères the Ghost

JUST in case listeners should think that they were being fooled, Freddie Grisewood will be present in the haunted house for the ghostly broadcast we mentioned last week. His well-known voice should also reassure the timid, and if anyone suspects that the affair is not a "scientific investigation," a few words from a friend should banish their misgivings. Anyway, that is one reason why the B.B.C. has chosen this popular announcer for the job, and another is that he wants to see the fun. We would like to be there ourselves, but nobody is telling where the mystery house-can be found.

Jane Cain's Chance

IT is rumoured that "The Girl with the Golden Voice" is in for the television announcer's job. If she is, we wish her luck, for she will take her chance with five hundred other girls who have applied for the post. More than four thousand wrote to Broadcasting House when thirteen television jobs were advertised, but less than two thousand have sent in their particulars, though all have heard from the B.B.C. Must be the effect of sleeping on it. At Broadcasting House they are busy looking through the applications, and in a few weeks' time the lucky ones will be called for audition. Take heart, if you have applied. It takes time to examine all those papers, and no one will be summoned for auditions before the middle of February.

"Fare-do-well" to Effie!

THE "Air-do-Wells" will be without Effie Atherton on Friday and Saturday next. She has sailed for America to sing with Jack Hylton and they do say she will also make a film. The

The Week's

LATE-NIGHT DANCE MUSIC

Monday—CHARLIE KUNZ and the Casani Club Orchestra.

Tuesday—MAURICE WINNICK and his Orchestra.

Wednesday—LEW STONE and his Band.

Thursday—JACK JACKSON and his Band.

Friday—JOE LOSS and his Band.

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



"The Brain Trust Limited speaking," says Lee, and Haver looks on with ill-concealed irritation. A scene from their new film. See next page.

last show was also without Margery Wyn, still playing the Principal Boy in pantomime at Glasgow. Producers were lucky to get Alma Vane to take her place, and Doris Nichols played Effie Atherton's part. Success in farce and burlesque on the stage marked her a natural successor to Effie, they said.

Short Stuff

ERIC MASCHWITZ whispered some weeks ago that short features would be a big attraction of variety in 1936, but he could not say what they would be. We can fill in the gaps. Ten, fifteen, twenty and thirty minutes are to be set aside each week for something special. Next week we plump for Friday when Archie Campbell, late of Radio Normandy, produces "Variety in Miniature," lasting only half an hour. He has booked The Three Clefs, harmony singers, and Basyl, the fellow who gets music from glasses of water and can even release air from a balloon to a tune. Besides these, there are two acts broadcasting here for the first time. Frederick Bentley, a comedian with a big reputation in Australia and the States, and Batie and Foster, yet another coloured cross-talk act. Maybe they will say something new. And, of course, a band.

An Old Friend

THEN looking ahead a bit, Harry Hemsley has a quarter of an hour to himself on February 5, and five days later listeners will welcome back an old friend in Elspeth Douglas Reid. Remember her character studies from Savoy Hill? She is broadcasting with Racwicz and Landaur, and we never can guess whether those duo pianists are going to play classical stuff or jazz. On February 17, more first timers—Magda Kun and Steve Geray, clever Hungarian artists who have leading comedy parts in *Tulip Time*. They are opening in a new show in Town that week, so we should hear some fresh stuff hot from the press, or wherever it is that new gags and tunes are produced. Makes us think that these short features are worth while.

Radio Boost

PERHAPS there is something in this dictator business after all. When Mussolini heard that there were only half a million wireless sets among forty million people, he said, "That is hardly a suitable number for the fatherland of Marconi." Since then radio factories have been working overtime in sunny Italy.

Venice-on-Thames

NO one more pleased than Frank Titterton that the floods have subsided. The singer was last seen propelling himself in a tub on the Thames at Walton-on-Thames, but he avoided the weir and will be heard on the air quite soon. What a way to get home! Frank is not the only member of the household glad that the water is lower. All his five cats are purring again, and water was just a part of their trouble. Sir Henry Wood had given a retriever to their master. Robert would have his fun, but they are all friends now.

Spot in the Sun

R. H. WOOD was up in Glasgow last week, exploring the *Queen Mary*. Takes time, that does. After walking all round the ship, he chose the sun deck for the control point, and since he will have to spend a good deal of time at the dials, it was not a bad choice. Now they are wiring the ship. It is not easy to keep the wires out of sight, and the owners ask that broadcasting gear shall not clash with the decoration of the ship. The *Queen Mary* sails on Derby Day, which makes an interesting "double" for the outside broadcasting people.



Constance Godridge, lovely lady from Coventry, is the leading lady in Haver and Lee's film



The camera catches Effie Atherton just as she was packing for her trip to America. See page 5

no reason why they shouldn't become as good a team as Laurel and Hardy or Wheeler and Woolsey. They are appearing in *Scat Burglars* as partners in a firm called "Brains Trust Limited", (Haver insists that he's the brains and Lee's the reason why they're limited!), and this may be the beginning of a series on the same theme. The story was written by Fenn Sherie and he and Ingram d'Abbes have adapted it for the screen. Sherie is a live Fleet Street journalist, and he and d'Abbes have collaborated in two very successful West End plays, *Murder in Motley* and *The Shadow Man*.

Joke With a Yolk!

FENN told us of an amusing incident that took place in the studio. In a closing shot Haver has to hit Lee in the face with an egg and, after much rehearsal, some of the lads at the studio decided to substitute a bad egg for the one in use. So a youth was sent scurrying to the village in search of the oldest egg possible. But he was unlucky. He couldn't find a bad egg anywhere. So,

Monte Carlo Rally

LISTENERS will be interested to know that Radio Normandy is going to break new ground by broadcasting a description of the arrival of the competitors in the Monte Carlo Rally at the different control points such as Boulogne and Le Mans. The broadcast, which will take the form of news flashes, will be given both in English and in French, and will take place on the 26th, 27th, and 28th instant.

Midland Winner

MIDLAND Talks Department is seeking fresh fields to conquer, and appears to have struck a winner in the readings from the works of Francis Brett Young, the popular novelist, who spent all his youth in the Black Country, travelling daily to Birmingham as a medical student. Many of his novels have a Midland setting. The present broadcasts are from "Portrait of Clare," which won the James Tait Black Memorial Prize, and also has a Midland scene. The novelist is collaborating in the work of arranging suitable excerpts for broadcasting.

Welcome, Peggy!

A NEWCOMER to the main programmes at Midland Regional is Peggy Bryan, who made her debut in *Ye Olde Antique Shoppe*. Martyn Webster heard her sweet soprano voice in the Children's Hour, discovered that she was also a competent little actress, and is now using her regularly in his musical productions. Still in her early 'twenties, she is a very conscientious worker, and should have a great future before her.

Wedding Bells

DURING the past year, no fewer than four well-known Midland Regional artists have joined the ranks of the Benedicts. First, Godfrey Baseley, then Denis Followell and Jack Wilson.



Last week we told you about Leon Cortez and his Costers band. Here they are, on parade

First Night Idea

"ANY scene that makes a picture may be worth broadcasting," said Joli de Lotbiniere when he became Outside Broadcast Director. And that is the idea behind John Watt's visit with mikes to the Adelphi Theatre this evening for the Cochran first night, *Follow the Sun*. After bagging celebrities as they arrive for the microphone in the foyer, he will dash up to a box to describe the house, and while he is leaping up the stairs, another microphone will relay the chatter from the auditorium. Let us hope that this is not too loud; we have heard some! With luck we shall also hear the first ten minutes of the show. There is still glamour in these first nights.

The Star on the Cover

INTRODUCING the charming, talented person known as Esther Coleman (when she is not known as Diana Clare) is rather a waste of time. Every person who has ever owned a radio set knows her as an artist of amazing skill, whether she be singing songs grave or gay, classical or popular. So we'll use this paragraph to show you that at the moment Esther-Diana Coleman-Clare is a particularly busy person. To-morrow Esther appears in Gerald's "Dancing Through" programme. The day after, Esther stays at home and Diana will be singing with Eugene Pini. Then on February 9, Diana Clare will be with Eugene Pini again, and on the 13th Esther will be giving a recital of Brahms' songs to Australia. Then three days later Diana Clare takes the air again with Eugene Pini. That will be all for the moment!

Watt, Junior

CONGRATULATIONS to John Watt on the birth of his second son. When we rang him up, half an hour after the happy event, John hadn't had time even to think about a Christian name, though he told us that there was some possibility of him being called "Nigel." But mothers and fathers have a habit of changing their minds before the christening day! Anyway, whatever his name, if Young Watt grows up half as energetic and as full of ideas as his father the world will have another very live wire in its midst!

Fun Racketeers on the Films

H AVER AND LEE, those crazy radio comics, have taken to the films with as much enthusiasm as small boys have for ice-cream. And our spies tell us that, if they are built up, there is

instead, a hard-boiled one was substituted. But Haver, just as he was about to decorate Lee's features, noticed suspicious smiles, and he said, "Hey, lads, this isn't the egg we've been using!" In the end they had to confess, and the original egg was returned. Cheerily, Haver slapped it in Lee's face and—yes, you've guessed it!—it was bad! Now, if we'd thought of a story like that.

Jack's Back

WE had a chat the other day to Jack Cowper, Midland Regional's popular Chief Announcer, whose hobby is collecting and annotating weather reports. The January gales have been keeping him pretty busy, too. Jack had just returned from what he called his Christmas leave, though it was taken some weeks after the festive season. He was on duty over Yuletide, and snatched a few days off later on in order to recuperate. He tells us that his gramophone recitals on the subject of famous variety stars are evoking a good deal of interest among listeners, who keep him quite busy replying to their letters of inquiry concerning the music-hall favourites.

Thanks, Leslie!

WE had a long letter from Leslie Jeffries the other morning. Knowing our love of cream, he sent us four half-pound tins of (we suppose) Eastbourne cream at Christmas. Didn't know they grew it there until then, but it was very good. Christopher Stone said the mantle of de Groot would fall on Leslie Jeffries. We are more inclined to think that Leslie is clothing himself suitably with a mantle of his own. He has an atmosphere of intimacy about him which, backed up by the admirable acoustic properties of the Grand Hotel, makes perfect broadcasting. What we like about him is that he plays light music as carefully as though it were serious.



Harry Hemsley tunes in during one of his rare off-duty moments

And a week or two back, Hal Bryant made a fourth. Hal is the comedian of the Radio Follies concert party, and has also broadcast in the Children's Hour under his real name—Celestin Print. Incidentally, he holds a science degree, and is very well known in the scholastic profession. All the Radio Follies turned up to the wedding, and gave the happy couple a really rollicking send-off.



The Rev. JULIUS LAWSON, Vicar of All Saints, Clapton, writes red-hot dance numbers. Jack Jackson will broadcast some of them on Thursday.

Radio's Freak Voice

WE hear of freak voices now and then, but surely the oddest that the microphone has encountered must belong to a Scottish baritone, Matthew Nisbet. Since he started singing at the

age of six or seven he has sung in this sequence: first a baritone (yes, at six years of age!), then as a treble, soprano, and back to baritone.

We must hasten to add that his voice is no longer freakish. Mr. Nisbet has broadcast from the London studios, and appears frequently before the Scottish microphone in a solo capacity.

Scottish Temperament

PHILIP HALSTEAD, another frequent Scots broadcaster (he conducts the piano lessons for the Schools programmes) was often mistaken when on Continental tours for a Scotsman—he is, of course, an Englishman. Once, when at Weimar, he was asked to visit the Kunstler Veren (Art Club) to meet some friends. As he entered he was greeted with "Bravo Ecosse." In his own quiet way he gently let them know that he was English, but they wouldn't have it, saying

that he had too much "imagination and temperament" to be anything but a Scotsman. They persisted with their cries of "Bravo Ecosse," which certainly seems to be one up for Scotland.

Fussy!

HERE is a favourite story of Joseph Lewis, the well-known conductor, relating to his Midland Regional days. A lady came in for an audition, and to Joe's delicate ear her test song seemed to be pitched in rather a low key. "Can't you sing it in F instead of C?" asked the conductor. "Oh yes, I can do that easily," was the reply, "if you'll let me take off my hat!" "What would have happened if I'd asked her to try it in A, I can't think," says Joe.

The "Stop-Gaps!"

THEY are a comradely crowd at Midland Regional, and there is very little standing on dignity. For instance, a little while ago, the orchestra was performing a suite which called for two extra tympanists. It was impossible to secure them in the time available, so who should step in but Reginald Burston, Assistant Musical Director, and Victor Hely Hutchinson, who is now a Professor of Music at Birmingham University. And they both thoroughly enjoyed the experience!

A New Act

MARTYN WEBSTER tells us that he has teamed up two well-known Midland artists—Michael North, whose songs at the piano have long been a feature of the programmes, and James Collier, the lumberjack baritone, who has rapidly been coming to the fore at Midland Regional during the past month or two. Each will work his own separate style of song, giving an excellent contrast. Martyn Webster always aims at variety, and no one can accuse his programmes of monotony. Don't be surprised if this new act is seen on the music halls in the near future.

STUDIO SMALL TALK

WHAT AMERICA CAN DO FOR STARS

By **NERINA SHUTE**

I SAW Effie Atherton just before she left England to join Jack Hylton in Chicago. Such excitement.

Said Effie in her effie-vescent manner: "I am thrilled. You know, I have never met Jack Hylton. And then one evening the telephone rang and it was a call from Chicago. Jack's voice. He asked me quite calmly if I would join him at once and broadcast in America! Just like that!"

I said: "Probably you will stay in America."

"Oh, no," said Effie quite indignantly, "you don't realise what I'm like. There's my husband to consider. He comes first!"

It seems that Effie did a lot of wangling and finally persuaded her husband to travel with her to the States. She refused to go without him. She says they will both be home in about three months.

I heard all this while sitting in a coffee shop with Effie, and Ronald Hill, and the famous Greta Keller.

We came out of St. George's Hall and walked down the street in the pelting rain. We put bits of paper over our heads (the idea being to keep the heads dry, but it didn't work) and then we all drank coffee and shrieked with laughter.

Greta Keller made us laugh. Effie was teasing her about her broken accent.

It seems that Greta Keller has been studying the English language since 1930—and Effie says that in ten years' time it is quite possible that Greta will have mastered the verbs.

Actually her greatest charm is her accent.

But the famous Greta Keller has a marvellous sense of humour. After listening to all that soulful crooning I imagined her as a sad person, a sort of Garbo with a Grievance. Instead she is small and very dark and amusing. Also full of stories against herself.

"Once I have broadcast in Holland," she told us the other day, "and make a big fool of myself. You see, I listen to the announcer talking Dutch for fifteen minutes before I start crooning. I understand Dutch not very well, but I think to myself that Greta Keller must be very important because the announcer

talk about her such a long time. Well, I thank him and all my listeners a thousand times. I speak to the microphone with tears in my eyes—about my wonderful reception in Holland as a radio artist. And then I notice to my horror that all the boys in the orchestra are laughing at me!"

"Why did they laugh, Miss Keller?"
"Well, said Greta simply, "the Dutch announcer was not telling listeners about me and my wonderful crooning. He was reading an S.O.S."

Returning to Effie Atherton: we all think the American trip will do her a power of good. I think myself that every good artist ought to visit America once a year.

Because England is the country of the inferiority complex.

When Effie comes home she will be twice as amusing as she is now, though that



RONALD HILL, talented young man of radio. "I hope to go to America this year, if I am lucky." (Norman Parkinson photo)

seems impossible, so amusing is she. She will have that peculiar gay self-confidence which America gives you and England takes away from you.

I said to Ronnie Hill: "Why don't you go to America, too?"

Ronnie said: "That's what I am hoping to do—maybe this year if I am lucky. Of course, I don't want to live out there. But I should love the experience and I imagine I should return home—everyone does—with twice as much personality."

By the way, Ronnie Hill writes at least three songs every week. He is the most hard-working young man of twenty-three you could meet.

And the revue now running at the little Gate Theatre—home of banned plays and wit, and Tony Gingold—is written partly by Ronnie. It is brilliant. If possible you ought to see it.

I have just heard that Tony Gingold has started work on a film called "The Face Behind The Mask". She says it's her best film part.

What I like about you readers is that you write to me.

I like being flattered. I love hearing that you enjoy my gossip. And it really is interesting to hear your problems and sometimes maybe to help you a little. So please feel you can write to me any time.

As Hildegard would say: "You and I are good friends—yes?" (Hildegard ends every sentence with a little appealing "yes?")

You remember my suggestion to write a film page in "Radio Pictorial"? Well, hundreds of letters arrived after that. A nice long one came from Geraldo. He was on my side.

But, unfortunately, the majority were against me. Most of you say: "We want as much radio gossip as we can get—but not film gossip."

This, reader, is a sad disappointment. But my editor told me what you would say. Now I just have to admit that I was wrong and he was right. Never mind. He did say last week: "Before long I hope to give you more space for radio gossip."

VALUES *by* LESLEY STORM

An Enthralling Short Story of Love and Intrigue

AN exquisite ormolu clock ticked on the mantelpiece. A half-burned log in the open fire fell as gently as a sigh. The muted sound of London's traffic rising from Curzon Street was smothered in the folds of faded velvet curtains which for years had shut out with equal imperturbability the darkness and the problems of a disturbing age. They were not given to facing problems in that galère. They were, by virtue of breeding, masters of that profound mental inertia which is like a red flag to the modern bull.

Nevertheless, the silence in the room was sombre and bitter.

"The *Evening Standard*," came Lady Hallam's brittle voice, "calls it a romance. Large headlines. Romance of young heir to Earldom."

Her husband sank deeper in his chair until his chin rested on his shirt-front. "Huh," was all he said.

"How could he, Arthur? In the face of all our warnings and entreaties."

"My dear, there are more marriages committed during temporary insanity than there are suicides."

"But suicide is an end. Marriage is a beginning!"

The clock chimed the half-hour and ticked on. The soft flame of the logs flickered ironically in two pairs of staring, preoccupied eyes.

"I wonder where they've gone?" he said presently.

"They flew to Paris. There's a photograph of them in to-night's paper. I have it here." Lady Hallam produced a folded newspaper from behind the cushion of her chair and handed it across to him.

"It's on the middle page," she said.

He opened it and fixed his eyeglasses more firmly on his nose. They were staring him in the face—a tall, good-looking boy with a slim, laughing girl on his arm. In the background was the impatient silver of an aeroplane. By now they would be in Paris. Good God! Hugo married!

"Have you read what it says?" she asked.

He had been staring at Hugo, and from Hugo to the laughing face of the girl beside him. It was just as if one's son had gone over to an alien army—an enemy army. She was the potential enemy even as she smiled up into Hugo's face.

He read the lines beneath. "Viscount Charleton, only son and heir of the Earl of Hallam, leaving Croydon for Paris with his bride, Miss Jane Hudson, the well-known musical comedy actress."

"Is she well-known?" he asked cryptically.

"Comparatively. Monica tells me she has been on the stage for ten years."

"And ten years ago Hugo was eleven."

"It's dreadful! Dreadful!"

She dabbed her eyes with a linen handkerchief. "It's not that I object to Hugo's marrying an actress. It's just that I object to the actress being Jane Hudson."

The ormolu clock ticked three years away with a detached and god-like patience. The velvet curtains had faded just another shade, and there were still logs in the fire, although less lavishly.

The Earl had taken to wearing his dress shirts twice, and this was a second night. He looked a little like a waiter—one of the tarnished

"extras" who come back to the limelight for Christmas and gala nights. Opposite him a young man in a lounge suit stretched his long legs half across the hearth-rug and blew smoke into the air.

"It's a very unfortunate affair, Hugo," said the Earl, who looked like a waiter. "In fact, unfortunate is an inadequate word. Would she consider divorcing you, do you think, if she's so zealous of her own virtue?"

"It's not so much her virtue. She just thinks of everything in terms of profit and loss. She is all right as things are. Her own flat, her photographs all over the place in the illustrated newspapers—Viscountess Charleton—she gets an incredible amount of kick out of that."

"It's extraordinary. Because nobody knows us. We're not what the Press calls 'Society' people."

"No. Thank God!"

"Couldn't you have her watched? I know it's beastly of course. . . ."

Hugo bit his lip. "I've thought of it. But that's about as far as one gets—thinking of it."

"I think you're over scrupulous, Hugo. Considering that you're dealing with an entirely unscrupulous person!"

"But my wife, nevertheless."

"I know. But to be quite unbiased, Hugo, how can she run a Rolls on the allowance you give her? And how can she flash diamond bracelets up to her elbow and dress in the Rue de la Paix as your mother tells me? She has nothing of her own."

"It's common knowledge, of course."

"You mean Isler—Leon Isler?"

"Yes."

"Well, why doesn't she let a divorce go through and marry him?"

"He can't marry her. He's married already, but he doesn't live with his wife. I've met her. She's a member of the Horton Flying Club."

"So that she has nothing to gain—what with your name and his money?"

"I dare say she would prefer his name, too; she'd be sure of her caviare for the rest of her life. But he's not free, that's the snag. And never likely to be as far as one can gather from gossip."

"What a mess you young people make of your lives. Things like that didn't happen in my day. An isolated case here and there, perhaps."

"Perhaps it's life that makes rather a mess of us."

"I know it's difficult, materially."

"Not only that."

"Material difficulties don't account for the standard of morals."

"The standard of morals is not lower, Dad. Wider, but not lower."

"Wider nothing. There are rigid moral laws, my boy. You can't juggle with them."

"The rigid law doesn't appeal to the present mentality. It's all to the good. People are beginning to discover that obedience to ancient moral laws is not the highest morality. Obedience is not virtue!"

"If it's not virtue, it's safety and decency."

"Neither of which is high morality."

"Don't begin to pretend, Hugo, that you care a hoot for high morality."

"I don't. Just theoretically."

"Well—set a detective on the tracks of your wife. She's a baggage, Hugo, that's all. Just baggage!"

CHRISTOPHER STONE

CALLING . . .



A Notable Record

NEXT SUNDAY, in the Beecham programme from Radio-Luxembourg at 9.15, I am going to broadcast what seems to me to be one of the most notable records that have caught me unawares for a long time. If it is not already in your collection of "novelties" or "oddities" with Reginald Gardiner's *Train Noises* and the *Song of the Lyre Bird* and Pachmann's *Etude in G flat major* and the rest, I advise you to listen to it.

It is called *Take Cover*, by The Four Aces.

Oh, you have heard it broadcast by them? You have read about it? I'm sorry. Turn over, please—if you have your harp handy.

Take Cover is a vocal impression, by four voices, of an air raid; and from the first sickening drone of the raiders in the distance

to the final "All Clear" it sounds to me perfectly judged and executed according to the law. A good many years have passed since I last heard all those grim noises; but listening to the record I was vividly reminded of a wonderful sight in the darkness of the French battlefields one summer night. Perhaps some reader will remember it too.

The droning of a huge German bomber with its three (or four?) engines came nearer and nearer. Searchlights swept the sky in all directions and when the raider was just above us one of them spotted it and all the others focussed their beams on to the great white moth, and the Archies began to bark.

The relentless searchlights and the bursting shells were exciting enough to watch, but suddenly a single white light was visible not far from the airplane against the dark background, and almost at once the anti-aircraft guns ceased fire.

It was a signal from one of our fighters up there above the German bomber, and we could watch the track of the phosphorescent bullets as the machine guns rained destruction on the

helpless aggressor: helpless because it was never able to escape the searchlights and yet it could not see its diminutive enemy in the darkness above it.

When, in a minute or two, the bomber caught fire and came slowly dropping to earth in flames, a murmur went up from the thousands of spectators—not a shout but a deep murmur; for it was the most beautiful as well as tragic spectacle that many of us had ever seen.

I believe (and hope) that I am right in saying that the seven German airmen in that monster escaped unhurt in parachutes and were taken prisoners; and that, after all, there was nothing tragic about the spectacle.

Nor is there about the gramophone record of *Take Cover*; so listen to it on Sunday night if you have nothing better to do: and if you are old enough to remember things, you will want to have a copy of Decca F 5829.

Christopher Stone

A scheming woman can upset many lives and ruin much happiness. But sometimes her scheming recoils on her own head as Jane found to her cost

"Quand-même" was London's newest cocktail bar. In its warm amber nothing was incredible. The decorations and lighting were by Julian Hess; pinky-sunset light thrown miraculously upward, giving the place an intoxicating air of unreality. It went to one's head so that one talked too much or too introspectively. One used the sort of epigrams that are as slick as sword play on the stage and as embarrassing off. Unreal, with the dopping, liberating effect of unreality.

The few who analysed it paid tribute to the faunish genius of Julian Hess. "If a man can give solid expression to the sense of escape he's a public benefactor these days. That's what you get here—a sense of escape, even without the cocktails." Perhaps that was why someone else called it "The confession box." "Because," he said, "I never take a woman there without she tells me the story of her life."

In a remote corner a man and a girl were deep in an absorbing conversation. The girl was young and lovely. "Who's the girl with Charleton?" someone asked.

"Rosemary Barnes. A cousin of his wife's, or second cousin, or something. They live together."

"Who lives together? Charleton and the girl?"

"No, Charleton's wife and the girl."

"Ambiguous."

"Not at all."

In the corner the girl was speaking in a low, soft voice. "You see, Hugo, Jane took me in when I literally hadn't a bean. I had no claim on her except a distant relationship. I wrote to her in the sort of despair that keys one up to anything. I never expected her even to answer my letter. But she came to see me."

"I know all that." Hugo's voice was impatient, almost to anger.

"Well, think a minute. She took me in, paid for my training, and got me my first job in the chorus of the Hilarity. Then she kept on at Goldberg until he gave me a part—don't you see, Hugo, I owe everything to Jane?"

Hugo smiled. "Not everything. Not hair like soft amber and a face like the dawn."

Rosemary scarcely heard him. "Materially I owe everything. You don't understand, Hugo. I was even at the stage of thinking of the streets when Jane took me up."

"I shouldn't lay any stress on that. Most girls who have to fight for a living contemplate the streets at some time or other. But that's as far as they get. Those who find their way there are a definite type. It isn't just an accident. In fact, there's very little that is accidental in life. The more I see of it the more I can trace patterns everywhere."

"Can you trace ours?"

"Easily. Jane and me: Jane and you: then you and me. With probably the one good deed Jane has ever done in her life rearing itself as an obstacle between us."

Rosemary crushed her cigarette on an ash-tray. "An obstacle, Hugo, and the most gnawing and persistent temptation. It could give devastating evidence against Jane and I. You would be free."

"Don't dangle it in front of my eyes, darling. I can't bear it. I adore you—worship you—want you terribly. I'd break every commandment to get you. I'd kill or steal or bear false witness."

"It wouldn't be false witness in this case, Hugo. It would be quite damningly true. But such a Judas sort of thing to do."

Hugo frowned.

"I know. But balance against that all that she's doing to us."

"But she doesn't know, Hugo. She doesn't realise that it's serious. It just amuses her rather. She thinks we're having an affair of sorts."

"Good God! I couldn't have an affair with you."

"It doesn't look as if there can ever be anything for me, Hugo."

"There must be."

Rosemary sighed.

Hugo leaned across the table.

"Darling, it's time people realised that their chief work in the world is their own life. They've got to get away from maxims and realise that it's 'golden not to have any rule at all.' Scruples like yours are just the dregs of all the maxims that have gone on for centuries. There's one straight road in life, and that's the road that each one elbows out for himself. Literally with his elbows."

"But that's what I'm trying to do, Hugo. It's just that we've a different sense of values."

Hugo's face was flushed as he spoke again. "You're quite wrong, Romie. You're going the way of all women who don't love enough—the martyr way. When women really love they let nothing stand between themselves and their lover. A conscience least of all."

Romie flushed, too, but she said quietly, "It's so easy to generalise, Hugo. You are not me. You don't know all that Jane has done for me."

"No. But I know Jane. There's a motive behind everything she does."

"But what could have been her motive in taking me out of the dump where I was and letting me live with her?"

Hugo held back for a few seconds. He didn't want, he told himself, to say it. But it was of the nature of "Quand-même," to liberate. Presently it fell coolly, fastidiously, from his lips. "To put you in her debt, darling. You'd be a very convenient witness for the defence if an interfering devil like me tried to put a spoke in Jane's golden but immaculate wheel."

Then, incredibly, Rosemary began to weep. So quietly that none but Hugo noticed it, and it was to him like a blow in the face. "Romie, darling," he whispered desperately, "come out and let's get in a taxi!"

Jane's letter to Hugo was sent up to him in his afternoon mail. It came to his office in the City, he having cast his coat like so many of his kind and got down to the business of an Honest Living. Enclosed in the letter was a sheet of paper with the names of hotels and certain dates opposite. Beneath was scribbled: "I'm sorry I can't send you the bills, because they were naturally no concern of mine." Naturally, thought Hugo. "But these are the approximate dates, and any Sherlock Holmes worth his salt will do the rest."

Hugo stared and turned to the letter. It was dated the 17th, and this was the 20th. He looked at the postmark—12.30 to-day. But that was a detail. He read: "I'm doing this, Hugo, because I think you are in love"

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"The more I see of life the more I can trace patterns everywhere" said Hugo



THE WORLD LISTENS TO US

By J. MURRAY-SMITH

We may rail occasionally against the B.B.C. programmes, but our foreign friends think they are splendid—and certainly they reflect our national outlook

BROADCASTING, like art, has no frontiers.

Radio waves do not have to pass through any Customs. They cannot be censored. The extent of their influence is determined only by the strength with which they are transmitted. True, there is the grim process of "jamming" which is very rarely employed, and then only when the propaganda of one country is a little too blatant for the taste of another.

Almost anything that travels from one country to another is propaganda, either good or bad, for the country that sends it. How else would Britain have built up a world-wide reputation for stability, solidarity, and strength?

Our goods reflect those national characteristics. All other peoples—those of the Continent, of Russia, America, and the Far East—know that when they see a British trade mark they have the opportunity of buying something that will outlast anything made anywhere else.

And that goes for every conceivable commodity, from cotton goods to motor-cars.

It may be that those who direct the policy of the B.B.C. have that aspect of the matter in mind. We who so frequently rail against the "dullness" of our own programmes, and turn to the Continent for dance music on Sundays, may have reason to be grateful for the policy which seems almost to be directed *against* our enjoyment.

After all, we are a nation of shopkeepers—and all wise shopkeepers go to church on Sunday.

Mind you, I do not say that I shall, from this consideration, refrain from turning to Luxembourg or Radio Normandy as usual. But in this way I am like the man who considers Shakespeare splendid fare for his neighbours, and applauds their attendance at the "revival"—while he himself goes to see a revue.

It is an amusing reflection, this. While Britain puts crepe in her window, the people indoors wear paper hats—if you know what I mean. On Sundays our radio programmes, more often than not, got out in the guise of the typical English Sunday. They are tuned to the mood of heavy eating, short walks in the park, attendance at church, and a sober circle around the fire.

Yet what is the simple truth? More and more we are deserting the churches and attending the Sunday cinemas. The family circle would be intact if father and mother were not at the club, if the son and daughter were not out motoring, or walking, or dancing.

The B.B.C. does not recognise this tendency, or, at most, with only the faintest glimmer of recognition. Perhaps, from the point of view of national prestige, this attitude is a wise one. It says, "We reflect the best, rather than the worst, in English life."

The question of good and bad in this matter may be entirely a matter of opinion. You may remember the strange case of the Scottish clergyman who was actually asked to resign because he permitted dancing in his house at Christmas. All points of view differ slightly. Most certainly I should have scoffed at this strange conservatism of ours if I had not had the opportunity of talking to all kinds of people on the subject.

In the course of a year I generally wander quite a long way abroad. I have discussed radio with Frenchmen, Germans, Swiss, Italians, Greeks.

Only the other day I met a young Hungarian dancer. She told me that at home, in Budapest, the English programmes are tremendously popular.

"And what," I asked, "is your opinion of English broadcasts?"

"Oh, they are like English people talking," she said. "So grave, and yet so gay. You English are people of moods, you know, and one finds all your moods in your radio."

Well, that seemed a novel point of view, but I pressed for something more precise.

"But are not Sundays dull?" I asked.

"Not at all," she answered, "unless you call really good music and inspiring addresses dull."

This I thought a little odd, since the dear lady cannot speak a word of English. We were talking in German.

"How do you know the addresses are inspiring?" She was amazed.

"Who could fail to realise that? Such deep, Please turn to page 26

"I am Secretary to THE CHIEF ANNOUNCERS"



SAYS MISS BARBARA KELLY IN AN INTERVIEW WITH WHITAKER-WILSON

Miss Kelly exercising her pet dog. She likes to get into the open air when not at the B.B.C.

MOST of the secretaries in Broadcasting House work for one "boss," or at the most, two. There is, however, one secretary who works for several. She is the announcers' secretary. She has a tiny little room all to herself. It must be the smallest office in the building. She herself describes it as her corner cupboard—which really describes it perfectly.

Most of you are inclined to weave little imaginary stories about the announcers. There has always been a good deal of curiosity concerning them. Their secretary takes just the same view as you do. Miss Barbara Kelly shall give her view in her own words:—

"My work with the B.B.C. (National and Regional) announcers is absolutely unique and completely absorbing. It is divided into two sections.

"First—purely secretarial work for all eight

announcers, including the distribution of their fan mail, dealing with letters of all kinds for them, tidying and arranging their room in the morning for the daytime announcers, and in the evening airing and dusting it ready for the evening announcers. Also attending to any little matter which any of them may want at any time.

"During the daytime all enquiries for announcers come to me and if they are on duty somewhere in the building, I try to find them. If not (or if it is their day off), I deal with messages and enquiries as I think best, or get them at their homes if really urgent—but I try to see that they are left in peace while they are enjoying what is your or my normal week-end holiday period.

"The second part of my daily routine work is to supply the announcer with the programmes from which he announces. These are in the form of foolscap sheets giving details of the day's programmes, such as you see in the published programmes, and which are clipped on to boards for convenience. The evening boards constitute the foundation of the programmes-as-broadcast, but I only prepare a skeleton one for the daytime (i.e., from 10.15 a.m. to 6.30 p.m.), indicating the studio in red ink (green if taken by Empire); a similar method is adopted in preparing the evening boards, but in addition I show in blue ink on the National board where the Regional announcer is, and vice versa. Here also appear all publishers of items throughout the day.

"Occasionally, if one is missing, I ask the announcer to try to get it. He also makes a note of all extras played or record fill-ups in the case of a programme running short. Finally, a list is made of all announcements, scripts and other important matter required each evening, and this list (when everything has arrived) is attached to the boards when I leave them in the announcers' room about 5.30.

"The list is an indication of what I have placed there for them. This is most important, because if anything were missed by me or forgotten by a department, the announcer—working after all the ordinary office staff have left—would be in a very embarrassing position.

"The other part of my daily routine work consists of collecting the programmes the day after the broadcast, with alterations, corrections,

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WHY I MARRIED

No. 2. Mrs. Jack Payne

"I BELIEVED IN JACK!"

"I knew that whatever the future might hold for us he would keep his heart solid and his head steady"

says *Doris Payne*



A happy picture of Jack and his wife and (right) Doris Payne with Jack and some of the boys in the band

momentous and undreamed of results, for us. Jack has always been generous in his tributes to the part I have played in his life. Without my help, my advice and my encouragement, he says, he could not have achieved anything like he has achieved. I should feel exceedingly sorry for the wife who could feel no gratitude for such praise as

of thousands of other Englishmen. The fact that my own ideas, my hopes and ambitions, coincide with his is the foundation of our successful marriage.

Fame has come to Jack Payne in a comparatively short space of time. And, say what you like, it is supremely easy for a man to lose his head when recognition and success comes to him as rapidly as it has come to Jack. Yet I can honestly say that the Jack Payne of to-day is essentially the Jack Payne I knew when first I met him, unhonoured and unsung.

His pleasures are the old, simple pleasures. If he can tear a minute from his work to be in the company of horses, he is as happy as a schoolboy.

The "fan" letters which come in ever-increasingly intrigue him as they always did. His chief interest, and mine, in this respect are those letters he receives from sick or blind listeners, and especially those from children. That he is able to help such people as these and that they do not hesitate to tell him so, gives him more satisfaction than anything else he knows.

There is a type of woman who believes that, in order to be a successful wife, she must simply refrain from "letting her husband down." That is not my idea at all, nor is it Jack's.

I have said that I have tried to help Jack *actively* in his work, and there have been several occasions on which he has publicly acknowledged the fact. At times he has introduced me from the stage and I have had to make a speech. And here let me say quite frankly that I do not enjoy these occasions. Facing a large audience is an ordeal to me, and speech-making is something worse. But I nerve myself for

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(Below) A new portrait of popular Doris Payne



Doris shares Jack's work and play. Here they are at a charity football-match

To invite a woman to set down in cold print the reasons why she married her husband is, I feel, a little dangerous.

One could summarise those reasons in a sentence, and one could equally well write a book. And when all is said and done, I think the reasons of most happily married women the world over would approximate, in spite of the individual differences that characterise every one of us. One believes in marriage as one believes in any other of the good institutions of life.

Perhaps I can best illustrate my own point of view by setting down the story of my marriage to Jack. When first I met him he was no different in status from hundreds of other dance-band leaders in Britain. Fame had not yet come to him, his income was ordinary and unsettled, and his capital practically nil.

We were married in secret, fearing parental wrath. When Jack was free from his seaside engagements, we went to London and set up our little home on the magnificent sum of £9, which was all we had in the wide world. Yet I can truthfully say that it never occurred to either of us that failure might come our way. And because of that, because of the mutual respect and confidence we have always felt for each other, it never did.

We have had our ups and downs, of course. In the early days of our married life, especially, we worked and with an energy which, looking back now, rather amazes me. Life in the dance-band business has never been, I imagine, particularly easy; but to Jack and to me, his partner, it was never very difficult for the excellent reason that our philosophy refused to make it so.

The story of Jack's efforts to establish himself as something different from the next man is the old, old story of seized opportunities, and where opportunity did not exist, of somehow making it.

It is a long story, too, and I need not detail it here. But as an example I might say that twelve years ago, when Jack Payne's name was all but unknown, Jack presented himself without appointment to the B.B.C., at the old Savoy Hill headquarters, and suggested that when they required a new dance band they might apply to him. That was a step, taken on his own initiative, which had

that. The knowledge that my work "behind the scenes" has been of direct and practical value to Jack gives me, I think, the richest comfort I have known in life.

But I would not have it thought that Jack Payne is a superman, or any nonsense of that sort. I am not cut out temperamentally to be the wife of a superman. As a matter of fact, Jack's tastes and ambitions are exceedingly simple. He likes plain things, he likes comfort with luxury, he likes animals and helping other people. In these respects he is no different from hundreds





Derek Oldham, fit and bronzed, is an ideal singing hero



Part of his snugger in a Bond Street mews



In *Lilac Time*, one of his most famous roles

“SINGING is a FINE LIFE” Says DEREK OLDHAM

By Susan Collyer

“W E’LL have to make our own tea,” said Derek Oldham, leading the way to the kitchen. “You don’t mind, do you, but my housekeeper goes at four.”

However, I must tell you that the “we” was entirely unnecessary. Derek is obviously a dab hand at tea-making and all I had to do was to help carry trays of nice cakes.

Derek’s home is in a Mews, just off Bond Street, and is very like a trim and shipshape admiral’s cabin. I said so.

“Come and look round,” he said. “Through this archway we are in my dining-room-bedroom. At night I can draw this curtain, uncover the divan bed, take the pillows out of the cushion cases—and there I am. Everything is done to save space. Look at my mirror. There is no room for a proper mirror, so I fixed this narrow bit on the end of the bookcase.

“People laugh at me because I am always telling them how convenient it is here,” said Derek. “I tell them it saves so much money in taxis. Somebody said, ‘Oh, yes, Derek’s got a grand new flat. It’s only fifteen minutes by taxi from Piccadilly Circus, ten minutes by bus and four minutes if he walks!’”

“I suppose you lead a dreadfully exhausting life—home in the small hours every night, and that sort of thing?”

“Well, you know,” said Derek, with a twinkle. “I know that’s what everybody says, that singing, and, indeed, the entire entertainment profession is so arduous—but is it? I personally think it’s the finest life you could possibly want.

“Look. The curtain goes up at 8.15, say. I get to the theatre an hour beforehand, and perhaps am there till twelve. Of course, there are rehearsals, until the show has got going, and singing practice, and so on . . . but what’s wrong with that? I think it’s a very good life.

“An occasional extravagance can be adjusted; it’s the weekly drain that tells. That’s one of my favourite quotations—it’s Arnold Bennett. Very true, you know. To my mind, health is the thing, and no amount of excitement and dissipation would make up to me if I had bad health. That’s why I pay a man to come and pummel me every morning. I have an hour’s physical jerks and massage from 8.30 onwards.”

“You look very well on it, too.”

“I haven’t had a day’s illness for years.

“I have been eighteen weeks on tour in *Lilac Time* with eight shows a week. No, I don’t get tired of it. It’s not the sort of thing you get tired of. Then, before that, I was in America,

and while I was there I was broadcasting with Paul Whiteman in his Hour.”

“And what do you think of American radio compared with ours?”

“It’s very much the same, you know. Every half-hour the programme is interrupted for whoever is sponsoring it to repeat his own particular slogan, but otherwise there’s not much difference.

“What did amaze me was the thoroughness with which they rehearsed. They had three complete rehearsals for every Paul Whiteman Hour.”

“You wouldn’t suffer from mike fright, anyway, after that.”

“As a matter of fact, I generally feel a little nervous until I get over the first number. Though I always find the B.B.C. go out of their way to make you feel happy in the studios. What I don’t like about radio is the feeling that you can’t improve what you’ve done, once you’ve done it. It’s gone for ever. In the theatre, you can alter your performance from time to time. But in the studio, no. And the same with films.

“Once, when I was making my first film, the leading lady didn’t turn up one morning, and everything—cameramen, producer, extras and all were kept waiting, unable to do anything, of course, for a whole hour. The producer walked up and down, raving. At last the star arrived, and to my great surprise, nobody said anything to her. They just went on as if nothing had happened.

“Afterwards I said to the producer, ‘I thought you let her down very lightly.’”

“‘Had to,’ he answered. ‘If I had upset her, it would have shown on her face, and she wouldn’t have been able to do her stuff properly.’ Isn’t it quaint that good manners are a commercial necessity nowadays?”

“Have you been doing any filming lately?”

“I have just finished a new film—called *The Broken Rosary*, due for release about now. It is a story of the romance behind the song writers and publishers of Charing Cross Road.”

“With plenty of singing for you in it?”

“Yes. It’s light musical comedy that the B.B.C. like me to do, too, of course, but I have only been free once for a radio musical—that was the *Waltz Dream*.”

“From the size of the set over there, I can see you are a radio fan yourself.”



“Yes, I do quite a lot of listening”
“Dance music or symphony concerts?”

“Both! I like listening to good concerts, and anything by Wagner I make a point of hearing, though opera, apart from Wagner, seems disappointing on the radio. But I’m Wagner mad—I think it’s a bit of a disease.

“I can always listen to dance music, too.

“I think it’s the words that make modern dance music so appealing. Everyday words about ordinary things that need intimate voices to sing them. My favourite vocalist of all is Dick Powell. There is a sort of honest-to-goodness quality about his voice, somehow. I don’t know anyone who can put over an ordinary song so well.

“The curse of radio listening for me is the telephone. I can be quite sure that if I’ve been looking forward to hearing something really special on the wireless, I shall be called away to the ‘phone in the middle of the best bit.

“I even have a telephone in the bathroom. I couldn’t bear to cut myself off from contact with my friends at any time of day. Do you know what the nicest thing in the day is? It’s when the show is over and my work done, and I can meet someone for dinner or bring someone home for a quiet meal. I like people in two’s and three’s best, don’t you? Not more.

“I lead a very satisfactory existence. Up at 8.30—I never eat breakfast—an hour’s physical jerks, business and rehearsals all the morning, and lunch generally at home. Often I go to see a show in the afternoon—it’s my business to know what other people are doing. The hour before it’s time to go to the theatre is sacred to myself—I must spend it alone. I can’t bear to rush on to the theatre from a cocktail party, for instance.

“Whenever I have a break, I try to get away to my fishing hut—it’s at Clitheroe on the River Hodder, a one-roomed hut with a kind of veranda. There I hide myself and fish and rest. I look after myself and do all my own cooking.”

“Oh. You are a chef, too, are you?”

“No, no. It’s the average man’s sort of cooking—you know, sausages and bacon. After one week at the cabin my weight goes up five pounds—all because I live on sausages all the time.

“There is only one imperfection in my existence that I am aware of. I would like a cat. Yes, a nice black cat to sit in front of the fire. What is a home without a cat?”

PS.—Please don’t send Derek your spare kittens. His is an ambition that cannot be realised because there’s no one to look after a cat, anyway!

ELISABETH ANN'S post box is always full. This week she has chosen to answer some of her letters on this page—knowing you will be interested and helped by the replies. Perhaps YOUR problem is here?

By ELISABETH ANN

MY RADIO PICTORIAL correspondence has come tumbling in since the beginning of the New Year, and that is why I am giving over all my space this week to readers' queries. I hope some of them will fit your need, too, because they are the kind of queries which come every day. They're normal, and there is a remedy for every one of them.

First of all . . .
 Lettie, of Colchester, tells me she has a very greasy skin but, by using a powder-cream, makes it look quite nice. The only thing which worries her is a growth of hair on the upper lip—not much of it, but very dark, and she wants to remove it, inexpensively. In fact, she declares that she will remove it, if she uses a razor.

I don't want Lettie or any of my readers to use a razor. A wax depilatory is best for facial use at home, and costs only three shillings and sixpence a complete outfit. Besides, this actually weakens the growth so that it need be used less often than other depilatories. May I send you details?

Cecily, of Manchester, has quite another problem—blemishes. She tells me she has just taken up dancing, and loves it, but if she wears a dance dress, a spot always shows and it makes her self-conscious. I can understand that, of course, but there is not an outward cure for the blemish problem, unless it is allied to a correction of diet, and a powder which eliminates acids from the system. If Cecily will reconstruct her diet—or let me send her a special diet—take a powder at night, and use a wonderful healing cream, I am sure she will enjoy her dancing, but it will take a little time—say a month. Isn't it worth while?

Then I have a rather urgent letter from Babs of Broadstairs, who is coming to London shortly for some special shopping, and while she is there she wants a treatment, inexpensively. She feels it will show her what she has to do—and it will, if an expert is in attendance.

So I suggest one of Bond Street's newest beauty salons, where there is a Business Girl treatment for five shillings and sixpence, and from which any one of you can glean much in the matter of beauty culture, massage movements, etcetera. One treatment alone is not sufficient to keep the complexion lovely for months to come, but if you persevere with the same preparations in your own home, you can be assured of the results.

Then there is a special offer I want to whisper and which answers Emily's query about a foundation for an ageing tired skin. One beauty

house is offering *free*, a tube of youthifying foundation cream with every three shilling order for cleansing or nourishing cream. Merely as an introduction and by way of saying "Try Me."

The cream is practically greaseless, and it *does* give lovely results. If you have a dry skin, invest in the nourishing cream with the foundation. If you have a greasy skin, inclined to blackheads, take advantage of this offer.

Then Bobbie, of Edgware, who works in the Strand, asks for a recipe for charm. She uses make-up, discreetly she admits, she has her hair dressed, and she tries to choose her clothes well, but she doesn't achieve it. And now she asks, "Isn't it something to do with balance?"

Yes, in a way. If you stand well, you have a certain charm. If you sit well—and, by the way, have you ever tried to sit correctly, with the tail tucked under, shoulders down and erect, and no winding curve between shoulders and waist?—bring the waist out by holding the "tummy" in so that you have almost a straight line from shoulder to "tail," and you are sitting well, besides encouraging strength and suppleness for the spine.

Then walk gracefully, achieved first by standing, then sitting, then walking briskly, knees and ankles almost brushing, shoulders held well back, and chin slightly up-tilted. These are some of the secrets of charm. Allied to beauty in make-up and in hairdressing, these can make you very charming indeed.

MISS JEAN MELVILLE
An Apology.

A photograph of Miss Jean Melville appeared on this page in our issue of January 3 with a caption which referred to a certain perfume.

We are informed by Messrs. Edwin Coe and Calder Woods, of 7 New Court, Lincoln's Inn, London, W.C.2, on behalf of Miss Melville, that she has no knowledge of and has never used the perfume referred to and that accordingly the publication of her name and reproduction of her photograph in this connection was calculated to create an erroneous impression and has naturally occasioned her extreme annoyance. We very much regret and apologise to Miss Melville for having so used her name and photograph without authority and gladly assent to her request that this announcement should be given prominence in our current issue.



ELISABETH ANN'S QUERIES IN BRIEF:

WHAT can I do for hair ends which fail to curl? I cannot have a new "perm" for two months, and I hate untidy hair.—R. T.

Use some rubber curlers which are ideal for hair-ends, and will not cause the hair to break off. These are very reasonably priced, and may be ordered direct. May I send you details?

IF you can answer this query in your page, please do. Is there any special exercise for straightening the shoulders? Mine are inclined to stoop and hunch, and I'm told they look ugly.—LUCILLE ANN.

Space forbids its reproduction here, but may I send you a corrective exercise for straightening the shoulders? They look so much nicer when they are held down and erect.

I HAVE not taken any care of myself before, but taking RADIO PICTORIAL regularly, I have been struck by your advice. What can one do for lank, dark hair, pale face, and more or less regular features? No natural colouring. It doesn't sound promising, does it? I have just had a birthday present I would like to spend on things you recommend.—MARY TAYLOR (Glasgow).

Well, you can have your hair attractively cut and shaped (rather like Claudette Colbert's), or you can have it permanently waved, only choose a reliable method. Then make up with a special harmony for pale skins with dark hair, and I know you will love the results. May I write you personally about the things you will need for the transformation?

WHAT is the reason for nails being soft and breaking? I work in a shop, so it is necessary for my nails to look nice. I am normal weight,

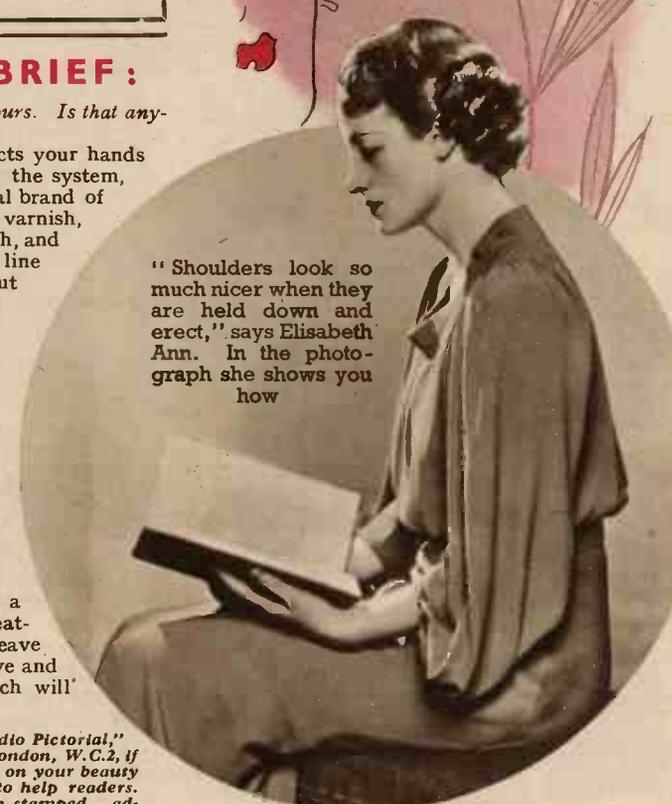
large-boned and stand for long hours. Is that anything to do with it?—GERALDINE.

I don't think your work affects your hands as much as a lack of calcium in the system, and to correct this take a special brand of tablets for a while. Don't use nail varnish, but a powder polish for a month, and file the nails almost in a straight line over the same period. Don't cut them down at the sides. I should like to write you personally about this.

RECENTLY you sent me a cure for moles which has been very effective. Now I want your advice again. My fur collar has made my neck quite yellow, and as I have a special wedding to attend, I want to bleach it quickly. What is best for this, please?—ANNE.

The quickest remedy would be a bleach mask used on the neck six nights in succession—and one of the best of these costs 3s. for a tube containing six to eight treatments. Apply it to the neck, leave for the specified time; then remove and smooth on a wrinkle oil which will soften and whiten still further.

(Write ELISABETH ANN, c/o "Radio Pictorial," Chanstow House, Chancery Lane, London, W.C.2, if you would have her personal advice on your beauty problems. She is always delighted to help readers. And send home service coupon with stamped, addressed envelope for her response by post.)



"Shoulders look so much nicer when they are held down and erect," says Elisabeth Ann. In the photograph she shows you how



Everywoman, this is your page! Every week you can find here fashion gossip, garden notes, cookery recipes, and household hints—in fact, a store of amusement and interest. Conducted by Margot

GARDEN NOTES

By F. R. Castle

PREPARING for Early Peas.—It should be clearly recognised that Peas can only give of their best where a good deep root run is provided for them. In my opinion this is of far greater importance than the usual heavy dressing of manure which in these days makes early peas an expensive crop to grow. Spare the spade to spoil the crop is a slogan all good amateurs need to take to heart. It applies especially to Peas.

Broad Beans.—These may be sown any time the ground permits. If the site was dug last autumn no further preparation need be given. Bunyard's Exhibition is as good as any for present sowing. Allow fifteen inches between the rows and from nine to twelve inches between the seeds.

Onions.—The site intended for this important crop should be well prepared some time in advance of sowing. Anything in the way of manure or

SCHOOL-ROOM PUDDINGS

By Mrs. R. H. Brand

STEAMED FRUIT PUDDING

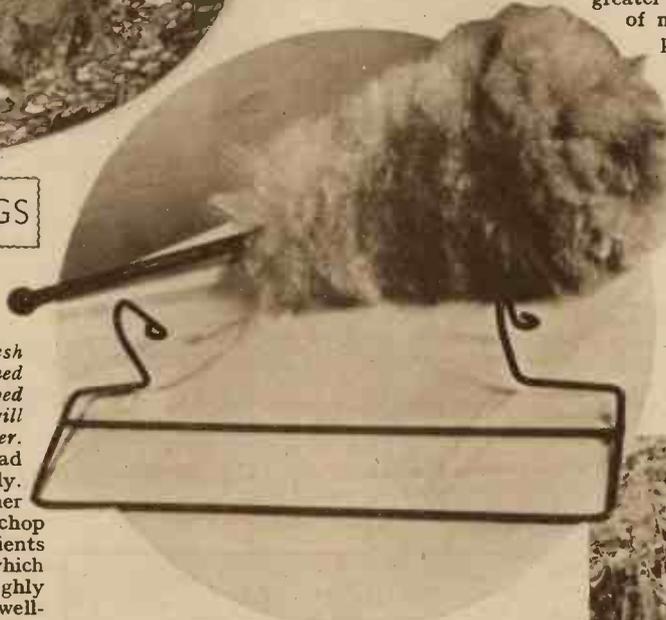
Ingredients.—2½ oz. chopped suet, ½ lb. fresh breadcrumbs; 1 oz. flour; 2 oz. each of stoned raisins and sultanas; 1 oz. currants; 1 oz. chopped mixed peel; 4 oz. brown sugar; 2 eggs; 1 gill milk (about); ½ small teaspoonful baking-powder.

Make the breadcrumbs by rubbing the bread through a sieve. Chop the suet very finely. Sieve the flour and baking-powder together with a pinch of salt. Clean the fruit; then chop the peel finely, and mix all the dry ingredients well together in a basin. Add the eggs, which must be well beaten, to the milk and stir thoroughly with the rest. Then turn the mixture into a well-buttered basin and cover with two thicknesses of greased paper, tucking it round the edge of the basin so that no steam can get in. Steam for 2½ hours over boiling water and turn out carefully. Sprinkle the top of the pudding with castor sugar and serve with either a custard or a sweet white sauce to which a little vanilla has been added.

BAKED BREAD PUDDING

Ingredients.—1 small stale loaf; 4 oz. soft brown sugar; 2 eggs; 1 good dessertspoonful mixed spice;

The simple little wool dress with coat to match is so easy to vary with different scarves and belts. This model comes from Ann Curtis.



Two useful gadgets in one picture. The coloured sheepskin duster is fluffy and picks up dust easily. It washes and becomes as good as new again. Price 1s. 3d. The little rack fits on to the back of a chair for drying small things quickly by the fire. Price 9d.

4 oz. stoned raisins (cut in half); 2 oz. sultanas; 1 pint milk.

Cut the bread into thick slices, leaving the crusts on. Put it into a basin and cover with boiling water. Leave to soak for two hours, then spread out on a sieve and allow to drain for about half an hour. Do not press the bread.

Return to the basin and add the cleaned fruit, sugar, spice, milk and well-beaten eggs. Mix very well together, put into a buttered pie-dish and spread little bits of butter all over the top.

Bake in a slow oven for 2 hours. When cooked, turn out on to a hot dish, sprinkle the top with castor sugar and serve with a custard sauce.

HOT CARAMELLED APPLES

Ingredients.—1½ lb. cooking apples; 6 oz. soft dark brown sugar; ½ gill of water.

Put the sugar and the water together into a saucepan big enough to hold the apples. Heat slowly over a low fire until the sugar is quite dissolved. Peel, core, and cut the apples into thin slices. Put them into the syrup and cook very slowly until they are soft, like apple sauce. They must often be stirred from the bottom of the pan, otherwise there will be some white pieces.

While they are cooking, put 4 oz. of granulated sugar into a small saucepan with 1 gill of water and allow it to boil until a good golden-brown. Put ¾ pint of milk into another saucepan to warm, beat up 3 eggs in a basin, then when the sugar is brown enough, add it to the milk very slowly. Pour the milk over the eggs, stirring well, return to the saucepan and put over a very low fire; and stir until the custard begins to thicken. When the apples are cooked, put them into a pie-dish or souffle mould and pour the caramelised custard over them. Put the dish into a baking-tin with some water and cook slowly in a low oven until quite set. Serve with a little cream.



"Preparing for Early Peas" is the attractive subject of one of this week's garden notes. (Photograph by courtesy of Messrs. Carters).

rotted garden rubbish spread over the surface and well dug in will benefit the ground and increase the weight of the onions. On no account make the surface suggestive of a billiard table. Rather let it retain a natural roughness which allows sun, air and birds to operate beneficially on all exposed surface.

Spraying Fruit Trees.—This important operation should be completed this month. Avoid all the home-made remedies and purchase a tin prepared by those who know their job. If the solution is properly used all the pests finding refuge on the trees—including moss and lichen—will soon be missing.

Planting Fruit Trees.—Trees of all kinds of fruit may still be planted, but the sooner the planting is finished the better. In planting plums and other stone fruit, do not minimise the value of old mortar or garden bonfire rubbish added to the soil. Even if they have to be bought, the expenditure is well worth while.

Are you giving a Party? Do you want advice on what to wear, or what games to play? Have you any questions concerning careers, or radio stars, or homecraft or child welfare? Remember our Home Service Information Department exists to help you with any information you may require. Please write to "Radio Pictorial" Home Service Bureau, Chansitor House, 37-38 Chancery Lane, London, W.C.2.

ACCESSORIES AFTER THE FACT

By Ann Jeffery

THERE'S no doubt about it—you can make or mar a dress by the accessories you wear with it. French women have always been accessory conscious—they've realised that every dress or suit has got to have its properly planned bag and hat and shoes to go with it. And smart English-women for some years have been aware of the extreme importance of the clever matching or contrasting accessory after the fact of their frock has been settled.

But, in spite of this, there are still some backsliders. I've seen, even in Bond Street, women tolerably well dressed but blissfully unworried by the fact that they were wearing black gloves and brown shoes or high-heeled patent leather courts with tweed suits.

Properly used, the accessories can so vary your clothes as to give them entirely different accents and personalities so that one frock can have two or three brilliant reincarnations.

Suppose, for example, you have a simple high-necked frock of bottle green or black soft wool fabric. One day you can twist a bright coral scarf round the neck or wear a wide coral belt with it (belts are marvellous "transformers" at the moment). Another day you wear it with a belt of its own fabric with a barbaric gilt clasp, adorn its neck with two big gilt clips and slip a huge gilt bracelet, big as a napkin ring, over one wrist. Another time you can wear an Elizabethan ruffle of starched white muslin with it or a string of white camellias at the throat.

With a good simple basic dress you can do all sorts of amusing things with hats. One day you wear one with a sweeping, dipping brim and the next an absurd little cap clapped on the back of your head. And the character of the hat will entirely change the character of the dress.

The dress designers delight in inventing amusing accessories these days. There are fans of cellophane and chenille-spotted hairnets for evening, shoulder capes that turn into head-scarves, collars of glittering sequins that can be worn like a crusader's chain-mail headdress. And for day there are the cleverest of bags and shoes and gloves and belts, each designed to make a simple frock into something dashing and unforgettable.

FROM MY LETTER BAG—

THANK you very much for your letter. I followed your advice when I bought my new outfit, and am very pleased with it. Would you mind helping me again? I don't know what sort of shoes to wear with my new afternoon dress. It is sagey-green crepe.

I am so glad you found my suggestions helpful. For your green dress I think bronze court shoes would look best, or else dark brown glacé pumps, worn with very light toned stockings.

(Below) One of those wool scarfs that can do so much to brighten up a coat. It is in red and white and comes from Marshall and Snelgrove.



Derek Skeffington made this little glengarry cap. The ribbons along the top of the crown are in colours to match.

HOME SERVICE COUPON

For free advice on any subject, write to "Radio Pictorial" Home Service Department, 37/38 Chancery Lane, London, W.C.2. Please enclose this coupon and a stamped addressed envelope. No. 106



A glittering evening dress fit for a princess in a "Royal Romance." Here is beautiful Mrs. Harry Roy in a setting from her new film.

FIVE-SHILLING HINTS

Five shillings is offered for every "hint" published on this page. Have you sent yours to "Margot"?

FOR LIGHT PUDDINGS

WHEN mixing your suet pudding, put a piece of lard in (about the size of a walnut). It will then be beautifully light and fresh for the next day—if you don't manage to eat it all at once—instead of being heavy.—Mrs. Wood, Bradford.

A "CORKING" IDEA

BEFORE inserting a cork in a bottle, take a small length of tape, stretch it across the mouth of the bottle, and then push the cork securely in.

Leave the ends of the tape hanging, and when you wish to uncork the bottle, all you need to do is to pull the tape ends.

If you remember this idea you will never be troubled with broken corks.—Mrs. R. McBramley, Croydon.

WASHING NEW SOCKS

ADD a few drops of olive oil to the final rinsing water when washing new socks or woollens. This makes them delightfully soft and comfortable to wear, and helps to prevent shrinking.—Mrs. D. M. Mulford, Streatham.

TO CLEAN DAMP SHOES

DAMP shoes are very difficult to polish. Try putting a drop or two of paraffin to the blacking, and you will find they polish at once.—Miss A. Hodgson, Maryport.

A POLO-NECKED JUMPER



Dark brown stripes on fawn or green are good colour suggestions

A jolly jumper in an intriguing stitch with a polo collar. So that the directions shall be particularly easy to follow, they are given very fully—half this week, and the instructions for back, sleeves and collar next week. So start making it now

Materials required.—10 ounces Sirdar 4-ply "Majestic" Wool in Fawn; 2 ounces Sirdar 4-ply "Majestic" Wool in Nigger Brown; 1 pair Knitting Needles No. 10; 1 pair No. 8; 1 set Needles No. 10 pointed at both ends; 4 Fancy Buttons.

Measurements.—Length from shoulder to lower edge, 21 inches; all round under-arms, 37 inches; sleeve seam, 19 inches.

Tension.—6 stitches and 8 rows equals 1 inch knitted on No. 8 needles.

Note.—It is very important that the garment is worked at this tension, in order to produce the same measurements. If the No. 8 needles do not produce this tension, try other sizes until it is obtained.

Abbreviations.—K., knit; p., purl; sts., stitches; tog., together; dec., decrease; inc., increase; F., Fawn; B., Brown.

THE FRONT

USING the Fawn wool and No. 10 needles, commence at the lower edge, by casting on 110 sts. Work in a rib of k. 1, p. 1, for 4 inches, knitting into the backs of the sts. in working the first row to produce a firm edge. In the last row of the rib, increase one in the last st. There will then be 111 sts. on the needle.

Change to No. 8 needles. **1st row**—K. 10, p. 1, * k. 9, p. 1, repeat from * to the last 10 sts., k. 10.

2nd row—K. 1, p. 8, k. 1, * p. 9, k. 1, repeat from * 3 times, p. 11, k. 1, repeat from * 4 times, p. 8, k. 1. **3rd row**—K. 8, p. 1, * k. 9, p. 1, repeat from * 3 times, k. 13, p. 1, repeat from * 4 times, k. 8. **4th row**—K. 1, p. 6, k. 1, * p. 9, k. 1, repeat from * 3 times, p. 15, k. 1, repeat from * 4 times, p. 6, k. 1. **5th row**—K. 6, p. 1, * k. 9, p. 1, repeat from * 3 times, k. 17, p. 1, repeat from * 4 times, k. 6. **6th row**—K. 1, p. 4, k. 1, * p. 9, k. 1, repeat from * 9 times, p. 4, k. 1.

7th row—K. 4, p. 1, * k. 9, p. 1, repeat from * 4 times, k. 1, p. 1, repeat from * 5 times, k. 4.

8th row—K. 1, p. 2, k. 1, * p. 9, k. 1, repeat from * 4 times, p. 3, k. 1, repeat from * 5 times, p. 2, k. 1. **9th row**—K. 2, p. 1, * k. 9, p. 1, repeat from * 4 times, k. 5, p. 1, repeat from * 5 times, k. 2. **10th row**—K. 2, * p. 9, k. 1, repeat from * 4 times, p. 7, k. 1, repeat from * 5 times, k. 1.

These 10 rows comprise the pattern. Continue in pattern until the work measures 11 inches from the commencement ending with a repeat of the 6th row. Now work in the two shades of wool as follows:—

1st row—K. 2 B., work in pattern in F. to the last 2 sts., k. 2 B. **2nd row**—K. 1, p. 3 B., work in pattern in F. to the last 4 sts., p. 3, k. 1 B.

3rd row—K. 6 B., work in pattern in F. to the last 6 sts., k. 6 B. **4th row**—K. 1, p. 7 B., work in pattern in F. to the last 8 sts., p. 7, k. 1 B.

5th row—K. 10 B., work in pattern in F. to the last 10 sts., k. 10 B. **6th row**—K. 1, p. 11 B., work in pattern in F. to the last 12 sts., p. 11, k. 1 B. **7th row**—K. 14 B., work in pattern in F. to the last 14 sts., k. 14 B. **8th row**—K. 1, p. 15 B., work in pattern in F. to the last 16 sts., p. 15, k. 1 B. **9th row**—K. 18 B., work in pattern in F. to the last 18 sts., k. 18 B.

10th row—K. 1, p. 19 B., work in pattern in F. to the last 20 sts., p. 19, k. 1 B.

11th row—K. 2 F., 20 B., work in pattern in F. to the last 22 sts., k. 20 B., 2 F. **12th row**—K. 1, p. 3 F., p. 20 B., work in pattern in F. to the last 24 sts., p. 20 B., p. 3, k. 1 F. **13th row**—K. 6 F., 20 B., work in pattern in F. to the last 26 sts., k. 20 B., 6 F. **14th row**—K. 1, p. 7 F., p. 20 B., work in pattern in F. to the last 28 sts., p. 20 B., p. 7, k. 1 F. **15th row**—K. 10 F., 20 B., work in pattern in F. to the last 30 sts., k. 20 B., 10 F.

16th row—K. 1, p. 11 F., p. 20 B., work in pattern in F. to the last 32 sts., p. 20 B., p. 11, k. 1 F. **17th row**—K. 2 B., 12 F., 20 B., work in pattern in F. to the last 34 sts., k. 20 B., 12 F., 2 B.

18th row—K. 1, p. 3 B., p. 12 F., 20 B., work in pattern in F. to the last 36 sts., p. 20 B., 12 F., p. 3, k. 1 B. **19th row**—K. 6 B., 12 F., 20 B., work in pattern in F. to the last 38 sts., k. 20 B., 12 F., 6 B. **20th row**—K. 1, p. 7 B., p. 12 F., 20 B., work in pattern in F. to the last 40 sts., p. 20 B., 12 F., p. 7, k. 1 B.

21st row—K. 10 B., 12 F., 20 B., work in pattern in F. to the last 42 sts., k. 20 B., 12 F., 10 B. **22nd row**—K. 1, p. 11 B., p. 12 F., 20 B., work in pattern in F. to the last 44 sts., p. 20 B., 12 F., p. 11, k. 1 B. **23rd row**—K. 14 B., 12 F., 20 B., work in pattern in F. to the last 46 sts., k. 20 B., 12 F., 14 B. **24th row**—K. 1, p. 15 B., p. 12 F., 20 B., work in pattern in F. to the last 48 sts., p. 20 B., 12 F., p. 15, k. 1 B.

25th row—K. 18 B., 12 F., 20 B., work in pattern in F. to the last 50 sts., k. 20 B., 12 F., 18 B. **26th row**—K. 1, p. 19 B., p. 12 F., 20 B., work in pattern in F. to the last 52 sts., p. 20 B., 12 F., p. 19, k. 1 B.

27th row—K. 2 F., 20 B., 12 F., 20 B., 3 F., 20 B., 12 F., 20 B., 2 F. **28th row**—K. 1, p. 3 F., p. 20 B., 12 F., 39 B., 12 F., 20 B., p. 3, k. 1 F. **29th row**—K. 6 F., 20 B., 12 F., 35 B., 12 F., 20 B., 6 F. **30th row**—K. 1, p. 7 F., p. 20 B., 12 F., 31 B., 12 F., 20 B., p. 7, k. 1 F.

31st row—K. 10 F., 20 B., 12 F., 27 B., 12 F., 20 B., 10 F. **32nd row**—K. 1, p. 9, k. 1, p. 1 F., p. 20 B., 12 F., 23 B., 12 F., 20 B., p. 1, k. 1, p. 9, k. 1 F. **33rd row**—Cast off 4 sts. There will now be 1 st. on the right-hand needle. K. 6, p. 1, k. 2 F., k. 20 B., 12 F., 19 B., 12 F., 20 B., k. 2, p. 1, k. 11 F. **34th row**—Cast off 4 sts. There will now be 1 st. on the right-hand needle. P. 7, k. 1, p. 3 F., p. 20 B., 12 F., 15 B., 12 F., 20 B., p. 3, k. 1, p. 7, k. 1 F. **35th row**—Cast off 2 sts. There will now be 1 st. on the right-hand needle. K. 6, p. 1, k. 4 F., k. 20 B., 12 F., 11 B., 12 F., 20 B., k. 4, p. 1, k. 9 F. **36th row**—Cast off 2 sts. There will now be 1 st. on the right-hand needle. P. 7, k. 1, p. 5 F., p. 20 B., 12 F., 7 B., 12 F., 20 B., p. 5, k. 1, p. 7, k. 1 F.

37th row—Cast off 2 sts. There will now be 1 st. on the right-hand needle. K. 6, p. 1, k. 6 F., k. 20 B., 12 F., 3 B., 12 F., 20 B., k. 6, p. 1, k. 9 F. **38th row**—Cast off 2 sts. There will now be 1 st. on the right-hand needle. P. 7, k. 1, p. 7 F., p. 20 B., 23 F., 20 B., p. 7, k. 1, p. 7, k. 1 F.

39th row—Cast off 2 sts. There will now be 1 st. on the right-hand needle. K. 6, p. 1, k. 8 F., k. 20 B., 19 F., 20 B., k. 8, p. 1, k. 9 F.

40th row—Cast off 2 sts. There will now be 1 st. on the right-hand needle. P. 7, k. 1, p. 9 F., p. 20 B., 15 F., 20 B., p. 9, k. 1, p. 7, k. 1 F. There will now be 91 sts. on the needle.

41st row—K. 9, p. 1, k. 9, p. 1 F., k. 20 B., 11 F., 20 B., p. 1, k. 9, p. 1, k. 9 F.

42nd row—K. 1, p. 9, k. 1, p. 11 F., p. 20 B., 7 F., 20 B., p. 11, k. 1, p. 9, k. 1 F.

43rd row—K. 1, p. 1, k. 9, p. 1, k. 9, p. 1, k. 2 F., k. 20 B., 3 F., 20 B., k. 2, p. 1, k. 9, p. 1, k. 9, p. 1, k. 1 F. **44th row**—K. 1, p. 1, k. 1, p. 9, k. 1, p. 9, k. 1, p. 3 F., p. 39 B., p. 3, k. 1, p. 9, k. 1, p. 9, k. 1, p. 1, k. 1 F.

45th row—K. 3, p. 1, k. 9, p. 1, k. 9, p. 1, k. 4 F., k. 35 B., k. 4, p. 1, k. 9, p. 1, k. 9, p. 1, k. 3 F. **46th row**—K. 1, p. 3, k. 1, p. 9, k. 1, p. 9, k. 1, p. 5 F., p. 31 B., p. 5, k. 1, p. 9, k. 1, p. 9, k. 1, p. 3, k. 1 F. **47th row**—K. 5, p. 1, k. 9, p. 1, k. 9, p. 1, k. 6 F., k. 27 B., k. 6, p. 1, k. 9, p. 1, k. 9, p. 1, k. 5 F. **48th row**—K. 1, p. 5, k. 1, p. 9, k. 1, p. 9, k. 1, p. 7 F., p. 23 B., p. 7, k. 1, p. 9, k. 1, p. 9, k. 1, p. 5, k. 1 F.

49th row—K. 7, p. 1, k. 9, p. 1, k. 9, p. 1, k. 8 F., k. 19 B., k. 8, p. 1, k. 9, p. 1, k. 9, p. 1, k. 7 F. **50th row**—K. 1, p. 7, * k. 1, p. 9, repeat from * twice, F., p. 15 B., p. 9, repeat from * twice, k. 1, p. 7, k. 1 F. **51st row**—* K. 9, p. 1, repeat from * twice, k. 10 F., k. 11 B., k. 10, p. 1, repeat from * twice, k. 9 F.

52nd row—* K. 1, p. 9, repeat from * twice, k. 1, p. 11 F., p. 7 B., p. 11, repeat from * 3 times, k. 1 F. **53rd row**—K. 1, p. 1, * k. 9, p. 1, repeat from * 3 times, k. 2 F., k. 3 B., k. 2, p. 1, repeat from * 4 times, k. 1 F. Now work with the fawn wool only.

54th row—K. 1, p. 1, * p. 9, k. 1, repeat from * 3 times, p. 5, k. 1, repeat from * 4 times, p. 1, k. 1. **55th row**—K. 3, p. 1, * k. 9, p. 1, repeat from * 3 times, k. 3, p. 1, repeat from * 4 times, k. 3. **56th row**—K. 1, p. 3, k. 1, * p. 9, k. 1, repeat from * 3 times, p. 1, k. 1, repeat from * 4 times, p. 3, k. 1.

57th row—K. 5, p. 1, * k. 9, p. 1, repeat from * 7 times, k. 5. **58th row**—K. 1, p. 5, k. 1, * p. 9, k. 1, repeat from * twice, p. 17, k. 1, repeat from * 3 times, p. 5, k. 1. **59th row**—K. 7, p. 1, * k. 9, p. 1, repeat from * twice, k. 15, p. 1, repeat from * 3 times, k. 7. **60th row**—K. 1, p. 7, k. 1, * p. 9, k. 1, repeat from * twice, p. 13, k. 1, repeat from * 3 times, p. 7, k. 1.

61st row—* K. 9, p. 1, repeat from * 3 times, k. 11, p. 1, repeat from * 3 times, k. 9.

62nd row—K. 1, * p. 9, k. 1, repeat from * 8 times. **63rd row**—K. 1, p. 1, * k. 9, p. 1, repeat from * 3 times, k. 7, p. 1, repeat from * 4 times, k. 1. **64th row**—K. 1, p. 1, k. 1, * p. 9, k. 1, repeat from * 3 times, p. 5, k. 1, repeat from * 4 times, p. 1, k. 1. Now work from the 55th to 60th row inclusive, once. The armhole should now measure 4½ inches from the first cast-off sts.

Next row—Work in pattern on the first 35 sts., cast off the next 21 sts., work in pattern on the 35 remaining sts.

Work in pattern on the last 35 sts., dec. at the neck edge in each of the next 7 rows. 28 sts. will remain on the needle. Continue in pattern without shaping until the armhole measures 6½ inches from the commencement, ending at the armhole edge of work. Now shape for shoulder:—

1st row—Cast off 4 sts., work in pattern to end.

2nd row—Work in pattern to end. Repeat these 2 rows 6 times more, when all the sts. will be cast off. Join the wool to the sts. of left shoulder and work to correspond with the right.

Instructions for the rest of the jumper, Back, Sleeves and Collar, will be given next week.

NEXT WEEK

Exclusive Articles

Introducing the two Secretaries of

HENRY HALL

also

"Why I Married Leonard"

by

MRS. LEONARD HENRY

Just two of the many attractions in next week's "RADIO PIC."

MAKE EXTRA MONEY In Your Spare Time



Finest Sheffield Tools
ONLY are included in the New and improved G.T.L. Tool Chest, making it better value than ever.
All Best British!

With the NEW & IMPROVED **G.T.L.** TOOL CHEST & HOME REPAIRING OUTFIT



7 DAYS' APPROVAL
Packing and Carriage Free

"I call my chest my little bank. I have an order to make another cupboard for £10s."
R. H. S., Helston.

YOUR spare time can be turned to good account if you've a G.T.L. Tool Chest and Home Repairing Outfit. During the long summer evenings and week-ends you can find a hundred-and-one profitable uses for it in your garden and home . . . fixing sheds, shelters, fencing and pergolas—to mention a few. And it opens up a new and inexpensive way of adding to the comfort, convenience and amenities of your property, while saving you literally pounds a year in repairs, for which you would otherwise have to pay. Incidentally, it also affords a new, pleasurable way of adding to your income by making articles to sell. So that—with a G.T.L. Tool Chest—instead of spending money in your leisure hours, you will be making it, saving it, and enjoying it!

NO EXPERIENCE NEEDED

A valuable **FREE BOOK OF INSTRUCTION** containing over 200 working illustrations, is included in the G.T.L. Tool Chest. If you have never handled a tool, you **CAN** be sure of immediate success because this book tells you what to make and shows you step-by-step how to make it.

THE NEW AND IMPROVED G.T.L. TOOL CHEST

The New G.T.L. Chest for 1936 has been vastly improved by the inclusion of additional Tools and improvements to existing ones. Now there are over fifty high-quality articles, all the finest Sheffield Tools, neatly fitted in steel clips, and they come to you direct from the manufacturers, after being carefully tested. Everything for every purpose is here and the G.T.L. Tool Chest stands alone in its quality and completeness. Remember, too, that it is the **ORIGINAL** and **ONLY G.T.L. Guaranteed Tool Chest**.

A FEW SHILLINGS BRINGS YOU THE G.T.L. TOOL CHEST AT ONCE

A first payment of a few shillings and the G.T.L. Tool Chest is sent at once to your Home **CARRIAGE PAID**. The balance can be paid by small monthly sums to suit your pocket; meanwhile, the G.T.L. Tool Chest is making money for you.

FREE!

To Readers of the "Radio Pictorial"

A Beautiful 16-page Brochure describing the G.T.L. Guaranteed Tool Chest and Home Repairing Outfit in detail, and telling how you can save and make money—as tens of thousands are already doing.

"I have been busy now making a wireless cabinet with the aid of your tools. They have saved me no less than £4."
J. C. S., Gillingham.



"Our plough broke and we decided to have a go at it, and did the job in our spare time . . . it is now working fine."
J. W. and H.B., Hull.

GUARANTEED TOOLS (1933) Ltd.,
12-13 CHISWELL STREET,
FINSBURY, LONDON, E.C.1



"After using them for repairing doors and repairing some chairs, the tools have stood the test well."
A. G. J., Bridgend.

FILL IN AND POST THIS COUPON NOW

(½d. stamp is sufficient if in an unsealed envelope)

TO GUARANTEED TOOLS (1933) LIMITED,
12-13 CHISWELL STREET, FINSBURY, LONDON, E.C.1.

Please send me by return, free of all cost and obligation, your beautifully illustrated booklet of the G.T.L. Guaranteed Tool Chest and Home Repairing Outfit, together with particulars of price, and how I can obtain it at once for a small first payment.

Name.....

Address.....

R.P.24/1/36 (Please write Clearly)

MEET THE STAFF AT RADIO LUX



An off-duty moment. Miss Siewert, Robert Fellowes, the English control engineer, and the concierge play with Miss Siewert's dog



The control engineer at work

(Extreme left) The concierge—a most important member of the staff. (Left) Miss Eva Siewert, chief German announcer, photographed in pensive mood

M. Gaston Louis Roux and his wife, Pauline, the French announcers

MY very first visit to Radio Luxembourg was at a time when the transmitter at Junglinster was under construction and when the studios consisted only of architects' plans. In 1931, I paid a second visit. At that time the transmitter was operating and the studios had just been completed, although masons were still in charge of some parts of the building.

Some weeks ago I paid my third visit and found that the management of the English programmes from Luxembourg are really radio enthusiasts and do not consider Luxembourg as just a means of making so and so many pounds.

Mr. Stephen Williams, the chief English announcer, who is also in charge of all English transmissions from Luxembourg, has his offices a few yards from those of the French company which operates the station. He lives above his offices and is thus in constant close connection with all happenings.

The studios, as probably most readers of RADIO PICTORIAL know, are situated in the centre of a small park on the site of a mediæval castle, part of which still remains. There is no outward sign or brass plate to spoil the harmony which is formed by the modern studio building and the castle and its moat. If it were not for the letters on the cap of the door-keeper nobody would know that the iron-worked gates of the house in the woods are the entrance to Luxembourg's broadcasting centre.

A HAPPY FAMILY introduced by A. A. GULLILAND

Luxembourg is an international station. The inhabitants of the Grand Duchy who own radio sets have the privilege of listening to first-class programmes free of charge. As the station caters for a public scattered in Western Europe, it is only natural that an announcing staff has been provided which speaks many languages.

At the studios I met an old friend. She seems to be the only one of the staff who has remained since 1931—Miss Eva Siewert—the chief German announcer. In spite of the excellent heating, she was sitting on top of one of the radiators smoking one of those tiny little cigars so beloved by women in Northern Europe. She told me that she always felt cold in winter and would far prefer working under the equator, a remark which ought, I suppose, to be taken with a grain of salt.

My photographer's eye was intrigued by the young lady sitting next to Miss Siewert at the

(Below) Robert Fellowes, second English announcer, and Miss Wybrands holding the mike to the gong to show listeners that an item is finished

LUXEMBOURG

microphones at the time of my visit. After the broadcast was over I was introduced to her. She is Miss Evelyn Wybrands, a French girl, born in Batavia and speaking French, English and Dutch equally well. She also is efficient in Malay and German.

I tried to discover from Miss Wybrands some of the secrets of her attractive personality. Unfortunately, the only facts that I could elicit were that she has been two years at Radio Luxembourg, that her most exciting moment was when a cockchafer crept up to the microphone unseen by her and was heard by listeners, that she loves taking long walks in Luxembourg's beautiful surroundings during the summer time and that she is an ardent swimmer.

Miss Wybrands has been a journalist but in spite of that she seldom, if ever, writes and, unfortunately for listeners, does not reply to letters. I secretly dubbed her "Radio Luxembourg's Mystery Woman," and I think that the photograph which I was only permitted to take after much persuasion will bear out my remark.

Listeners will hear Miss Wybrands in most French announcements, in the Dutch ones and occasionally in English. She is easily recognisable by her rather deep voice which somehow or other always sounds "different."

The third of the trio of ladies who are permanently engaged as announcers at Radio Luxembourg is the second German announcer, Miss Elisabeth Corty, a singer by profession, who is at present studying to become a jazz-band crooner.

From time to time the chief French male announcer's wife, charming and Parisian Pauline Roux, takes over French announcements at the microphone. Her husband, M. Gaston Louis Roux, is a well-known modern French painter and was the first to bring back interesting ethnographic material from Abyssinia in 1932. He was appointed to Radio Luxembourg in October, 1935, after a number of talks at Paris P.T.T., where his announcing qualities were discovered.

The chief English announcer, Mr. Stephen Williams, whom I introduced in a special article last week, is assisted by a young Englishman fresh from work in the City of London. He is the very latest addition to Radio Luxembourg's announcing staff. His name is Robert Fellowes. He comes from the South of England.

These, then, are some of the genial people who, in Radio Luxembourg, are working hard to supply bright radio entertainment.

Radio Luxembourg central control-room

A view of the entrance to Luxembourg Broadcasting House. Part of the original mediaeval castle and draw-bridge still remain.

Photographs specially taken by A. A. Gulliland

The castle on the site of which Radio Luxembourg has arisen

Announcers have a special signal desk in front of them and can receive silent instructions from the engineer

Miss Evelyn Wybrands, announces in French, English and Dutch

Stephen Williams, Chief English announcer, in genial mood



You see here Mrs. Sterry, Ladies' Singles Tennis Champion in 1901—above, as she was then, and below, as she is now



This is Charles Brewer (on the right), joint producer of the Scrapbook. On the left is Mr. Shaw Desmond, the novelist, who is to complete the show

The motor car of 1901, the first of its kind, which competed in the race at Old Creek, N.Y.

The procession at Queen Victoria's funeral arriving at Paddington. King Edward, on the right, is riding side by side with the Kaiser

In 1901 Marconi, assisted by Pigeon, sent the first wireless signal across the Atlantic. Here is a picture of them at Newfoundland

SCRAPBOOK

Memories of the South African War

A famous figure of the Music Halls, Charles Coborn, will entertain the world once again

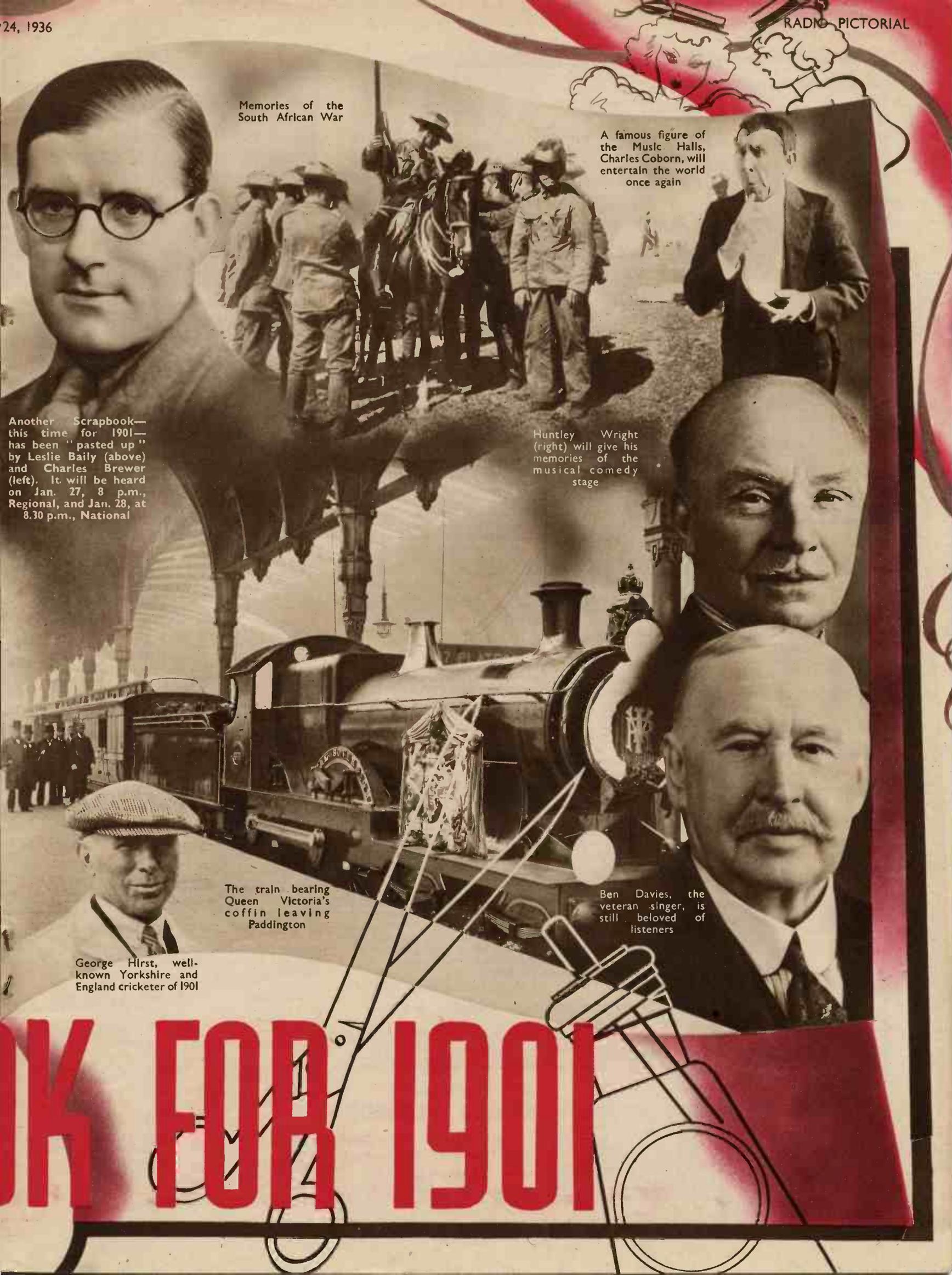
Huntley Wright (right) will give his memories of the musical comedy stage

The train bearing Queen Victoria's coffin leaving Paddington

Ben Davies, the veteran singer, is still beloved of listeners

George Hirst, well-known Yorkshire and England cricketer of 1901

LOOK FOR 1901





WE are publishing this week a letter from the "Hospital Lady"—but first I must explain who the "Hospital Lady" is. I have known her for a very long time as someone who is interested in children, and particularly in the Queen's Hospital for Children at Bethnal Green, where "Radio Pictorial" helps to support a cot, but it was not until this week that she got what she calls her "Magnificent Idea." And really, it seems to everyone such a very good idea, that I have left it to her to tell you all about it.

UNCLE BARRY.

My Dear Children,
This is the "Hospital Lady" writing to you. I have just been visiting the Queen's Hospital for Children at Bethnal Green, and seeing all those children in bed, most of them very cheerful and smiling in spite of everything, made me think of YOU, all the young readers of the Children's Page. Then a magnificent idea struck me. How grand it would be, I thought, to form a "Radio Pictorial" League which all you thousands of children could join, so that you yourselves could experience the thrill of looking after some poor sick boy or girl, and feeding him, clothing him and putting him in a comfortable bed with doctors and nurses to look after him till he is well again.

I thought of all the entertainments you could give and what fun you would have in getting up plays, bazaars and Sales of Work; and all the pennies you could extract from the pockets of kind uncles and aunts for your Collecting Boxes.

And so—here it is, the "Radio Pictorial" Young Readers' League, in aid of the "Radio Pictorial" Cot at the Queen's Hospital for Children at Bethnal Green. It is for everybody who reads this page—that is, children of whatever age, from five to ninety. We want everybody to belong, but there is an entrance fee of sixpence which will go towards the funds of the cot. (Alas! it costs as much as £150 a year to look after one child at the hospital.) In return for your entrance fee, you will receive the R.P.L. Badge which you can always wear on your coat so that you can spot another member at once and make friends with him.

Your Collecting Box will be sent to you at the same time, and an Important Document stating that you have been enrolled a Member of the League and that you promise to keep the rules—and do your best to fill your collecting box.

I shall enjoy getting letters from members, about radio programmes or about yourselves, and shall try to find room to print them on this page—send me photographs, too, please, so that we can see what our fellow-members look like. And if one of you would like to write to another member, I shall have much pleasure in forwarding the letter for you.

Then there will be Competitions. I haven't told you about those yet, have I? Drawing, painting and essay writing competitions. The winning entries will be published when possible, and there will be a prize every week of a Postcard Album containing six portraits of the people you like best to hear on the radio. If you get an Honourable Mention three times, you qualify for a prize, too.

I expect to be very busy in the next few days receiving hundreds of applications for membership and sending hundreds of entrance fees to the Hospital. The busier I am the more I shall like it.

Next week I shall tell you all about Our Cot, and the little girl who is in it. I know you will all be interested to hear about someone you have so generously "adopted."

With every good wish in the world from
THE "HOSPITAL LADY."

- THE "RADIO PICTORIAL" LEAGUE RULES**
1. The Entrance Fee is 6d.
 2. Every Member will receive an R.P.L. Badge and a Membership Number.
 3. Every Member will keep a Collecting Box for the Queen's Hospital for Children, and will promise to send in the contents once a year.
 4. Only League Members to enter for Children's Page Competitions.
 5. All applications for Membership must be signed by your Parent or Guardian.

RADIO STAMPS

The small places in the Belgian Congo have their radio stations, too, as you see on this stamp.

Another radio stamp next week.



Lya Graf, Tiniest Lady in the World, spends her spare time listening to music on her Cossor set. In her "working hours" you'll find her at Bertram Mills' Circus.

UNCLE BARRY'S LETTER

THE first month of the New Year is almost gone, and "February fill-dyke" is just ahead of us. With all the rain and consequent flooding of rivers, streams, lakes and ponds, we can do with a drier February. A better name might be "February full-dyke," because it is during this month that the springs should be full and start gushing.

The London Children's Hour to-morrow, January 25, will be broadcast to all regions, and they have chosen a play, almost a series of episodes which tell the epic story of Scott's adventures in the Antarctic. This was first broadcast in the evening some time ago as a production by Peter Creswell, and now it has been adapted and made suitable for the younger listener. Scott will be acted by Robert Speaight, who played the original part, and Howard Marshall will act as narrator.

On Monday, January 27, you may listen again to hear if any answer is broadcast to a letter you may have written to the Children's Hour. They welcome letters which contain really good programme suggestions, and in this way the best ones are answered through the microphone. As it is the Zoo Man's afternoon, he will be in attendance as usual.

In the series *How to Produce a Play*, you have already heard Dr. L. du Garde Peach on two occasions, and also Barbara Sleight, who talked about the design and making of costumes for your plays. On Tuesday afternoon, January 28, "Mac" himself is going to let you into some secrets of producing the radio plays. This talk should help you to understand what goes on at the other end of your wireless, and to realise some of the difficulties which have to be overcome in presenting a play for the microphone.

Those many of you who seem to be enjoying the new series of plays *The Castles of England*, by L. du Garde Peach, will welcome the fourth of these productions which is down for Thursday, January 30. It is called *Peveril Castle*, and unfolds something of the history of a castle which was built away up amongst the wild hills of the High Peak of Derbyshire. This castle, about which Sir Walter Scott wrote his novel, "Peveril of the Peak," stands at the top of a sheer cliff, in the base of which is the huge and gloomy Peak Cavern. A strong cast is likely to include D. A. Clarke-Smith, Richard Goolden, Ivan Samson, Cyril Nash and many others, and as this is the author's very own line of country, we can look forward to what may well prove to be the best play in the series.

Until next week,
UNCLE BARRY.

AMAZING NEW YEAR GIFT FOR YOU *and ONE for* YOUR FRIEND



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

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

EASILY WORTH **7'6**

Here is a wonderful opportunity to secure a magnificent De Luxe Fountain Pen which in the ordinary way would cost you at least 7s. 6d. You as a reader of "RADIO PICTORIAL" can obtain this splendid gift if you apply NOW on the special Forms below.

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

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

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

WHAT YOU HAVE TO DO

All you have to do to obtain this magnificent gift is to give "RADIO PICTORIAL" a fair trial for six weeks and to get a friend who is not at present a reader of "RADIO PICTORIAL" to do the same—that should be a very simple matter. Below, you will find a form for YOU and one for YOUR FRIEND. Fill in your name and address in your form, indicating also the name and address of the newsagent who is supplying you with "RADIO PICTORIAL." Then get your friend to fill in the right-hand reservation form in the same way, and when he has done so, without separating the forms, post them together *immediately* in a halfpenny stamped envelope to the address given on the form. *Do this now before it is too late as only a limited supply of these beautiful De Luxe Fountain Pens is available.* Immediately on receipt of these two reservation forms we will send you two qualifying vouchers on which are to be fixed six tokens cut from the bottom left-hand corner of page 39 of six consecutive issues of "RADIO PICTORIAL" (De Luxe Pen Series). Then, when your qualifying voucher is completed with the six tokens cut from six consecutive issues of "RADIO PICTORIAL," send it with the completed voucher of your friend, each enclosing 7½d. (P.O. or stamps) to cover insurance, packing, postage, etc., in a sealed envelope.

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

Remember!—This great offer is open for a limited period only, so be quick, fill in your reservation form NOW, get your friend to sign his to-day and post them together, in an unsealed-envelope with a halfpenny stamp affixed, to-night without fail! Remember you send NO MONEY with the reservation forms below.

FILL IN AND POST THESE FORMS TODAY!

YOU MUST FILL IN THIS FORM.

No. 1

This reservation form must be filled in by the "RADIO PICTORIAL" reader, who must see that the form on the right is filled in by his friend. The two forms should not be detached, but when completed must be sent in an unsealed envelope to De Luxe Pen Dept., "RADIO PICTORIAL," Chancery House, 37-38 Chancery Lane, London, W.C.2.

Will you please reserve for me, under your special offer, one DE LUXE FOUNTAIN PEN. I have introduced "RADIO PICTORIAL" to a new reader, and my friend has personally filled in the form enclosed, whereby he undertakes to give "RADIO PICTORIAL" a fair trial for six weeks as I myself am doing. Kindly send me two gift vouchers on which my friend and I can qualify.

Name.....
 Address.....
 My Newsagent's Name.....
 Address.....

To be left blank for District Checker

YOUR FRIEND MUST FILL IN THIS FORM

No. 2

This reservation form must be filled in by a friend of the "RADIO PICTORIAL" reader, and when completed must be returned to him. This form must not be detached from the one on the left, and if sent direct to us will be disqualified.

Will you please reserve in my name, under your special offer, one DE LUXE FOUNTAIN PEN. I certify that I am not at present a reader, but I undertake to give "RADIO PICTORIAL" a fair trial for six weeks. Kindly send me a gift voucher, through my friend, on which I can qualify.

Name.....
 Address.....
 My Newsagent's Name.....
 Address.....

To be left blank for District Checker

No. 2. "Running Your Own
Dance-Band"

By

CHARLIE KUNZin an article full of
practical tips**YOUR PIANIST IS YOUR
KEY-MAN***The ordinary dancer notices the good pianist or the good vocalist*

IF all goes well in your amateur band, you should now have the instrumental side fairly well settled. Engagements may be coming in, and the hobby may be so paying for itself that you are starting to be on the look out for new talent. You'll go hunting around dance halls and restaurants to hear other bands. And if you're wise you'll take the opinions of others on how dance music should be played. After all, you're not playing for your own amusement, but for other people's amusement and your own profit.

One of the first things you'll hear people say of a band is that it has a good pianist or a good vocalist. Ordinary dancers notice these things. A professional dance musician will criticise the tone of the brass, the tempo, or the balance of the saxophones; but in your amateur band you'll attract notice from the people who dance by having a good pianist (not necessarily a trick pianist who swamps the band with showy stuff) and a first-rate vocalist.

Choosing a crooner is not a difficult matter. It is finding them that's hard!

Get your local cinema to run a crooning competition. It may be worth your while offering a small cash prize, and the cinema will be glad of the competition publicity. This should give you a batch of twenty or thirty amateur singers who want to become crooners—and it may break your heart when you first hear them. But remember that crooning can be taught, and a passably good singer can be improved out of all recognition. Pick out the best half-dozen; see that prizes are given to the first three, but don't necessarily select the winner for your band. He or she will have to do more than croon, and personalities count.

Can your budding crooner read music properly—or at all? Some good singers can't, and they're no use in a dance band. Can your amateur singer get any evening free? You don't want to be let down because your crooner is also an amorist, and has his or her evenings booked! Will your crooner work in well with the band, mind doing charity shows for nothing, and be content to receive a slightly lower payment than the other members of the band, who probably have heavy hire-purchase payments on their newly-bought saxophones or trumpets? You don't want to have personal jealousies interfering with the work. Then, again, only you can decide if you can really afford a whole-time crooner. It is a fatal mistake to save cost here, because a vocalist can make or mar a band.

Is your crooner to be a he or a she? A girl may be willing to work cheaper, but she may not be willing to carry on the good team-work which must exist, and is easier to work up if there is an all-male team. A good girl crooner can put up the "sex appeal" of the band, but you must remember that all listeners and dancers do not like girl's voices on the microphone. Also, a girl crooner may run off and marry your best trumpet player or star pianist; and then where are you?

Here is my advice on choosing a crooner, summarised: Get into a crooning contest so that you can select the

best local talent; or else advertise. Make up your mind whether you want a girl or a man, and if he or she should also be able to play some instrument, such as the guitar. Watch the crooner's technique, and note if he turns his head away from the microphone as he hits a high note. Such movements should be instinctive. And in conclusion, beware of the swollen-headed vocalist. A crooner soon gets a name for himself; and you want all the publicity for your band—not just for the voice!

The piano you probably know yourself, and in all probability it is only a matter of brushing up your own playing. In this the radio is a great help to studying style. Take particular care of the notes you play with the third and fourth fingers. Most people can thump out a chord, but the weakest part of the chord is that done with the second, third, or even the little finger. Your playing must be accurate.

Then listen most carefully to the way the solo pianist plays his bass. In some bands the bass player and drums help the pianist by giving a regular rhythmic background, but every solo pianist must be capable of doing all his own bass rhythmic work.

In fact, the left-hand work is the foundation of all good dance playing; and I dare say this is a nasty shock for amateurs who can hack out a tune very well with the right hand, but who aren't too particular about those left-hand notes so low down on the stave that they don't seem to matter much.

You must know the full bass scale. Some people can only recognise about eight left-hand notes when written down, and anything below bass C on the scale is a mystery to them. I can assure you that, no matter what clever right-hand work you can do, you'll never sound like a professional until the bass is right.

Try playing the bass first in octaves (instead of in single notes, as generally written) and then in full chords at the beginning of each bar. Try playing in tenths. This is quite easy with a little practise. A full chord is an eighth—there is an interval of eight notes. Play a typical chord of a (C, E, G, C) with the left hand, and then stretch the left thumb up two notes—to E. You probably won't be able to play this at one stretch, but by a slight swing of the left wrist you should be able to cover it. There is bound to be a slight accentuation of the top note.

Listen again carefully to the radio when a dance pianist is playing a slow fox-trot, and you'll hear that he seems to get an "extra note" somewhere about the middle of keyboard, which harmonises with the rest. That extra note is actually the top note of the tenth-chord as played by the left hand. Try these tenths in various keys, and then fit them into the pieces you know. Don't overdo it, or it'll be all left-hand stomp.

Careful listening to radio will show you that for a lot of the time a pianist plays the ordinary right-hand melody an octave higher than written. And sometimes an octave lower.

When do you do this? In general, if the tune is a fast, snappy one, giving the opportunity for plenty of big chords or quick right-hand runs, it is a good plan to play these an octave higher than written. When the melody is slow, and you want to bring out the full

melodious effect of the piece, play the main melodic line an octave lower, even if it means crossing left hand over right to get in the bass. Never tackle any of this transposition of octaves until you can play the tune straight through without mistakes, and with a full, steady bass, in the way it is written.

Don't make things difficult for yourself. A classical pianist should not have to bother about the keys he plays in, but a dance pianist will often choose C, G, F, E flat, or one of the "easy" keys. There is no sense in playing a tune in a key with a lot of sharps and flats if the same effect can be obtained easier in a white key.

Don't carry this to extremes, for you have probably noticed that various keys seem to fit various types of tune. There is a rather involved harmonic reason for this, which you needn't worry about; but just take my tip—choose pieces in easy keys first. It will give you a better chance of polishing up that bass work.

When you feel that your playing is steady and rhythmic, and when you can tune in to the radio and not feel too ashamed at the difference between what you can do and what you can hear, then is the time to improvise. Build up your own chords from the notes in the printed music; make your rendering just that little different from the way it is written.

Again, the bass is the first thing to be tackled. Experiment a little. Printed sheet music is always made easy so that anyone can follow it; but your chords should be just a bit fuller and more involved. They should harmonise with the right-hand chords. Don't alter the melody, or your listeners will think you are muddling the tune. It is the chordal effect you want to alter.

One final thing you'll notice when you tune in. A showy dance pianist uses long introductions and breaks that seem to have no bearing on the tune. Up to a point, these add to the professional touch; but don't overdo it. You can buy several books of breaks, and you'll find it worth while studying them, even if only to give you new chords.

A short introduction is all you need, and long, elaborate showy endings are out of date. A few breaks can be worked in (provided that they are not so difficult that they upset the rest of your playing), and it is worth while memorising a few in the popular keys of C, G, F, D, and E flat.

So often have I told you to benefit by listening in to the radio that I don't want you to think I'm asking you slavishly to copy any one pianist's style. You must develop your own. First, however, get your groundwork right by listening to good pianists.

Ask your piano tuner to keep the piano in standard tune, so that you can try a number over in absolute tune with the wireless. Run your gramophone at proper speed so that you can do the same trick with records. You will find playing numbers over while the radio or gramophone is playing is a boon in keeping your rhythm accurate.

If you are not going to be your own pianist, then pass these hints on to the man you choose.

At least one evening a week, get your band together and listen in. Make at least one radio band your study—for instrumentalists and vocalist. If your newly chosen musicians are worth their salt, they'll soon pick up hints from listening in, especially if you're all together to talk it over.

Announcers' Secretary *Continued from
page Ten*

deletions, etc. Also further and fuller details as in the case of dance bands, encores given by outside broadcasts, records and variety programmes with full cast and items. These, when typed, constitute a record which is called 'Programmes-as-broadcast.' Announcer's initials are written against the programme for which he has been responsible, so that one can always see at a glance who was on duty.

"Now that we have studios at Maida Vale, I prepare a skeleton programme for the announcer there. This is prepared the day before and returned to me the day after, with their reports.

"That is my work for the B.B.C. announcers, but I do not feel it is finished after I leave 'B.H.' There is always something intensely intimate and thrilling in the feeling that I only have to turn on the wireless to hear the voices of those with whom I work in such close touch, or to walk down a street in the country and recognise a well-known voice coming from, perhaps, a cottage, and, lastly, to hear the familiar voice—which to so many people all over the world is a real friend—say, 'Good-night, everybody, good-night.'

NEXT WEEK: Henry Hall's two secretaries, Miss Harrison and Miss Julian will be the subject of an interesting interview in this exclusive series

**DON'T MISS
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Turn to page 23!**



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A RINGSIDE SEAT

JOHN SNAGGE

tells Kenneth Baily of the B.B.C.'s secret experiment at the Petersen-Harvey fight on Wednesday—and something about other Sports "O.B.'s"

FOR the first time in the history of broadcasting, the microphone is to be privileged to occupy a ringside seat at a great boxing fight—the Petersen-Harvey fight at Wembley on Wednesday (January 29).

The seat will actually be occupied, of course, by Lionel Seccombe, who is to give the commentary. But the microphone he will speak into will come as near sitting on a seat as any B.B.C. mike ever has. It will be strapped around his neck, and he will wear it like a tie, underneath his chin!

This new type of mike, and the ringside seat, initiate the "in-the-heart-of-it" method of commentating which the B.B.C. Outside Broadcasts Department is going to make a forceable drive to establish this year.

Joli de Lotbiniere, recently appointed "O.B." Director, has sent out the order that "O.B.'s" are to be more realistic. So John Snagge, who arranges the sporting broadcasts, is making a good start to 1936 by getting the mike as near to Petersen and Harvey as possible on Wednesday night. If it wasn't for the fact that it has to be strapped to Lionel Seccombe, he'd have put it in the ring!

Previously the boxing commentators have been isolated in a box high up and a good distance away from the ring.

John Snagge will sit on one side of Seccombe, and another B.B.C. man will sit on the other—to ward off the arm-flings of the excited spectators! And another part of the idea is for Seccombe to stop any passing celebrity of the boxing world and get him to say a few words.

This is only one of the O.B.'s which the all-powerful Snagge is arranging for you. When I saw him in his office at Broadcasting House, he was amiably juggling with the Grand National, the Boat Race, three or four soccer matches, including the Cup Final, the Trooping of the Colour for June, and the broadcasts from the maiden voyage of the *Queen Mary*. Juggling on paper, by telephone, letter and cable, I mean. For such is the complicated business end of "O.B.'s."

He is, of course, famed for his boat race commentaries. His "in-out; in-out!" has accompanied every Boat Race broadcast. This year, he told me, it is highly probable that someone else will take his place behind the Varsity crews. He will be too busy looking after Lotbiniere's "in-the-heart-of-it" push.

But this old Oxford rowing Blue is making sure that his successor on the Thames shall have even better facilities than those he has had aboard the B.B.C. launch, *Magician*.

"One of the greatest hardships for the Boat Race commentators," he said, "has been that they have had no means of knowing even if the broadcast is going over. Once they have passed Harrod's Depository, where the engineers give them the signal that the receiver there is picking up the commentary and sending it on to Broadcasting House, any hitch may arise and sever their wireless-wave connection with listeners, and they may just go on talking to a 'cold mike.'"

"This year we are hoping to install a receiver on the *Magician* which will pick up the commentary from Droitwich, so that the commentators will be able to tell whether their stuff is getting over."

John Snagge told me something about some of the B.B.C.'s "points" at the venues of our great sporting events.

"At Wimbledon there are two commentators' boxes. One for the exclusive use of the B.B.C., the other for foreign commentators. Overseas countries always send men to describe the finals to their own listeners, and from the second box an American can speak over the transatlantic cable to New York, a German speak to Berlin, an Austrian to Vienna, simultaneously with our own broadcast in this country."

"For soccer commentaries we visit the ground of the match beforehand and choose a site for our box. We have to be careful over this, for though the site may be satisfactory when the ground is empty, when the day comes it may be completely surrounded by the crowd and the commentator have no view at all!"

"You may think that broadcasting the Grand National is, by now, just a routine job. Far from it! Every year a new set of circumstances arise by which the commentary is either marred or seriously endangered. So each year we have to make some readjustment. We go on learning how to do it! Last year, at the Canal Turn, people began climbing the telegraph poles which supported our only land-line. We had to call the police to get them down. Another year, a site we had chosen for a commentator was completely obstructed by the authorities suddenly making a charabanc parking ground in front of it!"

In the past the B.B.C. has confined itself to broadcasting the Grand National, the Derby, and the St. Leger. Now, John Snagge told me, one other of the "classics" will be broadcast each year.

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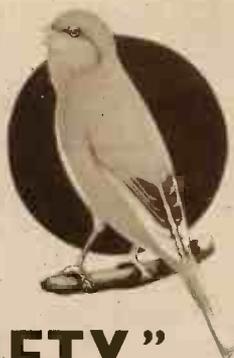
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Mr. J. F. Smith, of Ipswich, was going cheerfully about his daily work when he was suddenly stricken with stomach trouble that required weeks of medical attention. How he was eventually cured is best told by himself:

"Just a few lines to say what great benefit I have received from using your grand preparation," he writes. "I had a sudden attack of stomach trouble and was under the doctor for a month with hardly any benefit, although the medicine was changed three times.

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"Having read about the cures effected by Maclean Brand Stomach Powder, I got a 2s. bottle, and after taking three doses got relief. Before I had taken half the bottle I was cured, and have had no return. I recommend your fine preparation to suffering friends."

Don't tinker with stomach trouble. The genuine Maclean Brand Stomach Powder, the one with the signature "ALEX. C. MACLEAN" on the bottle, has put so many people right that it is almost certain to bring relief to you too.

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CAN you imagine a better way to teach your children general knowledge than by buying them a set of Children's Encyclopedias in ten volumes? You know how children are immensely interested in everything that goes on around them, and the answers to all their questions can be found in these wonderful volumes. Readers of RADIO PICTORIAL can have, free of cost, a 32-page book describing the Children's Encyclopedia and also a handbook for the children called *Things to Make and Do*. Please write your name and address on a post card and send it to RADIO PICTORIAL, 37-38 Chancery Lane, London, W.C.2. **230**

I Believed in Jack *Continued from page Eleven*

these things simply because I think it is up to me to do so. Jack wants it; he believes his public, of which he has a very high opinion, wants it, too. Therefore I do it. And this, as I visualise it, is not merely not letting Jack down, or even keeping pace with his progress. It is proving myself, or perhaps I had better say, trying to prove myself, an essential part of that progress.

But above all things I should make it clear that I have never sunk my personality to Jack's, to the ideas and character that makes him what he is. With all due modesty, I do not think it is in me to do so—my personality, my philosophies, are my own. Had I, in my married life, ever been repressed at all, I am quite sure I should have been a failure as Mrs. Jack Payne. The point is that such ideas as I possess and such ideas as Jack possesses, approximate pretty well, and the combination has helped us enormously in our happiness.

I have sometimes been asked if I consider mine an ideal marriage. In so far as any ideal can be realised, I can truthfully say that it is. From the beginnings Jack and I have had a thorough understanding of each other. We have led a combined life without obliterating our individual personalities. I believe that any couple who have achieved that can fairly claim success.

Therein you may understand the reason for my marriage to Jack Payne. To put it in a sentence, I married him because I knew that whatever the future might hold for him and for me, he would keep his heart solid and his head steady. And only in such a way as that could I find happiness.

Next week : Mrs. Leonard Henry.

THE PRICE OF PEACE

By the REV. JAMES WALL, M.A.

DESPITE wars and rumours of wars, there can never have been a time in human history when peace was more earnestly or more generally desired than it is to-day.

War at the best is sheer madness. Wealth, accumulated during long years at the cost of comforts and services withheld from men, women and children is blown into the air by all the combatants with amazing rapidity. Those without a trace of personal animosity kill and cripple each other. Then when the last shot is fired, both parties come together to make terms.

There is not much left to quarrel over. Both sides are immeasurably poorer. Tempers are unchanged. And to-day the world is so closely and sensitively organised that the ruin of even one nation is bound to react on the economic welfare of all.

We are being chivvied willy-nilly into peace.

But peace that is worth having means much more than merely sparing yourself the ravages of war, than idle selfish ease, lived in the full enjoyment of what you have. It must be positive, purposeful, progressive. Life is itself organic; we are always growing. We cannot exist save by mutual service; and that means giving, in order to get.

The richest man among us has the most to give. The richest class has the most to give. The richest empire has the most to give. The gift may not be accomplished without a twinge; but as we all experienced at Christmas, it's well worth it.

Giving, hard practical giving, is the necessary price which every individual and every country must be prepared to pay for Peace.

This address was broadcast by the Rev. James Wall from Radio-Normandy at 8.45 a.m. last Sunday. Another "Thought" next week.

GIGANTIC BEAUTY COMPETITION

**1,000 Prizes Every Week
Must Be Won**

ARE you beautiful? If so, you stand a chance of winning a prize. They are wonderful prizes, too—£50, £25, £10 for the first, second and third; then there are Kodak Cameras, Handbags, Bottles of Perfume, and Chromium-plated Beret initials. 1,000 prizes every week and everyone has a chance.

The competition, which starts March 3 and runs for six weeks, is open to every attractive girl or woman who uses Potter & Moore's Powder-Cream. All you have to do is to send your photograph with your name and address and age clearly written on the back to Potter & Moore, Ltd., Competition Dept., Geraldine House, Rolls Buildings, Fetter Lane, London, E.C.4.

But you must also enclose one circular, coloured disc, and this is most important. Any chemist will give you a disc with every jar of Potter & Moore's Powder-Cream you buy. The entries will be judged in three classes: Class 1, for those under 21. Class 2, between the ages of 21 and 30. Class 3, over 30.

The judges will be Jessie Matthews and Barbara Back, of the *Daily Mirror*. The results will be announced in the *Daily Mirror* on March 14, 21, 28, April 4, 11, and 18.

The World Listens To Us *Continued from page Ten*

resonant voices, such strength and courage in their delivery."

And she went on to say how she always pictured the English family circle, which she had been brought up to admire, seated around the fire absorbing the lesson in that "inspiring address."

Paper hats! While the nationals of other countries admire our grave taste we tune in to the Continent for dance music. Not all of us, perhaps, but . . .

There is much for which we have to be grateful. In a time of political rivalry the microphone is the monopoly of no one speaker or party.

Whatever criticism we may have to offer about the conduct of the B.B.C., and critics are legion,

we must admit—and, indeed, be proud of the fact—that our programmes are characterised by a dignity and a catholicism—by this I mean breadth of vision—that is achieved by no other country.

I have never forgotten how a man who lived in a small European town, in the shadow of the local transmitter, told me that he was glad when it closed down, so that he could get *England*.

"There is this about your English programmes," he said. "That while they may not be so 'hot' as the American, nor perhaps so colourful as some continental broadcasts, they always have the hallmark of quality. They are British."

Now if such an impression is conveyed to all the world, the B.B.C. is surely to be commended.

Modern Heroes

By S. P. B. MAIS

CLYDE BEATTY

WHEN I was in New Orleans last year I saw Hagenbeck's circus, the outstanding performance of which by far was that of a slim, good-looking young man with a bandaged hand, who entered a cage that was just crowded with lions, tigers, bears, pumas and leopards, and kept them at bay with a single wicker chair which any one of them could easily have crushed with one tap of its paw.

I had never before seen anything in the least like this young man's temerity. Before he entered the cage he stirred the animals into a state of wild rage by firing about twenty blank cartridges at them. Then, when he entered the cage, he purposely made them angrier and angrier and sulkier and sulkier by tickling them up with his whip and poking them with the chair.

Their roars made my blood curdle and the crowd roar. The reason for his hand being bound up was that he had been bitten the day before by a lion. Not that he is afraid of bites, though he has good reason to be.

He is the only person in America who has ever been infected by the pasteurilla germ, a germ which really belongs to lions and horses and cats, though it has been communicated to thirteen human beings, natives of India, Africa and Siam.

And then, one day Clyde Beatty became the fourteenth. It was while he was training his wild animals in Hagenbeck's circus in Peru, a city of Indiana.

He had dismissed all the animals except three lions. One of these three was a huge Nubian lion called Nero, who had some two years before saved Beatty's life by springing at a tiger which had jumped on him.

On this occasion, however, it was the lion which chose to attack the tamer. Luckily, help came in time to rescue the young man alive, though not before he had been badly bitten in the thigh.

Fever set in, his temperature rose to 105 and an attempt was made to locate the germ. What was found was not related to any ordinary infections. An Indianapolis vet. said that it belonged to the pasteurilla group and that it probably had been fed to the lion from some of the meat which the lion ate.

It was decided to use the same serum on Beatty that was normally made on animals suffering from the germ. This entailed an operation right down to the bone on Beatty's left leg, where a pus pocket was found and the pus released. Beatty's life was saved, and he was able to continue his amazingly courageous act.

As a boy, Beatty used to spend all the spare time that came his way in watching the animals in the Cincinnati Zoo. At eighteen years old he signed up with Hagenbeck's Circus as a cage attendant, and after two years he was allowed to start working the trained animals. And then in 1925 he was allowed to handle the big mixed group of wild animals.

In all the circuses that I have seen, the wild animal trainers content themselves with a lion or two and it is sufficiently exciting to see these lions leap through hoops.

But Beatty decided to have tigers mixed with his lions and then started on his grand career of tackling a mixed cage. On the night I saw him the cage contained ten lions, two bears and six tigers, and he kept them on the move the whole time with whip, revolver and wicker chair, the pronged legs of which seemed to have an almost magical powers of keeping the animals at bay when they threatened.

As you can well realise, he can't keep his eye on the whole lot at once, and he looks singularly helpless and small surrounded by these snarling, roaring, padding beasts, all of whom look as if they were only waiting for one slip in their trainer's technique to tear him to pieces.

The secret of Beatty's success is not wholly due to his knowledge of wild animals. It is worth noticing that he never smokes and never drinks and always keeps in perfect physical condition. If he didn't he'd have been dead years ago.

He keeps his animals fit and he keeps himself fit, and as a result he puts up the most marvellous turn I have ever seen with wild beasts.

Values—Continued from page Nine

with Romie, and because I am beginning to realise how selfish I am in standing in her way. I did so simply because I loathe the thought of a divorce court—the publicity and the scandal. If you see your solicitors at once they can, I believe, rush it through in time for the autumn term. The sooner the better, don't you agree? I hope you'll be very happy with Romie; there's no reason why you shouldn't be, she's a nice, simple little thing. What will happen to me I do not know at the moment—Leon, of course, is not free—but I have the satisfaction of knowing that I am doing my duty by you and her. Please see this through, Hugo, so that I can feel for once that I've done the decent thing."

It took a lot of believing. If a prisoner were suddenly to see the bars of his cell window spirited away it is doubtful whether he would immediately make for the window. Hugo felt a weakness of the knees and a compression round his throat. Then he laughed aloud and re-read the letter. "Loathe the thought of a divorce court—the publicity." He chuckled. "Doing my duty by you and her." He chuckled again. "For once I've done the decent thing." "Funny all this. Damn funny! . . . A nice simple little thing . . . Romie." He was to meet Romie at the Savoy at six. How the devil was a man to live until six?

He left the office early. He would go home, he told himself, and break the news to his father. In Lombard Street he hailed a taxi and sat back in it with his hands in his pocket, swimming in the luxury of a mind relieved.

In a traffic jam in the Strand the scarlet of the evening newspaper bills caught his eye. "Further Fall of the Pound"—well, who cared about that? "Mr. Charles Chaplin in the Witness-box." Who cared about that, either? "Airwoman-Wife of Well-known Financier Killed in Crash." Hard luck! Well-known financier? Who? He leaned out of the window and bought a paper.

He found it on the front page. "Word was received in London this morning that the Hon. Mrs. Blanche Isler, wife of Mr. Leon Isler, was killed when her machine crashed near El Pasa on her way from Florida to the Pacific Coast. Mrs. Isler was well-known as an expert pilot and an intrepid flyer. . . ."

Poor woman!

At Trafalgar Square Hugo again glanced at the letter. It was dated the 17th, but the postmark was to-day's. Clever Jane! Clumsy Jane! . . . but what did it matter, anyway? There was Romie and the best part of life ahead.

THERE'S ALWAYS TIME FOR A 'STAR'

-on fireside nights



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- 3 'International Round-about'
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 (1) Sundays 10 a.m. to 10.15 a.m.
 (3) Sundays 10.30 p.m. to 10.45 p.m.
 (4) Sundays 10.45 p.m. to 11 p.m.

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(2) Sundays 6.15 p.m. to 6.30 p.m.
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RADIO ATHLONE

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Week Commencing **SUNDAY, JANUARY 26**

SUNDAY
 3.0-5.0 p.m. Records.
 8.0. Regional Broadcast from Ennis.
 8.35. Station Orchestra.
 8.55. Australia Day—The Irish in Australia.
 9.10. Station Orchestra.
 9.30. Variety.
 10.30. What Happened To-day; Light Music.
 11.0. National Anthem.

MONDAY
 1.30-2.30 p.m. Records.
 5.30. For Children.
 6.15. Records.
 6.45. News.
 7.0. Music and Painting—Station Orchestra and T. H. Weaving.
 7.45. Mandoline Solos.
 8.0. How You Get Your News (No. 3)—a Press Photographer Speaks.
 8.15. Newcomers' Hour.
 9.15. News in Irish.
 9.30. Variety.
 10.30. What Happened To-day; Light Music.
 11.0. National Anthem.

TUESDAY
 1.30-2.30 p.m. Records.
 5.30. For Children.
 6.15. News in Irish.
 6.30. Records.
 6.45. News.
 7.0. Station Orchestra.
 7.45. Talk for Farmers.
 8.0. W. J. Rathborne (Flute) and Mary Roughan (Pianoforte).
 8.20. Gaelic Programme.
 8.50. Newcomers' Hour Winner.
 9.0. Humorous Debate: The Evils of Leap Year.
 9.20. Talk by Lieutenant J. Tichy; Sokol Training.
 9.30. Variety.
 10.30. What Happened To-day; Light Music.
 1.0. National Anthem.

WEDNESDAY
 1.30-2.30 p.m. Records.
 5.30. For Children.
 6.15. Records.
 6.45. News.
 7.0. Violin Duets by Madeleine Larchet and Edith Kelly Lange.
 7.30. Talk by Francis Stuart: How to Write a Short Story.
 7.50. Regional Broadcast from County Roscommon.
 8.50. Dr. Karl Lenzen (Pianoforte).
 9.20. A Poet Reads His Own Verse.
 9.30. Variety.
 10.30. What Happened To-day; Light Music.
 11.0. National Anthem.

THURSDAY
 1.30-2.30 p.m. Records.
 5.30. For Children.
 6.15. Records.
 6.45. News.
 7.0. Station Orchestra.
 7.50. Birthright—Play (Murray) relayed from Limerick.
 8.35. Station Orchestra and Fay Sargent.
 9.5. Great Irishmen by Those Who Knew Them.
 9.20. Bird Calls by a Dublin Newsboy.
 9.30. Variety.
 10.30. What Happened To-day; Light Music.
 11.0. National Anthem.

FRIDAY
 1.30-2.30 p.m. Records.
 5.30. For Children.
 6.15. Records.
 6.45. News.
 7.0. News in Irish.
 7.15. New Talent.
 7.30. New Novels Reviewed by Frank O'Connor.
 7.45. New Talent.
 8.0. When We Were Boys—Some Great Events of 1910.
 8.15. Station Orchestra; Annie Fagan (Harp).

RADIO TOULOUSE

328.6 Metres

Week Commencing **SUNDAY, JANUARY 26**

SUNDAY
 10.0-10.15 p.m.
THE OXYDOL QUARTER HOUR
 Favourite melodies, Old and New
 10.15-10.30 p.m.
ALLEN & HANBURYS, LTD.
 Introducing The Lixen Programme. Listen for free offer.

MONDAY
 10.0-10.15 p.m.
SYLVAN SONG HIT PARADE
 Song Hits of the past twenty years.
 10.15-10.30 p.m.
JOHNSON'S HALL OF FAME
 The greatest Stars of Radio, Stage and Screen.

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

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

FRIDAY (contd.)
 9.0. Ceilidhe, relayed from the Town Hall, Dun Laoghaire.
 9.30. Variety.
 10.30. What Happened To-day; Light Music.
 11.0. National Anthem.

SATURDAY
 1.30 p.m. Records.
 2.35. Running Commentary on the Scotland v. Wales Rugby International from Murrayfield.

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

THURSDAY
 10.0-10.30 p.m.
THE PALMOLIVERS
 Featuring Olive Palmer, Nelson Keys, and Paul Oliver. Presented by Colgate Palmolive Company, London, S.W.1.

FRIDAY
 10.0-10.15 p.m.
THE OXYDOL QUARTER HOUR
 Favourite melodies Old and New.
 10.15-10.30 p.m.
THERMOGENE COMPANY
 Present their Thermogene Brand Vapour Rub Programme. (Special offer will be announced.)

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

5.30. News in Irish.
 5.45. St. Brigid's Programme. Choir of St. Anne's, Navan, Co. Meath, and the Station Orchestra.
 6.45. News.
 7.0. A Visitor interviews on the Radio.
 7.15. Introductory Talk to the Following Transmission.
 7.30. Third Symphony Concert of the Dublin Philharmonic Society.
 9.30. Variety.
 10.30. What Happened To-day; Light Music.
 11.0. National Anthem.

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'OVALTINE'

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The Two Favourite Radio Programmes

For Children
Sunday, 5.30-6 p.m.

THE OVALTINEY CONCERT PARTY

HARRY HEMSLEY
(in his thrilling Radio Adventure)
"The Travelling Circus"

THE OVALTINEY ORCHESTRA

For the
Woman at Home

Tuesday, 8.30-8.45 a.m.

A PROGRAMME OF ORCHESTRAL AND VOCAL SELECTIONS

from the favourite

MUSICAL COMEDIES

from Radio Luxembourg



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

SUNDAY, JANUARY 26

- 7.5 a.m. NEWS BULLETINS—I
- 7.15 a.m. GRAMOPHONE CONCERT
Feul Holmann
More Melodious Memories arr. Finck
- 7.35 a.m. RECORDS
requested by listeners to the "Woman's Hour"
- 7.55 a.m. NEWS BULLETINS—II
- 8.15 a.m. LIGHT MUSIC AND SONGS
- 8.30 a.m. LIGHT MUSIC AND SONGS
- 8.45 a.m. THE MERRY ANDREWS
MAGIC CARPET
With Captain Merry Andrew and his Crew, presented by ANDREWS LIVER SALT
- 9 a.m. BISMAG CONCERT
OF POPULAR MUSIC
- 9.15 a.m. CAFE CONTINENTAL
BROADCAST
Presented by J. A. DAVIS & CO.,
94-104 Denmark Hill, London, S.E.5
Signature Tune—Oh, Play to Me, Gypsy.
Serenade—Rumba foxtrot.
Russian Tango—Tango.
C'est un chagrin de femme—Waltz.
Adios Muchacho—Tango.
Signature Tune—Oh, Play to Me, Gypsy.
- 9.30 a.m. TUNES OF THE TIMES
Presented by
CLARKE'S BLOOD MIXTURE,
Lincoln
Lady of Madrid Hargreaves
Geraldo and his Gaucho Tango Orchestra.
Love Laughs at Locksmiths Gay
Renée Houston.
Up, the Old Narkovians Sarony
Roberto and his Piano Accordions.
Let's Fall in Love for the Last
Time Kennedy
Mantovani and his Tipica Orchestra.
- 9.45 a.m. "OLD SALTY" AND HIS
ACCORDION
Presented by ROWNTREE'S COCOA
The Kiddies love his fantastic yarns of
Weird Adventures—and the Grown-ups
enjoy his humour and songs.
TO-DAY
How the Whales Saved the Burning
Docks
- 10 a.m. BLACK MAGIC
Presented by the makers of
BLACK MAGIC CHOCOLATES
Magic in the Air Clare
Miss Annabelle Lee McCarthy
Just Like in a Story Book
Sweet and Lovely Arnheim
It's Great to Be in Love.
- 10.15 a.m. CARSON ROBISON
AND HIS PIONEERS
Presented by the makers of
OXYDOL, NEWCASTLE-ON-TYNE
A'ridin' Ol' Paint.
The Prune Song.
When the Sunset Turns the Ocean's Blue
to Gold.
Meet Me To-night in Dreamland.
- 10.30 a.m. S. P. B. MAIS'
"MODERN HEROES"
AND MUSICAL PROGRAMME
Presented by SCOTT'S EMULSION
- 10.45 a.m. MUSICAL MENU
MRS. JEAN SCOTT,
Head of the Brown & Polson Free
Cookery Service, gives you a Special
Recipe each week.
Presented by BROWN & POLSON
I've Got a Feelin' You're Foolin' Brown
Without a Word of Warning Gordon
You Are My Lucky Star Brown
Go In to Your Dance Dubin
- 11 a.m. INTERNATIONAL
ROUNDABOUT
In Switzerland
With ESTHER COLEMAN and
GORDON LITTLE
Presented by MILK OF MAGNESIA
Jollity on the Mountains Feiras
Dance of the Tumblers Rimsky-Korsakov
Yodelling Swiss Farrell
Live, Laugh and Love Heymann
- 11.15-11.30 a.m. THE OPEN ROAD
Presented by
CARTER'S LITTLE LIVER PILLS
I'm Feeling Happy Henry Hall
Less Than the Dust Woodforde-Finden
I'm Sitting High on a Hilltop Johnston
Wood Nymphs Coates
Goodbye, Trouble Spoliansky
- 12 noon THE AMATEUR HOUR
HALL'S WINE
TALENT-BUILDING PROGRAMME
Send your votes to Edwin Styles,
c/o Stephen Smith & Co., Bow, E.3
- 12.15 p.m. POPULAR MELODIES
Compered by DAVID WATT
Presented by PARMINT
In My Little Bottom Drawer Haines
Gracie Fields.
Rhythm in a Great Big Way Ayer
Benny Goodman and his Orchestra.
Star Dust Carmichael
Bing Crosby.
Heads or Tails Carr
Joe Loss and his Orchestra.
- 12.30 p.m. GOLDEN HOUR OF MUSIC
For Irish Free State Listeners
Arranged by the Industrial Broadcast-
ing Corporation of Ireland, Ltd., Dublin
Carolina in the Morning Donaldson
Haunting Me Myrow
The Garden of Your Heart Dorel
Hungarian Dance No. 2 Brahms
Seein' is Believin' Ager
Chasing Shadows Silver
On the Alamo Jones
Allah's Holiday Frintl
- 1.0 p.m. THE LATEST DANCE MUSIC
Presented by ZAMBUK
(C. E. Fulford, Ltd.)
- 1.30 p.m. LITTLEWOOD'S
FOOTBALL POOLS
Presenting MAURICE WINNICK and
HIS ORCHESTRA, with SAM COSTA,
JUDY SHIRLEY, and JACK, JOCK,
and JIMMY
- 2 p.m. THE MUSIC SHOP
Introducing KRAFT CHEESE
With the Shopkeeper, His Wife, and
Cousin Joe
A Programme of Household Words and
Music by the Kraft Cheese Co., Ltd.
- 2.30 p.m. VERNON'S PROGRAMME
CARROLL GIBBONS and the SAVOY
HOTEL ORPHEANS, with Sports
Commentary by Lionel Seccombe
- 3 p.m. THERMOGENE BRAND
VAPOUR RUB CONCERT
PAUL ENGLAND with NANCY
LOGAN and GWEN AUSTIN and
two grand pianos in an original theme
programme. (Listen for Free Offer.)
- 3.15 p.m. O.K. SAUCE CONCERT
of Popular Music, introduced by
MASTER O'KAY, the Saucy Boy
- 3.30 p.m. WINCARNIS
"WORLD-WIDE CONCERT"
O Sole Mio.
Venetian Barcarolle.
Funiculi, Funicula.
One Night in Napoli.
- 3.45 p.m. PROGRAMME OF
SUNSHINE AND MUSIC
Presented by
THE NEW ZEALAND DAIRY BOARD

Continuing SUNDAY, JANUARY 26

4 p.m.
HORLICK'S TEA-TIME HOUR
DEBROY SOMERS AND HIS BAND
 Washington Greys ... *Band*
 San Felipe ... *Gerry Fitzgerald*
 Rigolotto ... *Band*
 Bavarian Suite No. 1 ... *Band*
 Erinalia ... *Band*
 The Music Goes Round ... *Gerry Fitzgerald*
 Faust Ballet No. 4 ... *Band*
 Cheek to Cheek ... *Rose Perfect*
 I'm in the Mood for Love ... *Rose Perfect*
 You Are My Lucky Star ... *Rose Perfect*
 Wouldn't I Be a Wonder? ... *Gerry Fitzgerald*
 Tunelandia ... *Band*
 Errand Boys' Parade ... *Two Leslies*
 Quality Court Parts 1 and 2 ... *Band*
 The Morning After ... *Clarence Wright*
 La Poupée ... *Concerted*

5 p.m.
BETOX GRAYVY CONCERT
 Compèred by CHRISTOPHER STONE

5.15 p.m.
PHILLIP'S LIVE YEAST CONCERT
 Compèred by CHRISTOPHER STONE

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

6 p.m.
OUTDOOR GIRL BEAUTY PRODUCTS CONCERT
 As Long as Our Hearts Are Young.
 Three of a Kind.
 You Are My Lucky Star.
 Sugar Plum.

6.15 p.m.
HINDS HONEY & ALMOND CREAM PROGRAMME
 Introducing "The Lady of the Evening" Truckin'.
 I Couldn't Believe My Eyes.
 Why Do I Love You?
 Sunshine.

6.30 p.m.
RINSO SIX-THIRTY SPECIAL
 A Musical Weekly
 Presented to listeners by the makers of RINSO
*Good luck and good listening
 There is music in store,
 Our Six-Thirty of the air
 Is here at your door.*

7 p.m.
CONCERT OF POPULAR MUSIC
 Presented by the makers of FORCE
 Compèred by SUNNY JIM
 England.
 Mendelssohn's Spring Song.
 Brown Bird Singing.
 Lightning Switch.

7.15 p.m.
MONKEY BRAND PROGRAMME

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

8 p.m.
PALMOLIVE PROGRAMME
 With OLIVE PALMER, PAUL OLIVER, and FREDERIQUE
 The Day I Let You Get Away.
 Why Dream?
 Stop, Look and Listen.
 Gypsy Violin.
 La Danza.

Got a Bran' New Suit.
 Top Hat.
 Quicker Than You Can Say "Jack Robinson."

8.30 p.m.
LUXEMBOURG NEWS

9 p.m.
MACLEAN'S CONCERT
 A Garden of Roses.
 Mandulinata de Napoli.
 When Irish Eyes are Smiling.
 Stay with Me for Ever.

9.15 p.m.
BEECHAMS' CONCERT OF GRAMOPHONE RECORDS
 Arranged by CHRISTOPHER STONE

9.30 p.m.
FILM-FANS' CORNER
 A New-Style Entertainment featuring some of the greatest film stars of the day, compèred by "The Man on the Set"

9.34 p.m.
COLGATE PROGRAMME
 From the Top of Your Head.
 Wouldn't I Be a Wonder?
 Curly Head.
 Rose in her Hair.

10 p.m.
POND'S SERENADE TO BEAUTY
 THE PROGRAMME FOR LOVERS

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

11 p.m.
RADIO FAVOURITES
 Chosen by TOM CLARKE, of the Argyle Theatre, Birkenhead. Presented by BATCHELOR PEAS



RENÉE HOUSTON
 in Tunes of the Times from Luxembourg, 9.30 a.m. Sunday.

11.15 p.m.
VARIETY
 Presented by McLAUCHLAN FOOTBALL POOLS
 Maori Brown Eyes ... *Malein*
 Sweet Wilhelmina ... *Van Dusen*
 Snatches of Song ... *Grimshaw*
 Navvie's Jazz ... *Ahudd*
 Mississippi—Selection ... *Rodgers*
 Old Fashioned Love ... *Mack*
 My Melancholy Baby ... *Norton*
 Valentina ... *Barry*

11.45 p.m.
LULLABY PROGRAMME

12 (midnight)
 Goodnight Melody and Close Down

MONDAY, JANUARY 27

7.5 a.m.
 NEWS BULLETINS

7.15 a.m.
GRAMOPHONE CONCERT

7.35 a.m.
RECORDS
 requested by listeners to the "Woman's Hour"

8.15 a.m.
POPULAR CONCERT
 Faust Ballet Music ... *Gounod*
 In the Moonlight ... *Ketelbey*
 Kreisleriana ... *Waldteufel*
 Espana Waltz ... *Waldteufel*

8.30 a.m.
VIROL'S NURSERY VARIETY
 A Programme for Parents
 (Don't miss Virol's interesting offer.)
 Waltz of the Flowers ... *Tschaikowsky*
 This Little Piggie Went to Market ... *Coslow-Lewis*
 Mighty Like a Rose ... *Nevin*
 Butterflies in the Rain ... *Reaves-Myers*

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

9 a.m.
ROSE'S HAPPY MORNING MATINÉE
 Compèred by "HAPPY HARRY."
 Presented by L. ROSE & CO., LTD.

9.15-9.30 a.m.
GOOD-MORNING PROGRAMME
 Presented by HORLICK'S, Slough, Bucks

12 noon
IRISH CONCERT

12.40 p.m.
QUINTET CONCERT

1.35-2 p.m.
QUINTET CONCERT

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

5.45 p.m.
GRAMOPHONE CONCERT
 The Caliph of Bagdad ... *Boieldieu*
 Tango ... *Albeniz*
 Fra Diavolo ... *Auber*
 Madame Butterfly ... *Puccini*
 Tannhauser: Grande Marche ... *Richard Wagner*

6.15 p.m.
THE NEW MAYFAIR ORCHESTRA
 Cavalcade of Marching Songs ... *arr. Nicholls*
 Selection—Noah's Ark ... *arr. Hal*
 Jollification ... *Reeves*
 Selection—Please, Teacher ... *Waller*

6.30 p.m.
A QUARTER-HOUR OF AVIARIETY
 Presented by the Proprietors of "WHISTLER" BIRD SEED
 Listen for an interesting free offer

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

7 p.m.
RICARDO
 The Poet of Song
 Presented by "4711" TOSCA and RHINEGOLD PERFUMES in Eau de Cologne
 Song of the Vagabonds ... *Friml*
 Echo of a Song ... *Edgar*
 Little Grey Home in the West ... *Lohr*
 Vienna City of My Dreams ... *Sieczynsky*

7.15-7.30 p.m.
IRISH CONCERT

8.15-8.35 p.m.
CONCERT

8.40 p.m.
QUINTET CONCERT

9.5 p.m.
"LA ROSE DE SAINT FLOUR"
 Operetta in One Act, by Offenbach, with Mme. Roberte Fissore and M. Marcel Claudel. Orchestra directed by Henri Pensis

9.35 p.m.
PIANO SOLOS
 (Gramophone Records)

9.50 p.m.
"LE CHALET"
 Comic Opera by Adolphe Adam, with Mme. Roberte Fissore and MM. Marcel Claudel and Willy Tubiena

10.45 p.m.
GRAMOPHONE CONCERT

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

TUESDAY, JANUARY 28

7.5 a.m.
 NEWS BULLETINS

7.15 a.m.
GRAMOPHONE CONCERT

EDWARD HARBEN
 in the Café Continental Broadcast at 9.15 a.m. Sunday, from Luxembourg.

7.35 a.m.
RECORDS
 requested by listeners to the "Woman's Hour"

8.15 a.m.
PIANOFORTE SOLOS
 Every Night at Eight—Selection.
 Frolics ... *Cowler*
 The Music Box of Little Nana ... *Mittler*
 Roberta Selection ... *Kern*
 Good Girls...

8.30 a.m.
OVALTINE PROGRAMME

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

9 a.m.
ROSE'S HAPPY MORNING MATINÉE
 Compèred by "HAPPY HARRY"
 Presented by L. ROSE & CO., LTD.

9.15-9.30 a.m.
GOOD-MORNING PROGRAMME
 Presented by HORLICK'S, Slough, Bucks

12 noon
IRISH CONCERT

12.40 p.m.
CONCERT BY THE ORCHESTRA

1.0-1.15 p.m.
COOKERY TALK (in German)
 by Oscar Schieb

1.35 p.m.
CONCERT BY THE QUINTET

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

5.45 p.m.
CONCERT BY THE QUINTET

6.15 p.m.
QUARTER OF AN HOUR WITH ERIC COATES
 Lazy Night.
 Summer Days Suite No. 1.
 London Bridge.
 Miniature Suite.

6.30 p.m.
SAM BROWNE AND DIANA CLARE
 Radio Favourites
 Presented by ROWNTREES FRUIT GUMS AND PASTILLES
 Stars Over Devon ... *Egan*
 Sam Browne.
 Two For To-night ... *Gordon*
 Sam Browne and Diana Clare.
 If the Moon Turns Green... *Hanighen*
 Diana Clare.
 When Budapest Was Young ... *Kennedy*
 Sam Browne and Diana Clare.

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

7 p.m.
LULLABY LAND
 Presented by COW & GATE, LTD.
 The Japanese Sandman ... *Egan*
 Roy Fox and his Band ... *Egan*
 Sleep, My Baby, Sleep ... *Pola*
 Annette Keith with Montezuma and his Orchestra.
 Slumberland ... *Steiner*
 Les Allen.

7.15-7.30 p.m.
IRISH CONCERT

8.10-8.35 p.m.
CONCERT BY THE QUINTET

8.45 p.m.
CONCERT BY THE ORCHESTRA

9 p.m.
CONCERT BY THE ORCHESTRA
 directed by Henri Pensis

10.15-10.30 p.m.
SONG RECITAL by Mme. J. Muller

11.0-11.30 p.m.
DANCE MUSIC
 Orchestra, directed by Ferry Juza

WEDNESDAY, JANUARY 29

7.5 a.m. NEWS BULLETINS
 7.15 a.m. GRAMOPHONE CONCERT
 7.35 a.m. RECORDS requested by listeners to the "Woman's Hour"
 8.15 a.m. ORCHESTRAL MUSIC
 Sleigh Bells ... Lindemann
 In the Teahouse with One Hundred Steps ... Yoshimoto
 Sari Waltz ... Kalman
 Song of Songs ... Moya
 8.30 a.m. FORCE BREAKFAST PROGRAMME
 Presented by MESSRS. A. C. FINCKEN & CO.
 March: Old Comrades.
 Hush, Hush, Here, Comes the Bogey Man.
 With a Song.
 Potpourri of Waltzes.

8.45 a.m. THE MORNING ROUND-UP with JACK SAVAGE AND HIS COWBOYS
 9 a.m. ROSE'S HAPPY MORNING MATINEE
 Compèred by "HAPPY HARRY"
 Presented by L. ROSE & CO., LTD.
 9.15-9.30 a.m. GOOD-MORNING PROGRAMME
 Presented by HORLICK'S, Slough, Bucks
 12 noon IRISH CONCERT
 12.40-1.15 p.m. CONCERT BY THE ORCHESTRA
 1.35-2 p.m. CONCERT BY THE QUINTET

5.30 p.m. THE WOMAN'S QUARTER OF AN HOUR
 5.45 p.m. CONCERT BY THE QUINTET
 6.15 p.m. INSTRUMENTAL INTERLUDE
 Darktown Dandies ... Morley
 The Continental ... Magidson
 Canadian Capers ... Chandler
 Just One More Chance ... Johnstone
 6.30 p.m. POTTED VAUDEVILLE
 South American Joe ... Friend
 Harry Roy and his Orchestra.
 Seven Veils (Norman Long) ... Henderson
 The Laughing Policeman ... Grey
 Charles Fenrose.
 St. Louis Blues (The Boswell Sisters) Handy
 Chicken Reel (The Six Swingers) Daly
 6.45 p.m. THE PEACEFUL VALLEY PROGRAMME
 Presented by CRAZY WATER CRYSTALS

7 p.m. THIRD PRIZE-WINNING PROGRAMME
 Presented by PEPTALAC (Cow & Gate, Ltd.)
 7.15-7.30 p.m. IRISH CONCERT
 8.15-8.35 p.m. CONCERT BY THE QUINTET
 8.45 p.m. BACH AND LAVERNE AT THE LUSTUCRU THEATRE
 9 p.m. RADIO LUXEMBOURG MUSIC HALL with Dance Orchestra, directed by Ferry Juza
 10.40 p.m. SONG RECITAL by Josy Knapper
 11.0-11.30 p.m. DANCE MUSIC (Gramophone Records)

THURSDAY, JANUARY 30

7.5 a.m. NEWS BULLETINS
 7.15 a.m. GRAMOPHONE CONCERT
 7.35-7.55 a.m. RECORDS requested by listeners to the "Woman's Hour"
 8.15-8.30 a.m. FAVOURITES OLD AND NEW
 I Won't Dance—Fox trot ... Kern
 One Night of Love—Waltz ... Schertzing
 Hot Lips—Fox trot ... Busse
 Lazin'—Fox trot ... Brunelle
 8.45 a.m. THE MORNING ROUND-UP with JACK SAVAGE AND HIS COWBOYS
 9 a.m. ROSE'S HAPPY MORNING MATINEE
 Compèred by "HAPPY HARRY"
 Presented by L. ROSE & CO., LTD.

9.15-9.30 a.m. GOOD-MORNING PROGRAMME
 Presented by HORLICK'S, Slough, Bucks
 12 noon IRISH CONCERT
 12.40-1.15 p.m. CONCERT BY THE ORCHESTRA
 1.35 p.m. THE WOMAN'S HOUR—Part I
 2.5-2.20 p.m. RECORDS Requested by Listeners to the Woman's Hour
 5.30 p.m. WOMAN'S QUARTER OF AN HOUR
 5.45 p.m. GRAMOPHONE CONCERT
 6 p.m. SONG RECITAL Fritz Lechner

6.15 p.m. ORCHESTRE MASCOTTE
 6.30 p.m. THE JOHNSON FAMILY
 Presented by JOHNSON'S GLO-COAT
 Did You Ever have a Feeling You're Flying? ... Sigler
 Squibs ... Sigler
 Stars Over Devon ... Egan
 Broadway Rhythm ... Brown
 6.45 p.m. THE PEACEFUL VALLEY PROGRAMME
 Presented by CRAZY WATER CRYSTALS
 7 p.m. THREE CHARMING PEOPLE
 Featuring THE RADIO THREE,
 Introduced by Edward Harben.
 Presented by T.C.P.
 7.15-7.30 p.m. IRISH CONCERT

8.5-8.35 p.m. THE WOMAN'S HOUR—Part II
 Talk on Bridge: Talk by Mlle. Suzanne Basdevant
 8.40 p.m. RECORDS Requested by Listeners to the Woman's Hour
 9.15 p.m. TALK IN FRENCH On Luxembourg Literature
 9.25 p.m. SYMPHONY CONCERT
 Orchestra directed by Henri Pensis, with Fritz Lechner
 10.30 p.m. LUXEMBOURG WEEK BY WEEK
 The Luxembourg Station Orchestra under the direction of Henri Pensis
 Presented by LITTLEWOOD'S FOOTBALL POOLS
 11.0-11.30 p.m. DANCE MUSIC (Gramophone Records)

FRIDAY, JANUARY 31

7.5 a.m. NEWS BULLETINS
 7.15 a.m. GRAMOPHONE CONCERT
 7.35 a.m. RECORDS requested by listeners to the "Woman's Hour"
 8.15 a.m. VARIETY
 B'Wanga ... Phillips
 The Sunshine Cruise ... Hulbert
 Drury Lane Pantomime Memories.
 Little Dutch Clock ... Myers
 8.30 a.m. BREAKFAST TIME BROADCAST
 Presented by CHIVERS & SONS, LTD.
 Isn't It a Lovely Day.
 The Owl and the Pussy Cat.
 June in January.
 I'm Going Shopping.
 8.45 a.m. THE MORNING ROUND-UP with JACK SAVAGE AND HIS COWBOYS

9 a.m. ROSE'S HAPPY MORNING MATINEE
 Compèred by "HAPPY HARRY"
 Presented by L. ROSE & CO., LTD.
 9.15-9.30 a.m. GOOD-MORNING PROGRAMME
 Presented by HORLICK'S, Slough, Bucks
 12 noon IRISH CONCERT
 1.35-2 p.m. CONCERT BY THE QUINTET
 5.30 p.m. THE WOMAN'S QUARTER OF AN HOUR
 5.45 p.m. CONCERT BY THE QUINTET

6.15 p.m. DANCE MUSIC ON PIANO
 You're All I Need ... Turman
 If the Moon Turns Green... Cates
 Medley.
 Old Time Waltzes.
 The Man from the Folies Bergère Meshill
 6.30 p.m. SAM BROWNE AND DIANA CLARE
 Radio Favourites
 Presented by ROWNTREE'S FRUIT GUMS AND PASTILLES
 Honey Coloured Moon ... Wayne
 Sam Browne.
 Love is a Dancing Thing ... Schwartz
 Sam Browne and Diana Clare.
 Fatal Fascination ... Gensler
 Diana Clare.
 How Do I Rate with You? ... Coslow
 Sam Browne and Diana Clare.
 6.45 p.m. NURSE JOHNSON OFF DUTY
 Presented by CALIFORNIA SYRUP OF FIGS
 Red Sails in the Sunset ... Kennedy

All Hands ... Benter
 Reflections in the Water... Loeb
 7 p.m. WALTZ TIME
 Presented by PHILLIPS' DENTAL MAGNESIA
 Faust Waltz ... Gounod
 Moonlight, Dancing and You ... Edgar
 The Chocolate Soldier ... Strauss
 No Moon, No Stars, Just You ... Moya
 7.15-7.30 p.m. IRISH CONCERT
 8.10-8.35 p.m. CONCERT BY THE ORCHESTRA
 8.40 p.m. CONCERT—(Continued)
 9.40 p.m. CHAMBER MUSIC BY THE "AD ARTEM TRIO"
 10.25 p.m. CONCERT BY THE QUINTET
 10.55-11.30 p.m. DANCE MUSIC (Gramophone Records)

SATURDAY, FEBRUARY 1

7.15 a.m. GRAMOPHONE CONCERT
 7.35-7.55 a.m. RECORDS requested by listeners to the "Woman's Hour"
 8.15 a.m. NAVAL REVIEW
 Anchors Aweigh.
 Nautical Moments... arr. Winters
 The Middy ... Alford
 Naval March.
 8.45 a.m. THE MORNING ROUND-UP with JACK SAVAGE AND HIS COWBOYS
 9 a.m. ROSE'S HAPPY MORNING MATINEE
 Compèred by "HAPPY HARRY"
 Presented by L. ROSE & CO., LTD.

9.15-9.30 a.m. GOOD-MORNING PROGRAMME
 Presented by HORLICK'S, Slough, Bucks
 12 noon IRISH CONCERT
 12.30-1.15 p.m. CONCERT BY THE ORCHESTRA
 1.35-2.5 p.m. THE LUXEMBOURG HOUR—Part I
 4 p.m. GRAMOPHONE CONCERT
 4.30 p.m. A HALF HOUR OF MUSIC HALL
 5 p.m. DANCE MUSIC
 5.30 p.m. TEN MINUTES OF YOPELLING
 5.45 p.m. GRAMOPHONE CONCERT

6.15 p.m. DANCE MUSIC
 It's Unbelievable ... Palmer
 The Devil and the Deep Blue Sea ... Koehler
 In the Valley of Yesterday—Waltz ... Gifford
 Sun in My Eyes—Fox trot ... Mills
 Some Other Time—Fox trot ... Coslow
 6.30 p.m. HAWAIIAN MUSIC
 Blue Hawaiian Sky ... Morton
 Hawaiian Memories ... Armandola
 Oua, Oua.
 Hawaiian Waltz Song ... Trad.
 Hawaiian Berceuse ... Bordin
 6.45 p.m. THE PEACEFUL VALLEY PROGRAMME
 Presented by CRAZY WATER CRYSTALS
 7 p.m. SENTIMENTAL MEMORIES
 Little Grey Home in the West ... Lohr
 Ma Curly Headed Baby ... Clusam
 My Beautiful Lady ... McHellen
 Silver Threads Among the Gold... Danks

7.15-7.30 p.m. IRISH CONCERT
 8.5 p.m. THE LUXEMBOURG HOUR—Part II
 8.35-9.15 p.m. CONCERT BY THE QUINTET
 9.25 p.m. SYMPHONY CONCERT
 By the Orchestra, directed by Henri Pensis. Violinist, Maurits van den Berg
 Concerto for Violin and Orchestra Brahms
 Deuxième Symphonie ... Saint-Saens
 10.40 p.m. SONG RECITAL
 Alice Peffer
 11.0-11.30 p.m. DANCE MUSIC (Gramophone Records)

All enquiries regarding Radio Luxembourg should be addressed to the London representatives: Radio Publicity (London) Ltd., 55, Chancery Lane, W.C.2.

Sunday, January 26, to Saturday, February 1, 1936.

PROGRAMMIES

from the

CONTINENT in ENGLISH

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

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Sunday, Jan. the Twenty-Sixth

All Times stated are Greenwich Mean Time

RADIO LUXEMBOURG

1304 m., 230 Kc/s.

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

Morning Programme

9.30 a.m. **TUNES OF THE TIMES**
 (Electrical Recordings)
 Lady of Madrid ... *Hargreaves*
 Geraldo and his Gaucho Tango Orchestra.
 Love Laughs at Locksmiths ... *Gay*
Renee Houston.
 Up the Old Narkovians ... *Sarony*
 Roberto and his Piano Accordions.
 Let's Fall in Love for the Last Time *Kennedy*
Mantovani and his Tiptica Orchestra.
 Presented by
Clarke's Blood Mixture, Lincoln

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

10.0 a.m. **BLACK MAGIC**
 Miss Annabelle Lee... *Clare*
 Just Like in a Story Book... *McCarthy*
 Sweet and Lovely... *Arnheim*
 It's Great to be in Love.
 Presented by the makers of
Black Magic Chocolates

10.15 a.m. **CARSON ROBISON**
 And His Pioneers
 A'ridin' Ol' Paint.
 The Prune Song.
 When the Sunset Turns the Ocean's Blue
 to Gold.
 Meet Me To-night in Dreamland.
 Presented by the makers of
Oxydol, Newcastle-on-Tyne

10.30 a.m. **S. P. B. MAIS'**
 Modern Heroes
 and
 Musical Programme
 Presented by
Scott's Emulsion,
 Bush House, Aldwych, W.C.2

10.45 a.m. **MUSICAL MENU**
 Mrs. Jean Scott,
 Head of the Brown and Polson Free Cookery
 Service, gives you a Special Recipe each week
 I've got a Feelin' You're Foolin' ... *Brown*
 Without a Word of Warning ... *Gordon*
 You Are My Lucky Star ... *Brown*
 Go In to Your Dance ... *Dubin*
 Presented by
Brown & Polson,
 43 Shoe Lane, E.C.4

(Continued on page 34, column 3)

RADIO NORMANDY

269.5 m., 1113 Kc/s.

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

Morning Programme

8.0 a.m. **BREAKFAST-TIME BROADCAST**
 Champion March Medley ... *Ord Hume*
 The Dancing Clock... *Ewing*
 The Skater's Waltz... *Waldteufel*
 Florentine March ... *Fuchs*
 8.15 a.m. **Vernon's Time Signal.**
 Lena Polka ... *Mewes*
 Musical Jigsaw ... *arr. Aston*
 Parade of the Tin Soldiers... *Jessel*
 Apache Dance ... *Offenbach*
 Presented by
Vernon's Football Pools,
 Aintree, Liverpool

8.30 a.m. **SACRED MUSIC**
 The Evangelist ... *Kienzl*
 As Pants the Hart ... *Spohr*
The Thought for the Week
THE REV. JAMES WALL, M.A.
 Hark, Hark, My Soul ... *Smart*

8.45 a.m. **MUSICAL COMEDY MEDLEY**
 Selection—No, No, Nanette ... *Youmans*
 Drury Lane Memories.
 Child, You Can Dance Like My Wife
 (The Girl in the Train) ... *Fall*
 Selection—The Little Dutch Girl... *Kalman*
I.B.C. Time Signal

9.0 a.m. **POPULAR CONCERT**
 Marching with Sousa ... *Sousa*
 Smilin' Thro' ... *Penn*
 Bells Across the Meadow ... *Ketelbey*
 Turkish Patrol ... *Michaelis*
 Presented by
Blsmag, Ltd.,
 Braydon Road, N.16

9.15 a.m. **LIGHT MUSIC**
 There's No Time Like the Present ... *Hall*
 Court Ball Dances ... *Lanner*
 The Daughter of Rosie O'Grady ... *Donaldson*
 Presented by
Professor El Tanah,
 Studio 4, Jersey, C.I.

9.30 a.m. **MUSICAL REVERIES**
 The Dollar Princess Waltz ... *Fall*
 Anvil Chorus ... *Verdi*
 Fantasia on Coppelia Ballet ... *Delibes*
 Some Other Time ... *Coslow*
 Presented by
California Syrup of Figs,
 179 Acton Vale, W.3

9.45 a.m. **SOME POPULAR RECORDS**
 Tunes of Not-so-Long-Ago—1924.
New Mayfair Orchestra.
 She Fought like a Tiger ... *Haines*
Gracie Fields.
 Hearts and Flowers (Anona Winn) *Hoare*
 The Duck Song ... *Evans*
Primo Scala's Accordion Band.
 Presented by
Bill Beans,
 C. E. Fulford, Ltd., Leeds

10.0 a.m. **WALTZ TIME**
 Faust Waltz... *Gounod*
 Moonlight, Dancing and You ... *Edgar*
 The Chocolate Soldier ... *Straus*
 No Moon, No Stars, Just You ... *Moya*
 Presented by
Phillips' Dental Magnesia,
 179 Acton Vale, W.3

10.15 a.m. **TUNES OF THE TIMES**
 (Electrical Recordings)
 Selection—1066 and All That.
Strand Theatre Orchestra.
 You Opened My Eyes ... *Loman*
Freddie Martin and his Orchestra.
 Layton and Johnstone Favourites.
Layton and Johnstone.
 Make it a Party ... *Wallace*
The Accordion Wizards.
 Presented by
Clarke's Blood Mixture, Lincoln

10.30 a.m. **POPULAR CONCERT**
 (Electrical Recordings)
 Spanish Dance No. 1 ... *Moskowsky*
New Light Symphony Orchestra.
 Old Friends Medley ... *arr. Finck*
Herman Finck and his Orchestra.
 By the Bend of the River ... *Haig*
Grace Moore.
 Dream Waltz ... *Millocker*
Marek Weber and his Orchestra.
 Presented by
Macleans, Ltd.,
 Great West Road, Brentford

(Continued on page 34, column 1)

PARIS (Poste Parisien)

312 m., 959 Kc/s.

Times of Transmissions
 Sunday: 4.30 p.m.—7.00 p.m.
 10.30 p.m.—12 (midnight)
 Mon. to Fri.: 10.30 p.m.—11.00 p.m.
 Saturday: 10.30 p.m.—11.30 p.m.
 Announcer: J. Sullivan.

Afternoon Programme

4.30 p.m. **DANCE MUSIC**
 You are My Lucky Star ... *Brown*
 All Through the Night ... *Porter*
 Lulu's Back in Town ... *Dubin*
 Everything's in Rhythm with My
 Heart—Fox trot ... *Sigler*
 Presented by
Socapools,
 Regent Street, W.1

4.45 p.m. **LIGHT MUSIC**
 Six Eight Medley.
 Leave the Pretty Girls Alone ... *Robinson*
 Ninna Nanna Waltz ... *Micheli*
 Presented by
Professor El Tanah,
 Studio 3, Jersey, C.I.

5.0 p.m. **THE SMILE SHOW**
 Soldiers' Chorus ... *Gounod*
 Little Grey Home in the West ... *Lohr*
 Second Serenade ... *Heykens*
 Love is Like a Cigarette ... *Jerome*
 The Unforgotten Melody ... *Haydn Wood*
 Presented by
Calvert's Tooth Powder,
 F. C. Calvert & Co., Ltd., Manchester, 5

5.15 p.m. **SOMETHING FOR EVERYBODY**
 Chanson Hindoue ... *Rimsky Korsakov*
 I've Got a Feelin' You're Foolin' ... *Brown*
 Selections—Chu Chin Chow ... *Norton*
 Hits of 1935.
 Presented by
Sherman's Football Pools,
 Duke Street, Cardiff

5.30 p.m. **DANCE MUSIC**
 Paradise—Fox trot... *Clifford*
 Music in My Heart—Fox trot ... *Fields*
 Lola—Tango ... *Collazo*
 If My Heart Could Sing—Fox trot ... *Tovey*
 Presented by
Outdoor Girl,
 34 City Road, E.C.1

5.45 p.m. **POPULAR CONCERT**
 (Electrical Recordings)
 Champion March Medley ... *Orde Hume*
Massed Bands.
 A Wedding in Java ... *Profes*
The Bohemians.
 Chanson Bohemienne ... *Boldi*
De Groot and his Orchestra.
 Ballet Music from Faust ... *Gounod*
Royal Opera Orchestra.
 Presented by
Macleans, Ltd.,
 Great West Road, Brentford

6.0 p.m. **AS THE SNOW FLIES**
 Newspaperman's Adventures No. 20
 Presented by
Cystex,
 81 Lambs Conduit Street, W.C.1

(Continued on page 35, column 1)

ARTISTS YOU CAN HEAR THIS WEEK

THE RADIO THREE
 Compered by Edward Harben

Radio Normandy	...	Sunday,	5.30 p.m.
Radio Luxembourg	...	Thursday,	7.00 p.m.

RICARDO, THE POET OF SONG

Radio Normandy	...	Sunday,	3.45 p.m.
Radio Luxembourg	...	Monday,	7.0 p.m.

JACK SAVAGE
 in the
PEACEFUL VALLEY PROGRAMME

Radio Luxembourg	...	Every week-day (except Friday)	6.45 p.m.
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"OLD SALTY" ... Yarns for the children, songs and humour for the grown-ups ... RADIO LUXEMBOURG, to-day (Sunday) 9.45 a.m.

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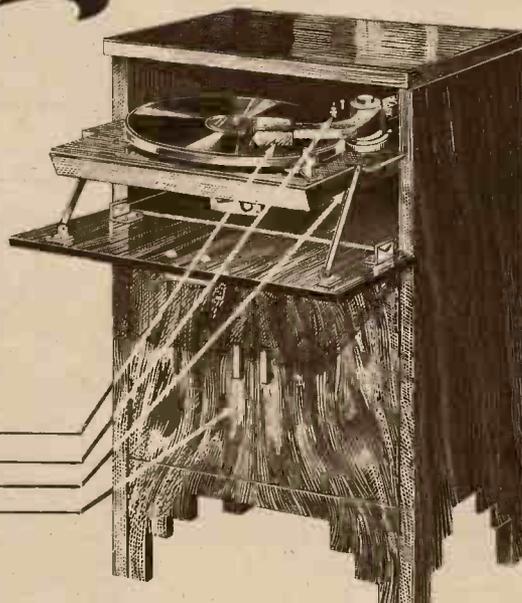
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See also page 16.

The more "severe" lines of tailored clothes are influencing the designs of the newest "woollies," and our model carries out this thought to perfection. The small square pattern and silken cord trimmings give a most tasteful and becoming effect. Sirdar KASHA Wool—a beautifully soft, even quality which knits up nicely and easily is the **ONLY** wool to help you complete this garment to your entire satisfaction. See you get Sirdar... and start right away. Samples, name of nearest agent, etc., from **HARRAP BROS. (SIRDAR WOOLS) LTD.,** BECTIVE MILLS - WAKEFIELD

A new model in **SIRDAR Kasha WOOL**

Sunny Jim Calling!

Don't miss the FORCE PROGRAMME

You will enjoy "Force" too. "Force" is wheat, steam cooked with barley malt, then rolled and toasted into crisp, golden flakes. Be sure and choose always "Force" for quality, flavour and for health

8.30 a.m. every Wednesday morning from RADIO LUXEMBOURG

1304 metres

Sunday, January the Twenty-Sixth

RADIO NORMANDY 269.5 m., 1113 Kc/s. Continued from page 32, col. 3.

10.45 a.m. MUSICAL MENU
Mrs. Jean Scott,
Head of the Brown and Polson Free Cookery Service, gives you a Special Recipe each week
I've Got a Feelin' You're Foolin'... *Brown*
Without a Word of Warning... *Gordon*
You Are My Lucky Star... *Brown*
Go Into Your Dance... *Dubin*
Presented by
Brown & Polson,
43 Shoe Lane, E.C.4

11.0 a.m. Ingersoll Time Signal.
POPULAR SELECTIONS
(Electrical Recordings)
The Guards' Patrol.
B.B.C. Wireless Military Band.
Red Pepper... *Lodge*
Harry Roy and his Orchestra.
Cheerio—Selection.
Primo Scala's Accordion Band.
Bound for the Rio Grande... *arr. Terry*
Norman Allen.
Presented by
D.D.D.,
Fleet Lane, E.C.4

11.15 a.m. THE OPEN ROAD
I'm Feeling Happy... *Hall*
Less Than the Dust... *Woodforde-Finden*
I'm Sitting High on a Hill top... *Johnston*
Wood Nymphs... *Coates*
Goodbye Trouble... *Spoliansky*
Presented by
Carter's Little Liver Pills,
64 Hatton Garden, E.C.1

11.30 a.m. REGIMENTAL MARCH MEDLEY
(Electrical Recordings)
The Passing of the Regiments.
Regimental Marches introducing:
Royal Berkshire
Durham Light Infantry, Royal Sussex
Queen's Royal West Surrey
East Kent (The Buffs), East Surrey
Queen's Own Royal West Kent
Hampshire, King's Royal Rifle Corps
Rifle Brigade
Presented by
Disabled Soldiers' and Ex-officers'
Agencies and Supplies,
Head Office, 52 Cheapside, London

11.45 a.m. CAFÉ CONTINENTAL BROADCAST
(Electrical Recordings)
Accordion Nights.
Geraldo and his Accordion Band.
Trieste Overture... *Dierow*
Destifano Brothers.
Pietro's Return... *Dierow*
Destifano Brothers.
Presented by
J. A. Davies & Co.,
94-104 Denmark Street, S.E.5

12 (noon) PROGRAMMES IN FRENCH
Assn. des Auditeurs de Radio Normandie

Afternoon Programme
2.0 p.m.
Relay of
FRENCH FOOTBALL MATCH
between
Rouen and Boulogne
3.30 p.m. THE MELODY CHEST
(Electrical Recordings)
A Radio Roundabout.
Edith Lorand and her Viennese Orchestra.
A Cuckoo in the Nest... *Siever*
Sidney Torch.
Kathleen Mavourneen... *Crawford*
Richard Crooks.
El Capitan March... *Sousa*
Band of H.M. Coldstream Guards.
Presented by
Clotabs,
Great West Road, Brentford

3.45 p.m. RICARDO
The Poet of Song
A Little Love, a Little Kiss... *Silešu*
Marta... *Gilbert*
Love's Last Word is Spoken... *Bixio*
You and the Night and Music... *Schwartz*
Presented by
"4711" Tosca and Rhinegold
Perfumes in Eau de Cologne,
"4711" Bedford Avenue, Slough, Bucks

4.0 p.m. TEA-TIME HOUR
With **Debroy Somers and Other Artists**
The Gladiator... *Sousa*
San Felipe... *Sigler*
Rigoletto... *Verdi*
Bavarian Suite No. 1... *Eiger*
Erinalla... *arr. Somers*
Wouldn't I Be a Wonder? *Harry Woods*
There's Nothing Else to Do... *Friend*
Faust Ballet Music No. 4... *Gounod*
Tunelandia... *arr. Lodge*
Xylophone Medley—Singing a Happy Song
Life is a Song
When I Grow Too Old to Dream
Okay, Toots
I'd Rather Listen to Your Eyes... *Dubin*
Chopin Waltz Medley... *Chopin*
Shannon River... *Egan*
The Morning After... *Coslow*
La Poupee... *Andran*
Presented by
Horlick's, Slough, Bucks

5.0 p.m. THE SMILE SHOW
Soldiers' Chorus... *Gounod*
Little Grey Home in the West... *Lohr*
Second Serenade... *Heykens*
Love is Like a Cigarette... *Jerome*
The Unforgotten Melody... *Haydn Wood*
Presented by
Calvert's Tooth Powder,
F. C. Calvert & Co., Ltd., Manchester

5.15 p.m. PIRATES OF TO-DAY
Newspapermen's Adventures No. 20
Presented by
Cystex,
81 Lambs Conduit Street, W.C.1

5.30 p.m. THREE CHARMING PEOPLE
Featuring the Radio Three
Introduced by Edward Harben
Presented by
T.C.P.,
104 Winchester House, E.C.2

5.45 p.m. DANCE MUSIC
We're Friends Again—Quick step *Ahler*
Under the Spell of Ecstasy—Tango.
Sbe's One of the Back Row Girls... *le Clerg*
Sweet Georgia Brown—Fox trot... *Bernie*
Presented by
Outdoor Girl,
32 City Road, E.C.1

Evening Programme

6.0 p.m. SIGNATURE TUNE CONTEST
A Selection of Six Signature Tunes
Submitted by Listeners
Presented by
Burgoyne's Tintara,
Burgoyne House, Dowgate Hill, E.C.4

6.15 p.m. THE SCIENCE OF PSYCHOLOGY
Applied to your Own Life
Vagabond King... *Friml*
The Chocolate Soldier... *Straus*
Floradora... *Stuart*
Presented by
British Institute of Practical Psychology,
1 Ludgate Hill, E.C.4

6.30 p.m. MIRTH AND MELODY
Music Hath Charms... *Hall*
Marigold... *Mayerl*
Them Days is Gorn... *Long*
The Laughing Saxophone... *Glombig*
Presented by
Vitacup,
Wincarnis Works, Norwich

6.45 p.m. POPULAR MELODIES
(Electrical Recordings)
Compered by **David Watt**
About a Quarter to Nine... *Dubin*
Ambrose and his Orchestra.
I Want to Call You Sweet Mama
Cliff Edwards.
Lulu's Back in Town... *Dubin*
Ambrose and his Orchestra.
Blue Hawaiian Sky... *Norton*
Len Fillis and his Orchestra.
Presented by
Parmint,
161 Smedley Street, S.W.8

7.0 p.m. SERENADE TO BEAUTY
Presented by
Pond's Extract Co., Ltd.,
Perlvale, Greenford

7.30 p.m. HARLEQUINADE
Columbine... *Garland*
I am a Harlequin... *Discepolo*
Heartless... *Meisel*
Buffoon... *Confrey*

7.45 p.m. LIGHT MUSIC
Wedding Dance Waltz... *Lincke*
A Little Bit Independent... *Burke*
The Jester... *Bansford*
Presented by
Professor El Tanah,
Studio 2, Jersey, C.1

8.0 p.m. PROGRAMMES IN FRENCH
Assn. des Auditeurs de Radio Normandie

9.30 p.m. ORGAN RECITAL
Snacks in Bars... *Egerer*
Other Days Selection.
Presented by
Littlewood's Football Pools,
Liverpool

9.45 p.m. WORLD-WIDE CONCERTS
Italy
O Sole Mio... *de Capua*
A Venetian Barcarolle... *arr. Willoughby*
Funiculi Funicula... *Denza*
One Night in Napoli... *Ingram*
Presented by
Wincarnis,
Wincarnis Works, Norwich

10.0 p.m. SOMETHING FOR EVERYBODY
One Fine Day (La Bohème)... *Puccini*
Grace Moore.
Car of Dreams... *Sigler*
Ambrose and his Orchestra.
Night of Love (Tales of Hoffman) *Offenbach*
John McCormack.
Let Me Awaken Your Heart
(Heart's Desire)... *Tauber*
Richard Tauber
Presented by
Sherman's Football Pools,
Duke Street, Cardiff

10.15 p.m. VARIETY
I've Got a Feelin' You're Foolin'... *Brown*
Highbrow Sallor... *Flotsam*
Auntie Ramsbottom's Visit... *Evans*
The Army Fell for Little Isabel... *Johnston*
Presented by
Strang's Football Pools,
Hawkhill Avenue, Edinburgh, 7

10.30 p.m. INTERNATIONAL ROUNDABOUT
In Switzerland
With **Esther Coleman and Gordon Little**
Jollity on the Mountains... *Fetras*
Dance of the Tumblers... *Rimsky Korsakow*
Yodelling Swiss... *Farrall*
Live, Laugh and Love... *Heymann*
Presented by
Milk of Magnesia,
179 Acton Vale, W.3

10.45 p.m. MELODIOUS TOPICS
(Electrical Recordings)
When the Rain Comes Rolling Down... *Unger*
Jack Hylton and Orchestra.
For Love of You... *Vienna*
Anona Winn.
Broadway Rhythm... *Brown*
Guy Lombardo and Orchestra.
Heads or Tails... *Carr*
Joe Loss and his Orchestra.
Presented by
Danderine,
179 Acton Vale, W.3

11.0 p.m. THE SINGER RADIO RALLY
Jubilation Rag... *Bowsher*
I'm Sittin' High on a Hilltop... *Kahn*
Go Into Your Dance... *Dubin*
Life is Like a Cigarette... *Kemp*
When the Guardsman Started
Crooning on Parade... *Lisbona*
Goin' to Heaven on a Mule... *Dubin*
Londonola... *Sigler*
Presented by
Singer Cars,
Singer Car Company Limited, Coventry and
Birmingham

11.15 p.m. FOOTLIGHT FAVOURITES
(Electrical Recordings)
Harry Welchman Memories.
Harry Welchman.
Sam's Sturgeon... *Stern*
Stanley Holloway.
That's Where the Soldiers Go... *Walsh*
Lily Morris.
Stand Up and Sing... *Charig*
Jack Buchanan.

11.30 p.m. ORCHESTRAL CONCERT
March Review Medley... *arr. Woitschach*
Schoenbrunn Waltz... *Lanner*
Song—Hearts and Flowers... *Czibulka*
Play Gipsy... *Kalman*
Wedgewood Blue... *Ketelbey*
Song—Love Everlasting... *Friml*
The Call of the Angelus... *Walton*
April Smiles... *Depret*

12 (midnight) DANCE MUSIC
In My Heart of Hearts—Waltz... *Hall*
Outside of You—Fox trot... *Dubin*
The Wedding of Jack and Jill... *Lewis*
Lullaby of the Volga... *Towers*
Squibs—Fox trot... *Sigler*
The Devil is Afraid of Music... *Robison*
Sailing Home with the Tide... *Watson*
Swing Brothers Swing—Fox trot... *Raymond*
Just as Long as the World Goes
Round and Around—Fox trot... *Woods*
Weather Man—Fox trot... *Chase*

12.30 a.m. RHAPSODIES IN RAIN
When the Rain Comes Rolling Down... *Unger*
London on a Rainy Night—Fox trot... *Siegt*
Rain in Spain—Tango... *Cugat*
What Are You Doing Out in the
Rain?—Fox trot... *Sarony*
Rhythm of the Rain—Fox trot... *Meskill*
It Always Starts to Rain—Fox trot... *Leslie*
Rain—Fox trot... *Hill*
Here Comes that Rainbow... *Pola*

1.0 a.m. DANCE MUSIC
Paducah—Fox trot... *Redman*
Music in My Heart—Fox trot... *McHugh*
Red Pepper—Quick step... *Lodge*
Avalon—Fox trot... *Rose*
Truckin'—Fox trot... *Bloom*
Misty Islands of the Highlands... *Kennedy*
Love's Last Word is Spoken, Cherie... *Bixio*
Honey Coloured Moon—Fox trot... *Wayne*
Someday Sweetheart—Fox trot... *Spikes*
Kisses are Dewdrops—Quick step... *Leaven*
Solitude—Fox trot... *de Lange*
I'm Going Home for Christmas... *Sigler*
Giannina Mia—Waltz... *Friml*
Wyoming in the Gloaming... *Sigler*
Winter Wonderland—Fox trot... *Smith*
The Gaucho—Rumba... *de Sylva*
If My Heart Could Sing—Fox trot... *Tooney*
The King's Navee—Fox trot... *Dunn*
**2.0 a.m. I.B.C. Goodnight Melody and
Close Down.**

RADIO LUXEMBOURG Continued from page 32, col. 1

11.0 a.m. INTERNATIONAL ROUNDABOUT
In Switzerland
With **Esther Coleman and Gordon Little**
Jollity on the Mountains... *Fetras*
Dance of the Tumblers... *Rimsky Korsakow*
Yodelling Swiss... *Farrall*
Live, Laugh and Love... *Heymann*
Presented by
Milk of Magnesia,
179 Acton Vale, W.3

11.15—11.30 a.m. THE OPEN ROAD
I'm Feeling Happy... *Hall*
Less Than the Dust... *Woodforde-Finden*
I'm Sitting High on a Hill top... *Johnston*
Wood Nymphs... *Coates*
Goodbye Trouble... *Spoliansky*
Presented by
Carter's Little Liver Pills,
64 Hatton Garden, E.C.1

12 (noon) THE AMATEUR HOUR
Hall's Wine
TALENT-BUILDING PROGRAMME
Send your votes to
Edwin Styles,
c/o Stephen Smith & Co., Bow, E.3

12.15 p.m. POPULAR MELODIES
(Electrical Recordings)
Compered by **David Watt**
In My Little Bottom Drawer... *Haines*
Gracie Fields.
Rhythm in a Great Big Way... *Ayer*
Benny Goodman and his Orchestra.
Star Dust (Bing Crosby)... *Carmichael*
Heads or Tails... *Carr*
Joe Loss and his Orchestra.
Presented by
Parmint,
161 Smedley Street, S.W.8

12.30 p.m. GOLDEN HOUR OF MUSIC
For Irish Free State Listeners
Arranged by **the Industrial Broadcasting
Corporation of Ireland, Ltd., Dublin**
Carolina in the Morning... *Donaldson*
Haunting Me... *Myrow*
The Garden of Your Heart... *Dorel*
Hungarian Dance No. 2... *Brahms*

12.30 p.m. Golden Hour of Music—cont.
Seein' is Believin'... *Ager*
Chasing Shadows... *Silver*
On the Alamo... *Jones*
Allah's Holiday... *Friml*

1.0—1.30 p.m. THE LATEST DANCE MUSIC
Presented by
Zambuk,
C. E. Fulford, Ltd., Leeds

Evening Programme
10.30 p.m. THE LATEST DANCE MUSIC
Presented by
Bile Beans,
C. E. Fulford, Ltd., Leeds

11.0 p.m. RADIO FAVOURITES
Chosen by **Tom Clarke,**
Of **The Argyle Theatre, Birkenhead**
Presented by
Batchelor Peas,
Stanley Street, Sheffield

11.15 p.m. VARIETY
Maori Brown Eyes... *Malein*
Sweet Wilhelmina... *Van Dusen*
Snatches of Song... *Grimshaw*
Navvie's Jazz... *Ahudd*
Mississippi—Selection... *Rodgers*
Old Fashioned Love... *Mack*
My Melancholy Baby... *Norton*
Valentina... *Barry*
Presented by
McLauchlan Football Pools,
Ilford, Essex

11.45 p.m. LULLABY PROGRAMME
In Your Arms Tonight... *Lockton*
Rhythm Lullaby... *Razaf*
Leave Me with a Love Song... *Kennedy*
**12 (midnight) I.B.C. Goodnight Melody and
Close Down.**

The **THREE CHARMING PEOPLE** entertain you every Sunday at 5.30 p.m. from **RADIO NORMANDY** and every Thursday at 7.0 p.m. from **RADIO LUXEMBOURG**

Sunday—continued

Monday, Jan. 27th

PARIS (Poste Parisien) Continued from page 32, col. 4.

6.15 p.m.
NURSE JOHNSON OFF DUTY
 Winter Storms ... *Fucik*
 Cumberland Reel ... *Traditional*
 My Sheep Dog and I ... *Thayer*
 Presented by
California Syrup of Figs,
 179 Acton Vale, W.3

6.30 p.m.
THE OPEN ROAD.
 Londonola ... *Sigler*
 Down South ... *Myddleton*
 La Cucaracha ... *D'Lorah*
 Lullaby of the Leaves ... *Pekere*
 Don't Let it Bother You ... *Gordon*
 Presented by
Carter's Little Liver Pills,
 64 Hatton Garden, E.C.1

6.45—7.0 p.m.
WALTZ TIME
 Faust Waltz ... *Gounod*
 Moonlight, Daring and You ... *Edgar*
 The Chocolate Soldier ... *Straus*
 No Moon, No Stars, Just You ... *Moya*
 Presented by
Phillips' Dental Magnesia,
 179 Acton Vale, W.3

Evening Programme

10.30 p.m.
SOME POPULAR RECORDS
 Rhythm in a Great Big Way ... *Blatt*
 Jack Jackson and his Orchestra ...
 She Fought Like a Tiger ... *Haines*
 Gracie Fields ...
 Flower Lei ... *Carlson*
 Sol Hoopii and his Novelty Quartet ...
 Oh! By Jingo! ... *Brown*
 The Three Keys ...
 La Belle Creole ... *Colson*
 Don Barreto and his Cuban Orchestra ...
 Old Favourites ...
 Norah Blaney and Gwen Farrar ...

RADIO-COTE D'AZUR (Juan-les-Pins) 240 m., 1249 Kc/s.

Time of Transmission
 Sunday: 10.30 p.m.—1.0 a.m.

10.30 p.m.
LIGHT CLASSICAL CONCERT
 Ride of the Valkyries ... *Wagner*
 Anitra's Dance (Peer Gynt) ... *Grieg*
 Barcarolle (Tales of Hoffman) ... *Offenbach*
 Souvenir ... *Drdla*
 Cavatina ... *Raff*
 Estudiantina Waltz ... *Waldteufel*
 Liebestraum No. 3 ... *Liszt*
 Moment Musical ... *Schubert*

11.0 p.m.
TOPICAL TUNES
 Dinner for One—Fox trot ... *Carr*
 When Day is Long ... *Connelly*
 When You Grow Up, Little Lady ... *Evans*
 Just as Long as the World Goes
 Round and Round ... *Woods*
 Over My Shoulder ... *Woods*
 Say the Word and It's Yours ... *Sigler*
 Twenty Miles to Nowhere ... *Silver*
 Dancing on the Ceiling ... *Hart*

11.30 p.m.
INSTRUMENTAL HALF-HOUR
 Jack-o-Clubs ... *Steele*
 Marushka ... *Schmitt*
 The Kunz Medley ...
 I Love You Truly ... *Bond*
 Dream Girl of Yesterday ...
 Traumerie ... *Schumann*
 Vienna in Springtime ... *Leon*
 When You've Got a Little Spring-
 time in Your Heart ... *Woods*

12 (midnight).
DANCE MUSIC
 In a Shelter from a Shower ... *Whiting*
 Betty Co-ed—One step ...
 Standing on the Corner—Fox trot ...
 I Called to Say Goodnight—Fox trot ...
 I May Never Pass Your Way Again ...
 Love's Last Word is Spoken ... *Bixio*

10.30 p.m. Some Popular Records—cont.
 On Ilka Moor ba'ht 'at ... *arr. Clark*
 Sheffield Orpheus Male Quartet ...
 Reminiscences of Chopin ...
 Reginald Foort ...
 Presented by
Billie Beans,
 C. E. Fulford, Ltd., Leeds

11.0 p.m.
RADIO PALLADIUM
 Car of Dreams ... *Sigler*
 I'm Livin' in a Great Big Way ... *McHugh*
 Motoring Without Tears ... *du Garde Peach*
 Dinner for One, Please James ... *Carr*
 No More of Yer Golfing for Me ... *French*
 Londonola ... *Sigler*
 Heads or Tails ... *Carr*
 Presented by
Strang's Football Pools,
 Hawkhill Avenue, Edinburgh, 7

11.30 p.m.
SLUMBER HOUR
 Turn Down the Lights for a Programme
 of Sweet Music
 Espana Waltz ... *Waldteufel*
 Old Spanish Song ... *Aubert*
 Spanish Gipsy Dance ... *Marquina*
 Tango ... *Albeniz*
 Presented by
Ingersoll, Ltd.,
 223-227 St. John Street, E.C.1

11.45 p.m.
Ingersoll Time Signal.
THEATRE ORCHESTRAS
 (Electrical Recordings)
 Selection—Conversation Piece ... *Coward*
 His Majesty's Theatre Orchestra ...
 Kiss Me Again ... *Herbert*
 London Palladium Orchestra ...
 1066 and All That ... *Arkell*
 Strand Theatre Orchestra ...
 Happy Selection ...
 Coventry Hippodrome Orchestra ...
12 (midnight).
I.B.C. Goodnight Melody
 and Close Down.

12 (midnight).
Dance Music—cont.
 P.S. I Love You—Slow Fox trot ... *Mercer*
 Carry Me Back to the Lone Prairie ... *Robinson*
 My Old Dog—Fox trot ... *Sarony*
 And the Wind was Blowing Ninety
 Miles Per Hour ... *Keuleman*
 Play, Fiddle, Play—Tango ... *Lawrence*
 Zigeuner You Have Stolen My
 Heart ... *Swabach*
 When You've Fallen in Love ... *Tunbridge*
 What Would Happen to Me If
 Something Happened to You?
 A Letter to My Mother—Fox trot ... *Gilbert*
 At the End of the Day—Fox trot ... *Nesbitt*

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

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

Time of Transmission
 Sunday: 12 (midnight)—12.30 a.m.
 Announcer: S. H. Gordon Box.

12 (midnight).
DANCE MUSIC
 Over My Shoulder—Fox trot ... *Woods*
 Riding a Haycart Horse—Fox trot ... *Dale*
 Swaller Tail Coat—Quick step ... *Miller*
 If—Waltz ... *Evans*
12.15 a.m.
I.B.C. Time Signal.
 After Sundown—Fox trot ... *Freed*
 Night Owl—Fox trot ... *Hupfeld*
 I'm No Angel—Fox trot ... *Du Bois*
12.30 a.m.
I.B.C. Goodnight Melody.

MONDAY—Continued from column 4.

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

10.30 p.m.
LIGHT MUSIC
 Gipsy Violin ... *O'Flynn*
 Just a Corner of Paradise ... *Damerell*
 Wedding Dance Waltz ... *Lincke*
 Marching Along ... *May*
 Presented by the makers of
Tintex,
 199 Upper Thames Street, E.C.4

10.45 p.m.
MILITARY BAND CONCERT
 The Kiltie's Courtship ... *Mac Kenzie*
 Selection—Floradora ... *Stuart*
 Old Panama ... *Alford*
 Paradise of the Puppets ... *Kuhn*

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

RADIO NORMANDY 269.5 m., 1113 Kc/s.

Morning Programme

8.0 a.m.
BREAKFAST-TIME BROADCAST
 The Forge in the Forest ... *Michalis*
 My Hero—Waltz Medley ... *O. Straus*
 Put on Your Old Grey Bonnet ... *Murphy*
 Lagrimas Negras—Rumba ... *Matamoros*
8.15 a.m.
Vernon's Time Signal.
 Review of Revues.
 Dancing Dolls.
 When Budapest Was Young ... *Kennedy*
 Lena—Polka ... *Mewes*
 Presented by
Vernon's Football Pools,
 Aintree, Liverpool

8.30 a.m.
GEMS OF MELODY
 (Electrical Recordings)
 Espana Waltz ... *Waldteufel*
 Charles Manning and his Granada
 Orchestra ...
 By an Eastern Well ... *Rust*
 Edward Christoph ...
 Caprice Viennois ... *Kreisler*
 Eugene Ormandy and the Minneapolis
 Symphony Orchestra ...
 Presented by
Phillips' Betoxy,
 150 Regent Street, W.1

8.45 a.m.
LIGHT MUSICAL FARE
 Records chosen by David Watt
 A Musical Jig-Saw ... *Aston*
 Regal Cinema Orchestra ...
 The Londonola ... *Sigler*
 Betty Balfour and the Three Ginxs ...
 By the Lazy Lagoon ... *Keuleman*
 Len Fillis and his Hawaiian Orchestra ...
 Sussex by the Sea ... *Higgs*
 Band of H.M. Royal Air Force ...
 Presented by
Do-Do Asthma Tablets,
 40 Smedley Street, S.W.8
I.B.C. Time Signal

9.0 a.m.
PATCHWORK
 (Electrical Recordings)
 Memories of the Ball ...
 Alfredo Campoli and his Salon Orchestra ...
 Life Begins Again ... *Flanagan*
 Flanagan and Allen ...
 The Apache Dance ... *Offenbach*
 Massed Bands of Lew Stone, Alfredo
 Campoli and Don Rietto ...
 The Crest of a Wave ... *Reader*
 Ralph Reader and some of the Gang
 with Orchestra ...

9.15 a.m.
LIGHT MUSIC
 Ye Merry Blacksmiths ... *Belton*
 Rose Mousse ... *Bosc*
 The Rose in Her Hair ... *Dubin*
 Selection—In Caliente ... *Wrubel*
 Presented by
Lister & Co. (Knitting Wools), Ltd.,
 Manningham Mills, Bradford

9.30 a.m.
ADVANCE FILM NEWS
 I'm Feeling Happy ... *Hall*
 Many Happy Returns of the Day ... *Hall*
 There's no Time Like the Present ... *Hall*
 Just Little Bits and Pieces ... *Hall*
 Presented by
Associated British Cinemas,
 30 Golden Square, W.1

9.45—10.0 a.m.
DANCE MUSIC
 You Are My Lucky Star ... *Brown*
 Some Other Time—Fox trot ... *Coslow*
 Mammy Bong—Rumba ... *Norman*
 You're an Angel—Fox trot ... *McHugh*

Afternoon Programme

3.30 p.m.
MERRY MOMENTS
 Phil the Fluter's Ball ... *French*
 Horses for Courses ... *Clapham*
 Alexander's Ragtime Band ... *Berlin*
 Rasputin ... *Robinson*
 The Eternal Triangle ... *Houston*
 Holiday Time is Jollity Time ... *van Dusen*
 Florrie Ford Old Time Medley ...

4.0 p.m.
TEA-TIME HOUR
 With Debroy Somers and Other Artists
 Followed at 4.45 p.m. by the
CHILDREN'S CORNER
 With the Uncles
BIRTHDAY GREETINGS
 Presented by
Horlick's, Slough, Bucks

5.0 p.m.
Ingersoll Time Signal.
DANCE MUSIC
 Sweet Lorraine—Fox trot ... *Parish*
 Selection—Every Night at Eight ...
 My Only Souvenir of You ... *McCarthy*
 Weather Man—Fox trot ... *Caesar*
5.15 p.m.
SONGS FROM SHOWS
 In the Ship's Cell and Be Like the
 Bluebird (Anything Goes) ... *Porter*
 Glamorous Night ... *Novello*
 Selection—Please Teacher ... *Waller*

5.30 p.m.
THE MAGIC CARPET
 London Bridge ... *Coates*
 The Folles Bergere ... *Lincke*
 Blue Danube ... *Straus*
 Valencia ... *Padilla*
 White Horse Inn ... *Benaisky*
 In a Chinese Temple Garden ... *Ketelbey*
 In the Heart of Hawaii ... *Herbert*
 A Hollywood Party ...

6.0 p.m.
PROGRAMMES IN FRENCH
Assn. des Auditeurs de Radio Normandie

Evening Programme

12 (midnight).
DANCE MUSIC
 Honey Coloured Moon (Carter), Georgia
 Rockin' Chair (Fisher), Broadway Rhythm
 (Brown), All for a Shilling a Day (Gay),
 At a Little Church Affair (Silver), Rosa Mia
 (Potter), I'm Dancin' on a Rainbow (Brown),
 Page Miss Glory (Dubin), Schoolboy Howlers
 (Erard), Gerardo Nights ...
I.B.C. Time Signal

12.30 a.m.
DANCE MUSIC
 Knave of Diamonds (Steele), Roses in the
 Wind (Ewing), Stay With Me For Ever
 (Lemar), Just Little Bits and Pieces (Hall),
 For You Madonna (Edgar), I'm Feeling
 Happy (Hall), New Orleans Twist (Gifford),
 Nigger Doll's Parade (Joss), Capri Caprice
 (Kennedy) ...

1.0 a.m.
DANCE MUSIC
 Whistling Lovers Waltz (Damerell), Stars
 Over Devon (Flynn), To Call You My Own
 (Dixon), The Lady in Red (Dixon), The
 Echo of a Song (Edgar), The King's Navee
 (Dunn), When the Leaves Bid the Trees
 Goodbye (Seymour), Goodbye Trouble
 (Spoliansky), The Cobra and the Flute
 (Gifford), She's One of the Back Row Girls
 (Le Clerg), Everything's in Rhythm with My
 Heart (Sigler), Some of These Days (Brookes),
 Lovely Carmelita (Leigh), Londonola (Sigler),
 I Wish I Were Aladdin (Gordon), Whenever
 I Think of You (Wood), You Saved My Life
 (Young), Isn't This a Lovely Day? (Berlin),
 Save a Rainy Day for Me (Collins) ...

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

RADIO LUXEMBOURG 1304 m., 230 Kc/s.

Morning Programme

8.15—8.30 a.m.
POPULAR CONCERT
 Faust Ballet Music ... *Gounod*
 In the Moonlight ... *Ketelbey*
 Kreisleriana ...
 Espana Waltz ... *Waldteufel*

8.45 a.m.
THE MORNING ROUND-UP
 with
 Jack Savage and his Cowboys

9.0 a.m.
ROSE'S HAPPY MORNING MATINEE
 Compèred by "Happy Harry"
 Presented by
L. Rose & Co., Ltd.,
 89 Worship Street, E.C.2

9.15 a.m.
GOOD-MORNING PROGRAMME
 Presented by
Horlick's,
 Slough, Bucks

Evening Programme

6.15 p.m.
THE NEW MAYFAIR ORCHESTRA
 (Electrical Recordings)
 Cavalcade of Marching Songs ... *arr Nicholls*
 Selection—Noah's Ark ... *arr. Hall*
 Jollification ... *Reeves*
 Selection—Please, Teacher ... *Waller*

6.30 p.m.
A Quarter-hour of
AVIARIETY
 Presented by the Proprietors of
 "Whistler" Bird Seed

6.45 p.m.
THE PEACEFUL VALLEY
PROGRAMME
 Presented by
Crazy Water Crystals,
 Thames House, London, S.W.1

7.0 p.m.
RICARDO
 The Poet of Song
 Song of the Vagabonds ... *Friml*
 Echo of a Song ... *Edgar*
 Little Grey Home in the West ... *Lohr*
 Vienna, City of My Dreams ... *Sieczynsky*

7.15—7.30 p.m.
CONCERT OF LIGHT MUSIC

Make a note of **RADIO LUXEMBOURG'S** new morning time—starts at 8.15 a.m. every morning. Evening programme 6.15 p.m. to 7.30 p.m.

Tuesday, Jan. 28th

RADIO NORMANDY 269.5 m., 1113 Kc/s.

Morning Programme

8.0 a.m. BREAKFAST-TIME BROADCAST
 A Musical Jig-saw ... *Aston*
 Ay, Ay, Ay ... *Perez*
 Moonbeams Dance ... *Gibbons*
 Miss What's Her Name ... *Gay*

8.15 a.m. Vernon's Time Signal.
 When the Guardsman Started
 Crooning on Parade ... *Lisbona*
 Beside the Singing Waters ... *Kennedy*
 Mazurka from Coppelia Ballet ... *Delibes*
 Dancing Through the Ages.

Presented by
Vernon's Football Pools
 Aintree, Liverpool

8.30 a.m. THE GLOBE TROTTERS
 Tuning-in to
 Moscow
 Presented by
Vidor All-Wave Radio,
 Erith, Kent

8.45 a.m. POPULAR MELODIES
 Records chosen by David Watt
 Court Ball Dances ... *Lanner*
Orchestre Mascotte.
 Laughing Saxophone ... *Glombig*
Robert Renard Dance Orchestra.
 Car of Dreams (John Mills) ... *Sigler*
 Blue Forget-me-Not ... *Banffy*
Hungarian Gipsy Band.

Presented by
Parmint,
 161 Smedley Street, S.W.8
I.B.C. Time Signal.

9.0 a.m. DANCE MUSIC
 Happy as the Day is Long ... *Koehler*
 Make Funny Faces at Your Neigh-
 bours ... *Sonin*
 Lazybones ... *Mercer*
 It Pays to Advertise ... *O'Hogan*

Presented by
Blue Cross Matches,
 4 Lloyd's Avenue, E.C.3

9.15 a.m. ORGAN RECITAL
 Drury Lane Memories.
 Pan and the Wood Goblins ... *Rathke*
 You are My Heart's Delight ... *Lehar*
 Parade of the Tin Soldiers ... *Jessel*

9.30 a.m. POPULAR MELODIES
 Selection—Belle of New York ... *Kerker*
 Until ... *Sanderson*
 Softly Awakes My Heart ... *Saint Saens*
 The Clouds Will Soon Roll By

Presented by
Bismag, Ltd.,
 Braydon Road, N.16

9.45—10.0 a.m. LIGHT MUSIC
 Street in Havana ... *Marzedo*
 The Morning After ... *Coslow*
 Clatter of the Clogs ... *Flynn*
 I've Got a Feelin' You're Foolin' ... *Brown*

Presented by the makers of
Tintex,
 199 Upper Thames Street, E.C.4

Afternoon Programme

3.30 p.m. LIGHT ORCHESTRAL CONCERT
 La Caprice de Nanette—from
 Petite Suite de Coçcert ... *Coleridge-Taylor*
 Serenade ... *Strauss*
 La Siesta ... *Norton, arr. Lotter*
 Song—Because ... *d'Hardelot*
 Macushla ... *Rowe*
 Humoresque ... *Dvorak*
 Chant Hindoue ... *Rimsky-Korsakow*
 Bal Masqué ... *Fletcher*

4.0 p.m. TEA-TIME HOUR
 With Debroy Somers and Other Artists
 Followed at 4.45 p.m. by
THE CHILDREN'S CORNER

With the Uncles
BIRTHDAY GREETINGS
 Presented by
Horlick's, Slough, Bucks

5.0 p.m. Ingersoll Time Signal
DANCE MUSIC
 Little Dutch Clock ... *Myers*
 Selection—Every Night at Eight ... *Hall*
 There's no Time Like the Present ... *Robrecht*
 Niagara—Fox trot

5.15 p.m. TROISE AND HIS MANDOLIERS
 (Electrical Recordings)

Raymond Overture ... *Thomas*
 In a Monastery Garden ... *Ketelbey*
 Sorrento by the Sea ... *Henderson*
 Cara Mia ... *Gifford*

5.30 p.m. TALKIE TIME

Top Hat Medley ... *Berlin*
 Good-bye Trouble (Car of Dreams) ... *Sigler*
 Honey Coloured Moon (Music Hath
 Charms) ... *Carter*
 Up the Old Narkovians (Boys Will
 Be Boys) ... *Sarony*
 Roadway of Romance (Charing
 Cross Road) ... *Keyes*
 From the Top of Your Head (Two
 for To-night) ... *Gordon*
 Selection—On Wings of Song arr. Robinson
 One Way Street (Squibs) ... *Sigler*

6.0 p.m. PROGRAMMES IN FRENCH
 Assn. des Auditeurs de Radio Normandie

Evening Programme

12 (midnight). DANCE MUSIC
 On Treasure Island—Fox trot ... *Leslie*
 Every Now and Then—Fox trot ... *Silver*
 Lonely Villa—Fox trot ... *Towers*
 I'm Livin' in a Great Big Way ... *McHugh*
 You're Dancing on My Heart ... *Bryan*
 It's Unbelievable—Fox trot ... *Palmer*
 I'm Dancing on a Rainbow ... *Brown*
 In My Heart of Hearts—Waltz ... *Hall*
 You're the Only Oyster in the Stew ... *Spina*
 Stay With Me for Ever—Tango ... *Lehar*

12.30 a.m. I.B.C. Time Signal
 Dance Music runs till 2.0 a.m. For
 Programmes see page 39

RADIO LUXEMBOURG 1304 m., 230 Kc/s.

Morning Programme

8.15—8.30 a.m. PIANOFORTE SOLOS
 Every Night at Eight—Selection.
 Frolics ... *Cowler*
 The Music Box of Little Nana ... *Mittler*
 Roberta Selection ... *Kern*
 Good Girls.

8.45 a.m. THE MORNING ROUND-UP
 with
 Jack Savage and his Cowboys

9.0 a.m. ROSE'S HAPPY MORNING MATINEE
 Compèred by "Happy Harry"
 Presented by
L. Rose & Co., Ltd.,
 89 Worship Street, E.C.2

9.15—9.30 a.m. GOOD-MORNING PROGRAMME
 Presented by
Horlick's,
 Slough, Bucks.

Evening Programme

6.15 p.m. QUARTER OF AN HOUR
 WITH ERIC COATES
 Lazy Night
 Summer Days Suite No. 1
 London Bridge.
 Miniature Suite.

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

Stars Over Devon (Sam Browne) ... *Egan*
 Two For To-night ... *Gordon*
 Sam Browne and Diana Clare.
 If the Moon Turns Green ... *Hanighen*
 Diana Clare.
 When Budapest Was Young ... *Kennedy*
 Sam Browne and Diana Clare.

Presented by
Rowntrees Fruit Gums and Pastilles

6.45 p.m. THE PEACEFUL VALLEY PROGRAMME
 Presented by
Crazy Water Crystals,
 Thames House, S.W.1

7.0 p.m. LULLABY LAND
 (Electrical Recordings)
 The Japanese Sandman ... *Egan*
 Roy Fox and his Band.
 Sleep, My Baby, Sleep ... *Pola*
 Annette Keith with Montezuma and
 his Orchestra.
 Slumberland (Les Allen) ... *Steiner*

Presented by
Cow & Gate, Ltd.,
 Guildford, Surrey

7.15—7.30 p.m. CONCERT OF LIGHT MUSIC

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

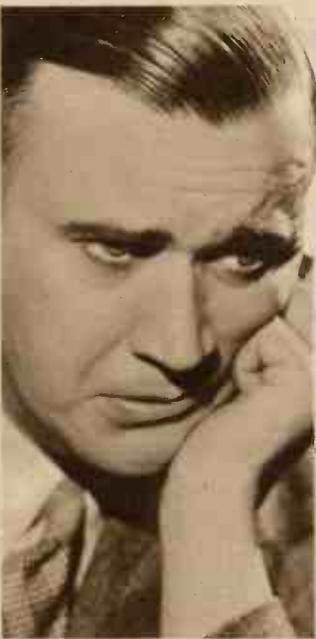
10.30 p.m. DREAMS OF HAWAII
 Blue Hawaiian Sky ... *Morton*
 Hawaiian Love Bird ... *Denniker*
 By the Lazy Lagoon ... *Keuleman*
 By the Blue Hawaiian Waters ... *Ketelbey*

10.45 p.m. SONGS OF THE WEST
 Little Red Caboose Behind the Train ... *Miller*
 Broncho Bustin' Blues ... *Williams*

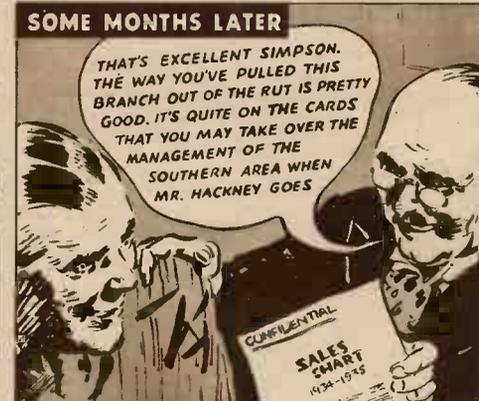
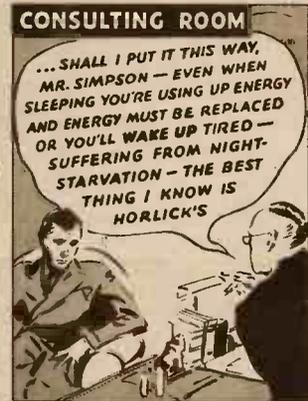
10.45 p.m. Songs of the West (contd.)
 Covered Wagon Days ... *Jerome*
 Hill Billy Songs Selection.

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

For RADIO LJUBLJANA Programme
 see page 39



"Sales down 10% AND THE DIRECTORS BLAMED ME"



Are YOU a weak link in the chain?

Does your work contrast unfavourably with that of your fellow workers? Do you feel you are being criticised? Even if it escapes comment, the feeling of tiredness and losing ground is worrying. It's more than likely that you're suffering from "Night-Starvation." That means you are not replacing the energy your body uses up during sleep for breathing and other automatic actions: you wake still tired, and the whole day seems against you.

Horlick's at bedtime and midday will restore the lost energy and enable nature to catch up with repairs. You'll wake ready—and confident. Horlick's is delicious, and economical: just add water, the milk is in it. Prices from 2/-, Mixer, 6d. and 1/-.



HORLICK'S GUARDS AGAINST NIGHT-STARVATION

This means you sleep soundly, wake refreshed, and have extra energy all day

TUNE IN

Horlick's Tea-Time Hour. Debroy Somers and his band, vocal soloists and chorus. Luxembourg (1304 metres) and Normandy (269 metres), Sundays 4 p.m. to 5 p.m. Also Normandy, week-days 4 p.m. to 5 p.m.

Wednesday, Jan. 29th

RADIO NORMANDY 269.5 m., 1113 Kc/s.

Morning Programme

8.0 a.m. BREAKFAST-TIME BROADCAST

Sons of the Brave—March *Bidgood*
 What Wouldja Like for Breakfast? *Kent*
 Clarinet Tickle *Senler*
 Charm of the Waltz *arr. Winter*
8.15 a.m. Vernon's Time Signal.
 The Rose Beetle Goes A-Wooing *Armandola*
 You'll Still Belong to Me *Smith*
 Tunes of Not-so-long-Ago
 The Grasshopper's Dance *Bucalossi*

Presented by
Vernon's Football Pools,
 Aintree, Liverpool

8.30 a.m.

GEMS OF MELODY

(Electrical Recordings)
 Luna Waltz *Lincke*
 Orchestre Mascotte
 Funiculi Funicula *Denza*
 Grace Moore
 Serenade (Les Millions d'Arlequin) *Drigo*
 New Light Symphony Orchestra.
 Presented by
Phillips' Betoxy,
 150 Regent Street, W.1

8.45 a.m.

POPULAR MELODIES

Records chosen by David Watt
 Handel in the Strand *Grainger*
 The Queen's Hall Orchestra.
 For You Alone *Geel*
 Richard Crooks.
 Melody in F (Mark Hambourg) *Rubinstein*
 Caprice Viennois *Kreisler*
 Eugene Ormandy and his Minneapolis
 Symphony Orchestra.
 Presented by
Karmoid,
 60 Smedley Street, S.W.8

I.B.C. Time Signal

9.0 a.m.

LIGHT ORCHESTRAL MUSIC

Selection—Tulip Time *Wark*
 Ninna, Nanna—Waltz *Micheli*
 Magyar Melodies *Vilmos, arr. Piercey*
 Annan Polka *Vienna*

Presented by
Roboleine,
 51 Clapham Road, S.W.4

9.15 a.m.

HILL BILLY SONGS

Little Red Caboose Behind the Train.
 Beautiful Ohio *Earl*
 Down the Old Road to Home *Rodgers*
 Down in Old Santa Fé *Lewis*

9.30 a.m.

MUSICAL REVERIES

Dollar Princess *Fall*
 Anvil Chorus *Verdi*
 Fantasia on Coppelia Ballet
 Some Other Time *Costlow*

Presented by
California Syrup of Figs,
 179 Acton Vale, W.3

9.45—10.0 a.m.

LIGHT MUSIC

March Review Medley *arr. Woitschach*
 Wedding Dance Waltz *Lincke*
 Selection—In Caliente *Wrubel*

Presented by
Professor El Tanah,
 Studio 5, Jersey, C.I.

Afternoon Programme

3.30 p.m.

HALF-HOLIDAY HALF-HOUR

Presented by
The Kraft Cheese Company, Ltd.,
 Hayes, Middlesex

4.0 p.m.

TEA-TIME HOUR

With Debroy Somers and Other Artists

Followed at 4.45 p.m. by the

CHILDREN'S CORNER

With the Uncles

BIRTHDAY GREETINGS

Presented by
Horlick's, Slough, Bucks

5.0 p.m.

THE OPEN ROAD

There's Something About a Soldier *Gay*
 Light of Foot *Latern*
 In Town To-night.
 Put on an Old Pair of Shoes *Hill*
 Things are Looking Up *Gay*

Presented by
Carters Little Liver Pills,
 64 Hatton Garden, E.C.1

5.15 p.m.

FIFTEEN MINUTES WITH

GRACIE FIELDS

(Electrical Recordings)

Winter Draws On *Haines*
 Love's Last Word is Spoken *Sievier*
 South American Joe *Friend*
 One Little Hair on His Head *Castling*

5.30 p.m.

REQUEST PROGRAMME

Compiled by
D. P. Adams, of Teddington, Middlesex
 It's a Long Way to Tipperary *Williams*
 Gold and Silver Waltz *Lehar*
 Zip, Zip *Brooke*
 The Grenadiers Waltz *Waldeufel*
 Vilanelle *Del Aequa, arr. Winterbottom*
 Chinese Story Teller *Dreyer*
 Scarf Dance and Pierette *Chaminade*
 Come Gipsy *Kalman*

6.0 p.m.

PROGRAMMES IN FRENCH

Assn. des Auditeurs de Radio Normandie

Evening Programme

12 (midnight).

DANCE MUSIC

You're Dancing on My Heart *Bryan*
 Big Ship—Fox trot *Carter*
 New Orleans Twist—Fox trot *Gifford*
 For You Madonna—Fox trot *Edgar*
 An Old Watermill—Fox trot *Tobias*
 Sailing Home with the Tide *Watson*
 If the Moon Turns Green *Hansghen*
 Moonspun Dreams—Fox trot *Flynn*
 One in a Million—Fox trot *Scholl*
 Two Tired Eyes—Fox trot *Royal*

12.30 a.m. I.B.C. Time Signal
 Dance Music runs till 2.0 a.m. For
 Programmes see page 39

RADIO LUXEMBOURG 1304 m., 230 Kc/s.

Morning Programme

8.15—8.30 a.m.

ORCHESTRAL MUSIC

Sleigh Bells *Lindemann*
 In the Teahouse with One Hundred
 Steps *Yoshimoto*
 Sari Waltz *Kalman*
 Song of Songs *Moya*

8.45 a.m.

THE MORNING ROUND-UP

with
Jack Savage and his Cowboys

9.0 a.m.

ROSE'S HAPPY MORNING MATINEE

Compered by "Happy Harry"

Presented by
L. Rose & Co., Ltd.,
 89 Worship Street, E.C.2

9.15—9.30 a.m.

GOOD-MORNING PROGRAMME

Presented by
Horlick's,
 Slough, Bucks.

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

10.30 p.m.

ORCHESTRAL CONCERT

The Dollar Princess Waltz *Fall*
 Indian Love Lyrics *Woodford*
 Little Grey Home in the West *Finden*
 Fantasia on Sea Shanties *arr. Gilibaro*

10.45 p.m.

RADIO STARS

(Electrical Recordings)
 The Army Fell for Little Isabel.
 Casani Club Orchestra.
 Hungarian Rhapsody *Liszt*

10.45 p.m.

Radio Stars (contd.)

Show Me the Way to Go Home.
 Stanelli and his Hornchestra.
 On the Other Side of the Hill *Kennedy*
 Kitty Masters.
 The Thrill of Your Kiss—Fox trot *Long*
 Henry Hall and his Orchestra.
 Presented by

11.0 p.m.

Ingersoll Time Signal.

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

MORNING MATINEE every week-day at 9 a.m.

THIS VIOLIN FREE

OF EXTRA COST

If you have ever longed to be able to play the violin, then here is your opportunity to learn privately, in your own home, by a remarkable new method.

You may never have touched a violin before. It makes no difference. No matter how little you may know about music—no matter if you do not know one note from another, you can quickly learn at home by this supremely simple and effective method.

No knowledge whatever of music is needed. All we ask is that you LIKE music.

If you have already tried to learn the violin by the old-fashioned "drudgery" method of wearisome scales, exercises and tedious practice, this new system of teaching comes as a positive revelation to you.

This amazing method makes every step so simple and so clear that you cannot possibly go wrong.

It is all so easy to understand. Specially prepared lessons with pictures explain everything in such a clear, interesting way.

Every move is made clear by print and picture. Lessons tell you what to do and photographs and diagrams show you how to do it.

The instructions are lucid, precise and easy to follow. They have been prepared specially so that people who know nothing whatever about music can readily understand them and easily learn from them.

No other method gives you such a mastery of the violin, with so little trouble in so short a time or in such an interesting way.

NO "PATENT" MUSIC

You learn from the regular, standard music—the only universally accepted form of music.

There is no departure from it. The music you receive with your lessons is printed in the ordinary way in which all music is written: You learn from TRUE MUSIC—not some "patent" system of notation. There are no "numbers," "trick music," or other make-shifts.

LEARN AT HOME

It does not matter where you live, you can learn to play the violin in the privacy of your own home—anywhere. You learn in your spare time at your own convenience, and without anyone present to embarrass you. By this unique system you are able to learn more rapidly, more pleasantly and more easily than has ever been possible before.

IN A FEW DAYS

you can learn to play simple pieces. You begin playing easy tunes from the first lessons. Then rapidly you will find yourself playing more advanced music, and playing it with greater ease and confidence as you advance. In a few weeks you will be really astonished at your own progress. Learning to read and play music by this method is made unusually interesting and easy. Instead of playing exercises for months before playing a tune—you actually learn BY PLAYING TUNES.

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In order to introduce this new simple Home Study Method to music lovers all over the country, we are giving FREE OF EXTRA COST a full-size professional VIOLIN, sweet toned and mellow. You will be delighted with this fine VIOLIN. It is sent in a beautiful "Morocco-grained" case, complete with pitch-pipe, bow, chin rest, and prepared resin.

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Please send me full particulars of your new method of teaching the Violin at home. This request places me under no obligation whatever. I enclose 3d. in stamps to cover cost of postage, etc.

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INVESTIGATE this wonderful offer NOW. Let us send you full particulars of this simplified system of learning the VIOLIN. Write your name and address on the coupon here and post it TO-DAY.

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POOLITES! Have you seen the new weekly NEWSpaper that helps you win the pool prizes? FOOTBALL FORECAST is entirely devoted to solving football pools. It contains page after page of red-hot news, analyses of all the experts' forecasts, and our own exclusive forecasts by brilliant experts for your guidance. Here's the help you've always wanted—help that may win you a huge fortune. And it will cost you only twopence—wait for it every Wednesday!

2^D.

Every Wednesday

FOOTBALL FORECAST

WORTH WAITING FOR EVERY WEDNESDAY

Thursday, Jan. 30th

Friday, Jan. 31st

RADIO NORMANDY 269.5 m., 1113 Kc/s.

RADIO NORMANDY 269.5 m., 1113 Kc/s.

Morning Programme

Afternoon Programme

Morning Programme

Afternoon Programme

8.0 a.m. BREAKFAST-TIME BROADCAST Selection—First a Girl ... Sigler Dancer of Seville ... Grunew Ragtime Cowboy Joe ... Clarke 8.15 a.m. Vernon's Time Signal. Sylvia Ballet Fantasy ... Delibes Jolly Fellows Waltz ... Vollstedt Railroad Rhythm ... Caryll Six-Eight Medley. Presented by Vernon's Football Pools, Aintree, Liverpool

3.30 p.m. MILITARY BAND MUSIC Stars and Stripes March ... Sousa Wood Nymphs ... Coates Die Friedenstaube ... Lincke Soldiers in the Park ... Monckton 3.45 p.m. THE RENDEZVOUS The Spirit of Pageantry ... Fletcher In the Shadows ... Finck Valencia ... Padilla Merchant of Venice ... Rosse Presented by Rowntree's Jellies

8.30 a.m. HARMONY TRIO In Your Own Little Innocent Way ... Raymond Puppchen ... Kalmar The Man I Love ... Gershwin In Caliente ... Dixon Presented by Colgate Ribbon Dental Cream, Colgate, Ltd., S.W.1

4.0 p.m. TEA-TIME HOUR With Debroy Somers and Other Artists Followed at 4.45 p.m. by THE CHILDREN'S CORNER With the Uncles BIRTHDAY GREETINGS Presented by Horlick's, Slough, Bucks

8.45 a.m. POPULAR MELODIES Records chosen by David Watt You Don't Know the Half of It ... Binnie Hale ... Sigler The Lady in Red ... Dixon Victor Young and his Orchestra. Frolics ... Cowler The Three Virtuosos on Three Pianos. Love Laughs at Locksmiths ... Gay Renee Houston. Presented by Parmit, 161 Smedley Street, S.W.8

5.0 p.m. I'm Sittin' High on a Hill Top ... Johnston The Great American Tourist. Medley. Nagasaki ... Dixon Every Little Moment ... Fields Doll Dance ... Brown We Ought to Have a Basin Full o' That ... Long Selection—Happy. Presented by the makers of Tintex, 199 Upper Thames Street, E.C.4

9.0 a.m. HAWAIIAN GUITAR ORCHESTRA Blue Hawaiian Sky ... Roberts I Want to Learn to Speak Hawaiian ... Noble Tomi, Tomi ... King Serenade ... King

5.30 p.m. THE LONDON PALLADIUM ORCHESTRA (Electrical Recordings) Master Melodies. La Siesta (Barcarolle) ... Norton, arr. Lotter Wedded Whimies ... arr. Alford Forge in the Forest ... Michaelis Katja the Dancer—Waltz ... Gilbert Second Serenade ... Heykens Longing ... Haydn Wood Through Night to Light ... Lauksen

9.15 a.m. LIGHT MUSIC Selection—Tulip Time ... Wark Maid of the Mountains ... Fraser Simson Rhythm of the Rain ... Meskill Laughing Saxophone ... Glombig Presented by the makers of Tintex, 199 Upper Thames Street, E.C.4

PROGRAMMES IN FRENCH Assn. des Auditeurs de Radio Normandie Evening Programme 12 (midnight) DANCE MUSIC Maree—One step ... Sievier Lonely Villa—Fox trot ... Towers Sweetmeat Joe ... Croom Johnson Cotton—Fox trot ... Bloom Red Pepper—Quick step ... Lodge You Are My Lucky Star ... Brown And Then Some—Fox trot ... Lawnhurst The Song of a Slave—Rumba ... Esclauso You Opened My Eyes—Fox trot ... Loman I Can Wiggle My Ears—Fox trot ... Sigler

9.30—10.0 a.m. THE PORTRAIT GALLERY A Little Dutch Girl ... Kalman The Portrait of a Lady ... Jerome The Laughing Cavalier ... Sanderson Countess Maritza ... Kalman English Maids ... Messenger A Southern Maid ... Fraser Simson My Lady Dainty ... Hesse The Merry Widow ... Lehar

12.30 a.m. I.B.C. Time Signal Dance Music runs till 2.0 a.m. For Programmes see page 39

RADIO LUXEMBOURG 1304 m., 230 Kc/s.

RADIO LUXEMBOURG 1304 m., 230 Kc/s.

Morning Programme

Afternoon Programme

Morning Programme

Afternoon Programme

8.15—8.30 a.m. FAVOURITES OLD AND NEW I Won't Dance—Fox trot ... Kern One Night of Love—Waltz ... Schertzinger Hot Lips—Fox trot ... Busse Lazin'—Fox trot ... Brunelle

6.30 p.m. THE JOHNSON FAMILY Did You Ever Have a Feeling ... Sigler You're Flying? ... Sigler Squibs ... Sigler Stars Over Devon ... Egan Broadway Rhythm ... Brown Presented by Johnson's Glo-coat, West Drayton, Middlesex

8.45 a.m. THE MORNING ROUND-UP with Jack Savage and his Cowboys

6.45 p.m. THE PEACEFUL VALLEY PROGRAMME Presented by Crazy Water Crystals, Thames House, London, S.W.1

9.0 a.m. ROSE'S HAPPY MORNING MATINEE Compered by "Happy Harry" Presented by L. Rose & Co., Ltd., 89 Worship Street, E.C.2

7.0 p.m. THREE CHARMING PEOPLE Featuring the Radio Three Introduced by Edward Harben. Presented by T.C.P., 104 Winchester House, E.C.2

9.15—9.30 a.m. GOOD-MORNING PROGRAMME Presented by Horlick's, Slough, Bucks.

7.15—7.30 p.m. CONCERT OF LIGHT MUSIC

Evening Programme

Concert of Light Music

Evening Programme

Waltz Time

6.15 p.m. ORCHESTRE MASCOTTE (Electrical Recordings) Lagoon Waltz ... Strauss The First Letter ... Reggiov Lysistrata ... Lincke Blue Eyes ... Mackeben Mimosa Waltz ... Jones

10.30—11.0 p.m. LUXEMBOURG WEEK BY WEEK The Luxembourg Station Orchestra Under the Direction of HENRI PENNIS Presented by Littlewood's Football Pools, Liverpool

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

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

8.25 p.m. (approx.).

RELAY IN FRENCH "FAITES-ÇA POUR MOI" An Operetta by GABAROCHE From the Théâtre Antoine

Saturday, February the First

RADIO NORMANDY 269.5 m., 1113 Kc/s.

Morning Programme

8.0 a.m. BREAKFAST-TIME BROADCAST
 Cupid's Army ... *Ibanes*
 The Fountain ... *Delibes*
 The Dancing Clock ... *Ewing*
 The Canary ... *Polatkin*

8.15 a.m. Vernon's Time Signal.
 The Wedding of the Rose ... *Jessel*
 Second Serenade ... *Heykens*
 On a Sunny Morn ... *Horn*
 The Wren—Polka ... *Damare*

Presented by
Vernon's Football Pools,
 Aintree, Liverpool

8.30 a.m. DANCE MUSIC
 Japanese Sandman—Fox trot ... *Whiting*
 Alexander's Ragtime Band ... *Berlin*
 I'm Gonna Take My Mother Out
 To-night ... *Towers*
 Red Pepper—Quick step ... *Lodge*

8.45 a.m. POPULAR MELODIES
 Records chosen by David Watt
 The Cow and Goat ... *Lindemann*
 Dajos Bela Orchestra.
 Harmony Lane. (Debrov Somers Band) *Foster*
 I've Got a Feelin' You're Foolin' ... *Brown*
 Connie Boswell.
 A Sierra Melody ... *White*
 Bournemouth Municipal Orchestra.
 Presented by
Karmold
 60 Smedley Street, S.W.8
 I.B.C. Time Signal

9.0 a.m. THE HOUSE OF BEAUTY
 Portrait of a Lady ... *Jerome*
 The Wedding of Jack and Jill ... *Creek*
 Magic ... *Silver*
 Presented by
Mrs. Pomeroy,
 29 Old Bond Street, W.1

9.15 a.m. SONG AND DANCE

(Electrical Recordings)
 On Treasure Island ... *Leslie*
 Bing Crosby.
 Do-in' the New Low Down.
 Tap Dance—Bill Robinson.
 I Can Wiggle My Ears ... *Sigler*
 Jessie Matthews.
 You Are My Lucky Star ... *Brown*
 Tap Dance—Eleanor Powell.
 Presented by the makers of
Tintex,
 199 Upper Thames Street, E.C.4

9.30 a.m. A PLAYTIME PROGRAMME
 For Mothers and Children
 Presented by
Pineate Honey Syrup,
 Braydon Road, N.16

9.45—10.0 a.m. DREAM WALTZES
 Love ... *Towers*
 You Have Taken My Heart ... *Jenkins*
 The Touch of Your Hand ... *Kern*
 Love Passes By ... *Schertzing*
 Presented by
True Story Magazine,
 10 Smith Square, S.W.1

Afternoon Programme

3.30 p.m. LIGHT ORCHESTRAL CONCERT
 Music in the Air Selection ... *Kern*
 Evergreen Selection ... *Woods*
 Ballerina ... *Kennedy*
 A World of Romance.
 Bolero ... *Ravel*
 Waltzing to Archibald Joyce ... *Joyce*
 Ol' Man River ... *Kern*

4.0 p.m. TEA-TIME HOUR

With Debrov Somers and Other Artists
 Followed at 4.45 p.m. by the

CHILDREN'S CORNER
 With the Uncles
BIRTHDAY GREETINGS
 Presented by
Horlick's, Slough, Bucks

5.0 p.m. Ingersoll Time Signal.
DANCE MUSIC
 Mammy Bong—Rumba ... *Norman*
 Stars Over Devon—Fox trot ... *Flynn*
 Avalon—Fox trot ... *Rose*
 I'm Livin' in a Great Big Way ... *McHugh*

5.15 p.m. RUSSIAN MUSIC
 Boublitcki—Russian Folk Song ... *Trad.*
 Black Eyes ... *Tschernia*
 Czar Ivan ... *arr. Igor*
 March of the Russian Hussars ... *Traditional*

5.30 p.m. POPULAR MELODIES
 Gipsy Princess Waltz ... *Kalman*
 Midnight in May ... *Strauss*
 Tango de Marlow ... *Mariotti*
 In the Middle of a Kiss ... *Coslow*
 I've Told Every Little Star ... *Hammerstein*
 In Caliente Selection ... *Dixon*
 Broadway Gondolier Selection.
 German Popular Dance Selection
arr. Kermbach

6.0 p.m. PROGRAMMES IN FRENCH
Assn. des Auditeurs de Radio Normandie

Evening Programme

12 (midnight) VAUDEVILLE AND DANCE PROGRAMME
 (Electrical Recordings)
 Car of Dreams—Fox trot ... *Sigler*
 Hill Billy Songs Medley.
The Rocky Mountaineers.
 You Can't Do That There 'Ere ... *Rolls*

12 (midnight) Vaudeville—Cont.

Gloria Goldigs Personal Appearance ... *Carr*
 Jane Carr.
 Roses in the Wind—Fox trot ... *Ewing*
 Diggins' H'O'iles ... *Flanagan*
 Flanagan and Allen.
 In a Little English Inn—Fox trot ... *Coslow*
 I.B.C. Time Signal
 It's My Mother's Birthday To-day ... *Lisbona*
The Street Singer.
 Schoolboy Howlers ... *Erard*
 Ain't Misbehavin' ... *Bill Robinson.*
 Under the Spell of Ecstasy—Tango.
 You Are My Lucky Star ... *Brown*
 Hildegarde.
 The King's Navee—Fox trot ... *Dunn*
 After All That ... *Western Brothers*
The Western Brothers.
 Dancing Through the Ages.
 Presented by

Wm. S. Murphy's Football Pools,
 Staunch Buildings, Edinburgh

1.0 a.m. DANCE MUSIC
 In the Valley of Yesterday—Waltz ... *Gifford*
 You're An Eye-ful of Heaven ... *Dixon*
 Truckin'—Fox trot ... *Bloom*
 Big Ship—Fox trot ... *Carter*
 Klondyke Kate—Comedy Fox trot ... *Moore*
 I'm Feeling Happy—Quick step ... *Hall*
 Page Miss Glory—Fox trot ... *Dubin*
 Lullaby of the Volga ... *Towers*
 Acrobatic—Fox trot ... *Caphat*
 I Found a Dream—Fox trot ... *Hartmann*
 Six-Eight Medley.

By the Lazy Lagoon—Fox trot ... *Roberts*
 In the Dark—Fox trot ... *Hill*
 Mrs. Astor's Horse ... *Cavanaugh*
 Fatal Fascination—Fox trot ... *Thompson*
 On a Sunday Afternoon—Fox trot ... *Brown*
 Copenhagen—Quick step ... *Davis*
 Without a Word of Warning ... *Gordon*
 When You Grow Up, Little Lady ... *Evans*

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

RADIO LUXEMBOURG 1304 m., 230 Kc/s.

Morning Programme

8.15—8.30 a.m. NAVAL REVIEW
 Anchors Aweigh.
 Nautical Moments ... *arr. Winters*
 The Middy ... *Aford*
 Naval March.

8.45 a.m. THE MORNING ROUND UP
 with
Jack Savage and his Cowboys

9.0 a.m. ROSE'S HAPPY MORNING MATINEE
 Compered by "Happy Harry"
 Presented by
L. Rose & Co., Ltd.,
 89 Worship Street, E.C.2

9.15—9.30 a.m. GOOD-MORNING PROGRAMME
 Presented by
Horlick's,
 Slough, Bucks.

Evening Programme

6.15 p.m. DANCE MUSIC
 It's Unbelievable ... *Palmer*
 The Devil and the Deep Blue Sea ... *Koehler*
 In the Valley of Yesterday—Waltz ... *Gifford*
 Sun in My Eyes—Fox trot ... *Mills*
 Some Other Time—Fox trot ... *Coslow*

6.30 p.m. HAWAIIAN MUSIC
 Blue Hawaiian Sky ... *Morton*
 Hawaiian Memories ... *Armandola*
 Oua, Oua.
 Hawaiian Waltz Song ... *Trad.*
 Hawaiian Berceuse ... *Bordin*

6.45 p.m. THE PEACEFUL VALLEY PROGRAMME
 Presented by
Crazy Water Crystals,
 Thames House, London, S.W.1

7.0 p.m. SENTIMENTAL MEMORIES
 Little Grey Home in the West ... *Lohr*
 Ma Curly Headed Baby ... *Clutsam*
 My Beautiful Lady ... *McHellen*
 Silver Threads Among the Gold ... *Danks*

7.15—7.30 p.m. CONCERT OF LIGHT MUSIC

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

10.30 p.m. SATURDAY-NIGHT MUSIC HALL

Won't You Get Off it, Please? ... *Waller*
 Whenever I Think of You ... *Woods*
 At Murphy's Farm ... *Kavanaugh*
 Little Things You Used to Do ... *Warren*
 Diggins' H'O'iles ... *Flanagan and Allen*
 Shipmates o' Mine ... *Sanderson*
 You're Not the Only Oyster in the
 Stew ... *Burke*

Presented by
Strang's Football Pools,
 Hawkhill Avenue, Edinburgh, 7

11.0 p.m. Ingersoll Time Signal.

ADVANCE FILM NEWS
 I Lost My Heart in Heidelberg ... *Pepper*
Patric Knowles.
 Love Me Forever ... *Schertzing*
 Grace Moore.
 One Fine Day ... *Puccini*
 Grace Moore.

Presented by
Associated British Cinemas,
 30 Golden Square, W.1

11.15 p.m. SONG AND DANCE PROGRAMME

Top Hat, White Tie and Tails ... *Berlin*
 Tap Dance Medley.
 You Are My Lucky Star ... *Brown*
 Step by Step ... *Bawcombe*

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

Tuesday, January 28th

RADIO LJUBLJANA 569 m., 527 Kc/s.

Time of Transmission
 Tuesday: 9.30—10.0 p.m.

9.30—10.0 p.m. THE I.B.C. CONCERT

DANCE TUNES
 Hands Across the Table—Waltz ... *Parish*
 She Wore a Little Jacket of Blue ... *Bryan*
 In the Valley of Yesterday ... *Gifford*
 The Champagne Waltz ... *Conrad*
 Little Did I Dream ... *Adamson*
 The Moon Was Yellow—Tango ... *Leslie*
 Two Hearts—Waltz ... *Stolz*
 Don't Let It Bother You ... *Gordon*

RADIO NORMANDY—Dance Music Programmes—continued from pages 36, 37 and 38

TUESDAY, JANUARY 28th

12.30 a.m. DANCE MUSIC BY HARRY ROY AND ROY FOX
 Accent on Youth—Slow Fox trot ... *Lawnhurst*
 Mammy Bong—Rumba ... *Norman*
 By the Lazy Lagoon—Fox trot ... *Roberts*
 Make Funny Faces at Your Neighbours—Comedy Fox trot ... *Connor*
 Did You Ever Have a Feeling
 You're Flying?—Fox trot ... *Sigler*
 Wah-de-Dah—Fox trot ... *Mills*
 It's My Mother's Birthday To-day
 She's a Latin from Manhattan ... *Lisbona*
 Campesina—Rumba ... *Lucchesi*

1.0 a.m. DANCE MUSIC
 I'm in the Mood for Love—Fox trot ... *McHugh*
 Music in My Heart—Fox trot ... *McHugh*
 Cotton—Slow Fox trot ... *Bloom*
 You Can't Do That There 'Ere ... *Rolls*
 For You—Madonna—Fox trot ... *Edgar*
 Why Stars Come Out at Night ... *Noble*
 Someday, Sweetheart—Fox trot ... *Spikes*
 A Thick, Thick Fog in London ... *Gay*
 Roses in the Wind—Fox trot ... *Ewing*
 Tiger Rag—Fox trot ... *la Rocca*
 The Gaucho—Rumba ... *de Sylva*
 Thanks a Million.
 The Thrill of Your Kiss—Fox trot ... *Long*
 Heads or Tails—Quick step ... *Carr*
 You Are My Lucky Star—Fox trot ... *Brown*
 Weather Man—Fox trot ... *Chase*
 The Piccolino—Quick step ... *Berlin*
 East of the Sun—Fox trot ... *Bowman*
 Get Rhythm in Your Feet ... *Livingstone*

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

WEDNESDAY, JANUARY 29th

12.30 a.m. DANCE MUSIC
 Miss Brown to You—Fox trot ... *Robin*
 Solitude—Slow Fox trot ... *Ellington*
 Linda—Fox trot ... *Kennedy*
 Mickey's Son and Daughter ... *Lisbona*
 Tidal Wave—Fox trot ... *Morgan*
 Campesina—Rumba ... *Lucchesi*
 Curly Head—Fox trot ... *Loeb*
 Whispering Trees—Fox trot ... *Weston*
 Thousand Blossoms in the Air ... *Roland*

1.0 a.m. DANCE MUSIC
 Rags—Fox trot ... *Flynn*
 Soft and Sweet—Fox trot ... *Sampson*
 Nothing Lives Longer Than Love ... *Lewis*
 How Ya' Feelin'?—Fox trot ... *Johnston*
 The General's Fast Asleep ... *Kennedy*
 Londona—Quick step ... *Sigler*
 Hunkadola—Fox trot ... *Yellen*
 It's Too Hot for Words—Fox trot ... *Whitcup*
 Whenever I Think of You—Waltz ... *Woods*
 Just as Long as the World Goes
 Round and Round—Fox trot ... *Woods*
 Dinner for One, Please, James ... *Carr*
 Music in My Heart—Fox trot ... *McHugh*
 When Day is Done—Slow Fox trot ... *Munro*
de Sylva, arr. Munro
 Shadows in the Moonlight ... *Towers*
 Wanna go back to Honolulu ... *Towers*
 O Cara Mia—Tango ... *Carter*
 Sweet Louise—Fox trot ... *Evans*
 Accent on Youth—Slow Fox trot ... *Lawnhurst*
 Here's to the Next Time ... *Lawrence*

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

THURSDAY, JANUARY 30th

12.30 a.m. TEMPO TUNES
 Every Little Moment—Fox trot ... *Fields*
 Night and Day—Fox trot ... *Porter*
 Alexander's Ragtime Band ... *Berlin*
 You're My Past, Present and
 Future—Fox trot ... *Gordon*
 Some Other Time—Fox trot ... *Coslow*
 There's No Time Like the Present ... *Hall*
 What a Difference a Day Made ... *Adams*
 The Morning After—Fox trot ... *Coslow*
 One Night of Love—Waltz ... *Schertzing*

1.0 a.m. DANCE MUSIC
 You're an Angel—Fox trot ... *McHugh*
 Ballad in Blue—Fox trot ... *Carmichael*
 You Can't Do That There 'Ere ... *Rolls*
 On Treasure Island—Fox trot ... *Burke*
 It's Unbelievable—Fox trot ... *Palmer*
 Broadway Rhythm—Quick step ... *Brown*
 Someday, Sweetheart—Fox trot ... *Spikes*
 You're Dancing on My Heart ... *Bryan*
 Stay With Me For Ever—Tango ... *Lehar*
 Lullaby of the Volga ... *Towers*
 Moonlight, Dancing and You ... *Edgar*
 It's Dangerous to Love Like This ... *Lawnhurst*
 Rosa Mia—Tango ... *Potter*
 Roses in the Wind—Fox trot ... *Ewing*
 Niagara—Fox trot ... *Robrecht*
 It's Just the Time for Dancing ... *Little*
 Outside of You—Fox trot ... *Dubin*
 Stars Over Devon—Fox trot ... *Egan*
 The Army Fell for Little Isabel ... *Buller*

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

FRIDAY, JANUARY 31st

12.30 a.m. DANCE MUSIC
 In a Little English Inn—Fox trot ... *Coslow*
 Accent on Youth ... *Lawnhurst*
 Misty Islands of the Highlands ... *Kennedy*
 Kisses are Dewdrops—Quick step ... *Leveen*
 I'm Feeling Happy—Fox trot ... *Hall*
 The Morning After—Fox trot ... *Coslow*
 You Can't Do That There 'Ere ... *Rolls*
 I Found a Dream—Fox trot ... *Hartmann*
 Sweet Louise—Fox trot ... *Evans*

1.0 a.m. DANCE MUSIC
 The Santa Claus Express ... *Silver*
 On Treasure Island—Fox trot ... *Leslie*
 Sweet Rosita—Rumba ... *Mills*
 I've Got a Feelin' You're Foolin' ... *Brown*
 Heads or Tails—Quick step ... *Carr*
 Rhythm Lullaby—Fox trot ... *Raxaf*
 Boots and Saddle—Fox trot ... *Powell*
 Paradise—Fox trot ... *Brown*
 Russian Tango ... *Oksakowsky*
 What Harlem is to Me—Fox trot ... *Raxaf*
 On a Sunday Afternoon ... *Brown*
 In the Dark—Fox trot ... *Bergam*
 Wah-de-Dah—Novelty Fox trot ... *Mills*
 I Can Wiggle My Ears—Fox trot ... *Sigler*
 Mammy Bong—Rumba ... *Norman*
 Klondyke Kate—Comedy Fox trot ... *Connor*
 Broadway Rhythm—Quick step ... *Brown*
 Chicago—Fox trot ... *Fisher*
 When Day is Done—Fox trot ... *de Sylva*

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



R.126

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