

# WANTED—A WOMAN'S HOUR

SEE  
PAGE 9

## DAN DONOVAN—ELSIE CARLISLE—GEORGE HODGES

# RADIO PICTORIAL

THE FAMILY MAGAZINE

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EVERY  
FRIDAY



MARY LAWSON

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(ARTHUR TRACEY)  
ROBERT TREDINNICK  
GWEN VAUGHAN  
CAPT. WAKELAM  
FRANK WALKER  
DORIS AND ELSIE WATERS  
JOHN WATT  
THE WESTERN BROTHERS  
LESLIE WESTON  
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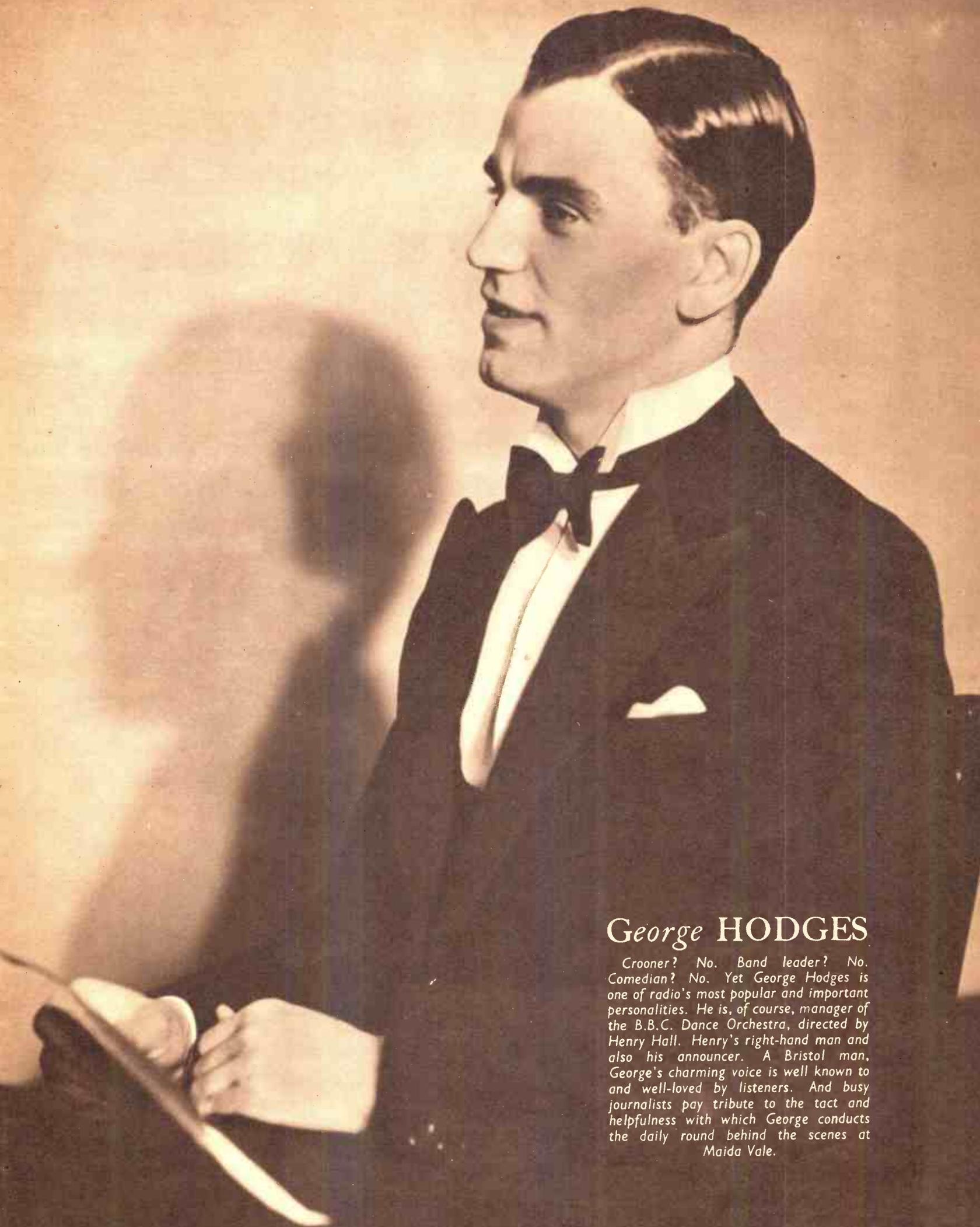
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## George HODGES

Crooner? No. Band leader? No. Comedian? No. Yet George Hodges is one of radio's most popular and important personalities. He is, of course, manager of the B.B.C. Dance Orchestra, directed by Henry Hall. Henry's right-hand man and also his announcer. A Bristol man, George's charming voice is well known to and well-loved by listeners. And busy journalists pay tribute to the tact and helpfulness with which George conducts the daily round behind the scenes at Maida Vale.

TUNE IN TO RADIO LUXEMBOURG  
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**"NOW ...  
I'M SCHOOLGIRL  
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**PALMOLIVE  
HALF HOUR  
of  
LIGHT MUSIC**

**PAUL OLIVER  
OLIVE PALMER  
and the  
PALMOLIVERS**

**WHY NOT JOIN US?**

EVERY SUNDAY MORNING—  
EVERY SUNDAY AFTERNOON—  
EVERY MONDAY MORNING—  
EVERY WEDNESDAY AFTERNOON—

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CARAVAN** SETS OUT ON  
"THE OPEN ROAD"

**SONGS—DRAMA—MUSIC**

Remember the times and the stations:

**RADIO LUXEMBOURG** (1293 metres)  
11.15 a.m. every Sunday  
8.45 a.m. every Monday  
**RADIO NORMANDY** (269.5 metres)  
2.45 p.m. every Sunday  
9.0 a.m. every Monday  
5.0 p.m. every Wednesday  
**POSTE PARISIEN** (312.8 metres)  
6.30 p.m. every Sunday

You'll be switching on to an entirely new kind of musical show! The Carters Caravan will fascinate you with Music, Song and Drama — the brightest show on the air. You and your family must 'listen-in' to this programme.

Listen to "The Open Road" programme sponsored by the makers of

**CARTERS Brand LITTLE LIVER PILLS**

Poste Parisien and Radio Normandy transmissions arranged through International Broadcasting Co. Ltd.

**Make it at home and**

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You can now make at home a better grey hair remedy than you can buy, by following this simple recipe: To half pint of water add one ounce bay rum, a small box of Orlex Compound and one quarter-ounce of glycerine. Any chemist can make this up or you can mix it yourself at very little cost. Apply to the hair twice a week until the desired shade is obtained. Orlex imparts colour to the streaked, faded or grey hair, makes it soft and glossy and takes years off your looks. It will not colour the scalp, is not sticky or greasy and does not rub off.



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**YOU DANCE! YOU SING! YOU LAUGH!**

WHEN YOU TUNE IN TO  
**RADIO LUXEMBOURG, 1293 METRES, ON SUNDAY**  
**RADIO NORMANDY, 269.5 METRES, ON SUNDAY**  
FOR

**THE RINSO 6.30 SPECIAL**

Dance music!

Songs!

Latest Hits!

Fun!

Household Hints!

THE MUSICAL WEEKLY OF THE AIR...

**Don't miss the best half-hour of the week—SUNDAY-6.30 p.m.**



Jack Payne's back after a successful tour in South Africa. Here he and his wife are with Chief Langalake, a famous Zulu Chief.

Presenting "The Radio Parade"

# GIANT SPORTS DAY ON THE AIR

Laurence Gilliam's Reward : Experts for Sports Broadcasts : Leslie Mitchell's New Appointment

**T**O-MORROW is the biggest sports day in the history of broadcasting and the wisdom of Solomon will be needed by **Max Muller**, the man at the "panel" at Broadcasting House. **Col. Brand** and **Captain Wakelam** will be at Wimbledon, **Howard Marshall** at Lords, **Wing - Commander Helmore** at Hendon and another expert at **Herne Hill**, all ready to broadcast when things get exciting. No one can forecast when the big moment will occur in sport and since time is limited and all events make good broadcasting, it will be hard for Max to decide which to let us hear. He will switch from one point to another.

### Pioneer's Promotion

**W**E shall have to stop calling **Laurence Gilliam** the youthful producer now that he has taken charge of a feature section under **Val Gielgud**. As the pioneer of this work he well deserves the promotion. **Felix Felton** is his right-hand man and two additions have just been made to his staff. **John Cheate**, who has acted in many radio plays, is taking a hand in production, and **H. L. Morrow** is the other "new boy." It was he who closed the Turks Head in Wapping High Street this week, and he is certainly an asset to the programme staff. We have blown froth from our beer into the Pool of London from the "Prospect of Whitby" by Wapping Steps, and it is odd that the "Turks Head" should have escaped our notice until **Mr. Morrow** came along, because it has been there for more than four hundred years, which is rather longer than we have been exploring London's inns.

### Talkative Sportsmen

**O**UTSIDE broadcasters are planning to relay the Olympic Games from Berlin in August, and **Joli de Lotbiniere** has decided not to send

special commentators from England. When he knows who are going to the games he will pick a few experts in various sports and coach them at the mike before they leave for Germany. With **Major Phipps-Hornby** describing polo and **C. B. Fry** at the mike at Lords experts are much in favour as commentators. These two examples prove how good they can be. Grandfather reminds us that when he was a boy, athletes used to be big silent fellows who flushed and stammered when asked to make speeches at parties. Times change.

### Mitchell for Television

**O**N the fourth of August, exactly twenty-four years after the outbreak of war, **Leslie Mitchell** starts work as television announcer, and we will say no soldier had a harder task. Those girls are going to steal the picture. Same time Leslie has lots on his side—looks, poise, acting ability of no mean order and a knowledge of the world which **Stuart Hibberd** tells us all announcers must possess. Leslie's career with the B.B.C. is a romance in itself. He joined as an announcer after trying stage and films. Then shifted to the variety department to present and announce dance music programmes. Hearing that **Gerald Cock** could not find the man he wanted for television Leslie put in for the job. We last saw him with **Sir John Reith** on the stage of the Fortune Theatre. That is how we know that he can act.

### "Ally Pally" on Show

**T**ALKING of television reminds us that the august trustees of the Alexandra Palace are taking a look at the studios to-day. This is the first peep that has been permitted since they leased the South Eastern corner to the B.B.C., and the change will surprise them. There are boudoirs and bathrooms, restaurants and film-cutting rooms where "the arches used to be." M.P.'s too, are taking an interest in the new science and next month a big party will be shown the sights by **Gerald Cock**. Like the music he keeps going round and around.

### Double Event

**W**E can't say now whether it was luck or intuition that caused us to call on **Eric Maschwitz** on his birthday. Letters littered his desk and the room was gay with flowers, the gift of his secretary. As we arrived the Variety Director was just opening a parcel which looked suspiciously like a bottle. **Mr. and Mrs. Hanson** were the donors so perhaps it was scent. Eric was celebrating a double event. It was his thirty-fifth birthday and the tenth anniversary of his joining the B.B.C.

### He's An Airman

**A** FEW days later he was off on holiday. **Eric Maschwitz** flies whenever he can, and had persuaded **Mark Lubbock** to come with him. They were due at the Dutch airline terminal in Horseferry Road at seven a.m. Mark had never flown before and Eric was taking no chances. So he put Mark up for the night and arranged for them both to be called at six. **Val Gielgud** and **Eric Maschwitz** have many tastes in common, but a love of aviation is not among them. Nothing will induce the Drama Director to take the air in a flying machine, and when they travel together **Val** insists that they go by train.

*Radio Pictorial*—No. 128

**The FAMILY MAGAZINE**

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



On this page are two of the sparkling acts that will be heard in Variety on Saturday, July 4 (8.35 p.m. National) in a very strong bill.

(Left) The Three Australian Boys, who "turn on the music." Below are Morgan and Hadley, two red-hot banjoists from America

For Your Autograph Album

*Very Sincerely Yours,*  
*Felix Holmes*

and worked his way round the world on a Swedish ship. Returned to London and joined up with the famous London Band which replaced Paul Whiteman's Band in "Brighter London." Later joined the Savoy Orpheans and then started his own band. It took Frank seven months to select his four players for his Quintet, because he insisted on matching tone qualities. Frank is a patient soul. For seven years he worked on an idea and the result was the famous trumpeter's mute, which is now in general use in all bands.

The Roy Film

EARLY one morning we sat at a private view of Harry Roy's eagerly awaited film, *Royal Romance*, but now re-christened *Everything in Rhythm*. Harry works tremendously hard and is the main reason why this film will surely be a big success. As actors, the members of his band are fine musicians, but Harry himself seems quite happy in front of the cameras and puts in good singing, dancing and comedy. Mrs. Harry Roy seemed a shade camera-conscious but has a pleasing voice, looks delightful and is obviously screen material that may easily be groomed into fame. The film is a trifle too long but it is sure-fire entertainment and will provide gala nights for every Harry Roy fan.

Strange Present

WE know that Felix Greene had an awkward time with the Customs when he landed at Southampton on the *Queen Mary*. Among his luggage was an odd shaped package labelled "Danger, Explosives. Open with Care." It was carried with his trunks by a steward from the ship, but when Felix arrived to check his luggage through the Customs it was missing—and it was not a package that he wanted to lose. Chasing round he ran it to earth in the head customs office where a big chief was gingerly toying with the string. But all it contained was an ant palace, gift from John Royal, vice-president of the National Broadcasting Company, to Sir John Reith.

Ants at the B.B.C.

ANTS are all the rage in New York and Felix became quite attached to the pets on the voyage. But the embarrassment did not end at Southampton. Next day he presented the gift to Sir John Reith, and in the afternoon an inspector arrived from the Ministry of Agriculture. The inspector looked at the ants with less favour than other members of the staff and decided to send two to the laboratory at Harpenden. Trouble was to get them out of the palace, but by turning it upside down and shaking he secured two specimens for examination. Next day Professor Julian Huxley had a look at those that remained.

Line-Ups No. 8

HERE are the six "hot-merchants" who form Nat Gonella's Georgians, Nat Gonella (trumpet), Pat Smuts (tenor sax and clarinet), Harold ("Babe") Hood (piano), Bob Dryden (drums), Charlie Winters (bass), Jimmy Messini (guitar and vocalist).

New Outfits

IT'S some little time since we had the pleasure of hearing Nat Gonella and his boys. But a couple of Sundays back we were passing through Margate and took time off to drop in and hear

"The Georgians" in a one-night stand at the Westbrook Pavilion. With our eyes wide open we actually paid for our seats (an unsolicited testimonial which Maestro Gonella can quote on his notepaper if he likes!) and it was very well worth it. If anything the outfit seemed hotter than ever before . . . fairly sizzling, in fact. And the boys have all got nice new white flannel trousers and sports shirts (dark blue first half and white after the interval) and look as smart a stage act as we have seen in years. The Faithful were there in full force (Gonella worship plus) and Nat and his five henchmen repaid them in full by a magnificent programme including all the old favourites like "Tiger Rag," "Solitude," "Hesitation Blues," "Georgia," and "Yes Suh."

The Girl on the Cover

INTRODUCING Mary Lawson, prominent British film actress and ex-fiancée of tennis champion Fred Perry. Mary has broadcast several times and, at the moment, she is being starred in a Radio Normandy programme every Sunday at 3.45 p.m. It is called "Behind the Scenes. The Diary of a Chorus Girl," and is presented by Pond's Face Powder. As Mary has been a "hooper" (show language for chorus girl), you can depend upon it that the atmosphere of these excellent programmes is authentic.

Five On Brass

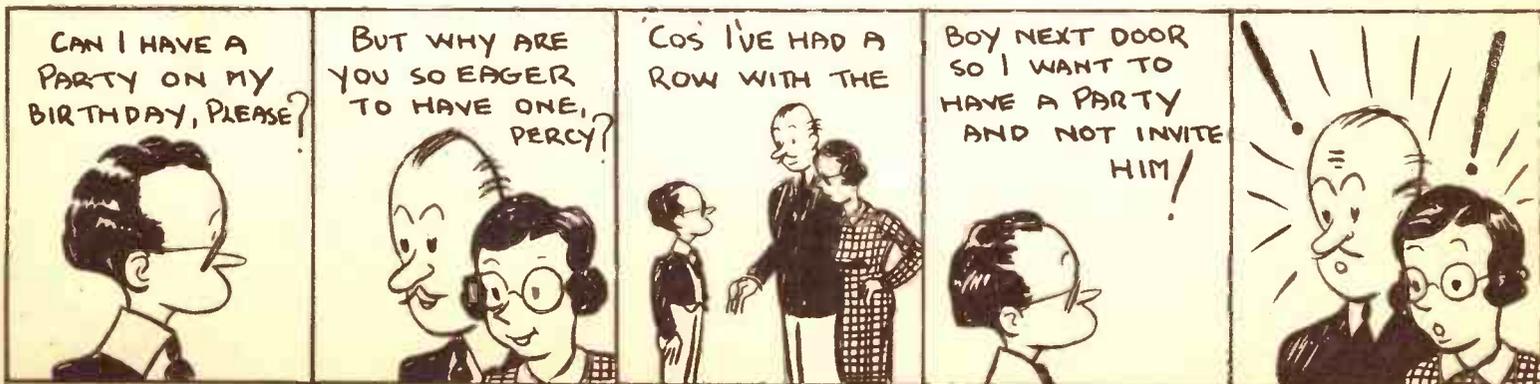
ON June 30 you can hear Frank Biffo's Brass Quintet, a bright combination composed of two trumpets, two trombones and a piano. Rather a change from the innumerable string quin-, quart-, sex- and oct-ettes. Frank has been playing the trumpet since he was fourteen, a matter of roughly twenty-six years. When he left the army he joined a ladies' band! Then he threw up music



Morgan and Hadley (see above)

PERCY

THE PERFECT HOST!





Last week we told you about Bert Yarlett's romance with Aileen Sandiford (only we called her Irene, for which we apologise!). Here they are, looking blissfully happy, despite our error!

**New Recorder**

**N**EWs from Wilfrid Thomas. His first gramophone record (on Parlophone) has recently been released, so his many fans can now have him in their own homes. Meanwhile Wilfrid is appearing with the Air-Do-Wells stage show and is also playing a leading role in Archie Campbell's production of "Cottage Loaf," on July 1 and 2. Busy days. . . .

**Hot Broadcast!**

**T**HE next radio-magazine to follow "In Town To-night" into retirement, is the North's "Owt Abaht Owt," which comes to an end with the full glory of an Empire transmission to-morrow (June 27). Although it has reached Volume 3, this will be the first time the Empire has heard it. We met Alfred Dunning, its co-editor, at the Leeds studios the other day, pondering over material, in collaboration with J. T. Tovey, who combines announcing at Manchester with running this and other Northern features. "I put some of the material into shape in queer ways," he told me. "For the last number, for instance, I had a Turkish bath attendant. I interviewed him in a shampooing room, after being shown into other parts of his place of business where the temperatures were anything up to 240 degrees. The next day I had to pay a flying visit to London—and I wrote his talk on the Embankment, with my coat buttoned up to keep warm!"

WANDERING MIKE.

**Next Week's**

**LATE-NIGHT DANCE MUSIC**

- Monday**—JOE LOSS and his Band.
- Tuesday**—JOHNNY ROSEN and his Band.
- Wednesday**—BILLY COTTON and his Band.
- Thursday**—HARRY LEADER and his Band.
- Friday**—ROY FOX and his Band.
- Saturday**—HENRY HALL and the B.B.C. Dance Orchestra.

# AMERICA LOVED EFFIE!

## Studio Small Talk by Nerina Shute

**E**FFIE ATHERTON tells me she is going back to America in September. I said: "What about your husband? Are you leaving him at home?"

Great excitement on the part of Effie. "No, no, no! My husband is going to Hollywood to produce a film! Otherwise I wouldn't dream of leaving home! So far as I am concerned marriage is more important than all the money in the world . . . and that's why people think I am crazy! Especially Americans!"

After that we had a lovely gossip, all about marriage, and Americans, and Hollywood. Effie talks so quickly. Makes me laugh all the time.

"I certainly had a wonderful success in America. You know," she said, "I had a surprise when I got to Chicago. The people are so pure-minded. When I sang a pure song everyone was afraid it had a double meaning. All the words had to be changed. And when I sang a slightly naughty song nobody saw the point! I might have been singing a hymn!"

It seems they went mad about Effie in Chicago. She broadcast once a week and gave a cabaret show twice every night. At first she was terrified but after a little while she found it was easy. She made them laugh. She made them cry. And she received hundreds of fan letters every week.

"You know," she said, "they went crazy in Chicago when I sang the 'Mrs. Worthington' number by Noel Coward. And right after a comedy number I always gave them a sentimental number. Yes, I made them cry. It was marvellous. I sang a number by Ronald Hill called 'The Smell of the Soil.' That made a real hit. I think Ronnie Hill is one of the best song writers in this country."

So Effie goes back to America in a cloud of glory.

She has signed a five years contract with Jules Stein.

But that does not mean she will stay in America for five years. It only means that she goes to the States every year (for five years) and works exclusively for Stein.

I have just had a letter from Kitty Masters. You had better read it.

"Dear Miss Shute," says Kitty, "With reference to our conversation of last March, when I agreed to send 'Radio Pictorial' readers pictures of myself upon request, I was pleasantly surprised at the response, but as I deal with all mail personally, it has been impossible for me to keep up to date with same, but I can assure you that all are being attended to, and none of your readers will be disappointed. Thanking you for your kind interest, I remain. . . Yours sincerely."

So Kitty Masters will send her picture to all of you sooner or later.

So don't worry.

I have just discovered a new way to make money.

You need to have IDEAS. You need to know something about music.

But really it is quite simple, and some of you will be interested.

What you must do is to think out an idea for the novel presentation of a musical show. Put the idea on paper and send it to Mark Lubbock at the B.B.C. If you are lucky you will get a nice cheque.

I will give you an example.

A little while ago you probably heard a B.B.C. programme called "Pleasure Gardens." It was a good programme, all about the famous Vauxhall Gardens. Quite a novelty. Quite an inspiration.

Well, this idea was sent to Mark Lubbock by the man who runs the Henry Watson Music Library in Manchester. His name is John F. Russell.

He just sent in a lot of details about Vauxhall Gardens, pointed out the romance of the place, and suggested a musical show telling us all about it.

See the idea?

Anyway, Mr. Russell received a nice cheque and everyone was delighted.

Last week I had a long talk with Mark Lubbock.

He said: "We are looking for new ideas as well as new singers. Ideas are hard to get. And yet lots of people could make a bit of money just by sending me a good suggestion for a musical show with a touch of novelty. We are only too glad to pay for an idea like Vauxhall Gardens."

I said to Mark Lubbock: "How serious are you about finding new singers?"

Mark Lubbock: "Very serious indeed. In fact we are looking madly for singers with personality and style. And also experience."

Then he told me that he wants a few more artists like Hella Langdon, John McKenna, Jan van der Gucht, and Webster Booth. Singers with a certain emotional quality.

"The point is," he said, "that most singers are so cold. They stand in front of the microphone and there is no expression on their faces. They just sing. What they ought to do is to think of the microphone as a human being, a friend. But that is something you just simply can't explain to the average singer. See what I mean?"

I know exactly what he means.

I can't mention names. But sometimes I listen to a well known singer broadcasting and it makes me think of a school teacher giving a lecture. So cold. So mechanical.



Still the same unassuming Effie Atherton, even after her tremendous success in America.

**AS THEY ARE: No. 6**

By **BARRY WELLS**

Letters have poured in on Barry Wells asking for Dan Donovan for this Series. Here is the story you've all been awaiting

**"CROONER—  
WITH A  
PUNCH!"**

**A Close-up of Dan  
Donovan**

Dan Donovan, of Henry Hall's B.B.C. Dance Orchestra, is the latest star to come under the searching spotlight of this series

**A** GESTURE from Henry Hall and a tall, broad-shouldered fellow strolls nonchalantly to the microphone. His mouth very close to the mike, one hand held to his ear, the other in his pocket.

Dan Donovan . . . the idol of millions.

Said the nurse of little Shirley Donovan to her employer: "You know, Mr. Donovan, I would never have taken you for a crooner . . . you don't look like one. . . ."

Wise words those. Because Dan doesn't look like a crooner, or, at least, the popular conception of one. In passing, it's a strange thing that very few crooners ever do!

Anyway, Dan stands five feet ten and a bit, weighs 12 stone 2 lbs. and has a pair of shoulders on him that would command respect from all but the very reckless. He's a muscular young man who walks with the easy, graceful spring of an athlete.

Fair hair brushed smoothly, but carelessly back, blue-grey eyes, firm chin, a face that, when not smiling, is grimly set—stern and determined. But his smile is frequent and most warming. . . .

Thirty-two years ago last Lady Day, Dan was born in Cardiff. But don't let that fool you. Dan is Irish, as Irish as Killarney's lakes or the girl who walked through the streets of Dublin singing "Cockles and mussels, alive, alive-o" (a rather ostentatious thing to do, I've always thought!). His parents are Irish, his whole outlook on life is Irish, his charm is Irish. . . .

And, rightly so, he's proud of it.

**Irresistible Charm**

Talking to Dan Donovan you sense that Irish charm as something that colours his whole life. He doesn't just switch it on . . . it's something inborn, which I defy you to resist. Dan just can't help liking people, just as other people cannot help liking him.

Yet, though he likes meeting and knowing new people, he is shy. Detests crowds and hates being pointed out as "Dan Donovan, the crooner . . . you know, he sings with Henry Hall." Because he hates being paraded he rarely goes to parties. The guests may want him to sing and, though he'll do it, he'll probably be nervous. That's funny, really, because in all his long singing career he has never been nervous on the stage or on the air.

He is married, Betty, his wife, being the blondest of lovely blondes. He has been married for five years, likes the whole idea very much, thank you, and claims that Betty was the first girl he ever looked at twice. But, then, the Irish always did have good taste.

They live in a neat flat in Bayswater, ruled over by five months old Shirley and "Bill," a Scottie terrier, whose father, Dan maintains, must have been a kangaroo judging by Bill's leaping activities.

**A Keen Athlete**

I told you that Dan walks like an athlete and looks like an athlete. Well, quite frankly, he is an athlete and his life is the simple one of any athlete whose natural pride is fitness.

Even after a late session at the studios Dan is up fairly early and he makes no bones about it. "If I've got to get up, then I just get up," he remarks briefly.

Pre-breakfast exercises are faithfully adhered to . . . they are just a preliminary to the much-loved gymnasium work and boxing which he indulges in whenever possible. Then breakfast, such as it is.

Tea, orange-juice and a little brown bread and butter is enough for Dan. His favourite meal is supper, eaten at about ten-thirty, and steaks, chops and similar grills are his pet dishes. "I'd swap a shipload of caviare for one tender steak,"

he told me enthusiastically. Heigh-ho, Dan, I'd swap a fleetload!

He's keenly interested in all forms of sport, particularly amateur boxing. He also turns out when the B.B.C. Dance Orchestra boys play cricket, but he finds that game a bit too slow. Now, ruggie. . . .

Is bleakly disinterested in politics, but likes theatres and films, particularly gangster films. One of his ambitions is to carve out a film career for himself.

He is not a great reader, his choice being light stuff such as Oppenheim thrillers. "No love stuff" grins Dan. And means it.

He is extravagant, money burning a hole in his pockets. "I just like to have everything I want if I can possibly afford it," Dan admitted to me. "That's why I'd like to get to America or into films. There's real money to be made there."

Although Dan is not entirely happy away from his work, he is an easy-going, contented chap, well-suited for his ultimate ambition, which is to get to the top of the tree in singing and then retire and buy a country pub.

Keen on anything mechanical (he is a skilled motor engineer), not a bit domesticated ("I can just about make a cup of tea"), fond of animals and children, likes motoring and simple, quiet holidays by the sea in Devonshire. That's Dan in little. . . .

And he is overwhelmingly impatient. "Nothing ever happens soon enough for me," he remarks. "Perhaps because I am so ambitious."

Dan's tastes in clothes are very simple. Dressing up is an agony for him. Old battered tweeds are his choice and he is always comfortably untidy in a clean sort of way, if you get me. Prefers light coloured clothes, such as fawns and greys, and has one weakness in clothes . . . and that is for pull-overs.

**Array of Pullovers**

Invariably, Dan is clad in a pull-over and he has at least a couple of dozen of all shapes and colours. Mostly home-knitted, too, which must make Mrs. Donovan a very busy woman.

What are his likes and dislikes? Well, he is very fond of flowers, carnations particularly, and he is also keen on gambling.

Dan will gamble on anything. Two flies crawling up a wall, the number of knobs of sugar in a basin . . . but he's got his head levelled very sanely and there's no fear that he'll ever gamble the Donovan fortunes away!

His most ferocious hate is directed against the writers of anonymous letters. "Why haven't they got the guts to put their name to their criticisms?" he asks. "If ever I lay my hands on one of them. . . ." His fists clenched, and this seems an appropriate moment to explain that though Dan is very difficult to put out, he has a quick temper, believes in calling a spade a spade and could, I imagine, be a very tough customer if he really lost his temper.

**A Straight Shooter**

And the sort of people most likely to cause that are conceited folk and those who criticise him behind his back. Note those three words "behind his back" . . . because, like every other sensible artist he welcomes just, constructive criticism.

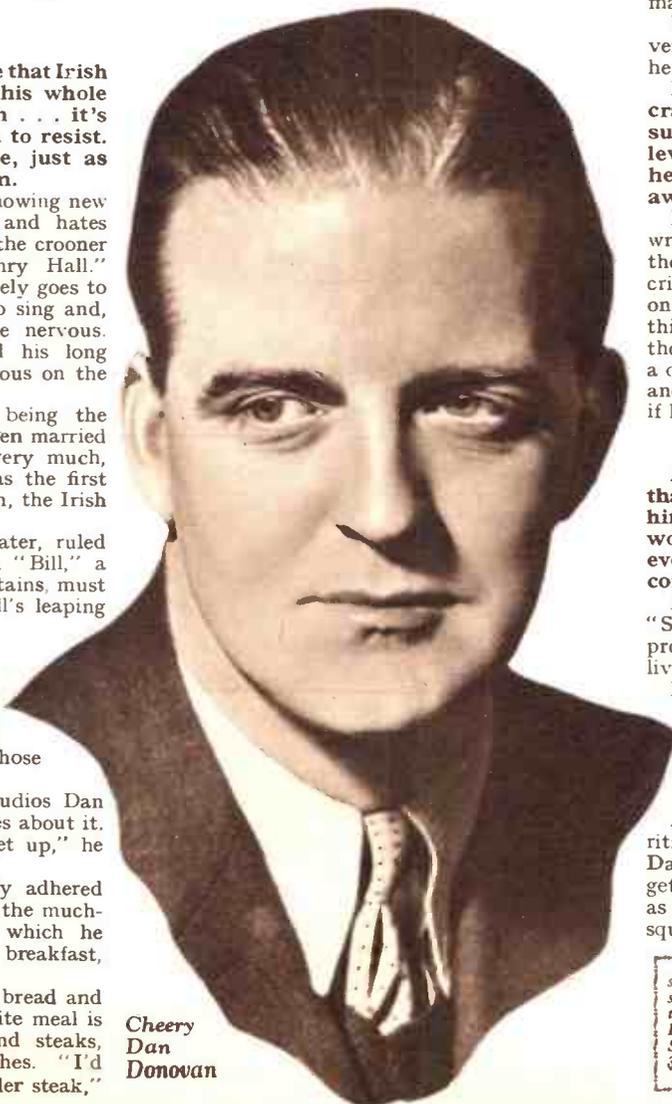
Apart from that Dan is tolerant about people. "So long as they play straight with me I never probe for their faults or criticise their private lives."

No, Dan doesn't interfere with other people. He's a Roman Catholic, but is not bigoted, and prefers to stick to his own philosophy of life, which is this: never wittingly do another person an injury, treat people as human beings, and, above all, *be natural!*

A refreshing sort of person to meet. Not a bit ritzy—in fact, to put on airs when talking to Dan Donovan is to put an end to any chance of getting along with him—pleasant, friendly and, as our American friends expressively have it, "a square-shooter."

**BARRY WELLS**

still welcomes suggestions from his readers for his series. Every suggestion is noted and he chooses those with most votes for his subjects. Len Bermon, Les Allen and Bert Yarlett at present lead the field. Send him your suggestion, c/o "Radio Pictorial," 37 Chancery Lane, London, W.C.2.



Cherry Dan Donovan

# WANTED—A WOMEN'S HOUR

By

**LADY ALEXANDER**

*(Widow of the late Sir George Alexander, the famous actor-manager)*

Lady Alexander gives some constructive opinions on the need for a Women's Hour—and puts forward the revolutionary idea that it should be in the care of some of the B.B.C.'s Bright Young Men!

**T**HE Women's Hour on the radio, first tried in 1923, was dropped after running for about a year.

I think we should try it again in a new form.

It is the women who make the most use of wireless during the day, and men have only the evening time. In suggesting a revival of a radio feature specially for women, I am prepared, for the usual shower of caustic comments from men who say that women never listen to anything—not even a wireless set! They are partly right.

Listening not only necessitates concentration. It demands a mind which can quietly absorb thought, and which can reason logically, and without prejudice. It demands an interest, and a very real one, in order to maintain concentration and absorption. For the average woman this interest has to be great in order that she can listen and enjoy her listening.

So far as wireless is concerned, a conversation or a discussion is easier than a straight talk. It is not that a woman is naturally fonder of hearing her own tongue than that of anybody else, as irate husbands are fond of saying, but simply that a conversation more easily helps her to maintain interest than does a lecture, which is all one-sided.

Talks which are really lectures *must* be of vital interest; it means that Women's Hours will not be popular unless they embrace a catholic series of subjects, each of interest. We certainly don't want to add, in the new Women's Hours, another dull radio feature.

Perhaps you remember the Women's Hours which were included in some of the first programmes ever put out by the B.B.C.? They weren't a success. They were dropped entirely for a time, re-introduced in a half-hearted attempt to do at least something for women listeners, modified again, re-re-modified and, finally, boiled down to just a series of talks, which I personally don't think were very helpful. There are plenty of talks already.

In my opinion the first "hours" were not successful partly because of the times at which they were given.

They were allotted a space in the programme of the day which coincided almost exactly with the afternoon tea, which can be taken in comfort only by those women who have done their work early. Also these are the people who least need the comfort of a radio Women's Hour. Generally at this time the average woman prefers to listen to the gossip of an invited friend rather than to switch on the wireless and be compelled to listen-in.

There are many more suitable times during the day than teatime to put over talks of domestic interest. Then, again, the subjects were badly chosen, and the attempt was made to run these periods entirely by women. Women do not want all their time taken up by talks on tennis results, home hygiene and recipes for tartlets.

The B.B.C. ought to keep technical facts in the background. The B.B.C. so often goes wrong.

*Lady Alexander, who contributes this excellent article, and (below) a typical woman listener. Would she listen-in to such an hour as Lady Alexander suggests? Our contributor thinks she would.*



of the Women's Hour go to the Talks Department, for there would be the obvious possibility of them getting stereotyped. We want live stuff. The News Department would be better.

I have made the suggestion to bring back the Women's Hour. I must back it up with concrete advice. So here are some Do's and Don't's.

In the Women's Hour, *Do* give us practical home hints (by men), talks by women who are really notable, sports news, a few recipes for the use of ordinary people and which will be appreciated by the men, information on dogs, cars, gardening and wireless as they effect women, and a little politics.

On the other hand, *Don't* give us food hints by health cranks, dry talks by women with squeaky voices, knitting instructions or highly-technical gardening talks with the Latin botanical names.

I feel sure a new series of radio hours arranged on these lines will be a success.

It gives subjects and talks, the "meat" of which would be very acceptable to the average housewife if put in the right way. The times chosen for the broadcasts and the dry-as-dust manner in which the matter is imparted make it the exception rather than the rule for the reception to be appreciated.

If the B.B.C. programme official reads this he will say that I have been at length to explain that women, after all, want very much the same kind of broadcasts as do the rest of the family. What, then, he will say, can be the purpose of a Women's Feature at all?

My own opinion is that we need another regular feature. There is a very big demand for items to interest women, given out at a time when women can listen and appreciate. Early in the morning, lunch times and teatimes are totally unsuitable. A broadcast must be of exceptional interest for a woman to stop her work or cancel her appointments in order to listen.

Why not let the new Women's Hour be run by men? In many of the "Home" books the most helpful, practical parts are written by men who really do know more about certain aspects of the home than the lady of the house itself. No doubt many of the Bright Young Men at the B.B.C. would fancy the task! Don't let the organisation

## MANY HAPPY RETURNS

to  
**Jack Hylton**

on  
**THURSDAY, JULY 2**



Lucky colour :  
Brown.

Lucky number :  
Six.

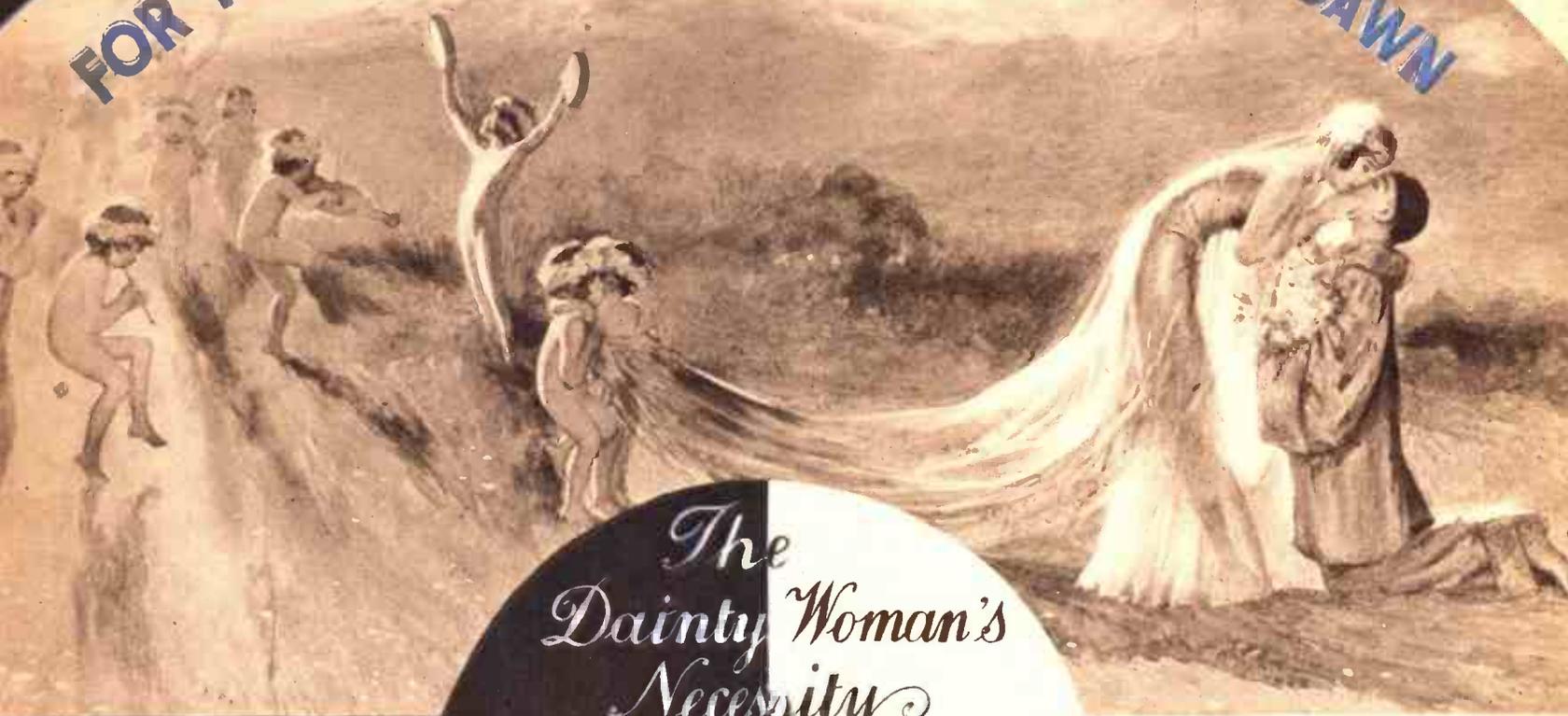
Lucky day :  
Thursday.

Lucky stone :  
Bloodstone.

Jack Hylton

"The Radioracle."

FOR THE FRESHNESS AND FRAGRANCE OF DAWN



*The  
Dainty Woman's  
Necessity*

# TALCUM POWDER DUBARRY



2/-

PER FLASK  
FROM CHEMISTS  
AND STORES, etc

Used when dressing for the Theatre, Dance or Dinner, Dubarry Talcum is the finishing touch, giving that desirable feeling of soignée perfection.

After tennis, swimming, golf or any outdoor exercise it is cooling and unbelievably refreshing.

After the morning bath its satin-like, caressing softness is a luxurious delight, imparting the freshness and fragrance of a newly opened flower.

Dubarry Talcum is available in many famous Dubarry perfumes, including:— "Golden Morn," "Rapture," "The Heart of a Rose," etc.

DUBARRY, 81 BROMPTON ROAD, LONDON, S.W.3.

# CELEBRITY

Why do famous beauties never freckle or sunburn, yet always achieve that gold-tan that is so much admired? Here is their secret, says **ELISABETH ANN**—you can follow their example!

# COMPLEXIONS



ELISABETH ANN

**J**UST at this time of the year the greasy skin is most obvious, most embarrassing, and needs especial care in what you use for it.

A powder cream—which is used by no less a person than popular Gracie Fields—has three important points:

- It stays matt on the skin for hours at a time;
- It absorbs moisture, preventing a shine;
- It needs no powder to give that exquisite finish so necessary to the modern complexion.

And now the creators of this powder-cream have added a new ingredient which keeps a certain moisture in the cream so that it cannot clog the pores. For all of you who know what it is to have to powder in the cinema, at business, and at home, once or twice an hour, this preparation provides an ideal base and "finish."

To correct the condition, use first an astringent, or skin tonic, patting it in briskly to keep the pores closed.

Then you may ask how to use your rouge with such a preparation. It is not wise to try a powder rouge because in rubbing you may disturb your base. Use rather a blush rouge cream which can be applied first. Then apply your powder-cream, evenly, and you retain that adorable soft cheek colouring.

Many readers ask me what celebrities use when they take a holiday, since they know a famous actress just cannot escape and freckle or sunburn as she feels inclined. And she doesn't, though many use a good sun oil which encourages a tan yet prevents burning or blistering. And they return to the stage with those gold-tan complexions you so much admire.

This oil is packed in convenient little pocket flasks and costs only one shilling.

Celebrities take precautions, too, against a chance of redness—you know that uncomfortable kind which makes you feel—and look—in a perpetual heat! They use a sunburn lotion which is soothing and cooling, and guards against after "blistering." Don't you think it is a wise beauty investment?

There is also a sunburn cream, in a pinky-bronze tone which can be used as a protection against sunburn while you are away. In jars or tubes, this will appeal to those of you who wish merely to play at suntanning. Protect your

## OUR SPECIAL OFFER TO READERS THIS WEEK—

Lipstick matches for your holiday handbag, each carrying soft colour to the lips. Offered to "R.P." readers at 4½d. a packet.

limbs from bites or stings with an antiseptic cream which not only heals but actually prevents the stinging process.

P.S.—At the last moment, before going to press, I have news concerning an indelible lipstick which does not change colour, nor take on a bluish tinge on any lips. It has taken many months to perfect, and its chic gilt and black case are as delightful as the product. It is specially priced at two shillings and sixpence.

## READERS WISH TO KNOW:

**P**LEASE could you give me a lotion to rub on my legs as they are all red blotches.—BLUE-EYED.

Try a special preparation for the gooseflesh. And as you need calcium in the system, take a good brand of calcium tablets, and all those foods containing Vitamin D, which is found in fish oils, egg yolk, milk and butter.

**C**OULD you kindly help me. I would like your advice how to dress my hair. I have a long, pale face, and black hair, which has a little wave in it. But I cannot seem to find which style suits me best. I have tried several different ways, and am still undecided. And can I get the black rinse at any chemist—is it very expensive? I always enjoy your page in "Radio Pictorial" every week.—UNDECIDED.

Have the hair cut fairly short and cut shorter on one side of the forehead to detract from the length of the face. The special black rinse costs 6d., for a packet containing two. You need only use one after your shampoo, but use it when the hair is finally rinsed, and don't rinse again after using the colour rinse. This method will give you the best results.

**I** HAVE never yet found a suitable mascara for my lashes, as most of them make my eyes smart—I believe they have soap in them? Can you recommend something—not too expensive.—BROWN EYES.

This smooth matt-surfaced powder cream in its neat container is prepared by Potter and Moore to provide an ideal base and complexion finish for all those who suffer from a greasy skin. No Powder needed.

Won't you let me advise you personally about this? I have just been introduced to a new preparation for beautifying the lashes—it gives them that shiny look, too.

**I** LOVE reading other girls' problems, Elisabeth Ann, and I often wish I could write to them. But do you ever get asked for anything to whiten a discoloured neck? I am ashamed of mine now that I am wearing summer dresses. Is it regular to use a face cream and powder on the neck as on the face?—DOUBTFUL DOREEN.

I'd advise you to whiten the neck first with a bleach lotion, applied night and morning. And instead of using a face cream, use a "blender" lotion which will give the throat the same tone as the face without being greasy or unkind to your coat collars. May I post you details?

**P**LEASE will you help me again. I have been doing "slimming" exercises for nearly one year now, and the results are most satisfactory. Lately, however, the chest exercise does not seem to have had any effect at all. Please could you describe another, which you think would have more effect.—JANE S. N. (Newcastle-on-Tyne).

I shall love to send you another and more corrective chest-reducing exercise if you will let me have your full address. I am delighted to hear the other exercises have proved satisfactory.

(Write Elisabeth Ann, c/o "Radio Pictorial," Chansthorpe House, Chancery Lane, London, W.C.2, if you would like details or have a personal problem, enclosing a stamped addressed envelope for her response.)

### A MAX FACTOR BEAUTY SECRET

**S**O many older women have throats darker in tone than the skin on their face, and the instinctive tendency is to put a lighter powder on the neck. They believe that all is concealed, whereas, in reality, it is made much worse.

The wise woman wears a lighter liquid foundation on her neck, and uses the same coloured powder as she puts on her face. The result is colour harmony.

For preventative measures, she applies a bleaching cream to her neck three times a week—each treatment lasting forty minutes.

Another trouble is wrinkled skin at the throat.

This can be treated by a simple two-minute exercise. For exactly two minutes, every morning, move your head backwards and sideways. Nothing more, nothing less.

This gently stretches the muscles of the neck.

Then the emollient cream is patted into the skin, removed, and followed by an astringent bath.





A charming little suit in a Tantex fabric with a waistcoat front and cape sleeves. This is worn by Iris March in "Follow the Sun."

**FIVE-SHILLING HINT**

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

**TO FRESHEN FLOWERS**

To prolong the life of flowers, at night wrap a piece of newspaper that has been soaked in cold water round all the blossoms, and leave on a stone floor all night. In the morning you will find the blooms have stiffened and look freshly cut. In cases where the flowers are tulips or roses, wrap each bloom separately.—Miss W. E. Gardner, 10 William Street, Tottenham, Bristol 3.

**SHARPEN YOUR MINCER**

When your mincer gets dull and blunt, put a piece of scouring brick through, in the same way as you do the meat. It will sharpen and polish at one operation. Wash well in hot water afterwards.—(Mrs.) C. Dolphin, "Sunnyside," Wadborough, Worcester.

**POLISHING DAMP SHOES**

If a few drops of paraffin are added to the boot polish, you will find the shoes will come up quite bright, however damp the surface may be.—(Mrs.) S. Egginton, 25 Farm Road, Lower Green, Esher.

**B.B.C. TALKS FOR WOMEN**

10.45 a.m. NATIONAL

**MONDAY.** Week-ends at Work: "Setting Up Sporting Results," by a Composer, and "Letting Theatrical Rooms," by a Landlady.

**TUESDAY.** The Cook's Morning: "Summer in the Kitchen," Cold Summer Dishes, Meat and Savoury, by Monica Dixon.

**WEDNESDAY.** Among the Mountains: "On India's N.W. Frontier," by Mrs. Lorimer.

**THURSDAY.** At Home To-day.

**FRIDAY.** Your Baby's Health in Summer: (1) "Food and Meals," by a Doctor.

**SATURDAY.** The Week in Westminster, by J. P. L. Thomas.

**DAILY DIETS**

By Verity Claire  
6. EDITH DAY

WHAT do I eat?" said Edith Day, never-to-be-forgotten star of *Rose Marie* and, more recently, star on the air of *Rio Rita* and *My Lady Frayle*. "I don't think I eat anything particularly interesting. Just food, you know!"

"But what sort of food?" I asked. "Haven't you any special fads and fancies?"

"No, I don't think so," said Miss Day. "I try to diet, of course—I believe all women do, but I must confess that I'm not very successful! I can't keep it up. I don't like sweet things at all, so that helps. I don't have to go through agonies when I miss chocolates, cakes and puddings because I never touch them anyway, so it's not nearly so bad for me as it is for some people!"

"How do you start the day?" I inquired. "A large breakfast or a light one?"

"None at all!" laughed Edith Day. "I never eat breakfast. I have early morning tea and nothing else till lunch."

"Nothing?" I echoed.

"Nothing," said Miss Day firmly.

"Don't you ever have a snack in the middle of the morning?" I said incredulously.

"No, never," she said. "I don't eat between meals. I think it's a very bad habit. But when I do have a meal, it's a good one. Lunch is my best meal of the day."

"What sort of lunch do you have?" I queried.

"It all depends on the time of year," answered Edith Day. "I like to eat things when they're in season. I'm eating an enormous amount of green salads at the moment. We grow a lot of salad foods at our house in the country and I'm having a great deal of that. And asparagus, too; we grow our own asparagus. It's done very well this

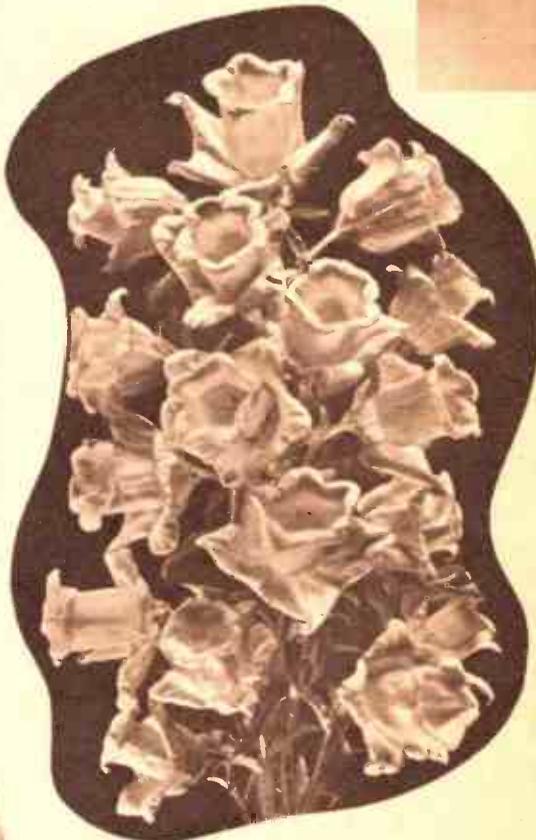


Edith Day.

**GARDEN NOTES**

By F. R. Castle

I HAVE just been reading with real interest the bargain list issued by Bath's. In addition to its attractive pricing of garden furnishings—greenhouses, frames, rollers, heaters, summer houses and the like, the 128-page booklet has a most useful diary of garden work which can be read effectively as a supplement to these weekly notes. The booklet can be obtained free on application to RADIO PICTORIAL and I strongly



"Canterbury Bell seeds should be sown early."

advise you to become acquainted with its contents both for the sake of your garden and your purse.

**Canterbury Bells.**—If these are to be a success next year it is important that the seed be sown early. Although good results usually follow an outdoor sowing, it sometimes happens that a succession of hot days next month will kill the seedlings outright. Far better sow now in very shallow boxes and keep covered with glass or paper until the seedlings appear. Keep in the shade until the plants are ready for pricking out in the open garden.

**Aubrietia From Seed.**—Few rock plants make a better show in early spring than the various varieties of Aubrietia or Rock Cress. Unfortunately the rather high prices asked for many of the newer colours place them beyond the purse of the small grower, but from a packet of mixed seed sown now, the grower is likely to secure good, or even startling, colours next year.

**Double White Arabis.**—Now is the time to increase one's stock of this. Every shoot three or four inches long, will quickly form roots, if after being stripped of all leaves save the two on the tip these are dibbled out into sandy soil in a shady border and kept well watered.

**Solanums, or Winter Cherries.**—The secret of well berried plants for next Christmas lies in high feeding and plenty of moisture during the next three months. Whether they are planted out or potted up, always use a soil to which plenty of well-decayed manure has been added. Failing this, I have found Thompson's Vine Manure quite the best artificial. Never allow the plants to become very dry; they like plenty of moisture.

When Eggs Are Cheap. Remember they will keep a good month if they are plunged into nearly boiling water for a minute when quite fresh.



## ACCESSORIES WHICH COUNT

By Elisabeth Ann

**H**AVE you ever considered what it is you notice particularly about a well dressed girl? Of course, you notice the way her skirt clings to her hips, and the way she wears her hats. But actually, you are attracted by some unusual chic which can, as a rule, be placed to her accessories.

For example, a white pecca skin "vagabond" handbag with linen dresses, or white tennis coat. (If she carried a black or a brown leather bag the effect might be disappointing.)

Or a fabric bag in two colours with a circular handle which can be slipped over the wrist, and is delightfully casual. It costs 3s. 11d.

Then her gloves—she will wear navy filet net gloves with a silk two piece for the afternoon—or black ones with a black and white ensemble—and the result is charming, yet "summery."

What next do you notice? Her stockings? Yes, they do count, and most of the really well dressed women wear a stocking favoured by the "stars" with an exceptionally long leg and a slim fitting ankle. It's amazing how different a stocking wears if it is slim at the ankle. Good stockings are an investment.

So much for her accessories. A way to refresh a tired suit is to have a set of ruffle and cuffs in white organdie, spotted red, green or black, and wear them with a light hearted air. They look so fresh and youthful, and are most inexpensive.

Then "undies" count even if they are undiscernible. For on your "undies" depends to a great extent the line of your gown. And those smooth locknit panties and "petties"—and, by the way, if you wish to reduce the number of your "beneaths" during the hot months, wear "panties" and petticoat instead of the trio, vest, pantie and petticoat. So you get the slender line and have the necessary length beneath those diaphanous dresses. Be luxurious with your "beneaths" for the summer. Have a peach set, a blue and a white. Even a green, if you favour greens in your day clothes. They will make you feel better dressed, and to feel in truth trim and attractive in your clothes is to gain a new confidence in yourself.

For special occasions rayon washing satin makes a happy change, allied to a rich, creamy lace. You need have no gathers or fullness anywhere. The waists are shaped and tapered—many styles have the "uplift" brassière effect which is important to "line."

**LAST MOMENT HOLIDAY PS.**  
Have you seen those new swimsuits with a brassière fitted snugly into them? These are ideal for those of you who always wear a brassière and hate to discard it for swimming. Of course the swimsuit is backless (fashionably so) and no sign of the brassière is apparent.

## MY POSTBAG

**W**HAT material would you advise me to wear for a wedding to be held in Town? It is a rather smart affair, and I don't want to look out of things, but at the same time I cannot afford very much. My colouring is mid-fair, and I am very fond of blue.—BETTY J.

I suggest you have a flowered silk frock for the wedding in blue—one of the Courtauld



ELISABETH ANN wants you to write her on the subject of DRESS. Whether you are planning clothes for holiday, for Summer at home, she can advise you of all the newest novelties and the "correctness" of dress for all occasions. Address her c/o RADIO PICTORIAL, CHANSITOR HOUSE, CHANCERY LANE, LONDON, W.C.2., enclosing a stamped envelope for her response.

"Femina's" new model in novelty locknit with a cowl front. Cool and smart.

crêpes would look most attractive for this purpose, and makes up inexpensively. If you have a white pattern on the blue, have white gloves, white hat, navy suede shoes and muffin shade stockings. These will make a most attractive ensemble for the wedding, and you can wear it afterwards right through the summer. If you have a coat, choose blue artificial silk taffeta.

**Y**OU are so helpful on dress problems and I do wish you would help me with mine. I am rather short and inclined to be fat, so that I cannot wear very youthful styles, but I am very tired of brown and want a change for the summer. What can I wear which will not make me look too large?—FORTY AND PLUMP (Boscombe).

You could have a lightish brown with very pretty cream pattern in it, in either the Lystav linen or in art. silk crêpe. This will not make you look larger, and would be a relief from the plain brown. If you want to get away from the brown altogether, try navy blue which is very slimming to the figure, and also a complete change. If you can afford to change your accessories to harmonise with the blue, so much the better, as details make such a difference.

## CHOCOLATE SPONGE

By Mrs. R. H. Brand

**A** READER has asked me for a recipe for Chocolate Sponge, so here is a good one, together with a Cold Chocolate Soufflé, which I am sure you will all like.

### CHOCOLATE SPONGE

**Ingredients.**—2 eggs and their weight in butter, sugar and flour, 3 oz. of chocolate (unsweetened), 1 small teaspoonful each of vanilla and baking-powder, 3 dessertspoonfuls of water.

Break the chocolate into little pieces and put it into a small saucepan with the water; stir over a low heat until it is quite dissolved; allow to cool. Put the butter and sugar into a basin and beat with a wooden spoon until it is white, add the melted chocolate and the vanilla and beat in well. Put in one tablespoonful of sieved flour and one egg (whole), beat again, then another spoonful of flour and the remaining egg. Beat for 10 minutes. Add the rest of the flour, sieved with the baking-powder and a good pinch of salt. Stir in gently. Pour the mixture into a buttered mould or basin; it should not be more than three-parts full. Cover with a buttered paper, well tied down, and steam over boiling water for 2 hours. Turn out, sprinkle the top with a little sugar and serve with a custard sauce, flavoured with vanilla.

### COLD CHOCOLATE SOUFFLÉ

**Ingredients.**—1 gill of cream, 1 gill of milk, 3 tablespoonfuls of water, 2 oz. of castor sugar, ½ oz. powdered gelatine, 1 small teaspoonful of vanilla, whites of 2 eggs, a few pistachio nuts, ¼ lb. of chocolate.

Break the chocolate into small pieces and put it into a saucepan with the sugar and milk. Stir over a low heat until all the chocolate is dissolved and perfectly smooth. Melt the gelatine in the water and then stir it into the chocolate; add the vanilla and allow to cool in a basin. Tie a double piece of grease-proof paper round the outside of a soufflé mould or tin, so that it stands about 3 inches above the rim.

Half whisk the cream and add to the chocolate mixture; beat the egg whites very stiffly and stir them in gently, but quickly, in case the gelatine begins to set. Pour all the mixture into the prepared mould; the paper will hold it. Put into a cold place to set. Remove the paper very carefully. Have ready the pistachio nuts, peeled and chopped finely and sprinkle a few all round the edge.



Two refreshing organdie necklines—as becoming as they are practical—to be found at D. H. Evans of Oxford Street.



# IF I HAD A WEEK-END!

## ELSIE CARLISLE

*is such a busy person that she can never guarantee having a free week-end. But, in this fascinating article, she explains what she likes to do when possible!*

Well—that depends on my mood, which in turn often depends on the weather!

If the day is depressingly wet, I shall not stir far from my fireside. A book and a box of chocolates—these are all I require to see me through the day. And, yes!—I had almost forgotten. There must be a radio-gramophone, too! I am certain to give myself a busman's holiday in trying over some new records, and tuning in to any particular wireless item that interests me.

In this last respect, I might say I am not what could be called a haphazard listener. I like to choose my programmes, not have them thrust upon me. Usually I pick out the items from the published programmes, note the approximate times when they will be broadcast, and listen to them, and to them alone.

### En Route for the Country

If the weather is fine, then I shall almost certainly drive out into the country. And really, I think a Sunday spent in this way is the most enjoyable of all week-ends for me. For, in the first place, I am very fond of motoring, and although I do not set myself down as a mechanic, or anything of that sort, I have always tried to take an intelligent interest in the workings of a car engine! When garage hands speak to me of "revs.", and plugs, and clutch-linings, I like to keep pace with them.

Secondly, I really do love the countryside. I like to get away from the main roads, away from the traffic and housing estates, to the open spaces where my pet terriers, Jack and Jill, can romp to their hearts' content.

Often I drive completely at random, swinging down any likely lane that presents itself. In this way, I have discovered some of the most beautiful countryside in all this beautiful England. Believe me, people who tell you the countryside is spoilt do not know their subject. They are main-road motorists, lacking the spirit of adventure.

### The Simple Life

Old churches, old castles, old houses of any description fascinate me. Often I have wished I could sketch or paint, as some of my friends can, but since I can't, I do the next best thing, and use a camera. One of these days I'm determined to learn the whole process of photography thoroughly, so that I can honestly claim my snapshots as one hundred per cent. Elsie Carlisle productions. But, somehow, I never seem to find the time.

When all is said and done, my tastes are not much different from the tastes of thousands of others. The week-end that pleases most people pleases me. And for this I am truly glad. I hate to be thought "freakish" in any way at all.

I like my job, and I like relaxation from it. I like quietness and simplicity and beauty. Fit those qualities, in any shape or form, into a week-end experience for me, and I shall be content.

### NEXT WEEK

**GEORGE ELRICK** tells you  
about  
**HIS WEEK-END**



Elsie Carlisle—  
a firm favourite

**I** THINK there is something subtly deceiving about week-ends. Most of us talk so glibly about doing so-and-so, or going to such-and-such a place, as if the weather had promised to behave itself at our express commands, and there were days at our disposal instead of the few paltry hours between Saturday night and Monday morning.

Funny thing is that most of us believe it, too! That is, we believe it until a few bright thoughts come to our rescue, and we find that our free time in that particular week-end for which we had planned so much is precisely the four hours between two and six o'clock on Sunday. So we put off our arrangements till the next week-end, and then go through the unkind process of disillusionment all over again!

Perhaps I am being a little unfair in generalising in this way. But it is a fact that many of my week-ends are not week-ends in the popular sense at all. On Saturday night, I am probably working very late—so late, in fact, that it may be two or three o'clock in the morning before I return home.

### Precious Eight Hours

Now, believe it or not, stage, film, and radio artists are not endowed with supernatural powers of endurance. They are human, and must sleep. Therefore, I sleep, allowing myself, whenever possible, the full eight hours quota.

This means that it is probably ten o'clock, or even later, before I stir from the sheets. The rest of the day is mine, you tell me? . . . Well, perhaps—perhaps, if I am very lucky!

My first thoughts are for my following week's work. I may have a theatre engagement in the provinces—Birmingham Leicester, Liverpool, Newcastle. Variety rehearsals are usually timed for ten or eleven o'clock on Monday morning, and this necessitates travelling to the provinces on Sunday.

If I don't travel, there are usually plenty of

other things to keep me occupied until Sunday tea-time. Most of my correspondence is left over to the week-end simply because I can't find the time to deal with it during the course of the week. When this has been settled, there is probably a pile of professional music copies for me to run through—just one phase of that eternal quest for "numbers" suited to my own particular style of presentation.

When I have finished these two necessary tasks, my week-end has all but gone. Sunday evening in town may afford me a little relaxation in the way of reading, or visiting some friends. Whenever I can, I do something that takes me right away from thoughts of my work. My taste in literature is very wide and unparticular. I enjoy a good detective story—that is, a story in which the murderer doesn't give himself away in the early pages!—and I read fairly fast.

### Talking Shop!

As for my friends, well—quite a number of them are "in the profession," as we say. You can guess what that means. With the best intentions in the world, it is impossible for stage people when together not to talk of what is happening in the West-end, or at Elstree, or at Broadcasting House!

Most of my week-ends, especially my winter week-ends, pass in this way, or in travelling. It is a fact, you see, that I have very little time to myself. But please don't think I am grumbling! My life is very full, and requires most of my energy, but I would not exchange it for any other in the world. And I am certain that people who live a similar life to mine, whose precious week-ends are matters of theory rather than of practice, will tell you exactly the same thing.

However, it does occasionally happen that I have a whole Sunday free, a full twenty-four hours free from all entanglements. What do I do?

# THE BAD BOY MAKES GOOD!

A delightfully human interview in which Mrs. Frye, mother of Leslie Sarony, reveals her son when he was young, as a very naughty, but determined boy who invariably got what he wanted. This interview was given just before her recent sad death

**M**OST small boys are as bad as each other. I've had three of them, so I'm a fairly competent judge. But Leslie was really the "William" of the family.

When he was small I let his hair grow long like a girl's. It was very silky, and, in my opinion, suited him perfectly. Maybe it was unwise of me, but as he grew into boyhood I still refused to have it cut off.

Leslie complained more than once. He said the other little children delighted in pulling it and calling out "boo!"

One day someone entered the dining-room. I looked up to see who it was, and before me stood a smart little chap with neatly cropped hair. A second look convinced me that it was Leslie.

He must have seen the look in my eye, for he bolted out of the room. It amuses me to think of it now, because I can just see myself doing it. I chased him round and round the garden with a coal-shovel in my hand. When I eventually did get hold of him, he got one of the biggest tannings he'd ever had.

He hated school like poison. I have never known a boy to make so many excuses for not going. After a time his tummy-aches and pending bilious attacks (that never came off, incidentally) cut no ice with me. So Leslie resorted to playing truant, or "hopping the wag" as he used to call it.

## Leslie Gets Thrashed

I probably wouldn't have found him out if he had not come home one day soaked through and through. He had been down to the river fishing for tiddlers instead of going to school. But, unfortunately for him, he ventured a little too near the edge, lost his foothold, and fell in the water.

I didn't spare the rod, because I wanted to teach him a lesson. But the choice between Latin and maths, against an occasional thrashing must have caused him a few sick-headaches. He did, to his subsequent displeasure, choose the lesser of the two evils.

It was a bitter winter day, and the river was frozen. Instead of going to school, Leslie went down to the tow-path and made two slides—one going west and the other east. If anyone wanted to pass along the path they had to cross these slides. Leslie and a few other little boys were hidden behind a bush, and thoroughly enjoyed watching people nearly breaking their necks.



When Leslie was very young. All set for a fancy dress ball. Note those curls!

## "THROUGH THEIR MOTHERS' EYES"

No. 4

### LESLIE SARONY

by His Mother

(in an interview with H. Mackenzie Newnham)

Leslie Sarony, song-writer, dancer, comedian and vocalist as he is now. Now look at the picture below! Above is the last picture taken of his mother



But justice held the trump cards. No one was hurt—except Leslie.

The moment he stepped from his hiding-place on to the slides he went down with a crash. He was knocked right out. That was how I found out that he was still "hopping the wag."

If our neighbours had a dog—Leslie would want a dog. If they had a cat or a tortoise—we'd have to have one.

He always got what he wanted. When he was a boy he would go to any extremes to obtain an object once he had set his heart on it.

One day I found him in the garden with his nose pressed against the wall. There was a look of envy in his eyes.

"What's wrong with you?" I asked, knowing full well what it was.

"I want some pigeons!"

We had been expecting that for some time past. You see, our neighbour had some pigeons only a week before. We had learnt after seven years' experience that there would be no peace about the house unless he got what he wanted—so we spoilt him. His father bought him two.

## Productive Pigeons

I said we bought him two. I have never known two birds to breed so quickly. Within a very short time the garden was full of pigeons. It got so bad that in the end we had to get rid of them. The glamour of pigeon-breeding had worn off, anyway.

When the children were young I used to keep the house stocked with lavender. I think it is the most delightful smell to have about the place, and it is pretty. Leslie, however, found a much better use for it. He discovered from one of his friends that the thicker stems could be used as cigarettes.

On more than one occasion I had noticed a peculiar smell in the sitting-room. It smelt as if something was burning, and yet I was unable to place exactly what it was.

One afternoon I went into the room and was greeted by the familiar odour. I sniffed



once or twice, and then caught sight of a thin column of smoke coming from under the table.

Whoever was there could not have heard me enter the room, as the sound of a gentle "puff—puff—puff" went on. I moved the tablecloth. Leslie was there, sitting on the floor peacefully smoking a stick of lavender. He was scared at being caught. He admitted to me not long ago that it was weeks before he could sit down again comfortably.

At that time, I will admit, I wondered what on earth Leslie would do when he grew up. He was as naughty as a boy could possibly be, but we all loved him. I was quite surprised that he eventually went on the stage. He was the only one of my sons to adopt that career.

When he was a young man he gave me one or two shocks. The worst was during the war. He came into the house in a soldier's uniform. I had not seen him for some months; he'd been working up in town.

"Leslie!" I exclaimed.

"It's all right, mother," he said, patting my shoulder, "I've been in France for the last six weeks."

It was a shock, but I couldn't help feeling proud of him. He was still very young.

I have followed his career with the greatest of interest. I used to go and see all his shows, and quite naturally I thought they were perfect. Even though I am unable to go to see him on the stage nowadays—you see, I am eighty-two—I love to listen to his broadcasts.

## He Got What He Wanted

He always said he would be a success in the show-world. Just the same as when he was a small boy, he got what he wanted, and I'm glad.

He never forgets his mother for an instant. He comes to see me nearly every day when he's in town.

When his father retired, Leslie bought us a house. I love it. I celebrated my diamond wedding here last year. I have my own favourite window, where I sit and watch the people pass by.

One thing gives Leslie more pleasure than anything else. That is to see me cheerful and happy. I have just been very ill, and when he came to see me he was looking very worried.

"These pears are lovely," he said, indicating a dish of fruit, "why don't you have one?"

"Yes, they look very nice," I replied. "Find me my teeth."

It seemed to tickle him to death. I wondered when he was going to stop laughing. But I knew that he was pleased to see me happy, in spite of my serious illness.

Next Week: BETTY BOLTON'S mother will tell the story of her daughter when she was young.

How to obtain a beautiful  
Velvety Complexion... by  
**MARGARET  
SULLAVAN**



Miss Margaret Sullavan, the famous Universal Star, says:

"Potter & Moore's Powder-Cream is a delight to use. You have only to pat it gently and evenly into the skin to obtain a beautiful velvety complexion that lasts for hours."



Potter & Moore's Powder-Cream contains 12 special ingredients, one or two of which are secret, but all have been found necessary to make complexions really beautiful. Obtainable in dainty mirror-fitted jars and sold everywhere in all popular shades. **1/4 a Jar**

**Potter & Moore's  
MITCHAM LAVENDER  
POWDER-CREAM**

**BEWARE OF PAIN  
AFTER EATING**

Do you dread your meals? Are you for ever wondering what you can eat with safety and freedom from pain? Are you, in fact, living in fear and agony from stomach trouble?

Scarcely anyone escapes this scourge of modern life. Some are wise and take it in time. Others endure terrible torture—but even they can do the same as the wise ones, and find quick relief in Maclean Brand Stomach Powder.

An amazing volume of evidence proves that Maclean Brand does bring relief. Sufferers from gastric and duodenal ulcers and from acute gastritis have found in it a remedy worth untold gold. Their letters are documents of wonderful joy and thanks.

You can be like them. You can once more enjoy the good food that Nature intends you to enjoy. Get a bottle of Maclean Brand Stomach Powder at once. You have only to take one dose to feel its benefit—and a short course will have lasting effect.

But it must be Maclean Brand with the signature "ALEX. C. MACLEAN" on the bottle. None without it is genuine and you dare not risk your health by taking powder of which you know nothing. Maclean Brand is never sold loose. 1/3, 2/-, and 5/-, in bottles in cartons, of powder or tablets.

**ISN'T  
THIS  
A  
LOVELY  
JUMPER?**



Simple but out-of-the-ordinary, this is a jumper for very special occasions.

Knitted in palest blue "suède" wool, it shows how fine and delicate cable-stitch can be, and the delightful frills at neck and sleeve are unusually becoming.

**MATERIALS.**—7 oz. Light Blue and 2 oz. in a darker shade of Blue "Golden Eagle" "SUEDE" wool. 3 Buttons. 2 size 8 and 2 size 10 Knitting Needles and a short size 8 for the cable twist.

**MEASUREMENTS.**—Bust, 34 in.; length, 19 in.

**ABBREVIATIONS.**—K., knit; P., purl; tog., together; sts., stitches.

**TENSION.**—7 sts. and 8 rows equal 1 in. measured over plain, smooth fabric on size 8 needles.

**BACK**

**W**ITH light wool, cast 120 sts. on size 10 needles. **1st row**—K. 2, \* p. 1, k. 1. Repeat from \* to end of row. Repeat this row for 4 in. Then p. 1 row, using size 8 needles.

**1st pattern row**—K. 3 (edge), \* k. 6, p. 3. Repeat from \* to last 9 sts., k. 9.

**2nd row**—K. 3, \* p. 6, k. 3. Repeat from \* to end of row. Repeat these 2 rows again.

**5th row**—K. 3, \* slip the next 3 sts. on to the short needle, knit the next 3, put the 3 slipped sts. back and knit them, p. 3. Repeat from \* to the last 9 sts., work a cable twist on the next 6, k. 3. **6th row**—Like the 2nd row. Repeat the 1st and 2nd rows 4 times. Repeat the 5th row cont. until 8 in. of pattern are worked, or required length to armhole. The original commenced the armholes on the row giving the seventh cable twist as follows:—Cast off 9. Repeat the 5th row to the end. **2nd row** (of armhole).—Cast off 9. Repeat the 2nd row of pattern.

Continue in the pattern, keeping the k. 3 border at either side, and decrease once at both ends until another 9 sts. have been decreased at both sides, this leaving 9 full cables across with the k. 3 at outer edges. Work without shaping until 13 twists are worked (or required length). Then cast off 9 sts. at the start of each row until only 30 sts. remain. Leave these on a size 10 needle, break off light wool.

**FRILL**

With size 8 needles and dark wool, cast on 60 sts. Knit 4 rows plain. Then work alternate rows of purl and plain for 5 rows. P. 2 sts. tog. all along the next row. Place this needle with wrong side of frill facing to right side of neck and placing the 2 needles together work (with the dark wool) a row in plain knitting, taking a stitch from each needle and working it off as 1 stitch. Work 5 rows (on size 10 needles) in rib of k. 1 and p. 1. Cast off.

**FRONT**

Work exactly like the back until a depth of 12 cable twists has been done. Work the return row to bring the right side facing to you, then shape the neck as follows:—

Work 36 sts. in pattern, turn and work back. Work 33 sts. in pattern, turn and work back. Work 30 sts. in pattern, turn and work back. Work 27 sts. in pattern, turn and work back.

Continue in pattern on these 27 sts. until another two twists have been worked. Then cast off 9 sts. at the armhole in each alternate row until the 27 shoulder sts. are worked off. Fasten off. Slip all but the last 36 sts. on to a safety-pin. Join up the wool and work the 36 sts. in pattern.

Work 33 sts. in pattern, turn and work back. Work 30 sts. in pattern, turn and work back. Work 27 sts. in pattern, turn and work back. Finish this shoulder to correspond with the first.

**NECK**

Take a size 10 needle and dark wool and knit up 1 stitch in each loop along the side of the neck piece (16 in original), knit each stitch at neck front and knit up 1 stitch in each loop along the other neck edge.

**2nd row**—K. 1, and p. 1 into each of the 16 side sts., k. 1 and p. 1 separately until the last 16 are reached, p. 1 and k. 1 into each stitch (94 sts.). Leave these and work frill. Cast 188 sts. on size 8 needles in dark wool. Repeat rows and finish neck as given for first frill.

**SLEEVES**

Cast 66 sts. on size 10 needles with dark wool. Repeat first row of back for 1 in. Fasten off.

**FRILL**

Cast 132 sts. on size 8 needles and dark wool. Repeat the 10 rows of frill as given for the back. Place the right side of frill against ribbing and knit a row, taking a stitch from each needle together as one. Fasten off dark and taking light wool to continue sleeve, knit a row increasing once in the 8th and every following 3rd stitch until the last 7 are reached, k. 7 (84 sts.).

Repeat 2nd row of back. Repeat from 1st pattern row of back until the row to make the 3rd twist is reached. Cast off 9 sts. at the start of each of the next 2 rows.

Then decrease once at each end of every alternate row until only 36 sts. remain. Cast off 3 sts. at start of each row until 12 remain. Cast off.

Please turn to page 30



**SANTOS CASANI,**  
*the famous dancing instructor,*  
*explains how the radio habit has*  
*altered dancing for the better.*

**S**PRING, summer, autumn, winter—we dance all the time now! There's no rigidly marked dancing season as there used to be. Even in the middle of summer, millions of people dance—by the sea, at the road-houses which are dotted about the country, and in the dance halls of the big cities.

Yet not so many years ago, dancing was enjoyed by the comparative few. There was an occasional "craze" which brought it into popularity, such as the coming to this country of the tango, just before the war. Then "tango teas" were held all over the place. Even so, nothing like the vast numbers danced as do now.

To-day, dancing is not dependent upon crazes; it is a firmly established pleasure of the people and, to those who take it most seriously, a very healthful exercise. The young and the old alike dance. It is for all, all the time; and why?

Principal among a number of contributory factors is radio. For broadcasting has greatly broadened the appeal of dancing. It has brought the finest dance bands, formerly only available for the enjoyment of the well-to-do, to the great masses of the people, to arouse their interest, to inspire their dancing, and to enable them to feel the urge to dance which good dance music provides.

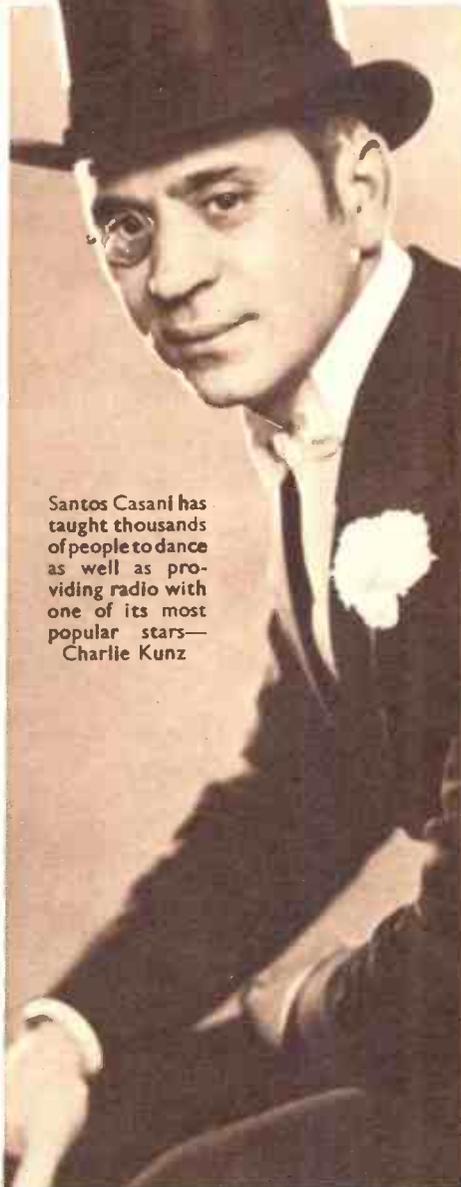
But that isn't all—not by a long way. The fact that the multitude, instead of merely the few, can hear the best dance bands over the air has enormously increased the number of people who take an intelligent interest in dance music. It has heightened the sense of rhythm in millions of people who, until they learned it all from radio, hadn't the remotest idea of what really good dance music was like.

**A Narrow View**

At one time there were those who feared that the effect of radio would be to injure, and possibly kill, the dance halls. This was, of course, a narrow, short-sighted view; but it was held. But precisely the opposite has resulted. A new dance public has been created out of listeners; the dance halls, the dance clubs, and the thousands of people they employ, have all gained accordingly.

What has been the effect of broadcasting upon the dancers? Undoubtedly, it has tended towards developing greater adaptability. Radio bands have always to bear in mind that they are playing for a much wider public than they would be in a dance hall; indeed, they are playing for the widest possible public. Broadcasting bands have to please the whole of the family—and they do!

But this very fact marks them out as different, from the dancer's point of view, from the bands which play in the popular dance *palais*, and which



Santos Casani has taught thousands of people to dance as well as providing radio with one of its most popular stars—Charlie Kunz

cater all the time for the keen dancers who are interested in the competition style.

Broadcasting bands have to cater not only for dancers; they must afford pleasure to listeners—in by the fireside, in hospitals, on the sea—everywhere. Inevitably, therefore, they don't keep to the same rigid tempi insisted upon in the dance halls. They play with more freedom.

This means that dancers who respond to the urge of the radio bands have to adapt

their steps so as to interpret music which covers a wider field so far as speed is concerned. They learn to improvise, to create steps which fit different speeds of music; in a word, they become more adaptable.

About this time of year a good deal is usually heard regarding new dances, either real or imagined—and often the latter! A tremendous amount of publicity is sometimes given to newly devised series of steps, but in spite of this the new dance never catches on.

**Response to a New Rhythm**

The truth is that "created" or "invented" dances never last for long. Those which survive for any time at all are invariably a response to a new rhythm which flares across the country, just as the Charleston did and—though in a less spectacular degree—the rumba.

Isn't it perfectly clear that the new rhythm of the future, whatever it may prove to be, will flash across the country much more quickly than even the Charleston did? It will move over the air into the homes of the millions. If there's anything at all in it, we shall soon find feet tapping to it, and people striving to find the best steps to interpret it, so that the utmost pleasure—grace of movement, and health value are derived from it.

That, of course, is where the expert dancers and teachers come in—but after the rhythm, not before. Efforts to create a new dance which will last are constantly being made, but in the absence of some striking new rhythm, they lead nowhere.

In a sense, all dancing is interpretation; that's why, before you can start work on a new dance with prospects of success, you must have a new rhythm to interpret. An "invented" dance is just a novelty which some of the keener dancers may try out, but it never has a wide appeal. The new dance which survives is the one which is based on an infectious rhythm which literally smites teachers and dancers everywhere, and simply insists upon being interpreted in dance.

**Influence of Radio**

Any new rhythm with universal appeal is sure to "get there" quickly henceforth. Radio makes so much certain.

But these important benefits by no means exhaust all the advantages which radio has brought to dancing, not by a long way. People who never dance to broadcast bands owe much to the influence of radio through the bands.

The quality of the dance bands which play at small private affairs, in village halls and at local dances generally, has greatly improved in recent years. Those who can recall the quality of some of the bands just after the war and compare them with present-day bands of the same relative status cannot fail to admit the enormous improvement which has taken place. Why?

Largely through radio. Perhaps mainly through radio. The local "gigsters"—fellows who work at other jobs during the

*Please turn to page 30*

ANOTHER OF "RADIO PICTORIAL'S" EXCLUSIVE STORIES ON AN IMPORTANT RADIO TOPIC



*Bright young men of the B.B.C. may, in future, have to go to school! Sir John Reith is starting a B.B.C. college where newcomers can be taught the ropes before taking an active part in broadcasting work.*

**S**O soon we shall be hearing all about the bright young things of the B.B.C.'s co-educational college!

As long as we don't hear this experimenting with plays and variety programmes, perhaps you don't care two hoots about this college proposal.

Or do you? Do you rampage around your loudspeaker, oscillating at the mouth and demanding why part of "my 10s. a year" which "I pay" for entertainment should now pay for teaching 'varsity-voiced boys and girls the right end of a microphone and how to cough silently in a studio?

The answer is that your money will still be buying entertainment, with a difference, difference being that it will be better, so hope, at any rate, the college-planners now sitting round tables at Broadcasting House drawing up curriculums.

Why Sir John Reith should want a college for intending members of his staff and what it will do are two things I have been finding out.

It appears that certain of the big chiefs around the Portland Place throne have been feeling pangs of conscience lately. It has been striking them, with ever increasing force, that when a new producer, a new programme writer, a new announcer, or a new "balance-and-control" man is launching his first job on the ether it is, maybe, not quite fair to the listener. The new hand is tackling something he has never tried to do before in his life, and, like you on the first day you went to work after leaving school, he makes mistakes.

#### Theory v. Practice

The B.B.C. chiefs, therefore, came to the conclusion that newcomers in the studios are a potential danger to the quality of programmes.

But surely the newcomers were always shown "how to do it" by the old hands, under whose charge they are invariably placed?

In theory they were: in practice, far from it. For this reason: The old hands had to show them "how to do it" while they themselves were working on programmes. Work at rehearsals and during transmissions is a full-time job. It requires the full concentration of the producer, or whoever it is on the job.

If he starts making time to break off and turn to the new recruit to say: "Now for this effect you must balance the microphone so, and pull back the piano here," he is not only leaving himself less time in which to polish up the show in hand, but he is also liable to get on artists' nerves, all of which, believe it or not, has adverse effect on the programme when you finally hear it.

Producer Gordon McConnel, who has been teaching Jasmine Bligh and Betty Cowell, the

television announcers, all about microphones and studios, is as much technically experienced as anyone in the Variety Department. He is meticulous about microphone technique, his rehearsals are run with supreme care and result invariably in polished productions. He should know as well as anyone whether the college is needed. So I asked him.

"I think it is a most excellent idea," he said. "When a new man is put under a producer's wing, everybody in the studios is so busy that all the new fellow can hope to pick up are odds and ends. Nobody has time to set out to teach him. He can only find out from his own experience by producing programmes himself—and that means that he is making his initial blunders at the expense of the public purse.

#### Thanks to R. E. Jeffrey

"Before I started with the B.B.C., at Cardiff, I had an 'initiation period' at Savoy Hill. I just hung around and picked up very little. I have R. E. Jeffrey" (now "screen-commentating" for Universal news films) "to thank for saving me from making some awful mistakes right in listeners' ears."

It seems then that there is considerable need for this college.

How will it be run? That is what is being discussed at the moment. Sir Stephen Tallants, who decides how much we journalists should find out about the B.B.C., bans us from attending "inside discussions," and Mr. B. A. Nichols, Administration Controller at Broadcasting House, who is leading advocate for the college, refuses to see any journalist anyway.

Despite this hush-hush sanctity in which the college has now been steeped, however—and nobody has explained why it should be such a fearful secret—I am able to tell you what B.B.C. producers and experts expect the college to be like, and since I know that their advice has been taken in discussing the plans for it, RADIO PICTORIAL readers can sit back and wait for the B.B.C. to tell them "officially" what I'm telling them now.

The college will provide, I understand, lessons in broadcasting for new producers, programme writers, and all other types of workers necessary for B.B.C. programme production. There will be three experimental studios in which "sham" programmes will be run just as though they were being broadcast. The new writers will have new

types of radio plays "tried out" by the novice producers. New ideas in variety production, dance band programmes, and radio comedy will be run through, cut about and experimented on.

The curriculum will include "visiting periods" during which the "students" will enter the real, "live" studios, and watch actual programmes in rehearsal and production. Similarly, they will visit the B.B.C. administrative offices to learn how the business wheels of the Corporation turn round.

Whatever particular job a "student" is destined to take up when he ultimately goes on to the B.B.C. staff proper, he will be forced to learn in the college about every side of broadcasting. Programme compilers-to-be will have to know how to "balance-and-control," and technical assistants-to-be will have to learn how a producer deals with material and artists.

At the present time there are eleven members of the B.B.C. staff passing through "initiation" periods under producers and officials. The membership of the college will vary between this number and a score—of both sexes. Regional stations will send recruits to the college, and present staff producers, in the provinces and at headquarters, will be granted periods off duty to attend the college for "refresher" lessons. Broadcasting advances, technically and artistically, every month, and even the old hands in full harness cannot keep abreast of developments.

#### Who will be Teacher?

The big question is going to be: Who will be principal of the college, and who the teachers?

Nobody who is not on the B.B.C. staff already knows enough about broadcasting to teach it! The B.B.C. has the monopoly over broadcasting in this country, and there are no outside experts who could be brought in for the college posts.

What will happen, therefore, is that the present producing staff at Broadcasting House will be increased a little, to enable half a dozen of the most experienced producers to leave their normal programme work and go to the college for certain periods each week to do the teaching.

At present there is no intention of having one chief principal. Such an appointment can, however, be expected ultimately, and for this job I tip Gordon McConnel.

That is why I asked him what he thought about it!

# "TELEVISION TOPICS!"

By DUDLEY CLARK

You'd think that even Dudley Clark would be taking Television seriously by now, what with Alexandra Palace nearly ready and Television appointments being made, wouldn't you? Not a bit of it. We ask Dudley to write us an article on Television Topics, vainly hoping for something serious, informative and arresting, and with a gay whoop he charges into our office with this!

**D**ESPITE official assurance that television is unlikely to ravage our homes for some time to come, many worthy people cannot help already feeling a little suspicious and even anxious about it. My Aunt Clothilde for example.

"What is the truth about this television?" she wrote. "All this secrecy about it makes me very nervous. Like the Great War, my dear boy. We never knew it was coming until it came, and no one could do anything. As you know I am very fond of the radio and invariably listen while I am sitting up in bed sipping my malted milk before going to sleep. It is a little distressing to me to feel that when television is installed I shall have to forgo this innocent pleasure in the interests of decency."

To which I replied:—

"Dear Aunt Clotty,

"I have consulted several hand-books, and made constant visits to the places of refreshment in the neighbourhood of Broadcasting House in search of technical experts, and am happy to be able to set your mind at rest. The fact that television may shortly enable Mr. Norman Long or the



"... called several times under the pretence of reading the gas-meter. On each occasion I have aroused suspicion."

Prime Minister to beam at you from a screen above your bedroom mantelpiece as you sit sipping your mucky—I mean your malted milk—won't mean anything to either of them. They wouldn't know if you were sitting in your bath and waving your loofah. Television is a one-way show. In other words it will be (unless considerably improved) absolutely pure. Could you, dear Aunt Clotty, let me have ten pounds to— The rest of my letter was mere business.

## How, Why and Wherefore

But there you are, and will the person, or persons, who wrote on a picture postcard of Snoggleswick Town Hall—"Down with television, we don't want no P.M.G. peeping and prying into our homes"—please copy.

And now for the how, the why and the wherefore of television. All very simple. You know how it was when we had the silent films. One day somebody—I forget the man's name—said to himself: "Why shouldn't people hear the film actor as well as see him?" And there we were. Exactly. Well, a fellow in the wireless business said much the same, only different. He said:

There's  
a laugh a line  
in this sparkling  
mirth-quake.

"Why shouldn't people see the broadcaster as well as hear him?"

The result was television which, broadly speaking, consists in lighting up an object—such as a broadcaster or a piece of cheese, and passing the reflected light through the ether by means of a current produced through a photo-electric cell and all that sort of thing. The light-ray variations which compose bits of the radio artist, or the televised actor or singer for the piece of cheese, or *vice versa*. These will gradually become larger, no doubt, and I think we may look forward to the day when we shall have an excuse to take down the oil-paintings of Grandfather Wilberforce, Great-Aunt Harriet and "Evening on the Sewage Farm," to make space for gigantic close-ups of Gert and Daisy.

## Discover "Ally Pally"

To bring about such and other improvements in television, a good deal of elbow-room was required, and after scurrying from one house-agent to another, the Alexandra Palace was eventually discovered nestling on the heights of Muswell Hill. A charwoman was sent at once to clean the windows and the local milkman requested to call regularly.

According to information at my disposal the present Alexandra Palace was opened to the public in 1901 along with a race-course to which have since been added a bowling-green and a tea-garden. Just the place, you will agree, for television.

If I could I would gladly reveal some of the startling secrets of the Alexandra Palace since it was taken over for television, but though I have called several times under pretence of reading the gas-meter, on each occasion I have aroused suspicion by my total inability to make head or tail of the little round dial arrangements.

It is only fair to say that no actual violence has been offered me by the officials; on the contrary it was courteously suggested that I should join in a game of bowls or back my fancy on the race-course, or even enjoy myself in the crowded tea-garden. But not a word about the technical side of television.

You can take it from me, however, that something is being done at the



"... invariably listen while I am sitting up in bed sipping my malted milk before going to sleep."

Alexandra Palace. I mean there are several pieces of wire lying about which certainly look very ominous.

Let us try to understand what television is going to mean to everybody. In the first place what is the listener going to call himself when he has to look as well as listen? An audispectator? A telistener? Or will it be a case of the televisor of the one part and the televisee of the second part? I mean we surely want to be prepared, don't we?

## Complications

It seems as though things will be a little difficult on the telephone: "Oh, look here, old man, will you and the wife look in and look-in with us to-night. I said look in and look-in. No, not look in twice. Look here—I mean look in— Oh, confound it, come round anyway."

Television will mean that we worn business men will have to struggle to overcome our soothing habit of sleeping through part of the programme, for fear of missing the Dancing Sisters or the relay or Mr. Cochran's Young Ladies.

It will mean trying to play bridge while the Prime Minister or the Chancellor of the Exchequer is bobbing about on the wall shaking his fist at us.

What it will mean to the dear woman who already listens to the radio, reads a book, knits a jumper and thinks out to-morrow's meals all at once, I dare not think.

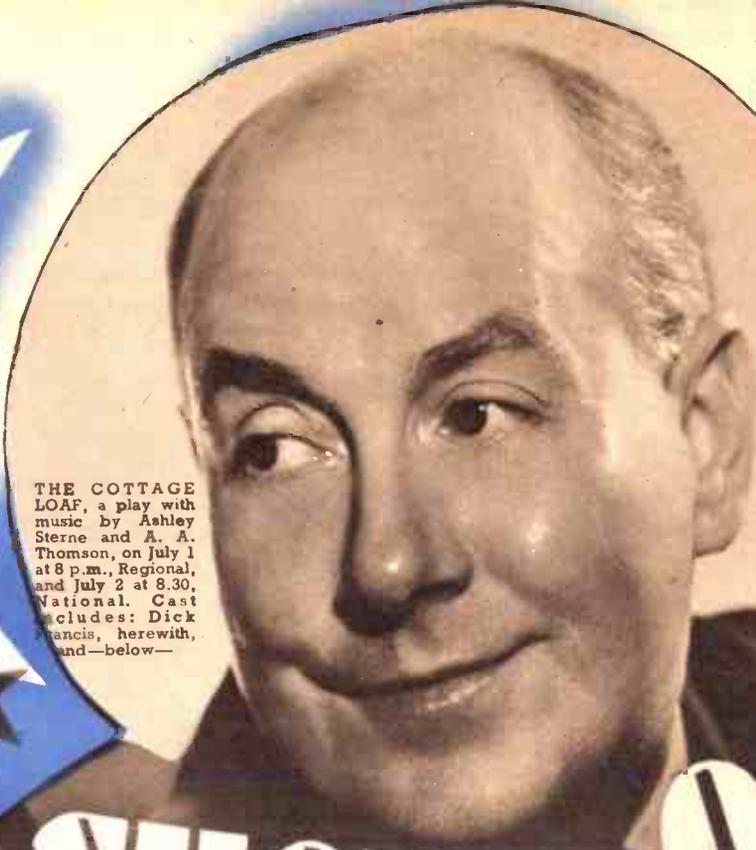
I am now about to make another trip to Alexandra Palace (disguised as a piece of wire), so be prepared for some startling inside information. P.S.—(Only not this week).



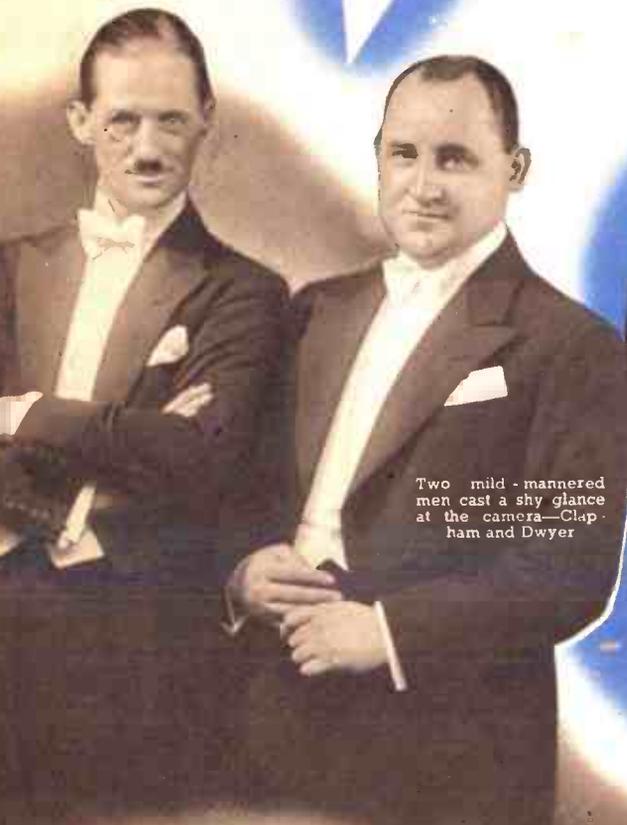
"A charwoman was sent at once to clean the windows."



Morton Downey, honoured visitor from America, has a ten-minute feature to himself on July 3, 9.15 Regional



THE COTTAGE LOAF, a play with music by Ashley Sterne and A. A. Thomson, on July 1 at 8 p.m., Regional, and July 2 at 8.30, National. Cast includes: Dick Francis, herewith, and—below—



Two mild-mannered men cast a shy glance at the camera—Clapham and Dwyer



# SHOWS

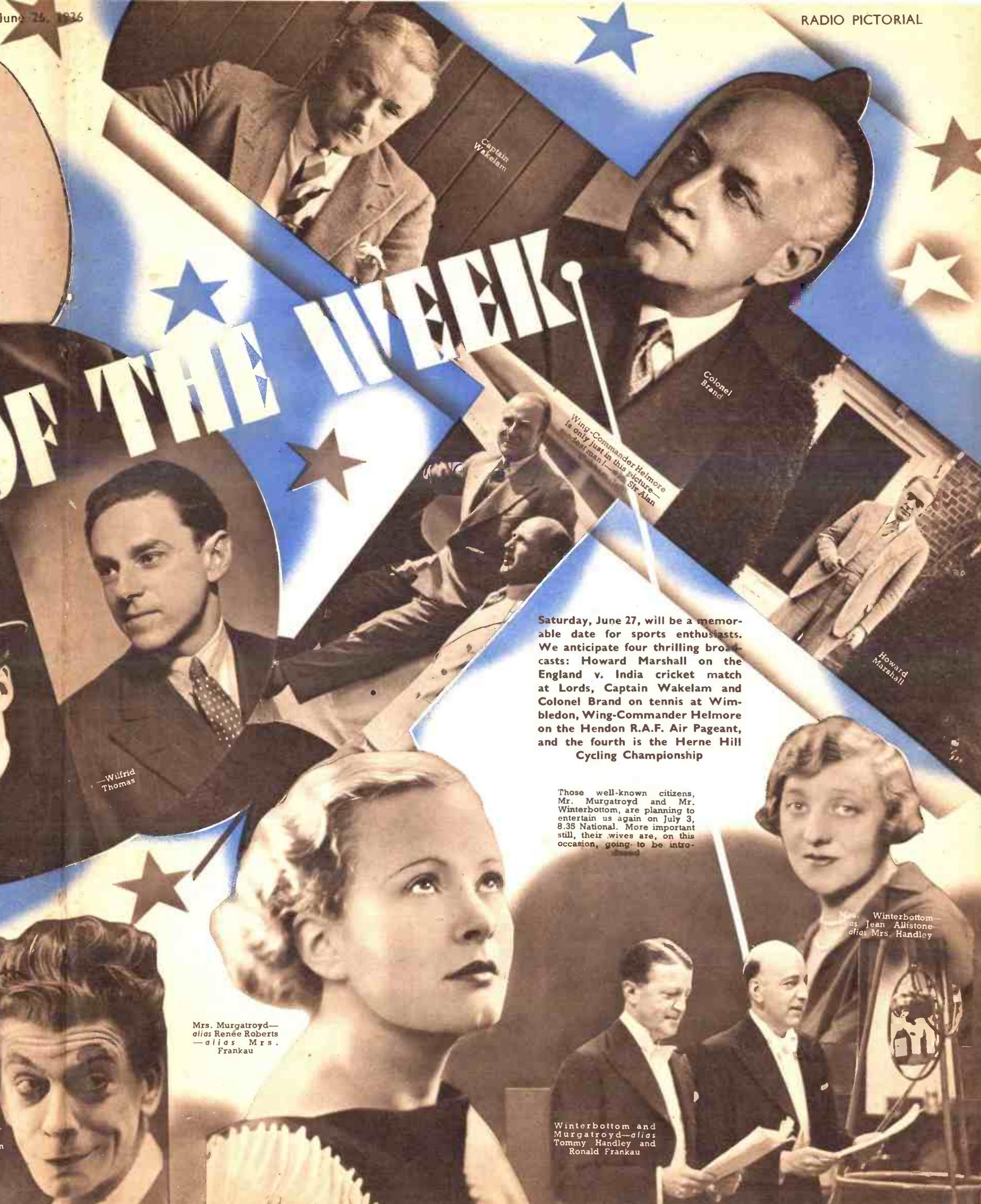
Betty Huntley-Wright on the left, and Pat Waddington, also part of the "Cottage Loaf," and—



Campbell and Wise

Welcome, Variety! The programme on July 4 (8.35 National) includes Clapham and Dwyer, Campbell and Wise, Morgan and Hadley, Ronald Gourley, Jack Warman, Mabel Constanduros, and the Three Australian Boys

Jack Warman



# OF THE WEEK



Captain Wakelam



Colonel Brand



Wing-Commander Helmore is only just in this picture—see Alan



Howard Marshall



—Wilfrid Thomas

Saturday, June 27, will be a memorable date for sports enthusiasts. We anticipate four thrilling broadcasts: Howard Marshall on the England v. India cricket match at Lords, Captain Wakelam and Colonel Brand on tennis at Wimbledon, Wing-Commander Helmore on the Hendon R.A.F. Air Pageant, and the fourth is the Herne Hill Cycling Championship

Those well-known citizens, Mr. Murgatroyd and Mr. Winterbottom, are planning to entertain us again on July 3, 8.35 National. More important still, their wives are, on this occasion, going to be introduced.



Mrs. Murgatroyd—alias Renée Roberts—alias Mrs. Frankau



—Mrs. Winterbottom as Jean Allistone—alias Mrs. Handley

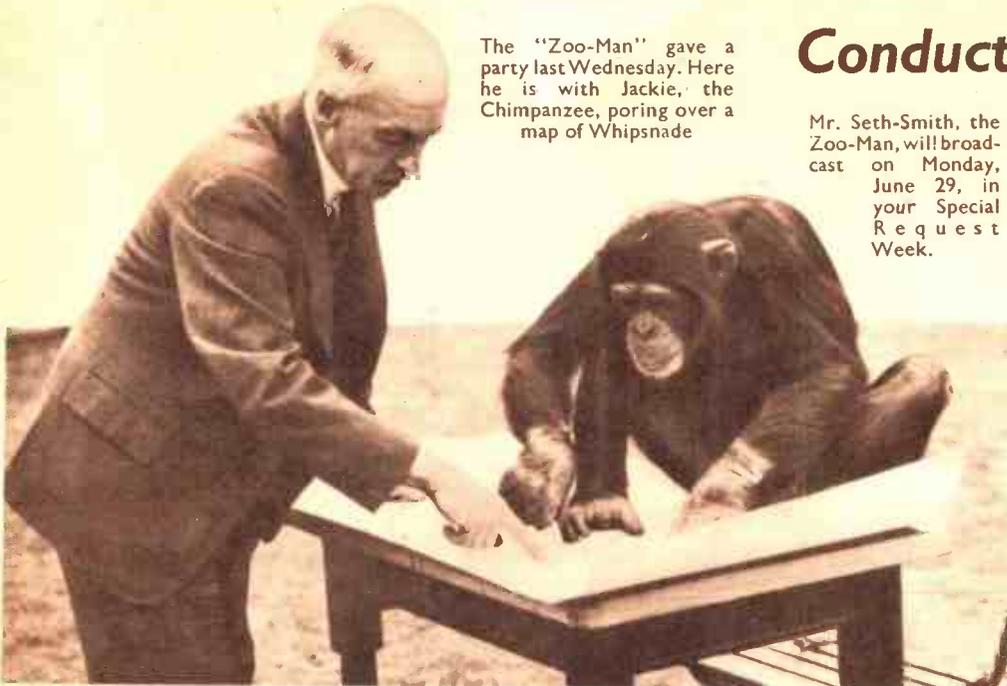


Winterbottom and Murgatroyd—alias Tommy Handley and Ronald Frankau

# The Children's Hour



Conducted by Uncle Barry



The "Zoo-Man" gave a party last Wednesday. Here he is with Jackie, the Chimpanzee, poring over a map of Whipsnade

Mr. Seth-Smith, the Zoo-Man, will broadcast on Monday, June 29, in your Special Request Week.

"MAC" certainly made a discovery when he found Mrs. Curtis Burnley Railing, who is visiting this country from America. Mrs. Railing might well be called the "Ruth Draper of America," for she is as versatile as may be, and gives the most realistic impersonations of quite ordinary people whom you see and hear every day.

Listen to-day, Friday, at 5.15, when Mrs. Railing tells one of the genuine, old "Uncle Remus" stories which come to us from the Southern States of America. Only those who have lived in that part of the world, and who really know the dialect, can reproduce it with all its charm and attraction. Commander King-Hall will appear as usual.

Saturday's programme (June 27) comes from Birmingham, when Midland Regional produces a Shropshire programme in the guise of a play for Midsummer Eve.

Monday, June 29, brings us to the first day of London's Summer Request Week, so this is your own special week—a week during which all the programmes have been arranged directly as the result of your own voting. This afternoon you may hear Ronald Gourley, the Zoo-Man, and "Mac" reading another of the *Just So Stories*, by Rudyard Kipling.

Naturally Toy Town is in the picture—actually it was at the top of Request Week, with something like 6,500 votes out of a possible total of 8,000. The story to-day, June 30, is *How Wireless Came to Toytown*, and the Gershon Parkington Quintet will, as usual, play the musical interludes.

*Worzel Gummidge*, the hero of the amusing Scarecrow stories, by Barbara Todd, is down for Wednesday, July 1, as a bright beginning to the month. Hugh E. Wright plays the lead as usual, and is supported by Lauri Lupino Lane, Rosamond Barnes, Diana Lincoln and a strong cast. The last part of the programme will be filled by the "Star Gazer."

The play this week, on Thursday, July 2, is one in the series *The Adventurous Journey*, and is called *The Countess's Faring*. As plays are particularly popular, an extra "Request" will be included next week, when three more Request Week programmes will be included.

Until next week,  
UNCLE BARRY.

## LEAGUE CORNER

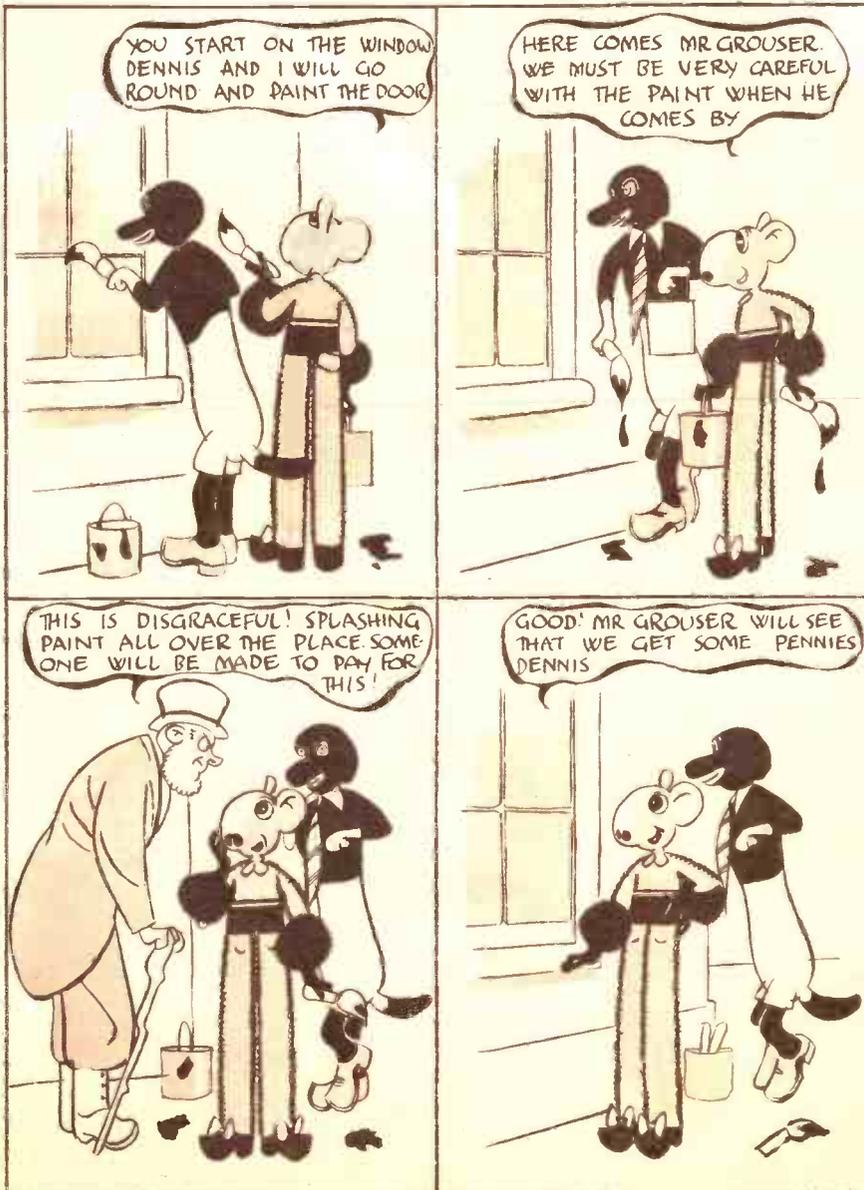
(Radio Pictorial League)  
*(In aid of The Queen's Hospital for Children, Hackney Road)*

**M**Y DEAR CHILDREN, This week I am setting another competition for League Members, and there will be the usual fine prize in each class of an Album containing portraits of six of your favourite broadcasters. This is what you have to do: draw a picture, in pencil, ink or paint, to fit the title, *At the Seaside*. Now, whatever it is you like doing best at the sea—fishing in rock pools, digging castles, bathing, paddling, riding donkeys, playing cricket on the sands, flying kites or sailing boats—make a drawing of it, paint it or crayon it, if you like, and send it to me, c/o RADIO PICTORIAL. I think even the youngest of you will enjoy drawing this sort of picture—perhaps some of you are lucky enough to be actually at the seaside now, and will be able to draw "from the life!"

### Competition Rules

1. Entries must be received at the RADIO PICTORIAL offices, 37-38 Chancery Lane, London, W.C.2, before Friday, July 3.
2. The Editor's decision is final.
3. Each entry must be signed with name, age, and address, and must be guaranteed by a parent or guardian to be unaided work.
4. There are three classes for every competition: Class A for children of 10 years old and under; Class B for 11 to 13; Class C from 14 to 16.
5. A prize of an album of six portraits of popular broadcasters will be awarded in each class.

THE HOSPITAL LADY.



## SOLUTION TO LAST WEEK'S ACROSTIC:

W arbling	G
A eria	L
L ev	Y
T i terto	N
E asto	N
R ork	E

Don't forget that both Uncle Barry and the Hospital Lady love having letters from readers of this page. No one is too tiny to write a little note. Get your pencil and paper now!

"Is the flavour as good as it was yesterday?" A study of two serious young breakfasters



# THE MOTHERS' PAGE

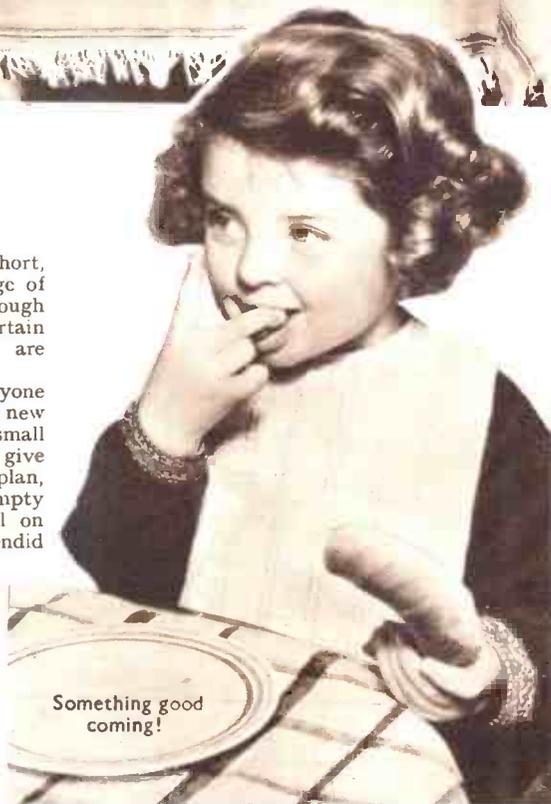
Conducted by  
**Nurse Cooper**  
S.R.N.

Nurse is only too glad to help readers with all their problems concerning health and child welfare. Please write to her, enclosing a stamped addressed envelope, to "Radio Pictorial," 37-38 Chancery Lane, London, W.C.2.

## FRUIT FOR THE CHILDREN

**T**HE season for summer fruits is so short, that we want to take full advantage of them while they are here. But although they are so valuable, there are certain things to remember where the children are concerned.

No skins or pips should be given to anyone under five years old, and all new fruits—and new foods, in fact—should be given in very small quantities at first and the results noted. To give the juice only and then the pulp is a wise plan, and fruit is always best taken on an empty tummy, so a raw apple or orange is ideal on waking, and fruit and milk makes a splendid breakfast. The most suitable fruits, of course, are our old friends, the apple and orange, which are always obtainable, and during the first year of life these, together with grapes and sieved, cooked dried fruits, such as prunes, raisins, and apricots, are the most suitable.



Something good coming!

Grapes are valuable for the sugar which they contain, and for the iron, and though the hot-house variety may be rather expensive, grapes can be bought inexpensively from the grocers from time to time. But, remember, they are low in vitamin C and do not replace orange for the bottle-fed baby.

Tomato is also in a class of its own—sometimes treated as a fruit and sometimes as a vegetable. It is valuable and suitable for any one over two years, and the pulp rubbed quickly through a sieve makes a splendid second vegetable, for example, with potato and steamed white fish, for the toddler's dinner.

Let me advise you to buy the best fruit you can afford, and even then pick it over very carefully, if necessary washing it. Wait until it is sun-ripened before buying it for the tins. To buy unripe fruit and cook it with sugar will cause indigestion; rather let the fruit be ripe and ready for use, and taken uncooked when possible. If sweetening be necessary, brown sugar or honey are best.

Bananas are a standby, but as they are starch, they do not rank with the juicy fruits, and they are sometimes indigestible, so must be given very ripe (that is, with the skin turning brown), and

finely mashed with a fork, after the stringy pieces are removed. Be careful the skin is unbroken when buying, otherwise there may be infection. Give a very small quantity at first with dried fruits, or a cereal, and do not add sugar.

Strawberries, gooseberries, and plums and currants are not so suitable for the tinies, as they are rather more acid, but remember the action of most fruits in the body is *not* acid, but alkaline—which is the reverse.

Do not be afraid to give a good make of tinned fruit. Canning has improved so wonderfully of recent years that we need not hesitate now to give our children fruit from a tin.

One final word. Do not use fruit as an "extra," or it may disagree. Give it as part of a meal, and if your child has spots, do not be in a hurry to blame the fruit, but look to the rest of the diet.

If you would like advice for your children's meals, do write to me, telling me what they now have, and I will gladly send a diet sheet.

### Picnic Meals

*I like to take my two-year-old son out for the day during the warm weather. Please give suggestions for his midday meal.—Mrs. B., London.*

**V**EGETABLE soup in a vacuum flask, followed by fresh fruit or a jelly or a simple pudding in a screw-top jar, or sandwiches with any of the following fillings: ripe mashed banana, chopped dates or honey, or egg and cress, or grated raw carrot and grated raw cheese.

### What Does She Weigh

*What does a baby of a year old weigh? Does it matter how the teeth come through? My little girl seems rather fat and is cutting her teeth out of order.—Mrs. W., London.*

**T**WENTY to 21 pounds is the usual weight at one year old, according to the build, but overweight is a handicap. Firm sturdiness is what we aim at rather than a heavy baby, so be very careful about your little girl's food, avoiding soft, mushy food and increasing her exercise. Would you like one of my diet sheets? No, it does not matter in what order the teeth come through.

### Please Write to Me

*My baby, aged ten weeks, cries a lot in the evenings, and I do not seem able to make her comfortable. She is gaining well. What do you think is the matter?—Baby's Mother, Worcester.*

**P**LEASE write fully about Baby and send a stamped, addressed envelope. I want to know her actual age and weight at time of writing, and birth weight and recent gains, and whether she is breast or bottle fed, and any other details you can give me, and I will then gladly help you. It sounds like indigestion, but until I know about feeding and weight, I cannot be sure.

### To Increase the Supply

*I do not seem to have enough milk to feed Baby entirely, so am giving one bottle feed a day. Can you help me?—Mrs. P., London.*

**F**ULL directions for increasing your supply are being sent you, together with other leaflets, through the post, but by giving one bottle in a day, dear, you are driving away your milk, for this is the first stage in weaning. To give a little milk mixture after the natural feeds while your supply improves is what is required. I have written to you fully, and hope you will keep in close touch with me at present.

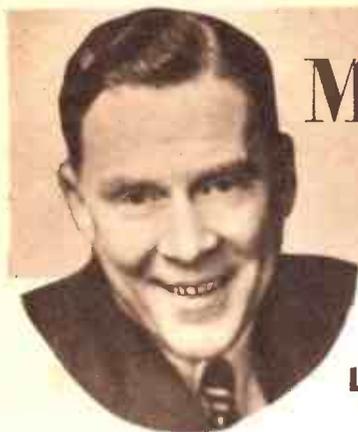
### Baby's Shoes

*When should a baby wear shoes?—Mrs. L., Birmingham.*

**T**HE longer shoes are omitted, the better, but when Baby really walks, a little soft first shoe will be required. Up to then, woollen booties during the cold weather are all that is needed, as the little feet should be free as long as possible.

### THE AVERAGE LENGTH AND WEIGHT OF BABY UP TO FOUR YEARS OF AGE

Age	Birth	6 months	1 year	2 years	3 years	4 years
Height, (inches)	20-20½	26-26½	29	33-34	37-39	39-41
Weight, (lbs.)	7-7½	15-16	20-21	26-27	31-32	35-37



# MYSTERY of the STAGE- STRUCK HEIRESS!

BY  
**LEONARD  
HENRY**

## WHAT HAS GONE BEFORE

**L** EONARD HENRY'S concert party is doing bad business at Brightbourne, although it is a bright, cheery show. Leonard is at his wits' end to know how to pull things round, and, while pondering the matter, he meets Scotson Towndale, a well-to-do man who takes a keen interest in the party. Towndale has a brain wave and suggests that a way to attract custom would be to run a competition for amateurs, the winner to receive an engagement with the party for the rest of the season. Whilst walking along the front late at night, thinking of Towndale's scheme, Leonard sees a pretty girl struggling with a man. He rescues her and, late that night, Leonard is rung up on the 'phone. An unknown voice offers Leonard £100 to keep out of the unknown's affairs or hints that Leonard will regret it. Leonard thinks it is a gag and dismisses it from his mind. Rather against his better judgment Leonard decides to go ahead with Towndale's competition scheme, and goes ahead with the many necessary arrangements. Sheila Fordyce, the girl whom Leonard rescued the evening before, asks him for a job in the concert-party and it is decided that she shall enter for the competition, in the hope that her previous slight singing and dancing experience will enable her to win.

Now read on

**N** EXT morning we met bright and early at the concert hall. The worthy Goodge had kept his promise and a big bundle of posters, the ink fresh and shining on them, were ready to announce that Leonard Henry's Cabaret Concert Party presented "Cheery Pie," a divertissement of songs, sketches, dances and music, and that during all next week a grand Amateur Competition was to be held to encourage local talent. Many splendid prizes were to be awarded and the winner would be given a contract to appear with "Cheery Pie" for the remainder of the season. The runner-up would receive a special prize of five pounds which had generously been promised by Mr. Scotson Towndale, while local patrons were giving other prizes, details of which would be announced during the week.

"Now children," I said briskly, "your job this morning is to take these posters round and get them displayed, free of charge, in all the best positions in the town. Arthur, you and Angela had better do the posh hotels. Lay on the old school tie stuff for all you are worth, tell 'em that half this year's debutantes have promised to compete and in consequence the Watch Committee will censor all the jokes, and you ought to buck business up more than a trifle. I believe Towndale has already begun to talk to his friends, so that will help you.

"Pat and Cecile, here's a batch for you. I want you to go to all the big boarding houses that cater for young people. Don't ask for the landlady, but buttonhole the most dashing young man you can see, vamp him for all you're worth, and leave him to do the trick for you. A landlady daren't refuse to do a favour for a guest, but she'd have no hesitation about slinging you out on your pretty little ears. Now be off, and I hope you enjoy yourselves.

"Jimmy, you'd better tackle the big shops. Robert, you've got an infinite capacity for lowering alcohol, so you can do the pubs. I'll have to go to the Town Hall to see the Publicity

## THE CHARACTERS

**LEONARD HENRY.**—Comedian. Himself.  
**ARTHUR COPLISS.**—Crooner. Slim. Slight. Dark, wavy hair. Public-school accent, but not too obtrusive. First-rate dancer. Strong, and able to do acrobatic stuff with Angela Desmond without effort. Soft, caressing voice. Speaks to every woman as though he is in love with her.  
**ANGELA DESMOND.**—Soprano. Metallic blonde. Hard boiled, and accustomed to getting her own way. In love with Copliss, and furious because he refuses to take her seriously.  
**BETTY BATES.**—Soubrette. Leonard Henry's wife. Herself.  
**JIMMY DONALD.**—Pianist. Cheerful, snub-nosed young fellow. Voice goes falsetto in moments of stress. Wizard at the piano. Manager to Leonard Henry.

**ROBERT HARDING.**—Baritone. Romantic appearance, but slightly wooden manner. No sense of humour.  
**PAT and CECILE LESLIE.**—Close harmony singers. Sisters. First professional engagement in concert party. Aged 19 and 18. Rather sweet and unsophisticated.

## OTHER CHARACTERS

**SHEILA FORDYCE.**—Aged 21. Dainty and slim. Never been on stage, but has had voice well trained and has been taught stage dancing.  
**SCOTSON TOWNDALE.**—Well-to-do man. Thirtyish. Has taken a fancy to Leonard Henry and frequently patronises concert party.  
**AUGUSTUS LAMBERRY.**—Tall. Six feet one. Fleeshy. In late twenties. Fat faced. Pompous.

bloke, and I've a few other calls to make, but I'll be dodging round all the morning and I'll bet anyone drinks I get as many posters displayed as any of you."

They drifted off in various directions and I dashed away to the Town Hall to see if I could persuade the Brightbourne Publicity expert to give us a bit of free advertising. After all, we had been booked by the Corporation and it was to their interest that the show should be a success, but I had to talk till my back teeth rattled before I got a grudging promise of a little official support for our cock-eyed scheme.

Once he had given his consent, however, the Publicity Wallah got all bright and efficient, and I had to be hideously tactful to prevent him wrecking the show with his schemes.

"There's the Horticultural Show on Monday afternoon," he said.

"I might fix it that your party gives half an hour's free show. That will give you a chance to tell hundreds of people about the competition."

"Splendid!" I exclaimed warmly. "We'll appear with runner beans festooned in our hair and I'll sit down and pretend to hatch out a clutch of tomatoes. And we'll tell lady competitors they must bring their own hose. No, I don't think we'd get quite the right type from a Flower Show. Besides, Monday we have a children's matinee."

"Well, you'll want someone to present the prizes on Saturday," said Eric-or-little-by-little (little by little he was making me want to pull out his tonsils by the roots). "I might get Mrs. Crackworthy to do it for you."

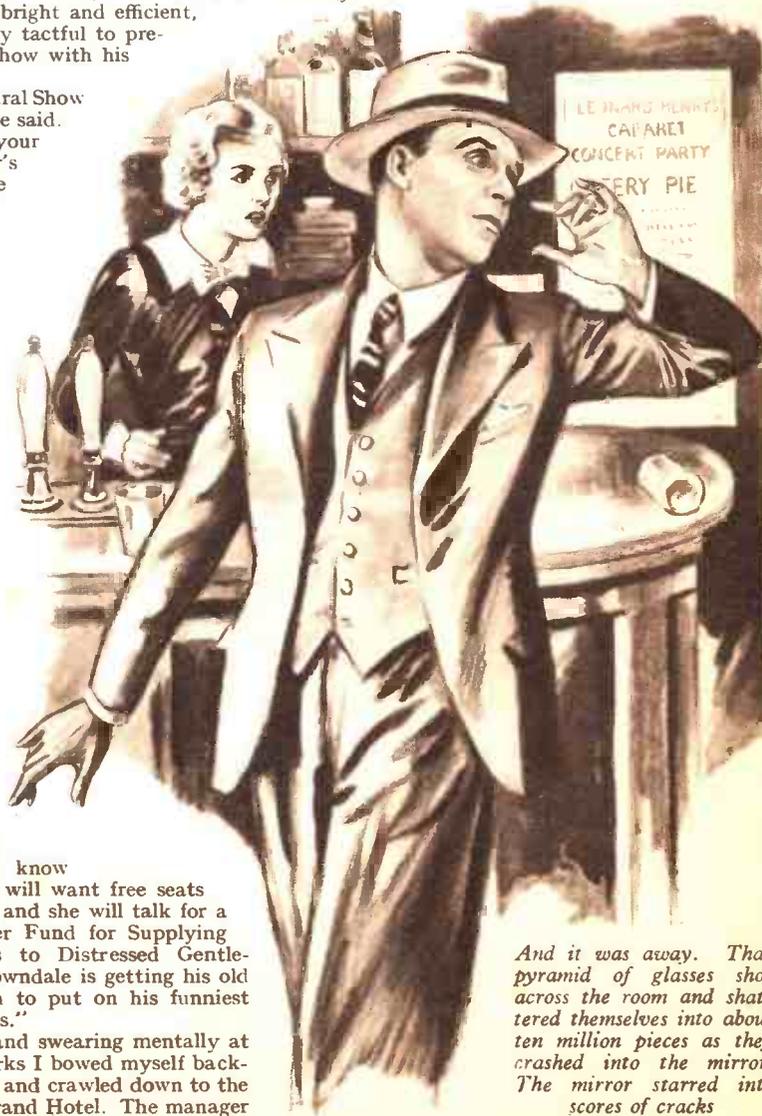
"Only over my dead body," I asserted. "I know Mrs. Crackworthy. She will want free seats for twenty-seven friends and she will talk for a solid half-hour about her Fund for Supplying Red Flannel Petticoats to Distressed Gentlewomen. No, I think Towndale is getting his old pal Worston Chillchurch to put on his funniest hat and do the job for us."

With my collar limp and swearing mentally at Towndale and all his works I bowed myself backwards from the Presence and crawled down to the front to look in at the Grand Hotel. The manager

was an old pal, so I knew that if Arthur hadn't been able to do the trick I should have no difficulty in persuading him to show one or two posters.

But when I got there Arthur was pinning to the notice board in the entrance hall a poster that took up practically all the available space. Selborn, the manager, was watching from the other side of the hall so I stopped to have a word with him.

"Nice chap, Copliss," he said. "No, of course I'm only too glad to shove up a poster, but there's one of my guests who seems to object. Bumptious young idiot! It's amusing to listen to Copliss soothing him."



And it was away. That pyramid of glasses shot across the room and shattered themselves into about ten million pieces as they crashed into the mirror. The mirror started into scores of cracks

**Leonard Henry can be seen all next week at the Westbrook Pavilion, Margate. Go along if nearby and give him a hand!**

A youngster with more money than sense and more sense than manners was standing behind Copliss and talking loudly to one or two of his cronies.

"Fancy defacing the wall with all that crude printing," he was saying. "It isn't as if the show was worth seeing, either."

"I don't remember having seen you in front," remarked Arthur. "I'm sure I couldn't have forgotten you. But perhaps you were right at the back in the sixpennies?"

"Do you think I'd waste my time on a tin-pot show like yours? None of these seaside shows is worth seeing."

"Ah, I see now," said Arthur, in tones of deep respect. "You must be a dramatic critic. I understand they have a faculty which enables them to slate shows they have never seen."

This raised a laugh and the youngster got flushed and angry.

"Are you trying to be rude?" he demanded.

"No, I'm no good at imitations," said Arthur deprecatingly. "I can only mimic Greta Garbo—'Ay tank Ay go home.'"

And with a cheerful nod to the exasperated and speechless youth he strolled across and joined me.

"Angela's doing well," he announced. "She's visited six hotels, got posters in every one of them, and has dates for two lunches and four dinners. I trust she will realise she has been wasting her opportunities and decide to give me a little peace in future."

We had a quick drink and then pushed on to do a bit more good work. The morning flew by and by one o'clock there were still several places I wanted to visit. However, the afternoon show was due to start prompt at two-thirty, so further visits would have to be deferred to the evening. I glanced at my watch and found I had just time to call on the way home at one pub that Robert might easily have overlooked. However, when I

Either you have to buy a drink or the landlord insists on giving you one, and even the strongest head is apt to get a bit fuzzy after a dozen calls.

"Now, you jus' wash me, Leonard," burred Robert. "I'm goina shurprise you. I'm goina show you something you've never seen before. You'll say 'Robert, ol feller, I never knew you were capable such things.' Thash wad'll say."

He led me over to the counter where a great pyramid of glasses stood on a traycloth and explained in great detail and with many elaborate gestures that he was going to give the cloth a quick jerk and would pull it from under the pyramid without disturbing a single glass. I was frankly alarmed.

"For goodness' sake stop him," I whispered to the barmaid. "He's as tight as an owl and I won't be responsible for the damage."

"That's all right," said the barmaid. "We know Mr. Harding here. He often does this trick when he's had one or two. Simply marvellous it looks."

Well, I wasn't taking any chances. I stood well aside while Robert got himself into the exact position for the grand tug. At the opposite end of the room was a huge mirror and Robert's broad back made a ludicrous splotch in the middle of it as he twisted and bent to arrange himself to his satisfaction. At last he was ready.

"One, two, three—AWAY!" he cried.

And it was away. That pyramid of glasses shot across the room and shattered themselves into about ten million pieces as they crashed into the mirror. The mirror starred into scores of cracks, and if only Robert had taken a flying leap on to the top of the pile of broken glass the picture would have been absolutely perfect. But all he did was to stand and goggle, while I slid silently out of the bar and hurried off to lunch.

Towndale was in the bar of my little hotel when I arrived, and had excellent news to report. The dear fellow had scuttled round and seen several of his friends and extracted a number of promises to compete next week.

"There's a delightful girl, a Miss Croxton, who sings songs with her own guitar accompaniment. Her people own that huge place about ten miles along the London road and are very big pots round here. Well, she's turning out. Then there's Miss Blaisdell-Smith, whose parents own about half the land Brightbourne is built on. She plays the violin quite well, and though she'll be a bit highbrow for your show she'll attract any number of her friends and give the lead for several more entries. I've got two or three other promises as well, but you'll find it all in the local paper which the boy is just bringing in. I saw my pal the editor and got him to squeeze in a column just as they were going to press."

We bought a copy of the paper, and the editor had certainly done us proud. He implied that all the nobility and gentry were entering for the competition as a matter of course, and that already the police were having to control the queue at the box-office!

"Hallo, what's this?" I inquired as my eye caught another headline. "'STAGE STRUCK HEIRESS. IS SHE AT BRIGHTBOURNE?' Know anything about that, Towndale?"

"No, what's it all about?"

Read it to me."

"It looks exciting. 'Some anxiety is felt because the beautiful daughter of a wealthy manufacturer in one of our greatest Midland cities has mysteriously disappeared from her parents' luxurious home. For some time past the girl has expressed a strong desire to go on the stage but her parents always opposed any such venture. It is understood that both police and private detectives

are making extensive inquiries amongst theatrical circles to discover whether she is endeavouring to join a touring company.' Then it goes on to a lot of speculations about whether she has come to Brightbourne and urges people to keep a sharp look out as her father is certain to offer a big reward if she doesn't turn up soon. Oh, and the dear old editor suggests that she might go in for the competition at "CHEERY PIE" as it is just the kind of thing that would attract a stage struck girl. Aha! I see daylight. This is just a publicity stunt of yours, you old rascal!"

"No, it honestly isn't," said Towndale. "As a matter of fact I saw a few lines about it in the London evening paper last night. I expect Sayers, the editor, has added that bit about her going in for the competition to give the item a local interest, but the rest of it would be authentic."

I looked at him unbelievably.

"Well, all I can say is that its providential. You've done wonders for us by roping in all these talented amateurs and stirring up local interest, but there's nothing like a hint of mystery and romance with a poor little rich girl thrown in to pull in the public. If you want to make this stunt a cast-iron certainty, get your editor pal to print every line he can get about the Stage Struck Heiress. So long as he keeps her before the public we'll do the rest."

I looked at my watch, discovered that I'd about ten minutes in which to eat my lunch and get down to the concert hall, so I said good-bye and sprinted off in search of Betty.

"Betty, my poppet," I said, as I shovelled steak and kidney pie into my interior, "I believe this competition's going to be a success. I'll swear this Stage Struck Heiress is an invention of Towndale's, though he won't admit it. Whether it is or not doesn't matter. The paper has taken it up, and I've got an idea that will turn it into something that will pack us to capacity. You just watch little Leonard!"

**The plot thickens! Don't miss next week's exciting instalment of this serial of fun and frolic.**

## MIDLAND MATTERS

### Fair Author

THE pen name "Geoffrey Bryant," author of "Ten a Penny," which was revived on June 18 and 20, concealed the identity of **Victoria Marsh**, a well-known West End actress and playwright. She has now been living in Birmingham for some years, and has acted in several radio plays from the Midland studios. "Ten a Penny" told the story of a crooner, who deserts his partner to play gigolo to a Society woman. The band for this production was **Billy Merrin** and his **Commanders**, surely one of the most versatile of dance bands, for on the following Sunday they were broadcasting a programme of light music.

### Bare Facts!

THE legend of Lady Godiva is a never-failing source of interest, and the B.B.C. are this year relaying Coventry Civic Pageant (June 27) in which the Countess Godiva is the central figure. There were over sixty applicants for this part, and the fortunate actress is **Frances Burchell**, who is a clerk in Birmingham Gas Department. There will certainly be no fear of her falling from her horse, for she is a riding teacher in her spare time. The pageant consists of twenty-four episodes, representing famous women down the ages, and the commentator will be **E. G. Hilton**—a fact which assures us of first-rate entertainment.

### Coincidence

HERE'S a curious coincidence. On June 17, **Monica Stracey**, the well-known Midland character actress, appeared in *Five at the George*, produced by **Howard Rose**. And that date was exactly the ninth anniversary of Monica's radio debut in London, when she was the only woman in a radio play produced by Howard, who, curiously enough, also gave her an audition. At that time, Monica was playing a leading part in *London Wall*, the radio version of which was broadcast some time ago. She is also the only English actress to play leading parts in the French plays produced by *L'Institut Française*. At Midland Regional she is a great favourite with the children, who revel in her dialect studies which she broadcasts at regular intervals.



entered the saloon bar, there he was, as large as life and twice as fruity.

"Hullo, Leonard ol' shap!" he boomed, wavering unsteadily across to meet me. "Had a gran' mornin'. Shoved up thousands poshters. Poshters all over place."

"Looks as though you've shoved down thousands of drinks too," I said.

That's the trouble of getting posters in pubs.

## Guinea for Your Opinion?

### Offer

I DESIRE to sell the complete set of RADIO PICTORIAL from the first issue. January 19, 1934, up to May 29, 1936. What offers?—*E. Carter, 164 Silverleigh Road, Thornton Heath, Surrey.*

### Cold

COULD you please tell me what has happened to Geraldo's band just lately? Nothing could be more enjoyable than his "Dancing Through" programmes, but I have just been listening to "Romance in Rhythm" and it leaves me cold. Give us more sweet music, please, Geraldo, and leave out the harmonisers.—*Geraldo Fan, Bratt Street, West Bromwich.*

### Sam Browne

HAVING read Mr. George Stevenson's letter in RADIO PICTORIAL we would like to say we agree with him when he says Sam Browne sings better than Crosby or any other dance band vocalist. We read Sam Browne's love story in RADIO PICTORIAL and considered it one of the best articles you have ever published. Wishing RADIO PICTORIAL every success.—*Four Regular Readers, Hesse Road, Hull.*

### Defence

PLEASE let me reply to the criticisms of Miss Anona Winn in your issue of May 22, by Miss Maere Judge, Dublin. Miss Winn never said that she would imitate an Irishwoman singing "A Little Bit of Irish Philosophy"; she simply said, "and now let me give you a little bit of Irish philosophy." In my opinion, and I am sure I am not the only one, she is one of the best artists on the radio. May Miss Winn reach to greater heights on the radio as she very much deserves it. I think the "R.P." is the best radio paper for news and photos.—*Alex D. Spence, Union Row, Dyse.*

### One-sided

IN my opinion there are not enough "Varietys" and "Dance Bands" broadcast, but far too much serious music such as "Promenade" and "Symphony" concerts.

I know the B.B.C. wants to suit everyone but I think this is a bit too one-sided.

For example, when a "Symphony Concert" is being broadcast it is allowed to finish although making the following programme five or more minutes late.

Whilst on the other side "Variety" is nearly always faded out as soon as time is up.

This should not be, for all broadcasters should be treated alike.—*Mr. R. Gill, Elliott Cottages, Buckfastleigh, S. Devon.*

### Uncommon

I AM a regular reader of the RADIO PICTORIAL and I was very glad to read the opinions of several of your readers in a recent issue regarding Elizabeth Scott. Like them I think Elizabeth has a very nice and uncommon voice. I also consider that Henry Hall's band is now the best—so Good Luck to them!—*W. Hopkinson, Earl's Hall Avenue, Prittlewell, Essex.*

### Satisfaction

A LADY Announcer seems to have caused much discussion between fellow-readers during the past few weeks. I suggest the "dissatisfied" Elizabeth Scott listeners might do well by "lending their ears," to Miss Marjorie Stedeford, Brian Lawrance's charming lady announcer and singer. They may find satisfaction here.—*Dorothy Alliker, High Street, Shoeburyness, Essex.*

### Requests

COULDN'T it possibly be arranged for Henry Hall to broadcast a "Request Programme" say once every two weeks. I am sure many listeners would appreciate this, as there must be quite a lot who write for special requests.—*A. Hyde, Paulner Road, Ringwood, Hants.*

### Delight

IT filled me with delight to hear Ambrose and his orchestra broadcasting from Radio Luxembourg on Sunday, May 31. Other than records (which I have purchased myself) I hadn't heard him for well over three months.

It makes me fume (and this will make some of your readers fume, too) to think that some bands should broadcast regularly, when the finest band in England (more so since Ray Noble and Jack Hylton sailed for America) is hardly ever heard.

Perhaps we ought to feel lucky that Roy Fox and his band are on the air occasionally. Anyway I always make a date with my radio when Brian Lawrance and his Sextet swing. One more thing. I don't like Gerry Fitzgerald or Elizabeth Scott.

Wishing you success.—*"Swingster," White House Farm, Decoy, High Halston, Rochester, Kent.*

### Alfredo

I WANT to know why we can't have Alfredo and his Gypsy Orchestra more often, and longer, than what we do now. Instead of having so much of Henry Hall and the B.B.C. Dance Orchestra, and also these Symphony Concerts which so many people detest.—*A. Durrant, South View, Milborne Port, Somerset.*

# WHAT LISTENERS THINK

## ★ GUINEA STAR LETTER

AS a keen dance music listener, I notice with dismay the number of band leaders going to the U.S.A.

Ray Noble and Jack Hylton are two great men we have lost and now we hear that Ambrose is going over, and Harry Roy is considering the idea. If a few more leave us, all the cream of the dance band world will have vanished.

The main cause of the trouble seems to be that nobody wants to pay these leaders large enough sums to encourage them to play worth while music with large orchestras.

The B.B.C. is the biggest offender. They don't pay hotel bands half enough, and studio broadcasters of dance music, I consider to be paid disgustingly low rates. Symphony orchestras have large sums lavished on them. Why? Surely those who play dance music are entitled to a certain amount of consideration.

When is something going to be done about it?—*R. Vibert, Alexandra Road, Ford, Plymouth.*

## These Names Make Views!



Reader Durrant, of Somerset, wants to hear Alfredo (left) and his Gypsy Orchestra more often

Anona Winn (right) is one of the best artists on the radio thinks Reader Spence of Dyse, Ireland in defending her "Irish Brogue"



Reader Alliker, of Shoeburyness, finds satisfaction in the singing and announcing of Marjorie Stedeford (right)



"Geraldo Fan," of West Bromwich, is left cold by the "Romance in Rhythm" programmes of band-leader Geraldo (left)

## Send Your Letter Now!

### Announcer

HAVING been fortunate enough to receive an invitation to visit St. George's Hall, to see a Variety broadcast, I was, upon my return home, literally swarmed with questions as to what I had seen.

"Who was the Announcer?" someone asked.

I could only describe him as a dark young man with glasses.

It has struck me that it would be an excellent idea if Announcers were allowed to announce themselves before the programme.—*Mrs. O. R. Billett, Althea Street, Fulham, London, S.W.6.*

### Saturday

THE highlight of the week's radio programmes is, so far as I am concerned, on Saturday night—especially the 7-7.45 p.m. broadcast. I have seen complaints about this always being on Saturday nights, as "so many people wish to seek external amusements" at that time, but I hope it will NOT be changed, as in a rather monotonous week I look forward to this evening's entertainment with great pleasure. An alternative would be to repeat it on Regional some other day or evening. Surely those people who really enjoy this programme could sacrifice an evening out to listen-in? But they seem to want to have their cake and eat it too.—*(Mrs.) V. Cantwell, Liss, Hants.*

### Transfer?

AS soon as I get my RADIO PICTORIAL I mark out the particular items I wish to hear and therefore noticed that several Bing Crosby records were being played recently from Radio Normandy. I'm sure that I, amongst many others of his admirers, find it impossible to hear these records, so why not introduce them into the Radio Luxembourg evening programmes?—*W. W. Hawkes, Swindon Road, Edgbaston, Birmingham, 17.*

### Lyrics

WHY cannot lyric writers be accorded the same recognition as the composers who set their work to music? To me it seems grossly unfair that the composer should always get the credit when, in fact, he might never have written the music at all if the verse had not been submitted to him. The whole IDEA of the song is contained in the lyric—it is probably the most important part of it indeed, as it suggests rhythm, theme, and colour to the composer who, obviously, can only build his melody round the framework of the lyric.

When the lyric is so important then, and contributes so much to the finished work, why is the lot of its author such an inglorious one? If the B.B.C. gave lyric writers the same prominence in its programmes as it does to the composers of the music, it would go a long way in bringing this sorely neglected side of the profession the recognition it deserves.—*Thos. J. Driscoll, Legar Crescent, Clones, Co. Monaghan.*

### Trials

WHY keep trying these "Trials" upon us? They merely try us, and we wish the triers would try something else which might try us less! When everyone in the history books and everyone out of them has been tried I suppose we shall then have imaginary ones! Personally, I wish the perpetrators of the boring things could have nightmare and believe that tried listeners had rebelled and were trying them instead.

It isn't as if the B.B.C. had no other material at its disposal. It possesses an enormous library of plays, which must be considered suitable for broadcasting or surely they would never be preserved?—*Elsie Goring, "Windmills," Clayton Avenue, Hassocks, Sussex.*

### Refreshing

IN reply to your correspondent M. I. Hennessey—Re Hill-Billies—I would like to state that the Hill-Billies (Ted, Eyra, Ben, Lefty) are so refreshing, because they write their own songs, which seems to keep their charm much longer than the popular dance type of songs.

I can see that your correspondent thinks the same as me, they are in a class by themselves, and we should hear more of them on the air.

I wish your RADIO PICTORIAL every success.—*W. T. Thomas, Compton Street, Liverpool, 6.*

### Repetition

I SHOULD like to make a suggestion regarding late dance music. At 11.30, when the late dance music finishes, couldn't we have for the remaining half hour some Variety records?

I am sure that this form of entertainment would be popular, as when we have been listening to a dance band for a certain period to hear records of dance music is unnecessary repetition.—*Miss P. Vickers, Park Road, Liverpool, 8.*

Letters addressed "What Listeners Think," Radio Pictorial, 37 Chancery Lane, London, W.C.2, are welcomed. Keep them short, snappy, constructive, and written on one side of the paper only. A guinea is paid each week for the best letter published.

# THE MIDLAND NIGHTINGALE

Mavis Bennett  
introduced by

CHARLES HATTON



In a corner of her music-room Mavis Bennett practises a new song

**E**VER since the early days of broadcasting, the coloratura soprano of Mavis Bennett has proved a never-failing thrill for listeners of all classes and tastes. And it is doubtful if any other English radio artist has enjoyed such a meteoric rise to fame.

Some years ago, a young dressmaker in the Worcestershire town of Redditch was cast for a leading role in the local operatic society's production of *The Rose of Persia*. This announcement in itself created quite a sensation among the townspeople, but that was mild compared with what was to follow.

Mavis scored such a tremendous success that she was persuaded to take up singing seriously, and obtained an audition with Rupert D'Oyly Carte, who immediately gave her several small parts in his famous opera company.

During her stay with them, she also understudied all the leading soprano roles, but after a year or so she decided to storm London. She had just ten pounds in her pocket, but her courage was undaunted, even when she received a polite refusal from several gramophone companies, and also the B.B.C. Yes, even the B.B.C. makes mistakes, and many of its regular artists have failed an audition in their time.

Although she managed to keep the wolf from the door by taking concert engagements, Mavis spent nearly all her earnings on singing lessons.

One day she heard that de Groot, the famous violinist, was looking for a suitable singer to take part in his first broadcast. She immediately got into touch with him, and was chosen out of seventy applicants to go on the air with the orchestra which afterwards became so famous.

Naturally, Mavis was on her mettle that historical Sunday evening. She was out to prove that the august officials of the B.B.C. had blundered—had ignored tip-top talent when it was before their very noses. And she proved it with a vengeance!

Long before the end of the broadcast, the Savoy Hill telephones were ringing frantically, and the staff was overwhelmed with inquiries concerning this unknown singer whose top notes were as sensational as Galli-Curci's.

In fact she was immediately christened "The English Galli-Curci," which was really not surprising in view of what had happened. Mavis' store of ready money had dwindled alarmingly just before the broadcast, and she had been unable to continue her singing lessons. As she had no singing master to put her through her paces, she spent her last few shillings on Galli-

Curci records, and copied the famous *prima donna* note for note.

Immediately after the broadcast, Mavis was inundated with offers from concert agents and gramophone companies, including more than one which had previously refused her services.

Her first recording test was made with the old trumpet apparatus, which proved unequal to registering the remarkable qualities of her top notes. This put the H.M.V. staff on their mettle, and for twelve months she attended the studios at regular intervals, so that they could experiment with her voice. Then the forerunner of the present microphone was evolved, and her new records were avidly snapped up by an enthusiastic public.

She was next approached by a daily newspaper, which was running a competition for listeners to discover the identity of a radio mystery singer. Heavily veiled, Mavis entered the Manchester studios by a side door, and duly went on the air as an incognito

soprano. The avalanche of solutions took everybody by surprise. They numbered over a quarter of a million!

By this time, the name of Mavis Bennett was a household word, and millions of listeners looked forward to her Sunday evening broadcasts. But she went on taking singing lessons just the same.

One of her proudest moments came when she opened a letter from Mrs. Raymond Maude, a daughter of Jenny Lind, who declared that Mavis' singing had brought back many memories of her mother. A great friendship developed between Mavis and Mrs. Maude, who gave the singer an acorn and oak leaves which Jenny Lind always wore when she sang.

Mavis has had this mounted in a silver locket, which she declares has always brought her good luck, and which she, too, wears whenever she sings in public. She is particularly interested in Jenny Lind, and recently presented and took part in a programme of songs which the famous soprano favoured.

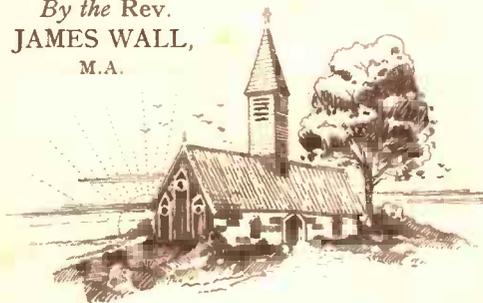
Mavis Bennett's accomplishments do not end with singing. She has published several of her own arrangements of popular melodies and classics. In her home town of Redditch, to which she has now returned, Mavis has a considerable reputation as a teacher of singing, and some of her young pupils have already been on the air at the B.B.C. and Continental stations.

When she married in 1933 a Swedish business man, she added his name to her own, and is now programmed as Mavis Bennett-Levin. For their honeymoon they went to Sweden, where Mavis broadcast on several occasions, and greatly enjoyed the experience. She is looking forward to renewing her acquaintance with her husband's native land.

On their next trip they may take their baby daughter, Ingrid Jenny, who was born last November, and occupies a good deal of her mother's time. So if you ever wonder why the name of Mavis Bennett-Levin has not been in the programmes lately, you will now be able to make a good guess at the reason.

## THE BLIND MAN

By the Rev.  
JAMES WALL,  
M.A.



**T**HE other day I was calling at a country house, whose bay windows looked over a village green to the hills and dales of Yorkshire. Presently my host came in, a tall man in a brown tweed suit, his head very near the low ceiling. And I saw that he was blind.

Really I had been told of it. But apart from his slow measured gait and his carrying his hands slightly in front, it was hard to realise anything was wrong, until he came to manoeuvre himself into a chair.

It had been another "accident," or rather a remarkable pair of accidents. He had lost the sight of one eye playing cricket as a boy. The other was accidentally

blinded not long afterwards, when his brother's gun misfired. That was thirty years ago.

As we sat there, the same old question kept bobbing up in my mind—"Why?" Perhaps there are many listening to the wireless now more pathetically qualified to ask a similar question.

Frankly, it does seem so cruel and so unnecessary. And yet how poor a use most of us with good eyes make of our sight. And how the loss of one faculty quickens our valuation and use of those remaining. The blind man did not seem at all embittered or despondent or impatient. On the whole, I should think, he must have suffered less than his unhappy brother. If not radiantly happy, he is always, it seems, well contented. He is never for a moment idle. His outdoor hobby is keeping chickens. Within, he knows the quaint dispositions of the rambling old house with its wealth of gleaming, richly carved oak better than most of his visitors. In current world politics his opinions are well informed, balanced and stimulating.

Did I say that the accident to his second eye happened before he was married, and that the girl to whom he was engaged went through with it? She too is always busy; and brilliantly happy, whether as wife, or as mother of his charming daughters.

I left that house feeling I had been with people who had looked more deeply into life than I; ashamed of the poor use I was making of my own resources, and fearing that should I ever suffer such a fate, I should not be able to put up such a good show. Perhaps such things are the beginnings of a wider charity?

This address was broadcast by the Rev. James Wall from Radio-Normandy at 8.30 a.m. last Sunday. Another "Thought" next week.

# TWENTY-FIVE YEARS OF SONG!

**R**ECENTLY a great dinner took place at the Ambassador Hotel, Los Angeles, and around the table were a hundred-and-fifty famous faces from the radio, song-writing and motion-picture spheres.

They had gathered together to do honour to perhaps the greatest composer in the world, Irving Berlin, who is celebrating his twenty-fifth anniversary this year.

Twenty-five years ago a tune was being played and hummed right round the world. It was "Alexander's Ragtime Band." It was an epoch in music. It heralded in jazz. Young Berlin had definitely arrived. He was on top of the world. America was at his feet.

But Irving Berlin was not merely a composer of a day, a novelty-composer here to-day and gone tomorrow. He had music in his soul, and had speedily graduated from jazz to the loveliest lilting melodies ever composed.

At the Jubilee get-together, twenty-five famous songwriters sat down and played Berlin's cavalcade of melodies. None of them begrudged Berlin's pre-eminent position. He had risen from the humblest surroundings on sheer merit alone. He deserved his triumph.

Irving was born in Russia, his real name being Israel Baline. When his parents emigrated to America, he was still only a small boy.

Like most emigrants to America, the Balines were poor, and destined to hard work on New York's East Side. Young Israel had to go to work young, and in between working as a butcher's delivery-boy, he sold newspapers on the street corners of New York's famous Bowery.

His one love in life was music. How to begin his climb to the top of the musical tree? He searched for his first "break" for a long time, and when it came it was nothing better than a job as a singing waiter in a café in Chinatown. He was still only twenty, and not till a year later did he attempt musical compositions.

For two years, Irving (to call him by the name he has adopted) struggled for recognition as a composer. He was twenty-three when he produced "Alexander's Ragtime Band" in 1911.

He wasted no time when he had earned recognition. He wrote a prodigious number of songs between the age of twenty-three and twenty-four, songs with titles not so easily remembered as some of his later successes, but all the same eagerly accepted and played by the leading bands.

At twenty-four, elated and with plenty of cash, Irving felt secure enough to marry the girl who had been the romantic inspiration behind many of his love songs, Dorothy Goetz. But the romance of their honeymoon in the West Indies was still at its height when Dorothy caught typhoid fever.

The girl of Berlin's inspiration never recovered. This irretrievable loss might have ruined the career of many a man, but Berlin found consolation in music, and penned some melodies that brought him fresh laurels because they reflected the feelings of a man genuinely grief-stricken.

Within the next few years, Irving Berlin became permanently established as a song-writer, and has



"What shall it be?" asks Irving

written continuously save for the spell when he went to War with the U.S. Army.

Shortly after the War, he wrote his second greatest hit, which sold to the extent of one-and-a-half-million copies within a short time: "Oh, How I Hate to Get Up in the Morning."

He was sought after by big Broadway showmen, including Flo Ziegfeld, for whose revues he supplied the music. Irving was "in the money" indeed, for despite his big commissions, he continued to pen individual successes such as "What'll I Do," "Always," and a long list of other never-to-be-forgotten rages.

At the age of thirty-five, he fell in love again with a New York girl, Ellin Mackay, whom he shortly married, and who formed the romantic basis of several of the songs he wrote at the time.

Now Irving Berlin, at the age of forty-eight, has

# IRVING BERLIN

this year celebrates his Silver Jubilee as an ace song composer

won all the success it is possible for a song-writer to achieve, and owns one of the leading song-publishing firms, the Irving Berlin Company.

He can afford to spend £250 on a mere whim, as recently. He wanted to see the Fred Astaire and Ginger Rogers film, "Follow the Fleet," for which he wrote the songs, and rather than wait for the New York showing, he made a lightning £250 trip to Hollywood just to see the picture a day or two earlier!

Berlin is the composer for the Fred Astaire and Ginger Rogers combination, and what a job he has made of it! Who can easily forget "Top Hat" and "Dancing Cheek to Cheek"?

He wrote "Cheek to Cheek" in one night, and never altered the music or the lyric in one detail. But not all numbers are as easy to compose as that. He has worked continually on a song for twenty-four hours at a stretch, taking only black coffee.

When inspiration doesn't readily come, he doesn't believe in waiting for it, but gets down to solid work. Work, he says, stimulates creative ideas. "Song writing follows no time schedule as far as I'm concerned," he explains. "It will take me a day, a week, or a month to write a number. It took me four and a half months all told to perfect seven new numbers for the film *Follow the Fleet*. I follow no rigid office hours."

Berlin's most beloved possession is the piano he has used all through his song-writing career. All the bullion in New York couldn't buy it. When he goes from New York to Hollywood, and vice versa, the piano travels with him. His hands have moved lovingly over it for every composition from "Alexander's Ragtime Band" to "Cheek to Cheek."

Few composers are as versatile as Berlin. Imagine the contrast between the fast "Piccolino" and the soulful "Isn't This a Lovely Day" or "I'm Playing with Fire."

"Piccolino," by the way, was a word chosen at random from an Italian dictionary.

HERBERT HARRIS

## REGIONAL BAND LEADERS—No. 1.

# BILLY ("CHEERIO") MERRIN of the COMMANDERS

**I**F you were in the habit of meeting dance band leaders every day of your life, you would never take Billy Merrin for one. He is far too modest about his own achievements, and it is only when one draws him out in casual conversation that one gets some idea of the tremendous scope of his activities. However, let us begin at the beginning.

Born in Nottingham when the present century was nearly two months old, Billy started learning the banjo and mandoline when he was nine years of age. Unusual instruments for a youngster, but that did not deter him, and he had passed four examinations by the time he was twelve.

Then he began to take an interest in the piano, and received six months instruction, after which he wrote his first composition, the basis of which you might recognise in "Troubles are like Bubbles," the Commanders' signature tune.

On leaving school, he obtained a situation as a clerk in a lace warehouse, and at seventeen joined the Royal Naval Air Service as a Boy operator and wireless instructor, passing out as fully qualified in six months. He was then sent to Farnborough Training Camp, and later to Winchester. He was demobilised in February, 1921.

Returning to Nottingham, he formed a small band, and played at many local dances. In his spare time he composed music for a play called *Cupid the Pilot*, which was broadcast from the Nottingham studios of the B.B.C.

Shortly afterwards, he joined a dance band in London as an arranger and banjoist, but found the former activity left him very little time for banjo playing. Then he was employed for a year at the Royal Opera House, Covent Garden, leaving there to return to Nottingham and form his first big band. And so Billy Merrin and His Commanders came into existence.

Starting at the Nottingham Palais de Danse, Billy soon came to the attention of the Midland Regional authorities, and his old-time dance programmes attracted more fan mail than anything else on the air at that time. Among the letters was one from the husband of a blind woman who actually danced in her own home to his music for the first time in many years.

Since those early days, Billy has performed in practically every theatre and dance hall of any size in this country.

The Commanders have a reputation for really first-class musicianship, despite their smaller numbers

compared with some stage bands. They are all very versatile. For instance, the three saxophonists all double on clarinet and fiddle. The brass section is admittedly the finest in the provinces.

**A**lthough he tackles several vocals himself, Billy has a regular crooner in Ken Crossley, an ex-bricklayer who won a crooning contest organised by his present band leader. Billy has taken a great interest in this young man whom he has coached up to London standard. Another crooner he has recently discovered is fifteen-year-old Rita Williams, a Bournemouth girl, whose broadcasts invariably attract a shoal of inquiries from interested listeners.

The fact that Billy Merrin looks at least ten years under his actual age is due, no doubt, to the fact that he is a non-drinker and non-smoker, and a great believer in physical fitness. He spends all his spare time playing tennis when the weather is suitable. Indoors, his main activity is song writing, and many of his numbers have been published.

He is still fond of an occasional trip in an aeroplane, and once flew from Nottingham to Skegness in order to land a contract which meant several seasons' regular work for the band.

The Commanders are one of the few bands with a broadcasting studio of their own. This is situated under the Futurist Theatre at Birmingham, and when the over-worked B.B.C. studios are not available the boys broadcast from the Futurist.

The band has now made two films, and they consistently top the bill at the leading music halls. Add to this their regular work on the National and Midland wavelengths, and you will realise that the Commanders are now at the top of the tree.

Everybody seems to appreciate that—except Billy Merrin. He's always striving for something just a bit better! G.H.





**Getting married soon?**

If you are, you will find some useful information and advice, flavoured with deliciously funny drawings, in a new book, "THE BRIDAL PATH," by M. C. Cuzner. Publishers: Sir Isaac Pitman & Sons, Ltd., Parker Street, Kingsway, London, W.C.2. Price: 3/6 net from booksellers; 3/10 by post from the publishers.

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# LUCKY PRIZEWINNERS

## Guineas in Our Recent Competitions.

HERE are the winners of our last three guinea competitions.

"Should Parliament be Broadcast?"—A guinea is awarded to Cedric Wallis, 65 Oxford Terrace, W.2, for the following card:—

THE historic quality of parliamentary debate would inevitably be smothered for a broadcast audience by its length and diffuseness. One could not rely on Miss Wilkinson to supply even one witticism to order, and it takes more than a single joke to make an entertainment. It is a popular fallacy that real life, as such, is good entertainment. It hardly ever is. It needs to be concentrated in time and heightened in quality in order to hold attention. Above all, it must have suspense and a climax. The two latter qualities are the saving factor in the success of commentaries on specific events. Any unrehearsed debate would, nine times out of ten, seem dull, for lack of essential dramatic quality. It might come off, but the risk is too great to be worthwhile.

A half-guinea is awarded to Miss Winifred Allen, 51 Waldegrave Avenue, Sutton Ings, Hull, for the following card:—

PARLIAMENT represents the People, therefore the people should be familiar with all its procedures, debates, and business: broadcasting direct from the House would further this interest and understanding of Government affairs. When the General Election time came round the electorate would have first-hand knowledge of all the parties' views and aims, and vote for what they knew, not what they believed from the exaggerated promises of election pamphlets. A personal contact would be established between each Member and his constituency, the latter being able to commend or criticise more accurately, the former feeling the more understanding support of his efforts. The whole House would be urged to take greater pride and interest in their work, knowing a great audience was hearing the results without the flattering (or otherwise) go-between of the Press. Thus broadcasting direct from the House would have a beneficial effect on British government.

"Talks or Feature Programmes?"—A guinea is awarded to Mrs. S. Silcock, 18 Torrington Road, May Road, Swinton, Lancs., for the following card:—

PERSONALLY, I prefer the modern feature programme to the old-time talk by an expert as much as I prefer the modern electric train of London's Underground to Stephenson's Rocket!

People don't want to listen to "sermons" these days. They don't want all talk and no do, but either the real thing or what seems like the real thing, and this is what feature programmes can provide.

And isn't it more exciting to hear something actually being done, than to hear a description of its being done from some prosy professor exhaling an atmosphere of encyclopædias?

Films can do more to instruct people than any amount of talk, and in broadcasting, until television is perfected and within the reach of all, radio sound pictures are the next best thing.

What single speaker, however gifted, could have made real for us the dangerous task of those brave men who go down to the sea in ships to locate and repair a deep-sea cable lying broken somewhere on the sea bed? Yet that admirable feature programme, "Cable Ship," made listeners feel they were actually on the job: hearing the swish of the waves, the scream of the winches, and the orders shouted to the men. "Featurise" a topic and you breathe life into it. Treat it as a talk and it remains dry bones.

Besides, such programmes leave us feeling pleased both with producers and ourselves, because we feel our time has been doubly well spent, when, though we've been right royally entertained, we've also learned something worth knowing into the bargain.

And even if it does take many people to produce a feature programme, and many others to "act" in it, we get the ideas, views, and voices of many, instead of the ideas, views, and voice of one who may turn out to be an unmitigated bore.

A single official, instead of ten, probably could handle Professor Dryasdust's talk, but not one listener in ten would listen to it, and even with those who did, wouldn't it be a case of "One ear it heard, at the other out it went?"

"Should Cissie Come Back?"—A guinea is awarded to C. H. Fidgeon, 47 Quarry Hill, Wilneote, Tamworth, for the following card:—

BECAUSE Cissie is the crowning glory of a turn ever remembered and appreciated by all listeners, return her without delay. There is ample life in the old cow to greatly amuse all her followers, who do not agree to an old friend being excluded.



EVELYN DALL

Every Sunday  
**AMBROSE IN A  
 BRILLIANT  
 PROGRAMME!**

LIFEBUOY TOILET  
 SOAP'S ½ HOUR  
 FROM LUXEMBOURG  
 1293 M., 230 Kc's



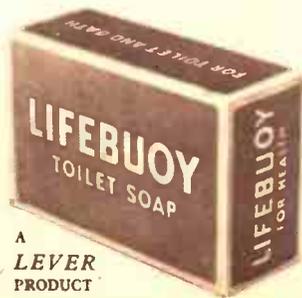
JACK COOPER

There's something tremendously stimulating about Lifebuoy Toilet Soap's radio programme — something in keeping with summer and long, bright days, and the feeling that holidays are not far off . . .

And when you realise who's in the show, it's not surprising! There's Ambrose and his orchestra . . . Jack Cooper . . . Evelyn Dall. Music that thrills, infectious laughter, songs that are somehow different.

So don't forget about it. Tune in to Radio Luxembourg every Sunday at 6.0 p.m.

And, if you want something else that's exhilarating, don't ever be without your Lifebuoy Toilet Soap—the guardian of personal freshness!



A LEVER PRODUCT

**LIFEBUOY toilet SOAP**

LBT 248-201

Next Week: Betty Bolton as a Child, by her Mother, Madame Bolton



Stephen Williams

# LUXEMBOURG NOTES

By Stephen Williams

of the Grand Ducal court and of the Courts of Law for centuries, and for this reason the vast majority of the people are bi-lingual. Many French words, too, have crept into the real Luxembourg language.

If the sympathy of the Luxembourgers can be said to lean towards any other nation, that nation is France, and it is safe to say, that in the event of things coming to such a regrettable pass that the Luxembourgers found it impossible to retain their complete neutrality, it is with France that the majority of the population would prefer a Union, if such were absolutely necessary (which God forbid).

From the third neighbour, Belgium, it would seem that Luxembourg has absorbed little or nothing. All that comes to my mind at the moment is the adoption of certain Belgian expressions such as *septante* and *nonante*, the excessively free use of *s'il vous plait* and the shape of the policemen's and postmen's hats.

There is a Customs-Union between Luxembourg and Belgium, but to an outside observer this business partnership has been rigorously kept to business and has not been responsible for any other kind of reproachment between the two countries.

So you see the Luxembourger is intensely neutral and really quite unique. One thing is certain: you would have to travel very far before you found a more hospitable and good-hearted people to live amongst.

I have lived here in the Grand Duchy for two and a half years, and never once have I had cause to alter this opinion which I came to shortly after I arrived in 1933. As a foreigner, I have not infrequently come across manners, customs or laws with which I was unfamiliar. In such cases I have always found the Luxembourgers only too ready and willing to go out of their way to help me by every possible means.

The secret is, I think, that the Luxembourger fears nobody—he is not jealous of anything—he is perfectly contented as he is and proud to be what he is—he has the heritage of a wonderful little country and he feels justifiably proud in showing it to a visitor.

These are, I think, the real reasons for the Luxembourger's unique outlook on life, and they are certainly the reasons why I am able to say in all truth that it is good to be a foreigner in the Luxembourg Grand Duchy.

**T**O-DAY I should like to say a few words about the people who live in this Grand Duchy in which I have been a guest for quite a long time.

As you know, the Grand Duchy is situated to the South of Belgium and between Germany and France. Its present area of 999 square miles is the smallest that Luxembourg has ever known, but if I were to go into the intensely interesting history of the state, these brief notes would develop into an article of ponderous proportions. We must keep the history for another time.

Meanwhile, what of the inhabitants? You might suspect that a small country surrounded by three large neighbours would have absorbed quite a lot from at least one of them. This is not the case with Luxembourg. The Luxembourgers are like neither the Germans, nor the Belgians nor the French.

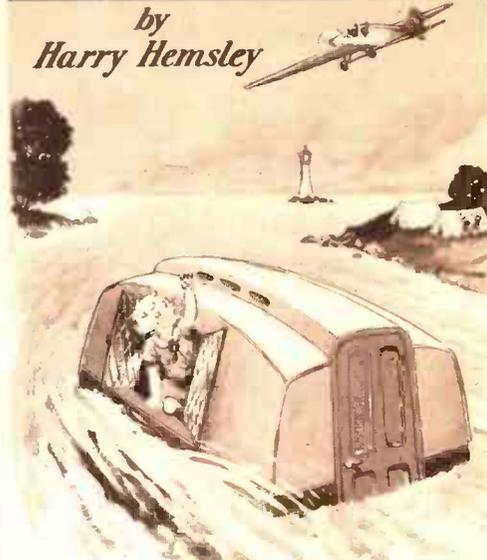
There is a popular local song which is more or less the unofficial motto of the people. The theme, roughly translated, is: "We want to remain as we are—Luxembourgers."

Physically, there is indication of Teutonic origin, and this is borne out by the language which is mainly derived from Low German. In certain of the national customs, too, there are indications of Germanic influence.

On the other hand, a certain number of French habits and customs have also been absorbed into the lives of the Luxembourgers, and, of course, the French language has been the official speech

# Listen to the NEW thrilling ADVENTURE STORY

by Harry Hemsley



# THE CAMPERS

A THRILLING incident from "The Campers"—the exciting serial story that Mr. Harry Hemsley tells to children in the Ovaltineys' Programme from Luxembourg at 5.30 on Sunday evenings. This excellent broadcast is given by the Ovaltineys' Concert Party and includes songs, jokes and orchestral numbers by the clever young members of the party.

# A LOVELY JUMPER

Continued from page 16

## TO MAKE UP THE JUMPER

Pin out each piece to its full width, taking care not to stretch the side edges. Place a damp cloth over and very lightly with a hot iron, press all the light-coloured fabric. Press the frills, taking care to keep the iron from touching the ribbing. Fold frills into little gathers and stitch lightly in position. Sew up side and sleeve seams, and right shoulder seams. Sew together a couple of inches of left shoulder seam, starting at the sleeve edge. Sew on 3 buttons and make buttonhole loops close together on remaining shoulder seam, giving sufficient head opening. One button should be on frill ribbing and the other two on jumper, leaving frill loose. Sew in sleeves.

# RADIO'S IMPROVED DANCING

Continued from page 17

day, but play at dances in the evenings—are able to study, by means of the radio, the leading bands which cater for the most fastidious dancers in the big cities. They learn a lot in consequence, and their own playing improves. Dancers benefit accordingly.

We need more dancing if England is to become that fit and happy nation which is so eagerly desired, for both from the health and pleasure standpoints, dancing does people a world of good. Doctors and health experts point to the pleasant relaxation combined with exercise as entirely beneficial; I know personally of hundreds of doctors who regularly dance. They know it's good for them.

It is likely that, in connection with the efforts which are being made to improve the physical standard of our people, we shall see a considerable development of dancing. Radio will play its part in that, with benefit to the whole nation.

# SONG-PLUGGERS BEWARE! FOR PHILIP BROWN HAS COME TO TOWN!

**O**VER six feet tall, keen-eyed and alert, looking quite ten years younger than his age, officially given as forty-one. That's Philip Brown, newcomer to the B.B.C. Variety Department. His job will be the supervision of all dance band programmes and the rigorous suppression of anything in the nature of song-plugging.

It is very doubtful if the B.B.C. could have found a better man for the job. Philip Brown has been running dance bands himself during the past ten years.

I interviewed him in his Birmingham office just before he came to London.

"Yes, it was rather a surprise to me, but I know I'm going to like the work," said Philip. "I have been good friends with the B.B.C. for many years, dating back to the days when I used to take in a band for Charles Brewer's variety programmes at Midland Regional. I have always admired Charles' work, and we got on very well together in those happy days. I am very much looking forward to seeing him again."

Educated at a Birmingham secondary school, Philip Brown had five years in the army, during which he produced innumerable

concert party entertainments. When he was demobilised he ran a musical instruments store for some time before he started his present concern to supply dance bands to every kind of function in the Midlands and South.

He has had five bands regularly under his control, and has made quite a number of appearances with them himself.

During the past two years, his band has been broadcasting from the Grand Hotel, Torquay, and the Headland Hotel, Newquay, in the West Regional programmes.

His dance band business has now been converted into a company, and will carry on as usual during his absence in London.

"I don't flatter myself that I can do away with song-plugging all at once, but I shall investigate it very carefully, and hope to be able ultimately to abolish it," Philip told me.

"It isn't always the best tunes which get played most frequently, and I'm out to see that all of them receive a square deal."

And if Philip brings to broadcasting the ruthless precision with which he conducts his own business—then the song pluggers had better look out.

C. H.



Philip Brown

WRITE TO

*Mary Strong*

and Let Her Solve Your Troubles

Write to Mary Strong, "Radio Pictorial," 37 Chancery Lane, London, W.C.2, and she will do her best to help you in your troubles. For a private reply you must enclose a stamped addressed envelope. PLEASE ADD A NOM-DE-PLUME AT THE END OF YOUR LETTER AS THE MOST INTERESTING LETTERS WILL ALSO BE ANSWERED IN "RADIO PICTORIAL."

"I AM a married woman with three children. My married life is really miserable. For two years I have been in love (not madly, just a lasting love) with a man older than myself. I can't bear my husband to lay a finger on me, and we are always quarrelling. What shall I do? Take my happiness and go away with the older man, or give up all hope of happiness for the sake of my children? Thanking you for a reply in 'Radio Pictorial'." "Staines," (Middlesex.)

TO tell you that there are a great many of you, and that I am hearing from them every week, is not going to help much. Or is it? Your last sentence is one you must put first in consideration. "For the sake of my children." Now, just think over it quietly. What are they going to do when you have gone? I take it they are fairly young as you do not say otherwise. I repeat; what are they going to do? Remember that if you leave your husband you will give him grounds for divorce. And the children will be in his care, not yours! Are you going to agree to that? Apart from which, do you feel you can leave them in the lurch? What about their clothes and the hundreds of little things for which they turn to you? When they are ill, for instance? Do you happen to know any man with three children who has lost his wife after having been married about as long as you have? If so, have you watched the children and realised how they miss their mother. Don't think I am hard on you. The call of love is a hard call to resist. Putting it on the very lowest grounds, I think you should stay as you are until they are grown up. Then it might be different and, even though you actually do wrong in the sight of the Church and the law, you might be forgiven for taking your happiness then. In the meantime you must wrestle with yourself regarding your attitude to your husband. Avoid quarrels which cannot make things any better. At least you must admit that. You have my sympathy, but my advice will strike you hard, I fear. Think it over, my dear. I know what you will do!

"I HAVE been married three years. Before my marriage I was working as a secretary. Now my life is all house and domesticity and I am not much good at it. I suppose it is because I dislike it so much. My contention is that it is better for me to go out and take a job (I could get my old one back again for the asking) than to stay at home doing something I hate. My husband says the woman's place is in her home and that I ought to be satisfied. He can't afford for me to have a maid. I told him I should ask you. He laughed and said he would consider anything you said." "Domesticity," (Birmingham.)

THEN I am going to ask him to let you do as you want. I take it you have no children, as you do not mention them, and therefore I think your suggestion not unreasonable. Tell your husband from me that I feel house work is a necessity, but that if you prefer to take your old job and pay for a maid out of your earnings (I imagine that is what you intend to do) it is good enough. When there are small children I agree with him that a woman's place is certainly in the home, but while she is free I think she might be allowed her freedom in the other sense. Tell him you can spend your evenings together—and your week-ends just the same.

"I AM writing to you because my wife won't. Briefly, we have a mentally deficient child. I won't dwell on the sorrow it has caused us, but I am in favour of sending it to a home. My wife is simply worn out. Now, don't you think I am right?—J. G. B., (Hatfield.)

YES, definitely. I am sure once your wife has agreed, and you have satisfied her the home is all it should be, you will both be happier. Surely it is human nature for us to lavish our love on our own flesh and blood so long as they are mentally normal. Once they are not so, the position is entirely different. I am sure you are right. Tell your wife so from me and that I regard her feelings with a motherly instinct.

TO Betty, Newcastle-on-Tyne.—There is nothing so personal that you cannot write about it to me. That is my job here. The letters you send will not be read by anyone but myself. They are forwarded to me when I am not at the office. Enclose a stamped, addressed envelope and I will reply.

★ Champion! But it's not  
★ Gracie Fields



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FOR YOUR Photograph

Are you like any of the stars? If so send us your photograph. Two guineas will be paid for every photograph published in Amami Advertising. Be sure to write your name on the back, and the name of the Star you most resemble. Attach an empty Amami Shampoo Sachet, and address to: Messrs. Prichard and Constance (Mfg.) Ltd., (Dept. F.3.), 11 Broad St., London, W.C.2

It's Miss Daisy  
Cooke of London

Beauty wins with beautiful hair!

Girls! Never be depressed by the thought that charm is elusive. Be like Miss Cooke who is a prize-winner in the Amami Doubles Competition. Make the most of your hair and it will help you to acquire every possible degree of loveliness. Here is the way to have fascinating healthy manageable hair; as simple as having your photograph taken! On your way home to-night buy the special Amami Shampoo for your type of hair.

Every Amami Shampoo is a blend of 47 cleansing, nourishing, stimulating herbs, perfumes and tonics, each playing its special part in this very special treatment. There are:—

**ORRIS, THYME and BERGAMOT** to cleanse, nourish & stimulate your scalp,  
**MEADOWSWEET and BAY LEAVES** to give vigour and strength to the roots,  
**MYRTLE** to prevent fading and add to its brightness,

and there are Tansy, Rosemary, Marjoram, Lavender, Amber, Gentian, Quassia,

Quinine and 33 others including that rare and lingering perfume OTTO of ROSES.

Keep your Friday nights free for a special appointment . . . with Amami. This is the way to loveliness, the way to protect your hair and scalp from dryness or excessive oil, the way to save it from splitting, falling or thinning out, from ever becoming lank or dull. You can tell Amami hair by its natural wave, by the tug at firm healthy roots as you brush it, by its soft silky texture. Start to-day, to-night! Just see what Amami can do for YOU.

**AMAMI**

**SHAMPOOS 3d. and 6d.**

Amami No. 1 for Brunettes 3d. & 6d.

Amami No. 5 for Blondes 3d. & 6d.

Amami Special Henna 6d.

Amami No. 12 for those who prefer a Soapless Shampoo. In two varieties, one for fair and one for dark hair, only 3d.

Friday Night is Amami Night



For refreshment, for  
nourishment, for Vitality  
and Radiant Health,  
for Summer Happiness.

Drink delicious

**'OVALTINE'**  
Cold

**OVALTINE**  
greatly improves  
Milk

*Because—  
Ovaltine has special  
properties which,  
when added to milk,  
make the milk much  
more nourishing*

*Moreover, Ovaltine  
transforms milk  
into a deliciously  
palatable and com-  
pletely digestible  
beverage*

'OVALTINE' Cold or Hot is now served at Cafés.

Restaurants, Bathing Pools & Milk Bars

P. 251A

*Everybody's Favourite  
Radio Programmes*

Sunday, 5.30 to 6 p.m.  
From Radio Luxembourg  
**THE OVALTINEY  
CONCERT PARTY**

**HARRY HEMSLEY**  
in his  
thrilling Radio Adventure :  
"THE CAMPERS"

**THE OVALTINEY  
ORCHESTRA**

Latest News of the  
League of Ovaltineys

Sunday, 1.30 to 2 p.m.  
From Radio Luxembourg  
**A NEW PROGRAMME  
of MELODY & SONG**

Friday Morning, 10 to 10.15 a.m.,  
from Radio Luxembourg  
and

Friday Morning, 10.15—10.30  
from Radio Normandy  
**MUSICAL COMEDY  
PROGRAMME**  
for the  
Woman at Home

**LUXEMBOURG CONCERTS  
YOU SHOULD NOT MISS**

1293 M.

**SUNDAY, JUNE 28**

9.0-9.15 a.m.

**BISURATED MAGNESIA  
CONCERT  
OF POPULAR MUSIC**

10.15-10.30 a.m.

**CARSON ROBISON AND HIS  
PIONEERS**

Presented by THOS. HEDLEY & CO.,  
LTD., makers of OXYDOL, Newcastle-  
on-Tyne

Mississippi Cradle.  
Jubilee in the Sky.  
My Baby's Arms.  
Baby Shoes.  
Ridin' Down That Ol' Texas Trail.  
Way Down Yonder in the Cornfield.  
Wabash Moon.

11.15-11.30 a.m.

**THE OPEN ROAD**

Presented by CARTER'S LITTLE  
LIVER PILLS

I'm Sitting High on a Hill Top ... Johnston  
King Cotton March ... Sousa  
Over on the Sunny Side ... Egan  
Sing As We Go ... Haines  
March of the Musketeers ... Friml

1.30-2 p.m.

**OVALTINE PROGRAMME  
THE OVALTINE WEEK-END REVUE**  
Presented by the makers of OVALTINE

2.45-3 p.m.

**CARSON ROBISON AND HIS  
OXYDOL PIONEERS**

Presented by THOS. HEDLEY & CO.,  
LTD., makers of OXYDOL, Newcastle-  
on-Tyne

Treasure Island.  
There's a Heart in the Heart of Texas.  
Whoopee Ti Yo.  
There's a Home in Wyomin'  
Happy Go Lucky.  
Red River Valley.

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.

The Makers of LIFEBOUY TOILET  
SOAP present  
**AMBROSE AND HIS  
ORCHESTRA**

with EVELYN DALL (the American  
Blonde Bombshell) and MAX BACON  
in their first series of Luxembourg  
Broadcasts

"MORNING, NOON AND NIGHT"

6.30 p.m.

**RINSO SIX-THIRTY  
SPECIAL**  
A MUSICAL WEEKLY  
Presented to listeners by the makers of  
RINSO

Good luck and good listening  
There's music in store  
The Six-Thirty of the Air  
Is here at your door.

7.0 p.m.

A "PLEASURE CRUISE"  
Featuring ESTHER GOLEMAN and  
GORDON LITTLE

Presented by "MILK OF MAGNESIA"  
Rise and Shine ... de Sylva and Newman  
Roy Fox and his Orchestra.  
Spread It Abroad ... Walker  
Joe Loss and his Orchestra.  
Fingal's Cave—Overture Mendelssohn  
The Berlin Philharmonic Orchestra.  
Barcarolle (Tales of Hoffman) Offenbach  
New Light Symphony Orchestra.

7.15 p.m.

**MORE MONKEY BUSINESS**  
With BENNETT AND WILLIAMS  
Presented by the makers of MONKEY  
BRAND

7.30-7.45 p.m.

**WALTZ TIME**

Lotus Flower Waltz ... Ohlson  
Nevermore ... Coward  
Les Sirènes ... Waldteufel  
I Give My Heart ... Millocker

8.0-8.30 p.m.

**PALMOLIVE PROGRAMME**  
With OLIVE PALMER, PAUL  
OLIVER, BRIAN LAWRANCE, and  
FREDERIQUE

We Saw the Sea.  
But Where Are You?  
Rags, Bottles or Bones.  
Brian Lawrance.  
I'm Building Up to an Awful Let Down.  
Venetian Moon.  
Love is Meant to Make Us Glad.  
Paul Oliver and Olive Palmer.  
Breaking in a Pair of Shoes.  
Pipes of Pan.  
Frederique.  
Is it True About Dixie?

9.0-9.15 p.m.

**MACLEAN'S CONCERT**

Follow the Fleet—Selection.  
Henry Croudson.  
I See a Tree.  
Peter Dawson.  
From the Welsh Hills (Selection, Part II).  
Orchestra Raymond.  
Amoretta Tanse.  
Sydney Kyte and his Piccadilly Hotel Band

9.45 p.m.

**THE COLGATE REVELLERS**

I've Got My Fingers Crossed.  
Nobody's Sweetheart—Piano Duet.  
Awake in a Dream.  
It's Great to be in Love Again.  
We Agree Perfectly.

10.0-10.30 p.m.

**POND'S SERENADE TO  
BEAUTY**  
THE PROGRAMME FOR LOVERS

**FRIDAY, JULY 3**

10.0-10.15 a.m.

**OVALTINE PROGRAMME  
OF FAVOURITE MUSICAL  
COMEDIES**

Old Man River.  
Waltz Dream.  
Country Girl.  
I've Told Every Little Star (Music in the  
Air).

Sunday, June 28, to Saturday, July 4, 1936.

# PROGRAMMES

from the

## CONTINENT in ENGLISH

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

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### Sunday, June the Twenty-Eighth

All Times stated are British Summer Time

#### RADIO LUXEMBOURG 1293 m., 232 Kc/s.

Times of Transmissions.  
Sunday : 9.30 a.m.—11.15 a.m.  
12.30 p.m.—1.00 p.m.  
11.00 p.m.—12 (midnight)  
Weekdays : 8.15 a.m.—8.30 a.m.  
8.45 a.m.—10.00 a.m.  
6.15 p.m.—7.15 p.m.

##### Morning Programme

9.30 a.m.  
ELECTRICAL RECORDINGS

9.45 a.m.  
**THE WANDERING MINSTREL**  
Into the quiet places of England he wanders bringing to you their beautiful melodies and the stories that surround them  
Presented by  
**Rowntree's Table Jellies**

10.0 a.m.  
**BLACK MAGIC**  
Life Begins When You're in Love  
Lost ...  
These Foolish Things ...  
Looking Forward to Looking After You ...  
Presented by  
**Black Magic Chocolates**

10.15 a.m.  
**CARSON ROBISON**  
And His Pioneers  
Mississippi Cradle.  
Jubilee in the Sky.  
My Baby's Arms.  
Baby Shoes.  
Ridin' Down That Ol' Texas Trail.  
Way Down Yonder in the Cornfield.  
Wabash Moon.  
Presented by the makers of  
**Oxydol, Newcastle-on-Tyne**

10.45 a.m.  
**MUSICAL MENU**  
**Mrs. Jean Scott,**  
President of the Brown and Polson Cookery Club, gives you Free Cookery Advice each week  
Rise 'n' Shine ...  
Give Me a Heart to Sing To ...  
Everytime I Look at You ...  
The Glory of Love ...  
Presented by  
**Brown & Polson,**  
43 Shoe Lane, E.C.4

11.0 a.m.  
ELECTRICAL RECORDINGS

11.15—11.30 a.m.  
**THE OPEN ROAD**  
I'm Sitting High on a Hill Top ...  
King Cotton March ...  
Over on the Sunny Side ...  
Sing As We Go ...  
March of the Musketeers ...  
Presented by  
**Carter's Little Liver Pills,**  
64 Hatton Garden, E.C.1

Continued on page, 34 column 3)

#### RADIO NORMANDY 269.5 m., 1113 Kc/s.

Times of Transmissions.  
Sunday : 8.00 a.m.—11.30 a.m.  
2.00 p.m.—7.30 p.m.  
10.00 p.m.—1.00 a.m.  
Weekdays : 8.00 a.m.—11.00 a.m.  
4.00 p.m.—6.00 p.m.  
12 (midnight)—1.00 a.m.  
Announcers : J. Sullivan, D. J. Davies, T. Melrose, F. R. Plonley, Miss L. Bailet.

##### Morning Programme

8.0 a.m.  
**LIGHT MUSIC**  
Selection—H.M.S. Pinafore ...  
Too Much Imagination ...  
Billy Mayerl's Own Selection ...  
Havana Heaven ...  
8.15 a.m. **I.B.C. Time Signal.**  
The Continental ...  
Dancing Dolls Medley ...  
Softly as in a Morning Sunrise ...  
Morning Papers ...

8.30 a.m.  
**SACRED MUSIC**  
There is a Green Hill Far Away ...  
O Worship the King ...  
Disposer Supreme ...  
**The Thought for the Week**  
**THE REVEREND JAMES WALL, M.A.**  
Worship ...

8.45 a.m.  
**LIGHT ORCHESTRAL MUSIC**  
Savoy Welsh Medley ...  
Valse des Mascottes ...  
Strauss and Lanner Potpourri ...  
Village Fair in the Tyrol ...

9.0 a.m. **I.B.C. Time Signal.**  
**BEAUTY MAGAZINE**  
Edited by Ann French  
Chapter 5  
**THIS BAFFLING QUESTION**  
Presented by the manufacturers of  
**Reudel Bath Cubes,**  
Braydon Road, N.16

9.15 a.m.  
**SUNNY JIM'S PROGRAMME OF "FORCE" AND MELODY**  
Old Vienna Potpourri ...  
Sing a Song of London ...  
Dance of the Hours ...  
Presented by  
**A. C. Fincken & Co.,**  
195 Great Portland Street, W.1

9.30 a.m.  
**MUSICAL REVERIES**  
L'onging ...  
I Kiss Your Hand, Madame ...  
Selection—Lilac Time ...  
For You Alone ...  
Presented by  
**California Syrup of Figs,**  
179 Acton Vale, W.3

9.45 a.m.  
**LISTEN TO VITBE**  
Easter Parade ...  
Who's Afraid of the Big Bad Wolf? ...  
I'll See You Again ...  
Only a Rose ...  
Presented by  
**Vitbe Brown Bread,**  
Crayford, Kent

10.0 a.m.  
**WALTZ TIME**  
Lotus Flower Waltz ...  
Nevermore ...  
Les Sirènes ...  
I Give My Heart ...  
Presented by  
**Phillips' Dental Magnesia,**  
179 Acton Vale, W.3

10.15 a.m.  
**RECREATION CORNER**  
Yankee Doodle Never Went to Town ...  
Selection The Chocolate Soldier ...  
The Song is You ...  
Every Minute of the Hour ...  
Presented by  
**Currys, Ltd.,**  
Great West Road, Brentford

10.30 a.m.  
**MORE MONKEY BUSINESS**  
With Bennett and Williams  
Presented by the makers of  
**Monkey Brand,**  
Unilever House, Blackfriars, E.C.4

10.45 a.m.  
**MUSICAL MENU**  
**Mrs. Jean Scott,**  
President of the Brown and Polson Cookery Club gives you free Cookery Advice each week  
Rise 'n' Shine ...  
Give Me a Heart to Sing to ...  
Everytime I Look at You ...  
Glory of Love ...  
Presented by  
**Brown & Polson,**  
43 Shoe Lane, E.C.4

(Continued on page 34, column 1)

#### PARIS (Poste Parisien) 312.8 m., 959 Kc/s.

Times of Transmissions.  
Sunday : 6.00 p.m.—7.00 p.m.  
10.30 p.m.—11.30 p.m.  
Weekdays : 10.30 p.m.—11.00 p.m.  
Announcer : C. Danvers-Walker.

##### Evening Programme

6.0 p.m.  
**A BUNDLE OF BLUES**  
Drowsy Blues ...  
Lullaby in Blue ...  
Under Heaven's Blue ...  
Blue Moon ...

6.15 p.m.  
**NURSE JOHNSON OFF DUTY**  
Blackpool Switchback.  
Clogs and Shawl ...  
Fancy Meeting You ...  
Presented by  
**California Syrup of Figs,**  
179 Acton Vale, W.3

6.30 p.m.  
**HEALTH AND HAPPINESS**  
On the Quarter Deck ...  
The Gay Highway ...  
March Medley ...  
On the Other Side of the Hill ...  
Back to Those Happy Days ...  
Presented by  
**Carter's Little Liver Pills,**  
64 Hatton Garden, E.C.1

6.45—7.0 p.m.  
**WALTZ TIME**  
Lotus Flower Waltz ...  
Nevermore ...  
Les Sirènes ...  
I Give My Heart ...  
Presented by  
**Phillips' Dental Magnesia,**  
179 Acton Vale, W.3

10.30 p.m.  
**WHAT'S IN A NAME?**  
Abdul Abulbul Amir ...  
Algernon Whifflesnoop John ...  
Gershwin Lockshon-Soup Jack ...  
'Erbert 'Enery 'Epplethwaite ...

10.45 p.m.  
**SOME POPULAR RECORDS**  
Christopher Columbus—Fox trot ...  
Bob Crosby and his Orchestra ...  
Lovely Lady (Bing Crosby) ...  
Let's All Sing at the Top of Our Voices (Leonard Henry) ...  
Dixon Request Medley ...  
Presented by  
**Bile Beans,**  
C. E. Fulford, Ltd., Leeds

11.0 p.m.  
**LIGHT ORCHESTRAL MUSIC**  
Village Swallows from Austria ...  
The Hermit ...  
The Czarina ...

11.15 p.m.  
**SLUMBER HOUR**  
Dark Red Roses ...  
Prelude (Sylvia Ballet) ...  
Serenade ...  
Valse Lente (Sylvia Ballet) ...  
Presented by  
**Ingersoll, Ltd.,**  
223-227 St. John Street, E.C.1

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

YOU ARE INVITED TO ATTEND  
**ANN FRENCH'S STUDIO PARTY**  
TO MEET PAUL ROBESON  
**RADIO NORMANDY,**  
Sunday, June 28th.  
5.0 p.m.

Still MORE "MONKEY BUSINESS" ... Bennett and Williams. RADIO NORMANDY, 10.30 a.m. to-day (Sunday)

# Sunday, June the Twenty-Eighth

**RADIO NORMANDY** 269.5 m., 1113 Kc/s. Continued from page 33, col. 3.

**11.0 a.m. Ingersoll Time Signal.**  
**POPULAR SELECTIONS**  
*(Electrical Recordings)*  
 Sabre and Spurs ... *Sousa*  
*Band of His Majesty's Coldstream Guards.*  
 Silver Hair and Heart of Gold ... *Maurice Richard Tauber.*  
 Geraldoland.  
*Geraldo's Gaucho Tango Orchestra.*  
 Counting Crochets in My Sleep ... *Ives*  
*Billy Cotton and his Band.*  
 Presented by  
**D.D.D.,**  
 Fleet Lane, E.C.4

**11.15 a.m.**  
**BOLENIUM BILL**  
 The Clatter of the Clogs ... *Flynn*  
 Where There's You There's Me ... *Sigler*  
 Youth and Vigour ... *Lautenschlager*  
 Selection—Chu Chin Chow ... *Norton*  
 Presented by  
**Bolemium Overalls,**  
 Upton Park, E.13

**11.30 a.m.**  
**PROGRAMMES IN FRENCH**  
*Assn. des Auditeurs de Radio Normandie*

**Afternoon Programme**

**2.0 p.m.**  
**THE MUSIC SHOP**  
*Introducing Velveeta*  
 The Shopkeeper with Jim and Tommy  
 A PROGRAMME OF POPULAR MUSIC  
 Presented by  
**Kraft Cheese Company,**  
 Hayes, Middlesex

**2.30 p.m.**  
**THE SQUIRE CELESTE OCTET**  
*(Electrical Recordings)*  
 Song of the Waterfall ... *Squire*  
 Melody ... *Dawes*  
 Scent of Jasmine ... *Squire*  
 Toreador et Andalouse ... *Rubinstein*

**2.45 p.m.**  
**THE OPEN ROAD**  
 I'm Sitting High on a Hilltop ... *Johnston*  
 King Cotton March ... *Sousa*  
 Over on the Sunny Side ... *Flynn*  
 Sing As We Go ... *Haines*  
 March of the Musketeers ... *Friml*  
 Presented by  
**Carter's Little Liver Pills,**  
 64 Hatton Garden, E.C.1

**3.0 p.m.**  
**SERENADE TO BEAUTY**  
 Presented by  
**Pond's Extract Co.,**  
 Perivale, Greenford

**3.30 p.m.**  
**A MUSICAL MOTOR RIDE**  
 Beautiful Lady in Blue ... *Lewis*  
 African Ripple.  
 Wake Up and Sing ... *Friend*  
 Eney Meeny Miney Mo ... *Mercer*  
 Presented by  
**General Motor and Tyre Company,**  
 81 Queen Street, Hammersmith

**3.45 p.m.**  
**MARY LAWSON**  
*(By permission of Twickenham Films, Ltd.)*  
 in  
**BEHIND THE SCENES**  
 The Diary of a Chorus Girl  
 Presented by  
**Pond's Face Powder**

**4.0 p.m.**  
**TEA-TIME HOUR**  
 With Debroy Somers and His Band  
 featuring  
**ANLON YOUNG**  
 THE TWO LESLIES  
 (Leslie Holmes and Leslie Sarony)  
**LES ALLEN and OLIVE GROVES**  
 Presented by  
**Morlick's, Slough, Bucks**

**5.0 p.m.**  
**ANN FRENCH'S STUDIO PARTY**  
**Paul Robeson**  
 Guest of Honour  
*(Electrical Recordings)*  
 Presented by the manufacturers of  
**Reudel Bath Cubes,**  
 Braydon Road, N.16

**5.15 p.m.**  
**LISTEN TO VITBE**  
 An Earful of Music ... *Kahn*  
 Glamorous Night ... *Novello*  
 Let Me Awaken Your Heart ... *Tauber*  
 There's No Time Like the Present ... *Hall*  
 Presented by  
**Vitbe Brown Bread,**  
 Crayford, Kent

**5.30 p.m.**  
**PLEASURE CRUISE**  
 With Esther Coleman and Gordon Little  
 Rise 'n' Shine ... *Youmans*  
 Spread it Abroad ... *Walker*  
 Fingal's Cave (Hebrides Overture) ... *Mendelssohn*  
 Barcarolle (Tales of Hoffman) ... *Offenbach*  
 Presented by  
**Milk of Magnesia,**  
 179 Acton Vale, W.3

**5.45 p.m.**  
**FROM ONE MOMENT TO ANOTHER**  
 When a Great Love Comes Along ... *Burke*  
 My Shadow's Where My Sweetheart  
 Used to Be ... *Carr*  
 Selection—Words and Music ... *Coward*  
 Chloe ... *Moret*

**6.0 p.m.**  
**MUSICAL MEDLEY**  
 The Music Comes ... *Oscar Straus*  
 Banjo Solo, Pep ... *de Pietro*  
 Xylophone Solo—Magic Notes ... *Steinger*  
 Chorister's Waltz ... *Phelps*

**6.15 p.m.**  
**NURSE JOHNSON OFF DUTY**  
 Blackpool Switchback.  
 Clogs and Shawl ... *Haines*  
 Fancy Meeting You ... *Wallace*  
 Presented by  
**California Syrup of Figs,**  
 179 Acton Vale, W.3

**6.30 p.m.**  
**THE RINSO SIX-THIRTY SPECIAL**  
 Good Luck and Good Listening  
 There's Music in Store  
 The Six-thirty of the Air  
 Is Here at your Door  
**A Musical Weekly**  
 Presented to listeners by the makers of  
**Rinso,**  
 Unilever House, Blackfriars, E.C.4

**7.0 p.m.**  
**BLACK MAGIC**  
 A Room With a View ... *Coward*  
 Mary Makebelieve.  
 Villa ... *Lehar*  
 Button Up Your Overcoat ... *Youmans*  
 Presented by  
**Black Magic Chocolates**

**7.15 p.m.**  
**"VOICES OF THE STARS"**  
 present  
**MARY CLARE**  
 With the Music of Monia and  
 His Troubadours  
 Sponsored by  
**Rowntrees,**  
 The makers of Chocolate Crisp

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

**Evening Programme**

**10.0 p.m.**  
**HUNGARIAN CONCERT**  
 Puszta ... *Mihaly*  
 Christel—Waltz ... *Jarno*  
 Valse Jubilee (Forgotten Waltz) ... *Liszt*  
 The Broken Fiddle ... *Pista*  
 Presented by  
**Hungarian National Office for Tourism,**  
 210 Piccadilly, London, W.1

**10.15 p.m.**  
**RAINBOW RHYTHM**  
 Rumba Tambah ... *Hernandez*  
 Shuffle Your Feet ... *Fields*  
 Bandana Babies ... *Fields*  
 Hitchy Koo ... *Muir*  
 Thank You, Mr. Bach ... *Phillips*  
 Presented by the makers of  
**Tintex,**  
 199 Upper Thames Street, E.C.4

**10.30 p.m.**  
**ALL ABOARD!**  
 Boston Two Step ... *Everett*  
 Washington Grays ... *Grafulla*  
 Off to Philadelphia ... *Haynes*  
 Sailing Home with the Tide ... *Watson*  
 Details of  
**R.M.S. "Queen Mary,"**  
 kindly supplied by  
**Cunard-White Star, Ltd.,**  
 26 Cockspur Street, S.W.1

**10.45 p.m.**  
**MUSICAL MÉLANGE**  
 Non-stop Quarter Hour  
**11.0 p.m.**  
**—MAKES THE WORLD GO ROUND**  
 Here's to Romance ... *Magidson*  
 Love Scene—Valse Lente ... *Hollander*  
 One Kiss ... *Romberg*  
 Love Everlasting ... *Friml*

**11.15 p.m.**  
**HUSH—**  
 Hush, Hush, Hush, Here Comes the  
 Bogey Man ... *Lowton*  
 Phantom Minuet ... *Hope*  
 Whispering Flowers Idyll ... *Von Blon*  
 Hush-a-bye (Island) Waltz ... *Morgan*

**11.30 p.m.**  
**PIANO AND ACCORDION CONCERT**  
 Song of the Lift ... *Evans*  
 I've Got An Invitation to a Dance ... *Symes*  
 Poor Little Angeline ... *Kennedy*  
 Terence's Farewell to Kathleen  
*Tradisional, arr. Gibbons*

**11.45 p.m.**  
**ON THE WAY TO MIDNIGHT**  
 Adorée ... *West*  
 Rosita—Tango Argentina ... *Berco*  
 The Opera Ball—Waltz ... *Heuberger*  
 Midnight in Paris ... *Conrad*

**12 (midnight)**  
**DANCE MUSIC**  
 Come a Little Closer—Fox trot ... *Tennent*  
 Will Love Find a Way? ... *Alexander*  
 Let's Face the Music and Dance ... *Berlin*  
 Too Beautiful for Words ... *Colombo*  
 Whistling Waltz ... *Woods*  
 The Touch of Your Lips ... *Noble*  
 Diddle Dum Dee—Quick step ... *Dunn*  
 Love (Wonderful Love)—Waltz ... *Leon*

**12.30 a.m. I.B.C. Time Signal.**  
 Love is a Dancing Thing ... *Schwartz*  
 Jubilation—Quick step ... *Bowsher*  
 Rhymes—Comedy Fox trot ... *Sarony*  
 I'll be a Friend with Pleasure ... *Pinkard*  
 Cheerful Blues—Slow Fox trot ... *Roy*  
 South American Joe—Rumba ... *Friend*  
 You Started Me Dreaming ... *Davis*  
 Much Too Much—Fox trot ... *Chaplin*

**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: 1.0—1.30 a.m.  
 Announcer: S. H. Gordon-Box.

**1.0 a.m.**  
**DANCE FAVOURITES OF YESTERDAY**  
 Please ... *Robin*  
 Butterflies in the Rain ... *Myers*  
 Sweetheart Darlin' ... *Kahn*  
 That's My Home ... *Rene*

**1.15 a.m. I.B.C. Time Signal.**  
 Learn to Croon ... *Coslow*  
 Avalon ... *Rose*  
 Isn't it Heavenly? ... *Meyer*  
 Let's Call It a Day... *Henderson*

**1.30 a.m. I.B.C. Goodnight Melody.**

**RADIO LUXEMBOURG** Continued from page 33, col. 1

**12.30 p.m.**  
**Evening Programme**  
**GOLDEN HOUR OF MUSIC**  
 For Irish Free State Listeners  
*Arranged by the Industrial Broadcasting Corporation of Ireland, Ltd., Dublin*  
 It all Depends on You ... *Henderson*  
 Soon ... *Rodgers*  
 Her Name is Mary ... *Ramsay*  
 Ballet Egyptian ... *Luigini*  
 Then I'll be Tired of You ... *Schwartz*  
 So Red the Rose ... *Kent*  
 Love in Bloom ... *Rainger*  
 Lonesome and Sorry ... *Davis*  
**1.0—1.30 p.m.**  
**THE LATEST DANCE MUSIC**  
 Presented by  
**Zambuk,**  
 C. E. Fulford, Ltd., Leeds

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

**11.0 p.m.**  
**ELECTRICAL RECORDINGS**

**11.15 p.m.**  
**VARIETY**  
 Shall I Be an Old Man's Darling? ... *Haines*  
 Old Ship O' Mine ... *Pelosi*  
 Stardust ... *Carmichael*  
 Limehouse Blues ... *Braham*  
 The Penguin's Patrol ... *Myers*  
 Bird on the Wing ... *Kennedy*  
 Dinah ... *Lewis*  
 The Valparaiso ... *Wayne*

**11.45 p.m.**  
**LULLABY PROGRAMME**

# Sunday—continued

# Monday, June 29th

## RADIO-CÔTE D'AZUR (Juan-les-Pins) 235.1 m., 1276 Kc/s.

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

**10.30 p.m.**  
**LIGHT MUSIC**  
Tap Dance Medley.  
The Musical Clock of Madame Pompadour ... *Noack*  
Thanks a Million ... *Johnston*  
Sunny ... *Miles*  
From Far and Near—Waltz Melodies  
*arr. Gots-Honne*  
A Little Dash of Dublin ... *Sigler*  
Rose Colour ... *Polito*  
Popular Scottish Medley.

**12 (midnight)**  
**DANCE MUSIC**  
by  
**JACK JACKSON AND HIS ORCHESTRA**  
(Electrical Recordings)  
Just As Long as the World Goes Round and Around—Fox trot ... *Woods*  
Vienna in Springtime—Fox trot ... *Leon*  
Madame Will You Walk? ... *Misreille*  
I'm Playing with Fire—Fox trot ... *Berlin*  
My Old Dog—Fox trot ... *Sarony*  
What is the Use of It Now? ... *Hargreaves*  
Sittin' in the Dark—Fox trot ... *Adamson*  
Homeward—Fox trot ... *Hargreaves*

**11.0 p.m.**  
**TUNES FROM THE TALKIES AND SHOWS**  
Selection—White Horse Inn ... *Benalsky*  
Experiment (Nymph Errant) ... *Porter*  
Everything Stops for Tea (Come Out of the Pantry) ... *Sigler*  
Animal Crackers in My Soup (Curly Top) ... *Koehler*  
Selection—Road House ... *Woods*  
You Are My Heart's Delight (The Land of Smiles) ... *Lehar*  
She Shall Have Music (She Shall Have Music) ... *Sigler*  
Zigeuner (Bitter Sweet) ... *Coward*

**12.30 a.m.**  
**DANCE MUSIC**  
Red Pepper—Quick step ... *Lodge*  
Just a Corner in Paradise—Tango ... *Butler*  
Old Ship o' Mine—Fox trot ... *Pelosi*  
Do the Runaround—Fox trot ... *Sigler*  
Duck Song—Waltz ... *Butler*  
How Can You Face Me?—Fox trot ... *Waller*  
Gertie the Girl with the Gong ... *Sonsin*  
Mickey's Son and Daughter ... *Lisbona*

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

Continued from page 38, column 4  
**FRIDAY, JULY 3rd**

## RADIO LJUBLJANA 569 m., 527 Kc/s.

Time of Transmission.  
Friday: 10.30—11.0 p.m.

**10.30—11.0 p.m.**  
**I.B.C. CONCERT**  
**LIGHT MUSIC**  
By the Blue Hawaiian Waters ... *Ketelbey*  
Waltz Memories Medley.  
Love is the Sweetest Thing ... *Noble*  
Pas des Fleurs from Naila ... *Delibes*  
Serenade ... *Heykens*  
The Tapper ... *Hargreaves*  
Cheery Song Memories.  
Marche Lorraine ... *Ganne*

MONDAY—Continued from column 4

## RADIO LUXEMBOURG 1293 m., 232 Kc/s.

### Morning Programme

**8.15—8.30 a.m.**  
**ELECTRICAL RECORDINGS**  
**8.45 a.m.**  
**ELECTRICAL RECORDINGS**  
**9.0 a.m.**  
**ROSE'S HAPPY MORNING MATINEE**  
With the Happy Philosopher  
From One Minute to Another ... *Sigler*  
Spin a Little Web of Dreams ... *Kahal*  
Whistling Waltz ... *Woods*  
*Presented by*  
**L. Rose & Co., Ltd.,**  
89 Worship Street, E.C.2

**9.15 a.m.**  
**GOOD-MORNING PROGRAMME**  
By Heck ... *Henry*  
Let's Face the Music and Dance ... *Berlin*

## PARIS (Poste Parisien) 312.8 m., 959 Kc/s.

**10.30 p.m.**  
**RAINBOW RHYTHM**  
Sweet Mary Rose—Waltz ... *Schmitz*  
Six-Eight Medley.  
A Little Rendezvous in Honolulu ... *Burke*  
Hold Me Tight, I'm Falling ... *Lisbona*  
*Presented by the makers of*  
**Tintex,**  
199 Upper Thames Street, E.C.4

**9.15 a.m. Good Morning Prog.—cont.**  
Glow Worm Idyll ... *Lincke*  
Selection—The New Moon ... *Romberg*  
*Presented by*  
**Horlick's, Slough, Bucks**

**9.30—10.0 a.m.**  
**ELECTRICAL RECORDINGS**

### Evening Programme

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

**7.0—7.15 p.m.**  
**ELECTRICAL RECORDINGS**

**10.45 p.m.**  
**MILITARY BAND RECITAL**  
Helston Furry Procession (Folk Dance) ... *Sharp*  
Kirkby Malzeard Sword Dance ... *arr. Sharp*  
Indian Queen (Folk Dance) ... *arr. Sharp*  
The Flamborough Sword Dance ... *arr. Sharp*

**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.**  
**LIGHT MUSIC**  
Jolly Good Company ... *Wallace*  
Billy Mayerl's Own Selection ... *Mayerl*  
Diddle Dum Dee—Quick step ... *Dunn*  
Golliwog's Cakewalk—One step ... *Debussy*

**8.15 a.m. I.B.C. Time Signal.**

### BRIGHTER BREAKFAST BROADCASTS

A Couple of April Fools ... *Kennedy*  
Let it Be Me ... *Dixon*  
Baby, Won't You Please Come Home? ... *Warfield*  
We Saw the Sea ... *Berlin*

*Presented by*  
**O.K. Sauce,**  
Chelsea Works, S.W.18

**8.30 a.m. HAPPY DAYS**

Laughing Down the Lane ... *Benson*  
Don't Ask Any Questions ... *Sigler*  
Ain't Misbehavin' ... *Razaf*  
Selection—The Vagabond King ... *Friml*

*Presented by the makers of*  
**Odol,**  
Odol Works, Norwich

**8.45 a.m. SUNNY JIM'S PROGRAMME OF "FORCE" AND MELODY**

Old Panama March ... *Alford*  
Song of the Kettle ... *Anthony*  
Whistler and his Dog ... *Pryor*  
My Treasure ... *Becucci*

*Presented by*  
**A. C. Fincken & Co.,**  
195 Great Portland Street, W.1

**9.0 a.m. I.B.C. Time Signal.**

### THE OPEN ROAD

Here's the Circus ... *Rust*  
April in Paris ... *Harburg*  
Two Guitars ... *Traditional*  
When April Comes Again ... *Symes*  
I Feel Like a Feather in the Breeze ... *Gordon*

*Presented by*  
**Carter's Little Liver Pills,**  
64 Hatton Garden, E.C.1

**9.15 a.m. MUSICAL MEDLEY**

Knockin' on Wood ... *Norvo*  
When It's Springtime in the Rockies ... *Sauer*  
Robbin' Harry ... *Innes*  
Selection—Follow the Sun ... *Schwartz*

**9.30 a.m. ADVANCE FILM NEWS**

Indian Love Call (Rose Marie) ... *Friml*  
Selection—Follow the Fleet (Part I) ... *Berlin*  
Say That You Will Not Forget ... *de Curtis*  
Selection—Follow the Fleet (Part II) ... *Berlin*

*Presented by*  
**Associated British Cinemas,**  
30 Golden Square, W.1

**9.45 a.m. MELODIANA**

Rise 'n' Shine ... *Youmans*  
Wake Up and Sing ... *Friend*  
Saddle Your Blues to a Wild Mustang ... *Haid*  
You Hit the Spot ... *Gordon*

*Presented by*  
**Milk of Magnesia,**  
179 Acton Vale, W.3

**10.0 a.m. SOME POPULAR RECORDS**

(Electrical Recordings)  
Down South ... *Myddleton*  
*The Dixie Melodists.*  
Dixon Request Medley.  
*Reginald Dixon.*  
I Had to Go and Draw Another Pound Out (Norman Long) ... *Rose*  
The Glory of Love ... *Hill*  
*Jay Wilbur and his Band.*

*Presented by*  
**Bill Beans,**  
C. E. Fulford, Ltd., Leeds

**10.15 a.m. LIGHT ORCHESTRAL MUSIC**

Senorita—Waltz ... *Remy*  
The Caravan (Characteristic Sketch) ... *Bayer, arr. Leopold*  
Spanish Waltz—El Turia ... *Granaola*  
An American in Paris ... *Gershwin*

**10.30 a.m.**

### VOCAL VITALITY

Dennis, the Menace from Venice ... *Pola*  
Let's Go Ballyhoo ... *Browning*  
Errand Boy's Parade ... *Sarony*  
Down Upon the Farm ... *Sarony*  
Bunk House Dances ... *Traditional*  
So 'Andsome ... *Sarony*  
Drink, Drink, Brothers Drink ... *Bendix*

**11.0 a.m.**

### PROGRAMMES IN FRENCH

*Assn. des Auditeurs de Radio Normandie*

### Afternoon Programme

**4.0 p.m.**

### TEA-TIME HOUR

With **Debroy Somers** and **Other Artists**  
Washington Grays ... *Grafulla*  
Keep Your Fingers Crossed ... *Coslow*  
Ballet Egyptien ... *Luigini*  
You Are My Lucky Star ... *Brown*  
Three Dances (Tom Jones) ... *German*  
Yogibogi.  
Ballet Music (Faust) ... *Gounod*  
Tromelo ... *Fayrell*  
Two Heads Against the Moon ... *Ager*  
Battling Butler ... *Brahan*

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.**

### RAINBOW RHYTHM

Everybody Kiss Your Partner ... *Sandford*  
Heart of Gold ... *Nolan*  
The Music Goes Round and Around ... *Reilly*  
Hold Me Tight, I'm Falling ... *Lisbona*

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

**5.15 p.m.**

### ORCHESTRAL CONCERT

Suite Orientale ... *Popy*  
Les Bayaderes.  
Au Bord du Gange.  
Malaguena—Spanish Dance ... *Moskowski*  
The Butterfly ... *Bendix*  
Suite Orientale ... *Popy*  
Les Almees.  
Patrouille.

**5.30 p.m.**

### WHAT'S ON IN LONDON

News of the Latest Films, Shows and Other Attractions

**5.45 p.m.**

### LATE AFTERNOON SPECIAL

Gipsy Fiddles—Fox trot ... *Wrubel*  
Chinese Fairy Tales ... *Dreyer, arr. Yoshimolo*  
Berceuse for An Unwanted Child ... *Foresythe*  
Wildflower ... *Youmans*

**6.0 p.m.**

### PROGRAMMES IN FRENCH

*Assn. des Auditeurs de Radio Normandie*

### Evening Programme

**12 (midnight)**

### DANCE MUSIC

We Saw the Sea—Fox trot ... *Berlin*  
Love Will Find a Way ... *Alexander*  
Too Beautiful for Words—Fox trot ... *Colombo*  
The Touch of Your Lips ... *Noble*  
Gloomy Sunday—Waltz ... *Seress*  
Lost—Fox trot ... *Mercer*  
Isn't Love the Strangest Thing? ... *Cools*  
Jubilation Rag—Quick step ... *Bowsher*

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

Down South—Fox trot ... *Green*  
Cheek to Cheek—Fox trot ... *Berlin*  
The Night of June the 3rd ... *Tobias*  
South American Joe—Rumba ... *Friend*  
Woe is Me—Fox trot ... *Caanagh*  
Love Me Forever—Waltz ... *Schertzing*  
Poor Little Angeline—Fox trot ... *Kennedy*  
Let's Face the Music—Fox trot ... *Berlin*

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

# IN TOWN FOR THE SEASON

after a winter of hunting,  
her skin as lovely as a flower



LADY HELENA FITZWILLIAM

ALL winter riding to hounds. Six days a week in the saddle! Out with the most famous packs in England! Rough weather! A long run! Who cared? Not Lady Helena!

Now she is back in town for the Season, with its balls, the Opera, important dinner parties. Her skin as flawless as a dewy-fresh flower—in spite of all those months of hunting in the worst of weather! "How does she keep it *always* so fine and smooth and soft?" you wonder . . . "I'm grateful to Pond's Creams," Lady Helena says. "They keep my skin protected in all weathers."

Why don't you follow her beauty care and see how lovely you are when your skin is like hers? It's so easy.

This is how they make your skin so beautiful:

*Your skin made soft and smooth at once*

Day and night, the natural moisture is evaporating from the surface of your skin. Whether you have an oily or a dry skin, constantly the surface cells are being dried out, making your skin rough, harsh and dull-looking.

But Pond's Vanishing Cream contains a soften-

ing substance found in lovely young skin. When you smooth Pond's Vanishing Cream on your face, this substance is absorbed. Your skin becomes smooth and supple. Your powder goes on like velvet and clings perfectly; no worry about "shine."

Also, lines and wrinkles fade away as you use Pond's Vanishing Cream. For there is a second substance in this cream which *nourishes* the skin. You recover the firm contour of childhood and lines disappear.

Always, before you powder, smooth on Pond's Vanishing Cream. Also, at bedtime, smooth it on—let it beautify your skin while you sleep.

And before you use Pond's Vanishing Cream, cleanse with Pond's Cold Cream. It removes dirt from the pores and stimulates the under-skin, guarding against enlarged pores and blackheads.

**FREE—Pond's Powder:** Write your name and address below, pin a 1d. stamp to this coupon and post in sealed envelope to Dept. P1612-1, Pond's, Perivale, Greenford, Middlesex, and we will send you FREE SAMPLES of all five shades of Pond's Face Powder—Natural, Peach, Dark Brunette (Suntan), Rachel 1 and Rachel 2.

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

**POND'S**



## Tuesday, June 30th

**RADIO NORMANDY 269.5 m., 1113 Kc/s.**

**Morning Programme**

- 8.0 a.m. POPULAR SELECTIONS  
(Electrical Recordings)  
Wee Macgregor Patrol . . . Amers  
Band of His Majesty's Coldstream Guards.  
Wheel of the Wagon is Broken . . . Box  
The Hill Billies.  
Selection—Chu Chin Chow . . . Norton  
The London Palladium Orchestra.  
Hot Pie  
Scott Wood and his Six Swingers.  
Presented by  
D.D.D., Fleet Lane, E.C.4
- 8.15 a.m. I.B.C. Time Signal.  
**GOLDEN HARMONY**  
Marche Joyeuse . . . Chabier  
Buffoon . . . Confrey  
Piano Solo—Pierrette . . . Chamnade  
Chanson Bohemienne . . . Boldi  
Presented by  
Spink & Son, Ltd.,  
5, 6 and 7 King Street, St. James's, S.W.1

- 8.30 a.m. **THE GLOBE TROTTERS**  
Presented by  
Vidor Electrical Appliances, Erith, Kent
- 8.45 a.m. POPULAR MUSIC  
Selection—Follow the Fleet . . . Berlin  
Harry Welchman Memories.  
Novelty Medley.  
Invitation to the Waltz . . . Weber  
Presented by  
Fels Naptha Soap, 195 Gt. Portland St., W.1

- 9.0 a.m. I.B.C. Time Signal.  
**DANCE MUSIC**  
Christopher Columbus—Fox trot . . . Razaf  
Much Too Much—Fox trot . . . Chaplin  
Sing As We Go—Quick step . . . Parr-Davies  
Rhymes—Comedy Fox trot . . . Sarony
- 9.15 a.m. **OUT-O'-DOORS**  
Nightingale's Morning Greeting . . . Rechtenwald  
Viennese Singing Birds—Waltz . . . Translateur  
The Squirrel Dance . . . Smith  
Jollity on the Mountains—Waltz . . . Fetras

- 9.30 a.m. **TUNES WE ALL KNOW**  
(Electrical Recordings)  
Selection—Pirates of Penzance . . . Sullivan  
Band of His Majesty's Coldstream Guards.  
An Friskay Love Lilt . . . arr. Fraser  
Joseph Hislop.  
Daisy Bell . . . Dacre  
International Novelty Quartet.  
Celebratin'! . . . Woods  
Mario "Harp" Lorenzi and his Rhythmics.  
Presented by the makers of  
Limestone Phosphate, Braydon Rd., N.16
- 9.45 a.m. **TUNEFULLY YOURS**  
You Started Me Dreaming . . . Davis  
Whistling Waltz . . . Woods  
Poor Little Angeline . . . Kennedy  
Woe is Me . . . Cavanagh  
Presented by  
California Syrup of Figs,  
179 Acton Vale, W.3

- 10.0 a.m. **TEN O'CLOCK TUNES**  
(Electrical Recordings)  
Spanish Gipsy Dance . . . Marquina  
Marek Weber and his Orchestra.  
Lovely Lady (Bing Crosby). . . McHugh  
Look Up and Laugh Medley . . . Parr-Davies  
Gracie Fields.  
Come a Little Closer . . . Tennent  
Teddy Joyce and his Orchestra.  
Presented by  
Zambuk, C. E. Fulford, Ltd., Leeds

- 10.15 a.m. **POPULAR ARTISTS**  
(Electrical Recordings)  
It Always Starts to Rain . . . Leslie  
Jack and Claude Hulbert.  
I'm Putting All My Eggs in One  
Basket (Fred Astaire) . . . Berlin  
Nagasaki (Gracie Fields) . . . Dixon  
Porgy (Ethel Waters) . . . McHugh

- 10.30 a.m. **LIGHT ORCHESTRAL MUSIC**  
La Petite Tonkinoise . . . Scotto  
The Wedding of the Painted Doll . . . Brown  
The Jester at the Wedding . . . Coates  
Jollification . . . Reeves  
Perpetuum Mobile . . . Strauss  
Electric Girl . . . Holmes  
Portrait of a Toy Soldier . . . Ewing  
Parade of the Wooden Soldiers . . . Jessel

**PROGRAMMES IN FRENCH**  
Assn. des Auditeurs de Radio Normandie  
**Afternoon Programme**

- 4.0 p.m. **TEA-TIME HOUR**  
With Debroy Somers and Other Artists  
Ole Faithful . . . Carr  
Wedding of Jack and Jill . . . Coats  
Country Dance . . . German  
Savoy Scottish Medley . . . arr. Somers  
Melodious Memories . . . Finch  
Sari Green . . . Bennett  
Roberta . . . Kern

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.**  
**RAINBOW RHYTHM**  
Crest of a Wave . . . Reader  
Hollyhock . . . Mayerl  
Over the Blue . . . Heymann  
I'll be a Friend with Pleasure . . . Pinkard  
Presented by the makers of  
Tintex, 199 Upper Thames Street, E.C.4

- 5.15 p.m. **FINGERING THE FRETTS**  
**A PROGRAMME FOR INSTRUMENTAL ENTHUSIASTS**  
(Electrical Recordings)  
Rhapsody in Blue . . . Gershwin  
Ken Harvey.  
Mandolin Blues . . . Apollon  
Dave Apollon and his Orchestra.  
Funiculi, Funicula . . . Denza  
Troise and his Mandoliers.  
Darktown Dandies . . . Grimshaw  
Grimshaw Banjo Quartet.

- 5.30 p.m. **WHAT'S ON IN LONDON**  
News of the Latest Films, Shows and Other Attractions
- 5.45 p.m. **MUSICAL POTPOURRI**  
La Vida Breve (Danse Espagnole)  
de Falla, arr. Kreisler  
All Through the Night Boulton, arr. Somervell  
Moonglow . . . Hudson  
A Thousand Good-nights . . . Donaldson

6.0 p.m. **PROGRAMMES IN FRENCH**  
Assn. des Auditeurs de Radio Normandie  
**Evening Programme**  
Dance Music runs till 1.0 a.m. For Programmes see page 39

**RADIO LUXEMBOURG 1293 m., 232 Kc/s.**

**Morning Programme**

- 8.15—8.30 a.m. **ELECTRICAL RECORDINGS**
- 8.45 a.m. **MORNING CONCERT**
- 9.0 a.m. **ROSE'S HAPPY MORNING MATINÉE**  
With the Happy Philosopher  
Awake in a Dream . . . Robin  
Love Thy Neighbour . . . Coslow  
A Little Rendezvous in Honolulu . . . Burke  
Presented by  
L. Rose & Co., Ltd.,  
89 Worship Street, E.C.2

- 9.15 a.m. **GOOD-MORNING PROGRAMME**  
Poppies . . . Moret  
It's Been so Long . . . Adamson  
If I Should Lose You . . . Robin  
Waltzing to Irving Berlin . . . Berlin  
Presented by  
Horlick's, Slough, Bucks

- 9.30 a.m. **MUSICAL MENU**  
Mrs. Jean Scott,  
President of the Brown and Polson Cookery Club, gives you a free Recipe.  
Diddle Dum Dee . . . Dunn  
It's Great to be in Love Again.

- 9.30 a.m. **Musical Menu—contd.**  
That Never-to-be-Forgotten Night . . . Fain  
Heads or Tails . . . Ilda  
Presented by  
Brown & Poison, 43 Shoe Lane, E.C.4

9.45—10.0 a.m. **ELECTRICAL RECORDINGS**  
**Evening Programme**

- 6.15 p.m. **ELECTRICAL RECORDINGS**
- 6.30 p.m. **THE MELODY MAKERS**  
With Sam Browne, The Radio Three and Reginald Foresythe and Jack Penn  
I'd Rather Lead a Band . . . Berlin  
My Heart and I . . . Robin  
Cling to Me . . . Burke  
Twentieth Century Blues . . . Coward  
Ole Faithful . . . Carr  
Presented by  
Rowntrees Fruit Gums and Pastilles
- 6.45 p.m. **THE PEACEFUL VALLEY PROGRAMME**  
Presented by  
Crazy Water Crystals,  
Thames House, London, S.W.1
- 7.0—7.15 p.m. **ELECTRICAL RECORDINGS**

**PARIS (Poste Parisien) 312.8 m., 959 Kc/s.**

- 10.30 p.m. **RAINBOW RHYTHM**  
El Relicario—Paso doble . . . Padilla  
Spread it Abroad—Fox trot . . . Walker  
Dance Dolores—Rumba . . . Redmond  
Wake Up and Sing—Fox trot . . . Friend  
Presented by the makers of  
Tintex,  
199 Upper Thames Street, E.C.4

- 10.45 p.m. **PIANO INTERLUDE**  
I'm in the Mood for Love . . . McHugh  
I Still Want You . . . Prima  
Mr. Freddie Blues . . . Shayne  
Moonglow . . . Hudson
- 11.0 p.m. **Ingersoll Time Signal.**  
I.B.C. Goodnight Melody and Close Down.

Take to "THE OPEN ROAD" at 5.0 p.m. to-day (Wed . . . RADIO

# Wednesday, July 1st

## RADIO NORMANDY 269.5 m., 1113 Kc/s.

### Morning Programme

- 8.0 a.m. LIGHT MUSIC  
 Hands Across the Sea ... Sousa  
 Old Favourites.  
 The Coon Among the Chickens ... Ives  
 Swing Me Up Higher ... Mackeben  
 8.15 a.m. I.B.C. Time Signal.  
**HAPPY DAYS**  
 Hold Me Tight I'm Falling ... Lisbona  
 Lovely Lady ... McHugh  
 Dixon Request Medley.  
 Glory of Love ... Hill

Presented by

Wincarnis,

Wincarnis Works, Norwich

- 8.30 a.m. GEMS OF MELODY  
 (Electrical Recordings)  
 The Squirrel Dance ... Elliott  
 Marek Weber and his Orchestra.  
 Xylophone Solo—General Boulanger  
 March (Kurt Engel) ... Desorme  
 Vienna Blood Waltz ... Strauss  
 Boston Symphony Orchestra.  
 The Clock in the Black Forest ... Doppler  
 Dol Dauber and his Orchestra.  
 Presented by

Phillips' Betox,

150 Regent Street, W.1

- 8.45 a.m. SUNNY JIM'S PROGRAMME OF  
 "FORCE" AND MELODY  
 Standard of St. George ... Alford  
 Toreador's Song (Carmen) ... Bizet  
 Amoretentanze ... Gungl

Presented by

A. C. Fincken & Co.,

195 Great Portland Street, W.1

- 9.0 a.m. I.B.C. Time Signal.  
**DANCE MUSIC**  
 Counting Crotchets in My Sleep ... Ives  
 Wake Up and Sing—Fox trot ... Friend  
 Sweet Mary Rose—Waltz ... Schmitz  
 Spread it Abroad—Fox trot ... Walker

Presented by

Sanitas,

51 Clapham Road, S.W.9

- 9.15 a.m. BROTHERS AND SISTERS  
 (Electrical Recordings)  
 Let Yourself Go (The Boswell Sisters) Berlin  
 Jungle Fever (The Mills Brothers) Donaldson  
 I'm Putting All My Eggs in One  
 Basket (The Boswell Sisters) Berlin  
 Charlie Two Steps ... Carmichael  
 The Boswell Sisters with the Dorsey  
 Brothers Orchestra.

- 9.30 a.m. LIGHT HEARTED MELODY  
 The World is Mine ... Marvell  
 My Hero ... Strauss  
 Old Comrades March ... Teike  
 Ye Merry Blacksmiths ... Belton

- 9.45 a.m. MUSICAL REVERIES  
 Longing ... Haydn Wood  
 I Kiss Your Hand, Madame ... Erwin  
 Selection—Lilac Time ... Clutsum  
 For You Alone ... O'Reilly

Presented by

California Syrup of Figs,

179 Acton Vale, W.3

- 10.0 a.m. POPULAR MEDLEY  
 The Sunshine Cruise ... Hulbert  
 Espanita ... Kroeger  
 Bolero ... Ravel  
 The Way With Every Sailor ... Heyman  
 When the Guardsman Started  
 Crooning on Parade ... Lisbona  
 Muchacha ... Dixon

- 10.0 a.m. Popular Medley—contd.  
 Love is Everywhere ... Parr-Davies  
 Maori Song of Goodbye ... Keulma

- 10.30 a.m. FAMOUS FINALE  
 (Electrical Recordings)  
 At the Court of Old King Cole ... Boyle  
 Gracie Fields.  
 Harry Lauder Medley ... Lauder  
 Foden Motor Works Band.  
 The Old School Tie (The Western Brothers)  
 Sentimental Gentleman from Georgia Parish  
 America's Hill Billy Aces.  
 Ain't it Gorgeous? (The Western Brothers)  
 Will You Love Me When I'm  
 Mutton? (Gracie Fields)  
 Gracie in the Children's Ward ... Lee  
 Gracie Fields.  
 Good-bye-ee: Priceless Percy with  
 the One Pip Up (Florrie Ford).

- 11.0 a.m. PROGRAMMES IN FRENCH  
 Assn. des Auditeurs de Radio Normandie  
**Afternoon Programme**

- 4.0 p.m. TEA-TIME HOUR  
 With Debroy Somers and Other Artists  
 Under the Banner of Victory ... von Blon  
 I'm Sitting High on a Hilltop ... Johnston  
 Sleeping Beauty ... Tchaikowsky  
 Erialia ... arr. Somers  
 Children's Suite—Punchinello  
 Musical Box.  
 Box of Soldiers.  
 The Arcadians ... Monckton  
 Rigmarole ... Mooney  
 Veronique ... Messenger

- 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.  
**THE OPEN ROAD**  
 Radio March ... Peckings  
 Road to the Isles ... Kennedy  
 Marching Along Together ... Steinger  
 Ol' Man River ... Kern  
 It's the Band.

- Presented by  
 Carter's Little Liver Pills,  
 64 Hatton Garden, E.C.1

- 5.15 p.m. RAINBOW RHYTHM  
 Negrita ... Handy  
 Sing Before Breakfast ... Brown  
 Sailing Along on a Carpet of Clouds ... Sigler  
 The Sunset Trail ... Kennedy

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

- 5.30 p.m. DAJOS BELA AND RICHARD TAUBER  
 (Electrical Recordings)  
 Thou Art My Star ... Eisemann  
 You, Only You—Waltz Boston ... Arnold  
 Vindorona—Vienna Folk Song arr. Leopold  
 Vienna Bon Bons ... Strauss  
 Mary ... Katscher  
 Autumn Airs—Waltz ... Waldteufel  
 The Merry Widow ... Lhar  
 Thermen—Waltz ... Strauss

- 6.0 p.m. PROGRAMMES IN FRENCH  
 Assn. des Auditeurs de Radio Normandie  
**Evening Programme**

Dance Music runs till 1.0 a.m. For  
 Programmes see page 39

## RADIO LUXEMBOURG 1293 m., 232 Kc/s.

### Morning Programme

- 8.15—8.30 a.m. ELECTRICAL RECORDINGS

- 8.45 a.m. MORNING CONCERT  
 9.0 a.m. ROSE'S HAPPY MORNING MATINEE  
 With the Happy Philosopher

- She Shall Have Music ... Sigler  
 Don't Let it Happen Again ... Symes  
 Moonlight on the Prairie ... Nolan

Presented by

L. Rose & Co., Ltd.,

89 Worship Street, E.C.2

- 9.15 a.m. GOOD-MORNING PROGRAMME  
 Policeman's Holiday ... Ewing  
 Here's to Romance ... Conrad  
 Carefree ... Henderson  
 Selection—White Horse Inn ... Benatsky

Presented by

Horlick's, Slough, Bucks

- 9.45—10.0 a.m. ELECTRICAL RECORDINGS

- Evening Programme**  
 6.15 p.m. ELECTRICAL RECORDINGS

- 6.45 p.m. THE PEACEFUL VALLEY  
 PROGRAMME  
 Presented by

- Crazy Water Crystals,  
 Thames House, S.W.1

- 7.0—7.15 p.m. ELECTRICAL RECORDINGS

## PARIS (Poste Parisien) 312.8 m., 959 Kc/s.

- 10.30 p.m. BROTHERS AND SISTERS  
 (Electrical Recordings)  
 I'm Putting All My Eggs in One  
 Basket (The Boswell Sisters) Berlin  
 Swing It, Sister (The Mills Brothers) Adamson  
 Let Yourself Go (The Boswell Sisters) Berlin  
 Money in My Pockets (The Mills  
 Brothers) Fain

- 10.45 p.m. RADIO STARS  
 (Electrical Recordings)  
 Regimental Marches.  
 Military Band conducted by Stanford  
 Robinson.

- 10.45 p.m. Radio Stars—contd.  
 Mama Don't Allow It ... Davenport  
 Connie Boswell.  
 The Music Goes Round and Around Reilly  
 Henry Hall and his Orchestra.  
 My Rosita—Tango ... Blanco  
 Mantovani and his Tipica Orchestra.

- Presented by  
 "Radio Pictorial"  
 11.0 p.m. Ingersoll Time Signal.  
 I.B.C. Goodnight Melody and Close  
 Down.



# NEWS!

## A Hair rinse from Hollywood that's different

HERE'S the Rinse the Stars use! LOVALON is its name and that's the name to remember. It does not dye or bleach; it is a vegetable Rinse, made in 12 glamorous shades, designed solely to bring out the high-lights in your hair—give it that thrilling, natural beauty which you have so often envied in others. Insist upon LOVALON RINSE at your hairdresser, store or chemist, because it is different.

# LOVALON

## HAIR RINSE

### It Tints as it Rinses

Send 3d. for special sample (post free), stating colour of your hair, to Faith Eden, Dept. N., Marcus-Lesoiné Ltd., 8 Gerrard St., London, W.1

# RADIO ATHLONE

531 Metres

## Week Commencing SUNDAY, JUNE 28

- |  |   |
|--|---|
| 2.0. All-Ireland Cycling and Athletic Championship.<br>Records.  | 5.30. The Wizard of the Fiddles.<br>6.15. Half an hour of Opera.<br>6.45. To-day's News.<br>7.0. Child Psychology, No. 3.<br>7.15. Station Orchestra.<br>8.35. Variety.<br>10.30. What happened to-day.<br>11.0. National Anthem.   |
| 4.0. Address by President of National Athletic and Cycling Association.<br>His Grace, the Archbishop of Tuam's Address to the Catholic Truth Society Conference.   | 8.45. Moate Ceilidhe Band.<br>9.30. Variety Programme.<br>10.30. What happened to-day.<br>10.40. Irish Sports News.<br>11.0. National Anthem.   |
| 8.0. National Anthem.  | 1.30-2.30 p.m. The Week's New Records.<br>5.30. Children's Hour.<br>6.0. Women Folk in Many Lands.<br>6.15. Pfte Duets.<br>6.45. To-day's News.<br>7.0. Station Orchestra.<br>7.45. For Fishermen.<br>8.0. Microfun, by J. M. Ferguson.<br>8.20. Music in Ireland.<br>8.40. Variety in Irish.<br>9.30. Variety.<br>10.30. What happened to-day.<br>11.0. National Anthem.                           |
| 1.30-2.30. Records.<br>5.0. Prof. Alfred O'Rahilly's Address to the Catholic Truth Society Conference at Tuam.   | 1.30-2.30 p.m. Records.<br>6.15. Mrs. Boylan's Choir.<br>6.35. Irish News Feature.<br>7.0. Look after your Garden.<br>7.10. Station Orchestra.<br>8.10. The News Reel for June.<br>9.30. Variety.<br>10.30. What happened to-day.<br>11.0. National Anthem.   |
| 5.45. Sketch.<br>6.0. Home Chat; "Women in Sport."<br>6.15. Chamber Music.<br>7.0. Irish News Feature.<br>7.10. Ten Years Ago at 2RN (No. 2)<br>8.0. Gaelic Poets and Poetry (No.3).<br>8.15. Station Orchestra.<br>9.15. Great Irishmen.<br>9.30. Variety Programme.<br>10.30. What happened to-day.<br>11.0. National Anthem.  | 1.30-2.30 p.m. Irish Records.<br>5.30. Tell me what's on.<br>5.45. Ceilidhe Music.<br>6.15. Irish News Feature.<br>6.45. To-day's News.<br>7.0. A Visitor Interviewed.<br>7.15. Foreign Colony Concerts—The United States.<br>8.15. To be announced.<br>8.30. The Studio Crashers.<br>9.0. Great Irish Generals, No. 9.<br>9.30. Variety.<br>10.30. What happened to-day.<br>11.0. National Anthem. |
| 1.30-2.30 p.m. Variety; Dance Records.<br>3.0-3.15. Commentary on the Test Match from Lords, London.<br>5.30. For Children.<br>6.15. Irish News.<br>7.0. Poets and Music No. 1.<br>7.45. Gaelic Talks on World Literature, No. 3.<br>8.0. Film Music.<br>8.50. Mouth Organ Solos.<br>9.0. "The Will House"—Play.<br>9.30. Variety.<br>10.30. What happened to-day.<br>11.0. National Anthem. | 1.30-2.30 p.m. Variety; Dance Records.<br>3.0-3.15. Commentary on the Test Match from Lords, London.<br>5.30. For Children.<br>6.15. Irish News.<br>7.0. Poets and Music No. 1.<br>7.45. Gaelic Talks on World Literature, No. 3.<br>8.0. Film Music.<br>8.50. Mouth Organ Solos.<br>9.0. "The Will House"—Play.<br>9.30. Variety.<br>10.30. What happened to-day.<br>11.0. National Anthem.        |
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| 1.30-2.30 p.m. Variety; Dance Records.<br>3.0-3.15. Commentary on the Test Match from Lords, London.<br>5.   |   |

Thursday, July 2nd

Friday, July 3rd

RADIO NORMANDY 269.5 m., 1113 Kc/s.

Morning Programme

8.0 a.m. NEWS PARADE
At Dawning ... Cadman
Hungarian Melodies ... Leopold
Spanish Gipsy Dance ... Marquina
Lightning Switch ... arr. Alford

8.15 a.m. I.B.C. Time Signal.
YOUR PROGRAMME
Compèred by Dick Carroll
Presented by
Sta-Blond Shampoo,
14 Hanover Square, W.1

8.30 a.m. THE REVELLERS
Rise 'n' Shine ... Youmans
Out of Sight, Out of Mind ...
Lovely Lady ... McHugh
It's Been so Long ... Adamson

8.45 a.m. POPULAR MUSIC
Selection—Follow the Fleet ... Berlin
Harry Welchman Memories.
Novelty Medley.
Jollity on the Mountains ... Fetras

9.0 a.m. I.B.C. Time Signal.
DANCE MUSIC
Knick Knacks on the Mantel ... Egan
Mama Don't Allow It ... Davensport
Lost—Fox trot ... Mercer

9.15 a.m. POEMS YOU LOVE TO HEAR
With the Poet Prince
Presented by
Vikelp Health and Body Building Tablets,
10 Henrietta Street, W.1

9.30 a.m. FAVOURITE MELODIES
(Electrical Recordings)
Soldiers of the King ... Stuart
B.B.C. Wireless Military Orchestra.
Only a Rose ... Friml
Harold Williams and Doris Vane.
Sing As We Go ... Parr-Davies
Gracie Fields.
Wee Macgregor Patrol ... Amers
Band of His Majesty's Coldstream Guards.

9.45 a.m. MELODIANA
Got a Bran' New Suit ... Schwartz
The Glory of Love ... Hill
My Heart and I ... Robin
The Man from Harlem ... Hudson

10.0 a.m. FRENCH CONCERT OF RELIGIOUS MUSIC
relayed from LISIEUX

11.0 a.m. PROGRAMMES IN FRENCH
Assn. des Auditeurs de Radio Normandie

4.0 p.m. TEA-TIME HOUR
With Debroy Somers and Other Artists
Ballet Music (Faust) ... Gounod
Echoes of Ireland ... arr. Lange
June ... Tchaikowsky
Honey Coloured Moon ... Wayne
Children's Suite—Story Book, Fairy Doll ... Ansell
Wood Nymphs ... Coates
Song of the Rose ... Schreier
Miss Hook of Holland ... Rubens

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.
RAINBOW RHYTHM
Good-bye Trouble ... Spoliansky
Sing Sing Isn't Prison any More
Dancing Tailor ... The Yacht Club Boys
Chloe ... May Moret

5.15 p.m. POPULAR ORCHESTRAS
(Electrical Recordings)
I Want Nothing but Your Love
Lopez, arr. Borchert
Marek Weber and his Orchestra.
Gipsy Love Song ... Herbert
Alfredo Campoli and his Salon Orchestra.
Wine, Women and Song ... Strauss
Alfred Rode and his Tsiganes.
Indra Waltz ... Lincke
Marek Weber and his Orchestra.

5.30 p.m. WHAT'S ON IN LONDON
News of the Latest Films, Shows and Other Attractions

5.45 p.m. LIGHT ORCHESTRAL CONCERT
To a Water Lily ... MacDowell
Masquerade ... Loeb
The Faithful Hussar ... Frantsen
Selection—Wild Violets ... Stolz

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

Evening Programme
Dance Music runs till 1.0 a.m. For
Programmes see page 39

RADIO LUXEMBOURG 1293 m., 232 Kc/s.

Morning Programme

8.15—8.30 a.m. ELECTRICAL RECORDINGS

8.45 a.m. MORNING CONCERT
9.0 a.m. ROSE'S HAPPY MORNING MATINEE
With the Happy Philosopher
You Started Me Dreaming ... Davis
I'm Lonesome for you Caroline ... Walker
Let's Face the Music and Dance ... Berlin

9.15 a.m. GOOD-MORNING PROGRAMME
Flight of the Bumble Bee Rimsky Korsakow
If You Love Me ... Noble
Amorette-tante ... Gung'l
Selection—Lilac Time ... Schubert

9.30 a.m. MUSICAL MENU
Mrs. Jean Scott,
President of the Brown and Polson Cookery
Club, gives you a free Recipe
Washington Grays ... Grafulla
Let Yourself Go ... Berlin
Desire.
Let it be Me ... Dixon

9.45—10.0 a.m. ELECTRICAL RECORDINGS

Evening Programme

6.15 p.m. ELECTRICAL RECORDINGS

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

7.0—7.15 p.m. CABARET TIME
Featuring
Peggy Cochrane, Patrick Waddington
and the Cabaret Time Chorus
Sing Before Breakfast ... Brown
Waiting for a Street Car ... Kern
The Touch of Your Hand ... Kern
Soft Lights and Sweet Music
Where There's You There's Me ... Croom-Johnson
Sigier

Presented by
T.C.P.,
Winchester House, E.C.2

PARIS (Poste Parisien) 312.8 m., 959 Kc/s.

Evening Programme

FRENCH THEATRE RELAY

Look out for your favourite MUSICAL COMEDY every FRIDAY ... RADIO NORMANDY, 10.15 a.m.

RADIO NORMANDY 269.5 m., 1113 Kc/s.

Morning Programme

8.0 a.m. SWEET AND LOVELY
These Foolish Things ... Strachey
Glory of Love ... Hill
Roses of Picardy ... Haydn Wood
I'll Follow My Secret Heart ... Coward

8.15 a.m. I.B.C. Time Signal.
LIGHT MUSIC
Thank You, Mr. Bach ... Phillips
Deseando—Fox trot ... Davis
One Hour with You ... Whiting
Sophisticated Lady ... Ellington

8.30 a.m. LIGHT ORCHESTRAL CONCERT
Flapperette ... Greer
Hungarian Caprice ... Ferraris
Piano Duet—Merry Dance ... Molloy
At the Palais de Danse (Cockney Suite) ... Kettelbey

8.45 a.m. SUNNY JIM'S PROGRAMME OF "FORCE" AND MELODY
Gridiron Club March ... Sousa
Selection—Please Teacher ... Waller
Viennese Singing Birds ... Translateur

9.0 a.m. I.B.C. Time Signal.
MARCH MEDLEY
Entry of the Boyards—March
Halvorsen, arr. Winterbottom
Passing of the Regiments arr. Winterbottom
Daughter of the Regiment
Swastika March ... Donizetti, arr. Roux
Klohr

9.15 a.m. SIDNEY TORCH AT THE ORGAN
Guest Artist of the Week—Webster Booth
(Electrical Recordings)
Presented by the makers of
Robinson's Lemon Barley Water,
Carrow Works, Norwich

9.30 a.m. RADIO FAVOURITES
Waltz Medley.
The Sweetest Music This Side of Heaven.
Wake Up and Sing.
Whistling Rufus.
Presented by the proprietors of
Brooke Bond Dividend Tea
London, E.1.

9.45 a.m. TUNEFULLY YOURS
Spread it Abroad ... Walker
Eney Meeny Miney Mo ... Mercer
Lost ... Mercer
Play Orchestra, Play ... Coward

10.0 a.m. SOME POPULAR RECORDS
Light of Foot March ... Latann
Band of H.M. Coldstream Guards.
Hawaiian Paradise ... Owens
Troise and his Mandoliers.
The Super Special Picture of the Year ... The Yacht Club Boys
Crazy Feet ... Conrad
Fred Astaire.
Presented by
Bile Beans,
C. E. Fulford, Ltd., Leeds

10.15 a.m. PROGRAMME OF FAMOUS MUSICAL COMEDIES
Selection—The Chocolate Soldier ... Straus
No, No, Nanette ... Youmans
The Student Prince ... Romberg
Presented by the proprietors of
Ovaltine

10.30 a.m. LIGHT ORCHESTRAL MUSIC
The Merry Widow Waltz ... Lehár
Turkish Patrol ... Beethoven
The Three Bears Fantasy ... Coates
Narcissus ... Nevin
Rippling Stream ... Gennin
Memphis by Morning ... West
C. B. Cochran Presents.

11.0 a.m. PROGRAMMES IN FRENCH
Assn. des Auditeurs de Radio Normandie

4.0 p.m. TEA-TIME HOUR
With Debroy Somers and Other Artists
Steps of Glory ... arr. Winter
I'm Gonna Sit Right Down ... Ahlert
Spanish Ladies ... Curson
Wee Macgregor ... Amers
Lullaby (Bavarian Suite) ... Elgar
Pique Dame ... Suppé
When April Comes Again ... Neiburg
Musical Comedy Switch ... arr. Hall
By the Blue Hawaiian Waters
Kettelbey

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.
RAINBOW RHYTHM
On a Sunday Afternoon ... Brown
You Can Always Tell a Jaffa by its Juice ... Williams
Aloma ... de Witt
There's No Time Like the Present ... Hall

5.15 p.m. WHAT'S ON IN LONDON
News of the Latest Films, Shows and Other Attractions

5.30 p.m. THE ROAD TO HAPPINESS
Joy Bells ... Blaaw
The Gay Highway ... Drummond
Jolly Good Company ... Wallace
A Day in the Tyrol ... Romer

5.45 p.m. FACT AND FANTASY
I Kiss Your Lips ... Rudolphe
Broadway Melody ... Brown
I'll Keep You in My Heart Always ... Sanders
Selection—Lucky Break ... Archer

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

Evening Programme
Dance Music runs till 1.0 a.m. For
Programmes see page 39
For RADIO LJUBLJANA Programme
see page 35

RADIO LUXEMBOURG 1293 m., 232 Kc/s.

Morning Programme

8.15—8.30 a.m. ELECTRICAL RECORDINGS

8.45 a.m. MORNING CONCERT
9.0 a.m. ROSE'S HAPPY MORNING MATINEE
With the Happy Philosopher
A Melody from the Sky ... Mitchell
Over on the Sunny Side ... Egan
Knick Knacks on the Mantel ... Fio Ritc

9.15 a.m. GOOD-MORNING PROGRAMME
Jollification ... Reeves
Let it be Me ... Dixon
I Don't Know Your Name ... Caesar
Waltz Memories.
Presented by
Horlick's, Slough, Bucks

9.30—10.0 a.m. ELECTRICAL RECORDINGS

Evening Programme

6.15 p.m. ELECTRICAL RECORDINGS

6.30 p.m. THE MELODY MAKERS
With Sam Browne, The Radio Three
and Reginald Foresythe and Jack Penn
The Man I Love ... Gershwin
Up the Hills to Happy Days ... Wallace
There's a Star in the Sky ... Mayerl
Whispering ... Schonberger
Saddle Your Blues to a Wild
Mustang ... Haid
Presented by
Rowntrees' Fruit Gums and Pastilles

6.45—7.15 p.m. ELECTRICAL RECORDINGS

PARIS (Poste Parisien) 312.8 m., 959 Kc/s.

10.30 p.m. RAINBOW RHYTHM
Knick Knacks on the Mantel ... Egan
Blue Minor ... Sampson
The Touch of Your Lips ... Noble
Get Rhythm in Your Feet ... Robinson
Presented by the makers of
Tintex,
199 Upper Thames Street, E.C.4

10.45 p.m. NEW YORK NOCTURNE
Manhattan Serenade ... Alter
A Night with Paul Whiteman at
the Biltmore.
Harlem Hospitality ... Van Heusen
11.0 p.m. Ingersoll Time Signal.
I.B.C. Goodnight Melody and Close
Down.

# Saturday, July the Fourth

## RADIO NORMANDY 269.5 m., 1113 Kc/s.

### Morning Programme

**8.0 a.m. SYNCOPATION**  
 Twentieth Century Blues (Cavalcade) *Coward*  
 Lovely Lady ... *McHugh*  
 I'm Shooting High ... *McHugh*  
 Come a Little Closer ... *Tennant*

**8.15 a.m. I.B.C. Time Signal.**  
**THE MELODY MAKERS**  
 With Sam Browne, The Radio Three and Arthur Young and Reginald Foresythe  
 You Hit the Spot ... *Gordon*  
 My Heart and I ... *Robin*  
 A Couple of April Fools ... *Kennedy*  
 Limehouse Blues ... *Braham*  
 Say the Word and It's Yours ... *Sigler*

Presented by  
**Rowntree's Fruit Gums and Pastilles**  
**8.30 a.m. FIFTY-ONE YEARS OF MUSIC AND SONG**  
 Meet Mickey Mouse ... *Disney*  
 Tak Ma Boots Off When Ah Die ... *Carr*  
 Mouth Organ Titbits *Trad. arr. Andrews*  
 When the Guardsman Started Crooning on Parade ... *Lisbona*

Presented by the makers of  
**Pan Yan Pickle,**  
 Maconochie Bros., Ltd., Millwall, E.14  
**8.45 a.m. SUNNY JIM'S SPECIAL PROGRAMME FOR CHILDREN**  
 In a Clock Store ... *Orth*  
 The Mouse, the Cat and the Piano *Casson*  
 Warbler's Serenade ... *Perry*

**9.0 a.m. I.B.C. Time Signal.**  
**MUSICAL POT-POURRI**  
 The Bride of the Waves—Polka  
 Brillante ... *Clarke*  
 Espanita ... *Kroeger*  
 Shower of Gold—Scherzo ... *Clarke*  
 By the Mountains in Spring ... *Leux*

**9.15 a.m. LIGHT MUSIC**  
 Wedding of the Rose ... *Jessel*  
 Fandanguillo ... *Turina*  
 Selection—The Man from the Folies  
 Bergere ... *Meskill*  
 Jolly Brothers ... *Vollstedt*

**9.30 a.m. FAVOURITE MELODIES**  
*(Electrical Recordings)*  
 Selection—The Gondoliers *Sullivan*  
 Court Symphony Orchestra.  
 Midnight in Paris ... *Conrad*  
 Nino Martini with Orchestra.  
 Skaters' Waltz ... *Waldteufel*  
 Vienna Symphony Orchestra.  
 Clatter of the Clogs ... *Flynn*  
 Bournemouth Municipal Orchestra.

Presented by  
**Freezone Corn Remover,**  
 Eraydon Road, N.16  
**9.45 a.m. DREAM WALTZES**  
 Sweet Mary Rose ... *Schmitz*  
 Whistling Waltz ... *Woosa*  
 Love ... *Leon*  
 Love Will Find a Way ... *Tate*

**10.0 a.m. WELL-KNOWN TUNES**  
 Mademoiselle from Armentieres.  
 Dixonland No. 2.  
 Tiger Rag ... *La Rocca*  
 The Girl on the Little Blue Plate ... *Scholl*  
 Ol' Man River ... *Kern*  
 Jalousie—Tango ... *Gade*  
 C. B. Cochran Presents.  
 White Horse Inn—Fox trot Medley  
*Benatsky*

**10.30 a.m. SONG AND DANCE**  
 Mimi of the Chorus (Here's How) *Pola*  
 Stop the Sun, Stop the Moon ... *Robinson*  
 Bank House Dances ... *Traditional*  
 Lagrimas Negras—Rumba ... *Matamoros*  
 Shadow Waltz ... *Dubin*  
 Life Begins When You're in Love *Schertzsinger*  
 She's Too Good for Me ... *Hall*  
 For You Rio Rita—Paso doble *Santeugini*

**11.0 a.m. PROGRAMMES IN FRENCH**  
*Assn. des Auditeurs de Radio Normandie*  
**Afternoon Programme**

**4.0 p.m. TEA-TIME HOUR**  
 With Debroy Somers and Other Artists  
 Fighting Strength ... *Jordan*  
 The Music Goes Round and Around *Reilly*  
 Dance of the Dryads ... *Haines*  
 Fifty Second Street Fever ... *Murphy*  
 Slavonic Rhapsody ... *Freidmann*  
 Say the Word and It's Yours ... *Sigler*  
 Dancing on the Green (Rustic Revels) ... *Fletcher*  
 Dance Memories ... *arr. Finck*

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.**  
**RAINBOW RHYTHM**  
 Look Up and Laugh—Fox trot ... *Parr*  
 The Sunshine Cruise ... *Hulbert*  
 Mammy Bong—Rumba ... *Norman*  
 Listen to the German Band ... *Gordon*

Presented by the makers of  
**Tintex,**  
 199 Upper Thames Street, E.C.4  
**PARIS (Poste Parisien) 312.8 m., 959 Kc/s.**  
**Evening Programme**  
**10.30 p.m. RAINBOW RHYTHM**  
 I'm Counting Crotchets in My Sleep *Ives*  
 Romantic Waltz Medley ... *Diane*  
 It's Been So Long—Fox trot ... *Adamson*  
 The Chicken Reel—Quick step ... *Daly*

**5.15 p.m. SWING MUSIC**  
 Request Programme from R. H. Mainwaring, Dunstable  
*(Electrical Recordings)*  
 Swingin' the Blues ... *Carter*  
 Benny Carter and his Orchestra.  
 After You've Gone ... *Creamer*  
 Eddie Lang and Joe Venuti with their Orchestra.  
 Chicago ... *Fisher*  
 Coleman Hawkins with the Ramblers Dance Orchestra.  
 Potato Head Blues ... *Armstrong*  
 Louis Armstrong and his Hot Seven.

**5.30 p.m. WHAT'S ON IN LONDON**  
 News of the Latest Films, Shows and Other Attractions

**5.45 p.m. FIFTEEN MINUTES OF VARIETY**  
*(Electrical Recordings)*  
 We Saw the Sea ... *Berlin*  
 Fred Astaire with Johnny Green and his Orchestra.  
 The Bushes at the Bottom of the Garden ... *Pounds*  
 Norman Long.  
 Life Begins When You're in Love ... *Brown*  
 Maurice Winnick and his Orchestra.  
 Let's Face the Music and Dance ... *Berlin*  
 Sam Browne.

**6.0 p.m. PROGRAMMES IN FRENCH**  
*Assn. des Auditeurs de Radio Normandie*  
**Evening Programme**  
**12 (midnight) DANCE MUSIC**  
 Jubilation Rag—Quick step ... *Bowsher*  
 Love Wonderful Love—Waltz ... *Leon*  
 Got a Bran' New Suit—Fox trot ... *Schwartz*  
 I'm Putting All My Eggs in One Basket—Fox trot ... *Berlin*  
 Lost—Fox trot ... *Mercer*  
 Gloom Sunday—Waltz ... *Seress*  
 Hold Me Tight, I'm Falling ... *Lisbona*  
 Don't Tell a Soul—Fox trot ... *Pepper*

**12.30 a.m. I.B.C. Time Signal.**  
 Too Beautiful for Words—Fox trot *Colombo*  
 We Saw the Sea—Fox trot ... *Berlin*  
 But Where are You? ... *Berlin*  
 I Dream Too Much—Waltz ... *Kern*  
 I'm Nuts About Screw Music *Lunceford*  
 Swing—Quick step ... *Ellis*  
 Put Your Little Arms About Me ... *Tobias*  
 Love's Old Sweet Song—Waltz ... *Molloy*

**1.0 a.m. I.B.C. Goodnight Melody and Close Down.**  
**10.45 p.m. ADVANCE FILM NEWS**  
 There'll Be No South ... *Schertzsinger*  
 I'm Building Up to an Awful Let Down ... *Mercer*  
 Suzannah ... *Akst*  
 I'd Rather Lead a Band ... *Berlin*

Presented by  
**Associated British Cinemas,**  
 30 Golden Square, W.1  
**11.0 p.m. Ingersoll Time Signal.**  
**I.B.C. Goodnight Melody and Close Down.**  
**12.30 a.m. I.B.C. Time Signal.**  
 Fancy Meeting You—Quick step ... *Wallace*  
 I've Got My Fingers Crossed ... *McHugh*  
 Laughin' Louie—Fox trot ... *Gashill*  
 Breakin' in a Pair of Shoes *Washington*  
 Somebody Stole My Girl—Fox trot *Woods*  
 In Gratitude—Rumba ... *Fuentes*  
 That Never to be Forgotten Night *Tobias*  
 Moon Over Miami—Fox trot ... *Burke*

## RADIO LUXEMBOURG 1293 m., 232 Kc/s.

### Morning Programme

**8.15 a.m. ELECTRICAL RECORDINGS**  
**8.45 a.m. MORNING CONCERT**  
**9.0 a.m. ROSE'S HAPPY MORNING MATINEE**  
 With the Happy Philosopher  
 It's Been So Long ... *Adamson*  
 Ray Noble Medley ... *Noble*  
 Looking Forward to Looking After You ... *Woods*

Presented by  
**L. Rose & Co., Ltd.,**  
 89 Worship Street, E.C.2  
**9.15 a.m. GOOD-MORNING PROGRAMME**  
 Whistler and His Dog ... *Pryor*  
 But Where Are You? ... *Berlin*  
 Gold and Silver Waltz ... *Lehar*  
 Selection—The Merry Widow ... *Lehar*

**9.30 a.m. MUSICAL MENU**  
 Mrs. Jean Scott,  
 President of the Brown and Polson Cookery Club, gives you a free recipe  
 I'm Gonna Clap My Hands ... *Reilly*  
 The Touch of Your Lips ... *Noble*  
 Love Makes the World Go Round.  
 Doin' the New Low Down ... *McHugh*

Presented by  
**Brown & Polson,**  
 43 Shoe Lane, E.C.4  
**9.45—10.0 a.m. ELECTRICAL RECORDINGS**  
**Evening Programme**  
**6.15 p.m. ELECTRICAL RECORDINGS**  
**6.45 p.m. THE PEACEFUL VALLEY PROGRAMME**  
 Presented by  
**Crazy Water Crystals,**  
 Thames House, London, S.W.1  
**7.0—7.15 p.m. ELECTRICAL RECORDINGS**

## RADIO NORMANDY—Dance Music Programmes—Continued from pages 36, 37 and 38

**TUESDAY, JUNE 30**  
**12 (midnight) DANCE MUSIC**  
 The Lady in Red—Rumba ... *Dixon*  
 Nobody's Sweetheart—Fox trot *Schoebel*  
 You Hit the Spot—Fox trot *Gordon*  
 A Beautiful Lady in Blue ... *Lewis*  
 Heart of Gold—Slow Fox trot *Nolan*  
 With All My Heart ... *McHugh*  
 A Couple of April Fools ... *Kennedy*  
 Gipsy Violin—Slow Fox trot *O'Flynn*

**12 (midnight) DANCE MUSIC**  
 What's the Name of That Song? *Lawnhu.*  
 It's Been So Long—Fox trot *Adamson*  
 Much Too Much—Fox trot *Chaplin*  
 Sunset Trail—Fox trot ... *Carr*  
 Rumbah Tambah ... *Hernandez*  
 Woe is Me—Fox trot ... *Cavanagh*  
 I Dream Too Much—Waltz ... *Kern*  
 The Star and the Rose ... *Schwartz*

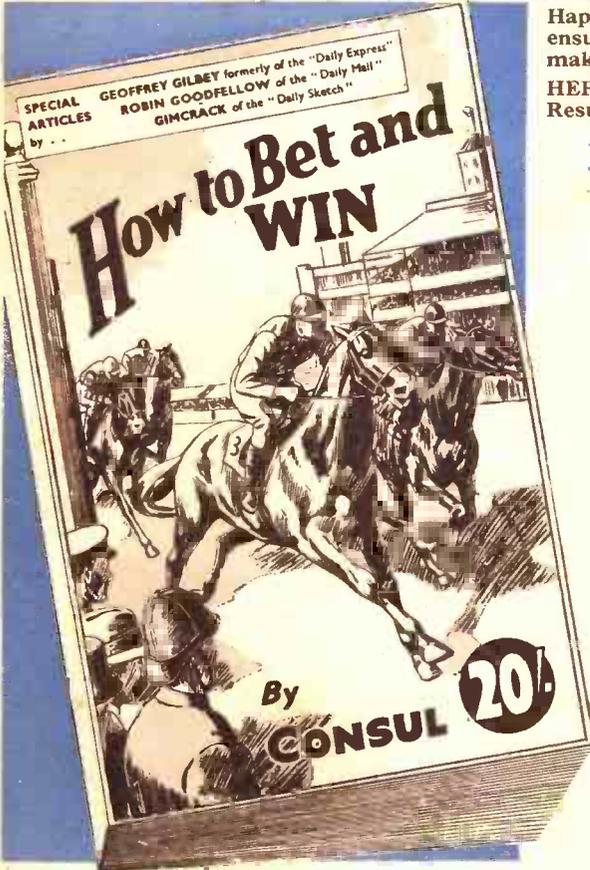
**THURSDAY, JULY 2**  
**12 (midnight) DANCE MUSIC**  
 Yeah Man—Fox Trot ... *Robinson*  
 You Can't Do That There 'ere ... *Rolls*  
 Dinah—Fox trot ... *Akst*  
 If I Should Lose You—Fox trot *Robin*  
 A Beautiful Lady in Blue—Waltz *Lewis*  
 May All Your Troubles be Little Ones—Fox trot ... *Goodhart*  
 Moon for Sale—Fox trot ... *Trevor*  
 Mariou—Tango Fox trot ... *Connelly*

**FRIDAY, JULY 3**  
**12 (midnight) DANCE MUSIC**  
 Let's Face the Music and Dance ... *Berlin*  
 Too Much Imagination—Fox trot *Burke*  
 Celebratin'—Quick step ... *Woods*  
 I'm Gonna Clap My Hands ... *Reilly*  
 Everybody's Doing It—Fox trot *Berlin*  
 I've a Muggin—Fox trot ... *Smith*  
 The Touch of Your Lips—Fox trot *Nobel*  
 Give Me Your Hand—Waltz ... *Little*



The book that has made **LARGE PROFITS** for thousands of its readers . . . it shows you how to make money at racing without the risk of losing

# HOW TO BET & WIN



Haphazard punting must always fail in the long run. There is only one certain way of ensuring that the profits from your backing go into your own pocket and not the Book-maker's. That is to follow the absolutely safe method explained in detail in this book. **HERE'S PROOF.**—In addition to the large profits made over the past eight years—The Result from the commencement of the present Flat Racing Season (March 23) to June 10 is:

**128 WINS**      **ONLY 27 LOSSES**  
**June 1 to June 10. 21 WINS**

Leading Racing Journalists and Sporting writers of the National Newspapers unhesitatingly recommend it to followers of Racing. The following important newspapers have printed most favourable reports on the book.

- |                              |                                  |                               |
|------------------------------|----------------------------------|-------------------------------|
| <b>THE DAILY MAIL</b>        | <b>THE RACING &amp; FOOTBALL</b> | <b>THE RACING TIMES</b>       |
| <b>THE SUNDAY EXPRESS</b>    | <b>OUTLOOK</b>                   | <b>THE IRISH INDEPENDENT</b>  |
| <b>THE MORNING POST</b>      | <b>THE BOURNEMOUTH ECHO</b>      | <b>THE MORNING ADVERTISER</b> |
| <b>THE WINNER</b>            | <b>THE YORKSHIRE PRESS</b>       | <b>THE SUNDERLAND ECHO</b>    |
| <b>THE RACING SPECIALIST</b> | <b>THE DAILY EXPRESS</b>         | <b>THE NORTHAMPTONSHIRE</b>   |
| <b>THE SUSSEX DAILY NEWS</b> | <b>THE NEWS-CHRONICLE</b>        | <b>EVENING TELEGRAPH</b>      |
| <b>THE NOTTINGHAM NEWS</b>   | <b>THE STAR</b>                  | <b>NORTH-EASTERN GAZETTE</b>  |
| <b>THE PEOPLE</b>            | <b>THE SUNDAY REFEREE</b>        | <b>THE EVENING STANDARD</b>   |
| <b>THE JOCKEY</b>            | <b>THE SUNDAY SPORTSMAN</b>      | <b>THE SPORTING LIFE</b>      |

**Read only a few of the comments:**

"For the stay-at-home punter it is invaluable, since it enables him to put his racing on a business-like basis and cut out those long losing runs which are so disheartening. The book contains a host of valuable data which give the shrewd investor a deal of help. We have much pleasure in recommending this book. The publication is worth its weight in gold."—**The Winner.**

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"I may say I have won £22 10s. in ten days' racing and I should like to record my thanks for such a book and an easy money maker."—**W.R., Gateshead-on-Tyne.**

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"I started at the beginning of last week and followed the method up to Saturday, and found that each threepence had made £1. Wonderful, I call it. I've never seen the like. I'm sorry I didn't have it sooner. The book is a gift at the price, and I cannot fail to recommend it. It's a gold mine without the digging."—**P.B., Bolton.**

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ADDRESS .....

R.P. 26.6.36

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 PUBLISHING DEPARTMENT.  
 246 HIGH HOLBORN,  
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It is only reasonable to presume that you are sceptical, doubtful whether our publication can really show you how to make money, without the risk of losing it! We go further than that, we GUARANTEE that a follower of this method (published and copyrighted by us) CANNOT lose, and unlike other systems, a large amount of capital is NOT required.

The method not only tells you what horse to bet on, but proves by accurate detailed statistics (over a period of eight years) why this method is infallible.

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We give an absolute guarantee that the method as explained in the book has definitely shown a big profit over the past eight years, and we will readily return the cost of the Book to any person who can show otherwise.

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Yours faithfully,  
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