

NEW DANCE BAND FEATURE

RONALD FRANKAU—LES ALLEN—CLAUDE HULBERT

SECRETS
OF THE
VAGABOND
LOVER

RADIO PICTORIAL

THE FAMILY MAGAZINE

3¢
EVERY
FRIDAY



Betty
HUNTLEY-WRIGHT

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 softening

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. PH12-3, 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

Tune-in to Pond's "Serenade to Beauty" every Sunday—
Normandie 3 p.m., and Luxembourg 10 p.m.

REAL PHOTOS OF RADIO STARS!

Radio Pictorial Postcards 1/3 per dozen

This hobby of collecting photographs of the favourite radio stars is becoming quite a craze. "Radio Pictorial" is the only source from whence these postcard-sized portraits can be obtained. These photographs are supplied with a semi-matt finish, and can be obtained *price 1/3 per dozen post free.

Just select any twelve from the list below, write them on a sheet of paper, together with your name and address, fix the coupon cut from the bottom left-hand corner of page 39 of this issue, and send together with a Postal Order for 1/3 to:

"RADIO STARS," RADIO PICTORIAL, 37-38 CHANCERY LANE, LONDON, W.C.2.

* If more than a dozen required increase amount of P.O. by 1/3 per dozen. (Please note that a COMPLETE dozen or dozens only supplied.)

Over 160 to choose from

- | | | |
|---------------------|----------------------|------------------------|
| LARRY ADLER | HUGHIE GREEN | BERYL ORDE |
| JAMES AGATE | DORA GREGORY | ANN PENN |
| ALEXANDER | GERSHOM PARKINGTON | SYDNEY PHASEY |
| AND MOSE | QUINTET | MARIO DE PIETRO |
| LES ALLEN | GARDA HALL | EUGENE PINI |
| NORMAN ALLIN | HENRY HALL | JACK PLANT |
| GEORGE ALLISON | TOMMY HANDLEY | EDDIE POLA |
| BERT AMBROSE | LILIAN HARRISON | LOU PREGAR |
| JOHN ARMSTRONG | FRED HARTLEY | ARTHUR PRINCE |
| YVONNE ARNAUD | WILL HAY | REGINALD PURDELL |
| FELIX AYLMER | CHARLES HAYES | HAROLD RAMSAY |
| NORMAN AUSTIN | PERCY HEMING | HELEN RAYMOND |
| ISOBEL BAILLIE | HARRY HEMSLEY | WYN RICHMOND |
| GEORGE BAKER | ROY HENDERSON | DON RICO |
| ETHEL BARTLETT | LEONARD HENRY | PHILIP RIDGEWAY |
| VERNON BARTLETT | HILDEGARDE | RAE ROBERTSON |
| SYDNEY BAYNES | RONALD HILL | THE ROOSTERS |
| EVE BECKE | STANLEY HOLLOWAY | PHYLLIS ROBINS |
| BILLY BENNETT | LESLIE HOLMES | PATRICIA |
| JAN BERENSKA | CLAUDE HULBERT | ROSSBOROUGH |
| LEN BERMON | LESLIE HUTCHINSON | HARRY ROY |
| BERTINI | PAT HYDE | ARTHUR SALISBURY |
| MAY BLYTH | WALFORD HYDEN | JACK SALISBURY |
| WEBSTER BOOTH | JACK HYLTON | IVAN SAMSON |
| SAM BROWNE | HAYER AND LEE | ALBERT SANDLER |
| DAVY BURNABY | JACK JACKSON | LESLIE SARONY |
| ERNEST BUTCHER | HOWARD JACOBS | IRENE SCHARRE |
| DON CARLOS | A. LLOYD JAMES | CEDRIC SHARPE |
| THE CARLYLE COUSINS | LESLIE JEFFRIES | ERNEST SEPTON |
| JANE CARR | TOM JENKINS | JUDY SHIRLEY |
| JEANNE DE CASALIS | JOHN JOHNSON | DALE SMITH |
| CECIL CHADWICK | PARRY JONES | SOLOMON |
| ANDRE CHARLOT | TOM JONES | DEBROY SOMERS |
| VIVIENNE CHATTERTON | TREFOR JONES | STANELLI |
| CLAPHAM AND DWYER | OLIVE KAVANN | RUDY STARITA |
| JOHN COATES | EDA KERSEY | M. STEPHAN |
| PEGGY COCHRANE | HAROLD KIMBERLEY | "STAINLESS STEPHEN" |
| ESTHER COLEMAN | REGINALD KING | CHRISTOPHER STONE |
| AL COLLINS | COMMDR. S. KING-HALL | LEW STONE |
| EMILIO COLOMBO | SERGE KRISH | MAMIE SUTTER |
| MABEL CONSTANDUROS | CHARLIE KUNZ | VAN STRATEN |
| BILLY SCOTT COOMBER | FRED LATHAM | SCOTT AND WHALEY |
| BILLY COTTON | BRIAN LAWRENCE | RICHARD TAUBER |
| MARION CRAN | SYDNEY LIPTON | MAGGIE TEYTE |
| BILL CURRIE | NORMAN LONG | FRANK THOMAS |
| EVELYN DALL | JOE LOSS | JOHN THORNE |
| DAWN DAVIS | LAYTON & JOHNSTONE | THE RADIO THREE |
| DENNY DENNIS | PERCIVAL MACKAY | FRANK TITTERTON |
| FLORENCE DESMOND | OUENTIN MACLEAN | THE STREET SINGER |
| LAURI DEVINE | S. P. B. MAIS | (ARTHUR TRACEY) |
| REGINALD DIXON | ARANKA VON MAJOR | ROBERT TREDINNICK |
| DAN DONOVAN | MANTOVANI | GWEN VAUGHAN |
| PAUL ENGLAND | KITTY MASTERS | CAPT. WAKELAM |
| ODETTE DE FARAS | JESSIE MATTHEWS | FRANK WALKER |
| GERRY FITZGERALD | DEREK McCULLOCH | DORIS AND ELSIE WATERS |
| PIERRE FOL | ALEC MCGILL | JOHN WATT |
| REGINALD FOORT | ISOLDE MENGES | THE WESTERN BROTHERS |
| ROY FOX | BILLY MERRIN | LESLIE WESTON |
| FLOTSAM AND JETSAM | THE MILLS BROS. | BRANSBY WILLIAMS |
| MURIEL GEORGE | JOSEPH MUSCANT | ANONA WINN |
| GERALDO | HEDDLE NASH | MAURICE WINNICK |
| HERMIONE GINGOLD | REGINALD NEW | SIR HENRY WOOD |
| WALTER GYNNNE | DENIS O'NEIL | HUGH E. WRIGHT |
| RONALD GOURLEY | DEREK OLDHAM | GLADYS YOUNG |

ENLARGEMENTS, 10" x 8" OF ANY OF THE ABOVE, PRICE 1/3 each, post free

Country Cousins in Town

★ ★ ★

How they do it in the States

★ ★ ★

B. B. C. Office Boy is Pleased!

★ ★ ★

Busy Week-ends



By WANDERING MIKE

All
The Latest
News & Topics
from
The Radio World

Presenting "THE RADIO PARADE"

Looking happy, Patrick Waddington! Well, who wouldn't be when on a river trip with Peggy Cochrane? Interesting news about Peggy on next page

GETTING READY for RADIOLYMPIA

Calling All Stars for the Annual Radio Gala

EVERYTHING is in train to make the Exhibition the maddest, merriest time of all the radio year. The bill will be changed three times in the big theatre at Olympia and every artist will be a star. Here are just a few who are promised to turn up: Clapham and Dwyer, The Western Brothers, Sandy Powell, Mabel Constanduros, Les Allen, Harry Hemsley, Kitty Masters, Walford Hyden with his Café Collette and Leslie Jeffries from Eastbourne. With a Cochran producer in charge, dancing and spectacle will be features of the show.

Gordon Gray is sending a chorus of twenty lovelies and a novelty will be the appearance of thirty Terry Juveniles. The B.B.C. is going to broadcast three times from the theatre, starting with an hour on the second night, August 27.

Autumn Changes

WHATEVER any one else may have thought of Mr. Graves's autumn plans, the B.B.C. office boy was pleased. "I think it is a great idea to shift the Foundations of Music. I like dance bands when I get home about half-past six," he confided, as we walked to a studio.

Prophecy is not my strong suit, but when we get used to these changes we are going to like the new arrangements.

Take the news fiend; he will have bulletins at six, seven, nine, ten and eleven-thirty, while the fellow who gets all the news he wants in his morning paper, thank you, will have a programme free from news on the Regionals between seven and ten every night.

Mr. Graves claims that there will be a better chance for everyone to find something they like at all times of the evening and I think he is right.

Up from the Country

DROPPED into St. Georges' Hall with an American friend to show him how programmes are produced over here. But it was not

a typical audience and I swear I saw a man with a straw in his mouth in the stalls.

Leaving as the red light faded out we mingled with the audience in the foyer. From the variety of dialect it was obvious our cousins from the country were present in force, a sign that the holiday season has begun. When provincial listeners write to Broadcasting House saying that they are coming to Town for their annual holiday but will only be up for a few days the week after next, Mr. Chilman does his best to get them seats.

Most listeners on the waiting list live near and will not grudge a seat out of turn to the Shropshire Lad on his annual visit to the big city. At least, that is the way Mr. Chilman argues; and maybe it is a tip worth noting if you happen to live in the wilds.

Obedient Audiences

MY American friend was not impressed by the show's finishing on the dot. In New York, they always do. "But if our programmes overran by a second you bet we should cut off, as you do," he said.

The thing that surprised him most was to see that no one interferes with the audience over here. He saw that they laughed and clapped when they felt like it and kept dumb when they were not amused.

In the States they order things differently.

When the producer feels that the time has come for a bit of applause he sends a man in front with a big pasteboard notice, bearing one word "CLAP," and the audience claps like anything. They have not paid to be there anyway. Then when the producer has had enough he sends out another notice "SILENCE." I doubt whether the system would work over here and no one wants to try it.

Cricket On the Green

WEEK-ENDS are no holiday for men in the Outside Broadcasting Department, but Tom Woodroffe enjoyed himself last Saturday down at the Barley Mow. He was preparing for his broadcast to-morrow on a village cricket match. It is always a needle game when Tilford play their old rivals Bourne and Tom had a lot to do.

First he had to find a good place for his own mike and chose the garden wall of the Barley Mow. I could not improve on that.

Next he picked a tree by the village institute for another mike to relay the click as bat hit ball.

Then walking over to the river, he decided to place a third microphone under a humped bridge through which the Wey, little more than a brook, babbles over stones. A broadcast like this needs local colour and his last job was to find the oldest inhabitant and others to comment on the play. He found what he wanted at the Barley Mow.

Win or lose, to-morrow is a day that will be remembered in the pretty village of Tilford.

"Plum" Job

SOME one rather special in the way of an organist is wanted by the B.B.C. for St. Georges' Hall where the Compton Organ will be ready in October. I did hear the qualifications they expect to find in this superman. Of course, he must have had cinema experience and be used to playing with an orchestra, but in addition he has got to be an expert arranger and possess all those

Radio Pictorial—No. 132

The FAMILY MAGAZINE

Published by BERNARD JONES PUBLICATIONS, LTD.,
37-38 Chancery Lane, W.C.2.

EDITOR.....K. P. HUNT

ASST. EDITORS.....{HORACE RICHARDS
MARGOT JONES



"Out together dancing cheek to cheek," or nearly! It's Clay Keyes and Mrs. Keyes wining and dining up West. Clay is, of course, Haver of Haver and Lee.

Gielgud—Competition Judge

VAL GIELGUD is eagerly awaiting the closing date of a unique competition which promises to have some surprising results. He is to judge it. It is a radio play writing competition for the blind, and entries from blind people from all over the world are pouring in to the National Institute of the Blind, which has organised it.

Val has long believed that blind people, fully dependent on hearing, know best how to portray sound drama.

Conversely, they are the best judges, and he employs Pat Grenville, one-time producer, now sightless, to listen to every final rehearsal of all B.B.C. plays, and report on it. Many of the plays coming in for the competition are a result of the translation into Braille of Val's book, "How to Write Broadcast Plays," which is a "best-seller" in the blind world. Besides bringing its writer £25 the winning play will probably be broadcast.

The Coronation

MAYBE you're not too interested in the Coronation yet. Next year seems a long way away. But Joli de Lotbiniere, outside broadcasts chief at Broadcasting House, looks a long way ahead, and is already very interested in where the processions will go by. He and his assistants have been round London picking out points on the proposed processions routes for their commentators and mikes. All the processions will be broadcast. Programmes will "go lavish" as they did during the Silver Jubilee period. A special increase in revenue for programmes is being budgeted to provide for this lavishness. A big historical feature programme devised around the King's life, is an idea receiving very favourable consideration at the moment.

Tune-a-Minute Peggy

THESE potted summaries of dance tunes have an undeniable lure, haven't they?

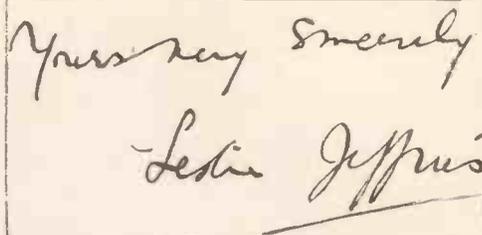
Peggy Cochrane, one of the most versatile stars of the ether, tells me she is giving another of her delightful "Tune-a-Minute" broadcasts on July 25. Snappy, rhythmic, stimulating.

This feature proved of great interest to dance music lovers, but has not been heard since last February.

A Broadcasting Debut

MIDLAND listeners will hear something new on August 18th, when Gilbert Dowell and his 16-piece Orchestra take the air for the first time. Gilbert Dowell, who has title to the letters A.R.C.M. and L.R.A.M., is a councillor at Droitwich, has held the responsible position of Director of Music to the Viceroy of India, and has been musical adviser to several cinema circuits. His right-hand man in the new orchestra is Maurice

For Your Autograph Album



Udloff, who plays the piano, and has had a good deal to do with the organisation work. Maurice was formerly a member of the Birmingham Station Nonet, and when this was disbanded he formed the Maurice Udloff Sextet, which had a long succession of broadcasts. Now he is anxious to work on a bigger scale—hence this new venture.

The North Want Doris

ENCOUNTERING cheery Doris Nichols at the Midland studios, she told me of quite a number of radio dates for which she has been booked, including several from North Regional, who apparently are anxious to secure her services as often as possible. She was particularly thrilled about a recital of Northern Folk Songs collected by the late Frank Kidson, who founded the Folk Song Society forty years ago. She was in one of his musical plays just ten years back at the Leeds studio, and knew him quite well.

Her other dates include a straight and a musical production from Birmingham and Leeds, and no doubt she will be appearing in a London show, too, before long. Listeners will remember her in one of the "Air Do Wells" broadcasts.

Wright Likes to Write

SHARED several flagons of ale with Clarence Wright, the other night, and, if it's any satisfaction to him, I did miss the last train home!

Clarence (remember him as Prince Charming in last year's radio pantomime?) tells me that his next appearance on the air is in an Ernest Longstaffe programme on August 6.

Without a doubt he's one of the most adaptable of our younger radio singers—Archie Campbell, Eric Maschwitz, Ernest Longstaffe and Max Kester have all had him in programmes of theirs.

Clarence is also doing a good deal of writing for commercial programmes. Wise man, to have two profitable strings to his bow.

WANDERING MIKE.

qualities which are summed up in the phrase "has a nose for the theatre."

There is going to be a mad rush for this post.

News of Nita

I RECENTLY dropped in at the gaily bedecked Floral Pavilion, New Brighton, where Frank Terry's famous broadcasting show, "Pleasure on Parade," has again made a hit with audiences and listeners.

Frank tells me that he is particularly pleased with his latest acquisition—Nita Valerie—whom he snapped up from under the very noses of the Midland Regional authorities. She has had a good deal of radio experience, and, incidentally, is the first woman to be entrusted with a solo item in the broadcasts of "Pleasure on Parade."

Nita is very much in demand at the moment. After the present season, she is booked up for a further twelve months, except for a fortnight in October, when she intends to take a quiet holiday.

Favourites on the Stage

IT seems that those two Midland radio favourites, John Morley and Valerie Larg (they're man and wife, by the way), have just secured an excellent contract to play leading parts in the touring version of *The Two Mrs. Carrolls*, so this will curtail their broadcasting activities for a few months.

John, who played Inigo Jolifant in *The Good Companions*, has written music for many Midland radio shows in which Valerie has played leads. Both are also very popular in the Children's Hour, in which John makes a speciality of setting young listeners' verses to music and singing them over the air. So you will be interested to see them in the flesh if *The Two Mrs. Carrolls* comes to your local theatre.

Amateurs Win Through

THAT programme by amateur operatic singers a little time ago made amateurs all over the country renew their appeals to the B.B.C. for a place in the programmes. Though cautious programme "policy" chiefs widely publicised that this amateur broadcast should not be regarded as the beginning of an amateur "era," the fact that they did put it on the air has meant that they have been unable to turn down flat the renewed appeals.

So more amateur programmes, I predict, are coming in the autumn. Charles Brewer is fixing a scheme which will give us programmes by amateurs from a wide selection of towns in each of the regions. A very fair way of tackling a subject riddled with "local jealousy!"



Skipper Harry Roy shows his boys how it's done!

Written exclusively for "Radio Pictorial" by the Vagabond Lover himself

SECRETS OF THE VAGABOND LOVER

By
CAVAN O'CONNOR

Thousands of women have fallen victims of the spell of the Vagabond Lover's voice. Some were not content merely to listen. . . .

ROMANCE has always come to me unsought.

So many love-sick girls in England, France, Italy, Spain and elsewhere, not content to hear and appreciate my singing from a purely artistic standpoint, seem to have conjured up strange visions of me. They expect me to be a super Don Juan.

Sometimes I ask myself what these listeners know of the real "me." I wonder what it is about my broadcasts that has affected them. Is it just something in my voice which gripped their imagination? Or what?

It is easy enough to understand what a terrible temptation it would be to a loose-minded radio star to be placed in such a position. There is no better prey for a warped mind than a love-sick woman.

My trouble has always been to avoid those affairs which, ultimately, must bring unhappiness—particularly as my job is that of a professional singer, and not a professional heart-breaker.

I left home when I was a kid. There are probably a number of children who do that at a romantic age because they are in difficulties over some love affair, and think they will be able to face the world better by themselves than with their parents' aid. Romance didn't enter into it in my case. I wanted to be a singer, and at the age when many lads were spending their pocket money on girls I had no time for love.

Like all who want to fight for success, I had to work hard, and took every kind of work, from a hard job in a steel works to selling ties behind a shop counter.

The only love I had was for my mother. To help her I sold papers in the street so that when we were in a tough spot we could pay the rent. At fifteen I took an open scholarship at the Royal College of Music. This enabled me to have nearly £1 a week as a result of the scholarship, and for a few months I was singing small parts at Covent Garden, Old Vic, and the Lyric and Gaiety theatres.

That's when I had one of my first romances. Opera has a big society following, and many of the women devotees have so much leisure on their hands they don't know what to do.

There was one woman, very well known in the social register, who fell for my voice in opera work. She sent a note round with her chauffeur to the dressing room with a request to see me. That made me laugh. I was almost broke, and didn't want to mix with society.

Do you think she'd accept a polite note of refusal? No. Night after night she sent the man round. At last she came herself. Now, being older and knowing women better, I should say she was slightly "unhinged." She was music-mad, and probably man-mad in an innocent sort of way. She made some very flattering remarks about my singing, and the romantic appeal of my voice—and when she asked me up to tea in her flat, like a fool I accepted.

It went on for about ten days. She asked me to sing while she lay at ease on a divan. The thought occasionally passed through my mind that it would be better to do my rehearsing in a deserted room at the theatre.

In an atmosphere thick with



Cavan O'Connor
—famous "Vagabond Lover"

perfume and smoke you simply cannot sing.

Then some of my friends started to get at me and pull my leg about the "girl friend." That made me sore, for I hadn't an idea that anybody thought I'd fallen for this wealthy widow of eccentric tastes. Next day I told the good lady what the position was—walked out of the flat and that was that!

A young girl who clamoured at the dressing room of a variety theatre tried her hardest to get herself entangled with my private life. She was really very sweet. On the pretext of getting an autograph she got into conversation—and started to reel off all her troubles about her job at the shop, and how she wanted to get on the stage.

It sounds like the same old story, doesn't it? But this girl was different. She genuinely was a shop girl, and she did have talent. She was about 5 feet 4 inches, was slim, blonde and spoke well in a deep, husky voice. She was almost entirely self-educated, and was self-possessed without being precocious.

Altogether an attractive girl, and in a moment of weakness I said: "Sorry, there isn't time to talk now, but the show starts in ten minutes and I've got to get changed and made-up. Come back afterwards and perhaps there'll be an opportunity to introduce you to an agent."

She waited at the stage door throughout the whole show, and afterwards we went to a quiet little restaurant in Soho where several agent friends of mine were likely to be.

Now, in a sane mood, I don't know just what made me do this . . . but over our meal she told me how bad the shop job was and how she hated her home. She also told me vividly how she wanted to get on the stage, and how she'd "studied" by hanging round the wings of her local theatre. She had an excellent voice for the stage, and it probably was not wasting an agent's time to introduce her.

So she was introduced—to a man famous in the theatrical world for discovering talent. He made a date to give her an audition in the morning—and this sent her mad. She flung her arms round me and kissed me then and there. It was an awful job getting rid of her that night. She just wanted to talk and talk and tell me how grateful she was.

After lunch the following day, my 'phone rang.

"Is she any good?" I asked the agent.

"Mm. . . . She's O.K., Cavan; but I'm not going to give her a break."

"Why not, for heaven's sake?"

"Well, have you got two hundred pounds you'd like to invest in her?"

"Good gracious, no."

"No, neither have I. She has the talent all right, but as you know, so have dozens of other girls. It would be cruel to take her from her home and her job to plunge her into our profession without training. A year of dramatic training would cost four pounds a week at least. I wondered if you were that much interested in her."

I knew what he meant, and slammed down the receiver. Since

Please turn to page 28

Next Week: A brilliant article about those Sisters of Song—ANNE LENNER and JUDY SHIRLEY

Unposted Letters



John Listener didn't post these letters—but he very much wanted to! Would you have written them as he has done? Or not! Send your comments on a postcard to John Listener, c/o "Radio Pictorial," 37-38 Chancery Lane, London, W.C.2.

To Major Tryon, Postmaster General.

Dear Sir,
When broadcasting was being discussed not long ago in the House of Commons, a member expressed the view that Civil Service conditions could not be applied to variety artistes such as Stainless Stephen. I read in my morning newspaper that you then astonished the House by asking in a naive manner: "Who is Stainless Stephen?" As the ultimate authority on broadcasting in this country, I rather expected you would have known a little more about the programmes. How often, I wonder, do you indulge in a spot of listening-in?

JOHN LISTENER.

To Cecil Graves, Controller of Programmes, B.B.C.

Dear Sir,
A good deal of criticism followed your recent announcement that the B.B.C. has no intention of permitting dance music to be broadcast on Sundays by dance bands but that we may expect to enjoy a certain amount of dance music played by light orchestras.

I am a keen dance-band fan myself and know, of course, that most of the young people want jazz. But there's a time for everything, isn't there?

I am all in favour of making the B.B.C. Sunday programmes considerably brighter, but feel it would be a bad mistake completely to secularise them.

You are right, I am sure, in your determination at all costs to maintain the dignity of Britain's Sabbath.

Don't let the critics stampede you!

JOHN LISTENER.

To George Barclay, Vocalist with the Casani Club Orchestra.

Dear George,
In the train the other morning I overheard two girls enthusing about your broadcasts. That something in your voice, etc.

Apparently you have taken the place in their affections which once was held by Al Bowly.

Your future as an artiste should be very bright, and here's wishing you the best of luck.

JOHN LISTENER.



George Barclay "that something in his voice"

To Stanelli, Funmaker-in-chief, Stanelli's Bachelor Parties.

Dear Stanelli,
Your Anniversary Bachelor Party broadcast a few evenings ago obviously was a great event—for you. Yet I am awfully sorry to tell you that at our house we switched off in the middle of it!

The original idea of these broadcasts, i.e., inviting listeners to join the party, was good, but the impression which all the cackling and guffawing of your guests gave us the other night was not that we were at the party, but that we were distinctly out of it.

Believe me, this Radio Party idea has been shamefully overdone and deserves a rest!

JOHN LISTENER.

To Bram Martin, Holborn Restaurant Dance Band Leader.

Dear Bram,
Although you have been well known in the dance-band world for some years as a fine musician, only a comparatively small section of the general public had ever heard of you until you began broadcasting recently.

This string of broadcast dates, in fact, is your big break, yet after listening to your band broadcasting the other night I wondered whether you quite realised it.

My loud-speaker, or something or other in my set, possibly may have been at fault, but the band sounded frightfully ragged.

Does someone need gingering up?

JOHN LISTENER.

To Rhoda Power, Broadcaster to Schools.

Dear Miss Power,
The children are still talking about one of your broadcasts which took place in June. It seems wonderful to me how you manage to invest school lessons, some of which often are more than a trifle dull, with such a new interest via the loud-speaker.

Their account made me feel quite sorry there were no broadcasts to schools in my day.

What a pity it is that the Education Authorities in many rural districts—where these new facilities would be most helpful—are still so

slow to appreciate what broadcasting is doing for schools.

JOHN LISTENER.

To Henry Hall, Director, B.B.C. Dance Orchestra.

Dear Henry,
When you and the B.B.C. Dance Orchestra transferred your headquarters to Maida Vale, I read something in one of the newspapers about the peculiar acoustic properties of the new studios.

I never understood quite what this meant, however, until the other week when, owing to your band appearing at the London Palladium, you were broadcasting once again from Broadcasting House instead, as now is usual, from Maida Vale.

It then struck me that the band sounded decidedly better, the definition being distinctly superior than it is when you broadcast from your new home.

Isn't it rather unfair—to you as well as your thousands of fans—if the B.B.C. Dance Orchestra is not broadcasting normally under technical conditions which do complete justice to the band's undoubted excellence?

What are you going to do about it?

JOHN LISTENER.

To A. J. Alan, Mystery Story-teller of the Air.

Dear A.J.,
Being one of your many admirers, I listened to Charles, but thought I would write to tell you that even your exquisitely delightful manner of telling a story loses most of its effect at eleven o'clock at night.

Why leave it until people either have gone to bed or can't appreciate the story for yawning?

JOHN LISTENER.

To Will Fyffe, Comedian.

Dear Will,
As usual you kept me in fits of laughter with your "Railway Guard" contribution to "Music Hall" the other night.

One reason for your outstanding and continued success is, I am sure, that you never play to your visible audience, but always remember the millions of us you cannot see.

Good luck!

JOHN LISTENER.



Bram Martin "... does someone need gingering-up?"

SO THERE!



AS THEY ARE

ONE of the minor mysteries of this day and age is how Les Allen, though staggering under the burdening weight of thirty-four years, always contrives to look so young.

To me he is the Peter Pan of radio stars.

Remember that he is a married man with a son approaching the "teens," a world-famous radio singer earning big money and the Big Boss of an important act "The Canadian Bachelors."

And yet one can easily visualise him escorting his mother and sister to the Eton and Harrow match at Lords. Or as an eager young undergrad. at the Boat Race. Like Frank Lawton he seems to have discovered the enviable secret of perpetual youth. Gazing at my battered countenance as I shave I find myself very envious.

Once having got used to the fact that he looks about twenty-one it is easy to realise how he has reached his prominent position. It's due to keenness. Like the immortal Peter Pan he has a zest for life in all its phases that is all too rare in this sophisticated era.

Deep Voice

He stands about five feet eight, weighs nine stone seven lbs. has a negligible waist-line, brown hair that is curly yet controlled, eyes that are alight, and a ready yet unostentatious smile. Plus a voice that is amazingly deep for such a slim youth. Yes, I mean "youth," although he is over thirty.

Next to his youthful appearance the thing that strikes one first is his extreme neatness and freshness. Whenever one meets Les one can almost hear the bath-water trickling away. I suppose he is grubby and untidy at times, but nobody could ever swear to it.

Les is very careful indeed with his clothes. He does not have a great number, but they are always good and he *does* look after them. His trousers, for instance, are neatly folded every night, his jackets hung on hangers and even his ties smoothed out (I bet you've never thought of that one!) He is fond of brown and grey (though his favourite colour, for all but clothes, is mauve) and he feels at his best in tails and white tie.

You'll not often see Les in sports clothes. To walk around in battered flannels, sports jacket and open-necked shirt would be purgatory to him. Actually, he is not too keen on games. He plays a little golf, indeed it is the one thing which can get him up early—but he is not very good at the game.

Motoring is his chief love. The plain truth is that he has never been able to spare the time for the extensive practice necessary to achieve any sort of success at games. Remember that Sunday is his one day of leisure, and, far too often, that is spent in travelling to a far-off town against the next week's show.

I have said that golf is the one thing that will lure him from his bed before the pavements are warmed. That's not strictly true. Work is another "alarm-clock." It is part of Les Allen's creed that work is the most important thing in the world and no pleasure—not even the delightful one of bed—must interfere with it.

Well, he gets up and has his orange-juice, toast and coffee. But it has to be coffee made in the American way. "I can't stand the sort of coffee you people drink, stewed in saucepans," grins Les, "fortunately Mrs. Allen is very good with coffee."

Note that "you," by the way. Poor Les can't really make up his mind whether he is English or Canadian. You see, he was born in North London, but when only one or two years old his parents took him to Canada. There he stayed till about eleven years ago and he has since been in



"... discovered the enviable secret of perpetual youth"

PETER PAN OF RADIO!

Meet the real Les Allen
Introduced by
BARRY WELLS

this country. Though his background is Canadian, his instincts are completely English.

Revert to his daily day. His meals are dependent on his appointments, but his favourite meal of the day is at about eleven at night, when he will enthusiastically tuck in to a steak and kidney pie. "Low tastes, I'm afraid," remarks Les. Maybe. But you've got a lot of supporters, Les!

He cannot tolerate milk puddings, his favourite sweet being fresh fruit. He smokes rather more cigarettes than is good for him, in his opinion. Twenty to twenty-five a day constitute his average. But he does not worry very much, as he refuses to wrap his voice up in cotton-wool.

The Secret of his Charm?

He'll gargle just before he goes on the stage, but that is his sole concession. He drinks very little indeed. Perhaps one glass of lager-beer at his hotel before going to bed, but that's all.

Writing this article I found myself pondering the secret of Les Allen's undoubted charm. It is I think that he is so completely unobtrusive. He is in the best sense of a much-abused word a "gentleman." His manners are as impeccable as his clothes and appearance.

He proves, if any proof be needed, that to "get on" in the show business it is unnecessary to be bombastic, rude, overpowering. There are examples of men and women who have ridden roughshod to stardom, but audiences are quick to sense and resent this attitude. It comes over

No. 8 LES ALLEN

the footlights and through the loudspeaker as certainly as does any trace of "swelled head."

Les was reluctant to discuss this with me, but he admitted diffidently, "I always try to be a gentleman, I find it more comfortable . . . and I am sure people appreciate it."

As a matter of fact, Les's chief failing is a direct result of this unobtrusiveness. It amounts almost to an inferiority complex. Thus, as an example, when he was young and unknown, he was trying over some numbers on a piano in a publishers' when in walked a Big Name. Rather rudely the Big Name intimated that he wanted to use the piano and very meekly Les withdrew.

Hates Fuss

Now, of course, Les is a Big Name, and other people are less inclined to order him around. "But I am quite sure that if anybody were to shoulder me I should withdraw just the same," Les remarked a little sadly. "I know it's silly, but I detest fusses!"

Peace and quiet is Les Allen's idea of happiness. That's why he'd sooner live in the country than the town and why, in his short holidays, he seeks the country lanes and quiet seaside bays.

That also is why he hates top-hat and white-tie functions. Don't think that Les is a recluse. Far from it. But he likes to pick his people rather than meet them in the mass. A few chosen friends for a quiet evening at home is far more in his line than one of those super, star-studded parties that ought, from point of size, to take place in Wembley Stadium or the Albert Hall, but are usually held, instead, in a smoky room about ten foot square in area.

He has few dislikes. Swelled-headed people win all the Allen scallions in a canter.

All along you get glimpses of Les which prove him to be eminently sane and reasonable. Thus, when first meeting a woman he looks instinctively at her hands. That, though not every man will agree, is to my mind as good a method of summing up a girl as any.

He is a keen film fan (yet another radio star who wants to break into pictures, with better justification than some!) his pet stars being Bing Crosby and Jack Oakie, and, among the fair sex, Kay Francis. He is not so keen on the theatre, and prefers a musical show to a straight play.

No fan has ever been disappointed by Les. Photograph, signature or a smile—whatever they want they can have and the reason is not because he regards it as part of his business, but because he is genuinely grateful to those whom he considers have helped to put him to the top.

Yes, Les Allen is one of the kindest men I've met.

Intensely sympathetic, he admits modestly that if he had unlimited money he would feel compelled to spend most of it in helping those less fortunate than himself. "I take no credit for that feeling," he adds hastily. "It's just that any form of affliction affects me deeply." Particularly do blind people touch a chord in Les.

This, then, is Les Allen, gentleman first and star second.

I imagine him to be a loyal friend and a man reluctant and slow to take offence.

He is a tender and chivalrous husband and father. His love for his wife, Anne, who works so hard behind the scenes helping with his fan-mail and guarding his health and happiness, is well-known. He adores her and she him and theirs is one of the real romances of radioland. Their flat is a home in its most precious significance.

I asked his Canadian Bachelors about him and their words summed him up: "One of the best."



Harry Roy and his lovely wife—as they appear in “Everything Is Rhythm”—a film which you mustn’t miss.

“HARRY ROY CONFIDED TO ME...”

Studio Small Talk by Nerina Shute

SITTING in the dark with Effie Atherton, whispering, laughing, all excited. In front of us were the Rajah and Raneef of Sarawak, Princess Pearl and Harry Roy.

We were all in such a state of nerves and pleasure and agony.

It was the first public performance of the new Harry Roy film. “Everything Is Rhythm,” starring Princess Pearl and Harry Roy with his band.

To be frank, I nearly always feel ill when I see a radio star on the screen. That sinking feeling. So few radio stars can act. In eight cases out of ten they make bad pictures.

But the Harry Roy film is bound to be popular, because Harry himself is so good.

Effie whispered to me: “There’s nothing self-conscious about him. He seems to be a born actor.”

Harry starts touring the provinces at the end of August.

“Well, well,” he said, “we hope to have our baby in August. About August 12. Then I have to leave my wife and do a lot of hard work. Four months in the provinces, starting with Bournemouth and Portsmouth. Afterwards I go to the North.

“When I get back to London I start right away on another film. My wife, of course, will be leading lady.

“Yes,” Harry confided to me, “she likes the idea of working. She’s fed up with cocktail parties and fooling around.”

Harry and his wife, you see, are so much in love.

Wandering round the B.B.C. looking for a bit of gossip. Somebody pointed out the famous Stanelli.

I saw a man with a head of frizzy hair and a thin tired face and a laugh that makes everyone else laugh. Stanelli! Not shaved and very self-conscious.

“I’m tired to death,” he whispered. “I’ve been making a film.”

“Is it a comedy?”

“Oh no, it’s a very serious film. The only funny thing about it is the title. It’s called ‘Abide With Me.’”

Guffaws of laughter from everyone.

Stanelli likes to appear crazy, just crazy. He went with me to have a nice-cup-of-tea in the B.B.C. canteen. What happened?

Out of his pocket came a wonderful mechanical animal, a black thing with white eyes, and this delightful creature was wound up and went rushing across the room like a mouse with hysterics.

Great confusion in the B.B.C. canteen.

Then Stanelli explained that Leslie Holmes lives with him, and that the black animal with the white eyes was bought especially for Leslie. It was put in Leslie’s bedroom just to frighten him.

You really ought to hear Stanelli talking about his tortoise. It is called “George.”

Apparently this animal likes walking about London. Stanelli now has painted a notice on its back in gold letters.

So if ever you meet an embittered-looking tortoise walking slowly down Park Lane, you will know what to do. You will find a telephone number painted on its back, and a message to say that your taxi fare is guaranteed.

Women like Stanelli’s Bachelor Parties on the radio because of the masculine-male quality. Nothing “camp” about it, my dear.

And last week I heard a nice story about one of the boys, the clever Marconi.

Marconi, it appears, is a golf maniac. When he plays badly, he has a habit of biting himself on the arm.

And that’s why he comes home, after 18 holes, with an arm like a chorus girl.

Latest bit of news is that Gordon Little thinks of broadcasting with Nancy O’Neill, pretty little film actress.

Gordon does so many programmes from Radio Normandy and Luxembourg. I hear his voice (cleverly disguised) in heaven knows how many programmes every Sunday.

Now he wants to work out a show for himself and Nancy. Because Nancy has such a charming voice, nothing annoying about it.

Details about Nancy O’Neill. Was acting for a long time in a West End play called “Someone at the Door,” with Henry Kendall. When the play was broadcast by the B.B.C., you probably noticed her pretty voice. Gave an Empire broadcast, too.

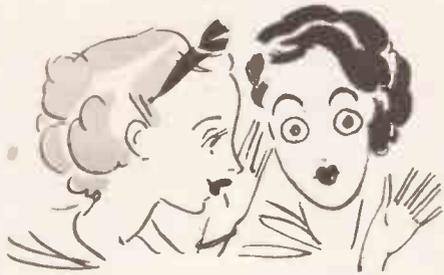
Nancy was on holiday at her pretty country cottage in Surrey when I heard this.

I rang her up, but she wasn’t a bit angry. I would have been, if it had been me on holiday!

Said Nancy: “Please say that it’s only an idea at the moment. Nothing definite at all. But I’d like to do it. It would be such fun. Only when my holiday’s over there are films to be made. And Gordon is busy. So we’ll have to see.”

So I’ll have to let you know exactly when it is coming off. At the moment it’s only a rumour. Nancy says so!

P.S.—Don’t forget that I’m always glad to get letters from you. Suggestions of stars to talk about and so on. You can’t write too often to please me!



Luxembourg Notes

LUXEMBOURG’S FAMOUS DANCE

ONE thousand two hundred and thirty-eight years ago, St. Willibroed, a native of Cornwall and later Bishop of Utrecht, visited this part of Europe on one of his missionary journeys.

He must have passed by the ancient fortress of Lucilinburhuc, from which Luxembourg derives its name, and settled down by the banks of the river we know now as the Sauer.

Here he founded a Benedictine Monastery on the site of which an abbey now stands. Around his foundation there grew up a little township which is known as Echternach, and it is here each Whitsuntide that there takes place a ceremony of peculiar interest to us Britons.

Who has not heard of Helston Furry or the Floral Dance celebrated each year in that little Cornish Town? In Echternach, the “Sprang-procession” is very similar to its Cornish cousin, although it takes place at a different time of the year.

The dancers trip through the streets, in and out of the houses—through the market place much as they do in Helston. The music is similar

—so are the steps. The fiddlers lead the way and at intervals the music is hushed for prayers to be addressed to St. Willibroed.

The climax of the procession is the Saint’s shrine in the restored Basilica of the Foundation. Thousands of visitors from all over this part of Europe join the dancers at this Festival each year. What I should like to know is the exact relation, if any, between the Cornish and the Echternach dances. There must surely be a link between them, the similarities are too many for mere coincidence.

I am wondering whether St. Willibroed brought the idea over with him from his native land and planted it in the town of his foundation or whether he found it among the inhabitants of what we now know as Echternach and took it back with him to Cornwall.

On the other hand, both dances may date from



The dancers trip through the streets

much later times than those of St. Willibroed and may have quite a different relationship. In any case I think the problem is interesting, don’t you? Nobody I have asked in Luxembourg is able to throw any definite light on the matter—perhaps there’s a Cornishman who can.

STEPHEN H. C. WILLIAMS.

"WHAT I THINK OF DADDY"—No. 1

"DADDY TREATS ME LIKE A GROWN-UP!"

By
MASTER CHRISTOPHER WATT

(Son of JOHN WATT, B.B.C. Producer)

as told to Margaret Sherman

"A MOP of black hair and a funny little monkey face—let's call him Chimp."

My Daddy said that about me when I was a baby. He still calls me "Chimp," because he still thinks I'm rather like a monkey! I don't mind that, though. We always call each other by funny names.

Christopher John Watt is my real name. My new baby brother, who is about four months old, is christened Nigel. But Daddy has christened him privately—he's actually calling him "Hog"!

It's fun, this inventing of names. We are starting a new game now, giving names to our model cats at home. We have more than one hundred. They all belong to Mummy and she has been collecting them for years and years.

Daddy sometimes says to me: "Cats—cats everywhere. I can't walk a single step in this house without meeting a cat." Daddy pretends not to like cats, but really he does. Now that we have started this new game, I sometimes say to Daddy: "Guess the name of the green china cat in Mummy's bedroom, or the Siamese one that is nestling on the hearth."

Hates "Baby" Talk!

Then Daddy makes all kinds of guesses, but he isn't often right, because I choose such peculiar names. When he's given up guessing, I tell him the names, but they are secrets—secrets of the Watt family, who collect cats.

How old am I? Six years and a bit more. But my Daddy treats me exactly like a grown-up person. Really, I hate baby talk and I love Daddy and Mummy, because they have always talked to me so sensibly. I am very grown-up for my age and I'm glad about that, because I want to be as clever as Daddy.

Daddy is such a clever man, you know, but I don't want to be a producer at the B.B.C.

I want to be a builder. I want to build huge houses and to watch the walls growing higher and higher as I put on the bricks and cement. The men at the back of our house

The First
of a Sparkling New
Series of Human
Appeal

are building flats just now. I often watch them, and I've begged them to give me some bricks. I do hope they will.

Secretly, Daddy and I are building a cave in my garden. That's what I want the bricks for. When Daddy is at home he helps me build. He loves building, too. And when I tell him that I would rather be a builder than a B.B.C. man, he doesn't mind at all. Daddy just says: "All right, Chimp. You do what you want, but work hard and make a good job of it."

My cave is to be called "The Strawberry." Think that's a funny name? It isn't really. You see, I love strawberries more than any other



John Watt, who is described on this page by his charming little son



Christopher, who gives us the "low down" on his clever daddy!

"This is Christopher Watt of the B.B.C. You will now hear a play written by Christopher himself." I arrange programmes, too, and ask Daddy's opinion about them.

Daddy has built me a little theatre. It has electric lighting, spot lights, footlights, real scenery, curtains, and marionette actors. When Daddy has any spare time, we fix up our theatre and produce plays. It's wonderful playing theatres. Daddy, of course, is the producer, but I'm the stage manager.

Angela Jeans, who writes fairy stories, is my mummy. Did you know that? I sometimes give her ideas for stories.

One that she wrote, called "The Flying Frog," was really my story. I thought of the title, too.

We tell each other fairy stories when Daddy is busy, and when he comes home we tell him of all the new tales we have thought of. He enjoys them.

Daddy has taught me already just what sort of wife I ought to choose. I hope she's like Mummy.

Chris the Lady-killer

Talking about my girl friends makes Daddy laugh. Anne and Jane are my two girls. They are lovely and have smooth, pink cheeks and soft, fluffy hair. They are sisters and live at Golders Green.

I want to marry them both! Daddy says if I want to do that I must join the Mormons, who are some people living in America who have lots of wives. But I don't think I'll leave home yet. Besides, Anne and Jane might not look the same when they are older and that would be awful.

Grown-up men together—that's what Daddy and I have been lately. About four months ago Mummy went to a nursing home and our baby, Nigel, was born.

Daddy had only me then, and he talked with me about everything. We used to visit Mummy, (Please turn to page 30)



"Daddy has built me a little theatre. He is the producer, but I am the stage-manager"

fruit or sweet, and I'm always thinking about them.

"Bibby" Watt is the name of my wee gnome, who is to live in "The Strawberry." Daddy and I are planning some tea parties with him when we have finished building. "Bibby" is such a lovely gnome.

Here's another secret. Sometimes I play at being a wireless set. Do you know how I play at that game?

First I hide behind a chair. Then I make an announcement. I say:

That funny chap..

CLAUDE

Popular Claude Hulbert is one of Radio's favourite comedians. In domestic differences with Enid Trevor, as one of "Those Four Chaps" and, currently, in Big Business Sketches with Bobby Comber, his droll idiocy delights us. Here is an intimate pen picture of Claude and details of his rise to fame.



Seeing himself as others see him! A trick photograph that will delight the heart of Claude Hulbert, photography fiend!

give him a quaint second christian-name—Noel.

It seems, too, that Claude has handed down the quaint christian-name habit unto the third generation, for his two daughters are named Jack and Jill (the name Jack being really short for Jacqueline, a pretty name and a pretty compliment to their famous uncle).

It was in a Footlights Dramatic Club production at the Strand Theatre, in 1920, that Claude appeared for the first time before the public, and when he left the University he embarked straightway on a stage career.

Actually, however, as Claude humorously relates, his very first professional job—not exactly auspicious, histrionically speaking—was as the hind legs of a comedy horse. He was so good as the hind legs, he was promoted to the front legs, and this is what he says about it:

"Y'know, old boy, when I was promoted to being the front legs of that horse, I got a real thrill. I thought to myself—at last I'm making headway in my chosen profession! But after being the front legs for three months, the realisation suddenly came to me that I'd gone as far as I could in the comedy-horse business—I was at the top of the tree, you might say. So I decided to put my legs back into trousers, and managed to land a small dancing rôle in a musical comedy."

Claude's road to success has not been strewn with roses. Following his "horse's legs, front and rear," and his invasion of the realms of Terpsichore, Claude went into concert-party for two years. In concert-party Claude met two important people, George Grossmith and Enid Trevor, his wife.

Claude quickly became a well-known figure in London revues. He appeared in many with his brother Jack, who, at that time, was noted for the long runs his revues enjoyed.

It was not until 1928 that Claude invaded the B.B.C. stronghold. It was obvious from the beginning that he had a perfect microphone style, his mode of speaking, which is natural, being highly individual. Who doesn't remember "Those Four Chaps" and "Two Pairs," of which Claude was prime instigator and regular member?

Enid Trevor, whom Claude had made his marital and professional partner, was also associated

Please turn to page 26

By Herbert Harris

DEEP down in the basement of his Earl's Court house, Claude Hulbert has a room—an Inner Temple, rather—into which nobody is allowed unless directly concerned with the business of camera craft. Here he spends many a leisure hour in developing, printing, enlarging in anything at all that has to do with his pet hobby.

Photography, in fact, is almost an obsession with Claude Hulbert.

Even during the production of a film in which Claude is taking part, he will suddenly vanish, and you will next see him perched in some peculiar spot photographing something that has caught his eye, something new.

Anyone who lives in town, declares Claude, must have a hobby, some sort of change of interest to ward off jaded feelings. Claude doesn't like living in town at all. He would much sooner live in the country, but has to live in London because it is more convenient for his work.

But another reason why Claude will try anything once is because he likes to delve into the whys and wherefores of all things. He's studious really—a quiet, unassuming fellow, fond of simple home life. You won't find him running round to cocktail parties, and getting into formal dress is one of his aversions.

The fact that he is the son of a doctor, Dr. H. H. Hulbert, may have something to do with his scientific, inquiring mind, his flair for experiment. That charming culture that both the Hulbert brothers, Claude and Jack, possess reveals the

stamp of University training, for both graduated from Cambridge.

It was on a Christmas Day, thirty-six years ago come next Yule, that the stork delivered Claude at the Hulbert house in London. It was next door to a workhouse, too! Brother Jack was already a strapping boy of eight with the famous chin taking shape.

Claude has always lamented his natal day. It means he only gets one lot of presents for Christmas and birthday combined. Still it did help to

Like many comedians Claude is of a serious turn of mind. Scientific experiments enthral him. Careful, Claude—don't blow anything up!



Glamour TODAY



Gertrude Michael



Kathleen Burke

GLAMOUR . . . Means inward sweetness and grace of mind. . . . Expressed by starry eyes, glowing skin, smiling red lips. "Have you ever considered your type, and how it can be improved?" says **ELISABETH ANN**

GLAMOUR to-day is achieved with make-up. Truly, all the charm, the natural loveliness, the sweetness—none of it is called glamour unless it knows the secrets of make-up. I don't mean that glamour is concerned only with cosmetics. It is something indefinable, something which emanates from within. But outwardly you can only achieve glamour by making your eyes starry, your cheeks delicately tinted, your lips crimson.

Have you ever considered your type—and how it can be improved? Judging the entrants of a recent beauty competition, I was amazed at the high standard of "possible" loveliness—but so many of those girls needed just a little guidance in the matter of make-up.

For instance, there were two or three girls who resembled Norma Shearer, yet they missed beauty. If you resemble her, too, do take the right cosmetics for the "brownette" and have your hair thinned and set so that the brown is emphasised. Have a longer line to your eyebrows, to take off the "roundness" of the eyes. Use your

lipstick generously to define the line of your mouth. Then, if you are the Loretta Young type, sweetly sophisticated, pay due attention to your eyes. Use a cream mascara so that the lashes are not too emphasised. Place your rouge high on the cheekbones so that the perfect oval of the face is preserved.

If you are fair and piquant, like Kathleen Burke, place your rouge right on the centre cheek, to "round out" a little. Use your lipstick lightly, and have a light arched brow line. The result is fascinating, is it not?

If you are like Gertrude Michael, even if you haven't suspected it, have your rouge on the outer side of the cheek to take off the length of the face. Use your lipstick—a moist one—to

soften your lips, and keep your natural brows neatly trimmed. Lashes need mascara, but lightly. And have a centre parting, hair taken back, then allowed to fall softly in front of the ears, almost to shoulder-length. The charm of the face would be lessened if the hair were very short or shingled. Don't you agree?

Of course hair makes such a difference to your appearance. You cannot hope to look glamorous if you wear your hair thick, heavy or uncurled, so that you would be wise to take your hair-dressing hints—as you do your cosmetics—from the stars. Claudette Colbert's charming waved fringe, and half-curved ends, are characteristics you can afford to adopt if you resemble that "personality" star.

Your colouring is vitally important, if only you know how to match up your natural tinting—and you can now have excellent advice on this subject from the expert who actually makes up the film-stars in Hollywood. You merely explain your colouring or tell me which "star" you resemble.

I don't want you to think that you have to resemble stage or film or radio stars to be glamorous, but sometimes it is easier to be a type and make up to it. At least you avoid ever being nondescript.

I hope you will let me know if you have any doubt about your colouring or your type. If it means a complete change of rouge, lipstick, face powder and mascara, it is well worth while to be thought glamorous. And, by the way, if you have any doubt as to whether you are a "brownette," I must tell you that a fair skin with dark brown hair, pale skin with light brown hair, warm skin with dark gold hair, "peachy" skin with dark bronze hair—all these are varieties of "brownette," for which there are special cosmetics.

READERS' QUERIES:

I AM fifteen years old, but I am rather full in the chest. Do you think that in a year or so I will reduce automatically? Please answer in RADIO PICTORIAL.—"WORRIED."

You may, of course, slim down naturally, but in the meantime would you like to follow a chest-reducing exercise which I shall be happy to send you on receipt of your full address?

CAN you help me with my problem of getting rid of eczema on hands and legs. I have tried many outward remedies and have taken a circulation tonic but everything seems to be of no avail. Hope to have a reply in RADIO PICTORIAL next week. Thanking you in anticipation.—"SIXTEEN."

I can only suggest you follow a treatment which has proved effective for many readers. Use a healing ointment, take an acid-reducing tonic, and revise your diet, taking plenty of cold water between meals. And be careful to use an antiseptic soap. Have all your face cloths and towels scrupulously clean, and reserved to yourself

MISS FRANCIS (of N.15) has gone away from the address she gave. Will she kindly send her new address if she would like details of face-pack and bleach.

PLEASE tell me if you consider talcum harmful? My friend says it clogs the pores, but I have been rather tempted to use it. And can you tell me a good one?—"FRAGRANCE."

I cannot think where your friend found the notion that talcum was in any way harmful. It is absorbent, it acts as a deodorant, and lends that sense of immaculacy so essential to good grooming. I suggest for you one which has a rapturous perfume and is quite inexpensive. Use it generously these summer months.

IS there any hope for hair which has gone mousey and dull? I feel despondent about it, really I do, because it was once so fair.—"GOLDIE."

Is it your health? You know that does affect the hair. But try a special Amami shampoo for auburn hair which picks up the fugitive lights in the hair and will tone it generously. Don't try to bleach the hair because it will only spoil the texture.

Write **ELISABETH ANN**, c/o **RADIO PICTORIAL**, Chancery House, Chancery Lane, London, W.C.2, if you want advice about your cosmetics enclosing a stamped addressed envelope for her personal response.

MY SPECIAL OFFER

I offer readers of "Radio Pictorial" this week free advice and a Free Test for grey hair. Send me a fair-size cutting from the greyest part of your hair, and I will have this treated with the correct shade of Tunisian henna to show you the actual effect. Address the envelope: Elisabeth Ann's Free Offer, c/o "Radio Pictorial," 37/38 Chancery Lane, London, W.C.2.

DRESS UP TO YOUR HOLIDAY

By Elisabeth Ann

MOST of you will now have settled the date for your holiday—many of you will be going off this week-end, but if you are shopping at the last moment, do remember that August is probably going to be a rather "rainy" month, not too warm, and that you will be happiest if you travel in a warm coat in camel hair or camel cloth, and take with you a warm suit. If the weather turns, you can always wear fresh silk or organdie blouses with it. But you may be very glad of the short tailored coat.

Camel-cloth coats cost as little as 25s., or a slip-on coat designed specially for the holidays, in overcheck wool, at 18s. 9d. And you'll love the cosiness of it in the evenings. Then a mackintosh—there is a special offer of "swagger" macs at 10s. from a famed Kensington store—in off-white, camel, nut brown and navy. Also black, which will prove a good companion for the holiday, especially if you are making a tour of it.

Then, if you're making something rather special of this holiday and buying a new bag for the occasion, don't overlook the charming new "bolero" bag with scarf to match, in printed rayon, costing, the set, 7s. There is something gay and carefree about a "bolero" bag.

Celanese is responsible for a smart little piqué dress, suitable to all ages, buttoning down front, with tailored revers and pleats inset to the shirt waist. It costs 12s. 11d.

Ghillie sports shoes in white Nu-buck are priced at 12s. 9d.—you will want to walk in these. A navy blue court shoe, with punching over toes, and high cuban heel is offered at 10s.

Suntops in natural linen, gay cruising colours, and fastening at the throat with cord, cost 2s. 6d. Have white linen shorts to wear with one at 6s. 6d., and you have a charming beach ensemble.

There is a new cap designed specially for the swimmers of you—arranged so that the hair cannot get damp. Consists of an undercap and a turban-wise over-cap, made in one, and costs 5s. 11d. It is an economy if it saves you those days away at the hairdressers, being recurred. Besides, if the salt is allowed to get into the hair, nothing short of an oil shampoo will remove it. And dull, "sticky" hair is not a beauty asset on holiday.

For the children—and I guess from my letters there are many "young marrieds" among you—I have discovered some charming little beach outfits for small girls, consisting of blouses and shorts which fasten to appear as a one-piece, and cost 5s. The blouse is in a checked cotton, shorts in plain colours. Knicker frocks, in lemon and blue, lengths up to 34 inches, are offered at 4s. 6d. And holiday sandals with wide square toe-fronts, in coloured leathers, are priced at 2s. 3d.

Have a well-cut swimsuit with you this year—in navy or white or red or green (all bright shades are fashionable) and if you have any small figure defect, find a suit which disguises it. Particularly the brassiere-top swimsuit, because it lends youth to the figure.

A lovely extravagance is a backless swimsuit with separate skirt (which can be worn as a cape

(If you have a holiday dress query, why not send it to ELISABETH ANN, c/o RADIO PICTORIAL, Chansitor House, 37-38 Chancery Lane, London, W.C.2, who is always pleased to advise you on topics of fashion.)



Good Style. Straw sports pull-on with a delightfully careless bow

A star-scattered frock for the young thing from Harrod's Junior Miss Department



if desired) and separate "shorts" with amusing pockets, for wear when you leave the water for the sands or "prom."

And if you are buying an extra dance dress for the hotel holiday—somehow this is always essential if you plan to be away for more than a week—or if you are cruising, don't get anything "fussy." I remember on a cruise I took two years ago, a beautiful blue lace evening dress was mislaid. Twice it was delivered to my stateroom because they thought it belonged to me, and twice I opened the case, saw that it did not, and returned it to the Purser. But on each occasion that poor dress became more bedraggled. And queerly enough I never saw it worn on the cruise at all—probably because by the time it reached its owner it was spoiled. Have linen or organdie or crepe in clinging lines, so that you avoid the possibility of crushing. And with any of these materials, they are quite easily pressed.

MY POSTBAG:

CAN you tell me, please, how much I could make up an outfit for? I want a dress and light coat, hat, shoes, gloves, for a special occasion, and I prefer blue and white. But it mustn't be too expensive. I am "handy" with my needle, so can make up myself.—JOAN RIDLEY.

If you buy a good rayon silk at 3s. 11d. a yard for the dress, you need four yards—costing 15s. 8d. Three yards of a novelty linen for coat, at 2s. 11d., costs 8s. 9d. An attractive straw hat in navy would cost 12s. 9d., navy gloves 6s. 11d., and navy shoes, with inset white linen, 15s. 11d.

THIS isn't exactly a dress problem, but I feel you can advise me. I want to take up a course of dressmaking, designing, etcetera, and my parents are quite willing. Can you give me an idea of what it costs at a reliable academy?—ANXIOUS 17 (Mx).

If you can attend all-day classes, a full course costs £37 10s., and will equip you for a good position. But if you can only take a postal course, the cost is £5 10s., with additional fees for other courses in dressmaking, tailoring, etcetera. May I send you a prospectus?

Dazzling touches of white on a delightful young-girl outfit in navy (from Harrods)



Decorate your cakes with icing sugar through a paper doily. The effect is very pretty

GARDEN NOTES

By F. R. Castle

RIDGE CUCUMBERS.—Success with these is assured if the roots are kept moist and foliage free from insect pests. As soon as plants are a fair size, place a good covering of manure around them. Always use water which has been exposed to the sun for a few hours and when the fruits are large enough, cut them—whether or not they are required at once.

Beetroot.—Seeds sown during the next few days will produce roots of fair size from October onward. Select a good strain of the "Globe" type in preference to others. Sow in drills nine inches apart and an inch deep. If the soil is dry, well water the drills and immerse the seeds in tepid water for ten minutes before sowing.

Spinach.—Make a sowing of *Victoria* or *Long Standing* in a shady part of the garden. Allow a foot between the rows and nine inches between the plants. If the leaves are picked carefully these rows will remain productive until the end of the autumn.

Carnations.—Provide the necessary support to Carnations before the shoots get too long. Wire is preferable to sticks, and if it can be painted green, so much the better.

LIGHT and DIGESTIBLE

By Mrs. R. H. Brand

VICTORIA SANDWICH

Ingredients.—3 eggs, 6 oz. castor sugar, 4 oz. flour, 1½ oz. butter, 1 small teaspoonful baking powder, raspberry jam.

Put the egg yolks and sugar into a basin and whisk for 5 minutes over a saucepan of hot water, then remove from the heat and continue to whisk for a further 10 minutes. Then put in the butter (melted) and mix thoroughly. Sift the flour, salt and baking-powder together and stir into the mixture. Whisk the egg whites very stiffly and add them to the rest as lightly as possible. Pour into two buttered sandwich tins. Bake in a fairly hot oven for about 15 minutes. When baked, cool on a wire tray, split in halves, spread thickly with jam, replace the tops and press lightly together. Cut in finger-shaped pieces and sprinkle with castor sugar.

GROUND CARAWAY SEED CAKE

Ingredients.—10 oz. flour, ½ lb. castor sugar, ½ lb. butter, 3 eggs, a good pinch of salt, 1 teaspoonful of baking-powder, ½ oz. caraway seeds, about ¾ of a gill of milk.

Pound caraway seeds and rub through a fine sieve. Sift flour, baking-powder and salt through a wire sieve and cream butter and sugar together until white, then beat in the eggs separately. Add half the flour and the caraway seeds, stir lightly together and then put in the remainder of the flour and the milk.

Turn the mixture into a greased cake tin, lined with two thicknesses of buttered paper, and bake in a moderate oven from 1½ to 2 hours. Turn out carefully to cool on a wire sieve.

Note.—The caraway seeds may be used whole, if preferred, but many people do not like them.

SUMMER CAKE

Ingredients.—6 oz. flour, 4 oz. castor sugar, 4 oz. butter, 2 oz. custard powder (Brown and Polsons), 2 eggs, ½ teaspoonful baking-powder, ½ teaspoonful vanilla essence.

Cream butter and sugar together in a basin until quite white. Beat the eggs and add the vanilla essence to them. Sift the flour, custard-powder and baking-powder together and add to the creamed mixture alternately with the eggs, stirring thoroughly.

Put in a little milk if the mixture seems too stiff.

Turn into a buttered, one-pound size cake tin and bake in a moderate oven for about 1 hour. Cool on a wire tray.

This is a cake suitable for children, light and digestible, but very good. I can recommend this recipe for teas in the garden on hot days.

FIVE-SHILLING HINTS

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

A USEFUL NOTION

THE hem line of a frock is difficult to fit, even when some friend crawls round the floor with pins and tape measure. Put on a coat that hangs well over the new frock and let the friend mark the skirt with pins where the coat hem ends. Then turn up hem just above pin line, so that the coat will cover the frock.—(Mrs.) Robinson, "Ellan Vannin," Woodland Avenue, Burslem, Stoke-on-Trent.

YOUR CLOTHES BASKET

LINE your clothes basket with a piece of American cloth cut to fit. There is then no risk of silk garments and stockings catching on pieces of loose cane and getting torn. The lining can be wiped with a damp cloth and kept spotlessly clean.—(Mrs.) C. Dolphin, "Sunnyside," Wadborough, Worcester.

B.B.C. TALKS FOR WOMAN

10.45 a.m.

MONDAY. Weekends at Work: "The Voice Behind the Newsreel."

TUESDAY. The Cook's Morning: Monica Dixon's last talk.

WEDNESDAY. Travellers All: "China," by the Rev. J. Darrock.

THURSDAY. At Home To-day.

FRIDAY. Your Baby's Health in Summer: "Playing on the Seashore," by a Doctor.

SATURDAY. The Week in Westminster.

Flat-topped meat covers economise space. Three of them make a larder in themselves! Price 1/9, 2/- and 2/3





"Johnnie's never hungry and he's underweight"



"Give him 'Golden Shred' children love it"

'Golden Shred' is made from the finest oranges and the purest white sugar, two of nature's most valuable food products. Children love its delicious distinctive flavour and it's good for them too.

1 lb. 6½d
2 lbs. 1/-



ROBERTSON'S

'Golden Shred'

Orange Marmalade



Willing

A SUMMER DRESS — in Knitting

Knitted dresses are the latest mode—cool and comfortable, graceful and well-fitting, in all the loveliest colours of pastel wools

MATERIALS
1 lb. 4 ozs. PATON'S "TOTEM" Knitting Wool.
Two No. 1 "BEEHIVE" Knitting Needles, measured by the Beehive gauge. Six Buttons. A Belt.

MEASUREMENTS
Length from top of shoulder, 42 inches. Width all round at under-arm, 36 inches. Width all round at hips, 39 inches.

ABBREVIATIONS
K., Knit plain; P., Purl; tog., together; wl. fwd., wool forward.

Work at a tension to produce 4 stitches to the inch, measured flat—the correct size will only be obtained by exactly following this instruction!

THE FRONT

Cast on 137 stitches.
1st row—K. 2, * P. 1, K. 1, repeat from * to the last stitch, K. 1. 2nd row—K. 1, purl to the last stitch, K. 1.

Repeat these two rows six times.
15th row—K. 2, (P. 1, K. 1) seven times, * P. 3 tog., (K. 1, P. 1) fifteen times, K. 1, repeat from * twice, P. 3 tog., (K. 1, P. 1) seven times, K. 2.

Repeat the 2nd row once, then the 1st and 2nd rows seven times, also after each of the following rows until the 127th row has been worked.

31st row—K. 2, (P. 1, K. 1) seven times, * P. 3 tog., (K. 1, P. 1) fourteen times, K. 1, repeat from * twice, P. 3 tog., (K. 1, P. 1) six times, K. 2.

47th row—K. 2, (P. 1, K. 1) six times, * P. 3 tog., (K. 1, P. 1) thirteen times, K. 1, repeat from * twice, P. 3 tog., (K. 1, P. 1) six times, K. 2.

63rd row—K. 2, (P. 1, K. 1) five times, * P. 3 tog., (K. 1, P. 1) twelve times, K. 1, repeat from * twice, P. 3 tog., (K. 1, P. 1) six times, K. 2.

79th row—K. 2, (P. 1, K. 1) five times, * P. 3 tog., (K. 1, P. 1) eleven times, K. 1, repeat from * twice, P. 3 tog., (K. 1, P. 1) five times, K. 2.

95th row—K. 2, (P. 1, K. 1) four times, * P. 3 tog., (K. 1, P. 1) ten times, K. 1, repeat from * twice, P. 3 tog., (K. 1, P. 1) five times, K. 2.

111th row—K. 2, (P. 1, K. 1) four times, * P. 3 tog., (K. 1, P. 1) nine times, K. 1, repeat from * twice, P. 3 tog., (K. 1, P. 1) four times, K. 2.

127th row—K. 2, (P. 1, K. 1) three times, * P. 3 tog., (K. 1, P. 1) eight times, K. 1, repeat from * twice, P. 3 tog., (K. 1, P. 1) four times, K. 2.

128th row—K. 1, purl to the last stitch, K. 1.
129th row—K. 2, * P. 1, K. 1, repeat from * to the last stitch, K. 1.

Repeat the 128th and 129th rows three times, then the 128th row once.

137th row—K. 1, P. 2 tog., (K. 1, P. 1) seven times, K. 1, P. 3 tog., (K. 1, P. 1) fifteen times, K. 1, P. 3 tog., (K. 1, P. 1) seven times, K. 1, P. 2 tog., K. 1.

138th row—K. 1, purl to the last stitch, K. 1.
139th row—* K. 1, P. 1, repeat from * to the last stitch, K. 1.

Repeat the 138th and 139th rows three times, then the 138th row once.

147th row—K. 1, K. 2 tog., (P. 1, K. 1) six times, P. 3 tog., (K. 1, P. 1) fifteen times, K. 1, P. 3 tog., (K. 1, P. 1) six times, K. 2 tog., K. 1.

148th row—K. 1, purl to the last stitch, K. 1.
149th row—K. 2, * P. 1, K. 1, repeat from * to the last stitch, K. 1.

Repeat the 148th and 149th rows three times, then the 148th row once.

157th row—K. 1, P. 2 tog., (K. 1, P. 1) five times, K. 1, P. 3 tog., (K. 1, P. 1) thirteen times, K. 1, P. 3 tog., (K. 1, P. 1) five times, K. 1, P. 2 tog., K. 1.

158th row—K. 1, purl to the last stitch, K. 1.
159th row—* K. 1, P. 1, repeat from * to the last stitch, K. 1. Shape for the waist as follows:—

1st row—K. 1, purl to the last 6 stitches, turn.

2nd row—(K. 1, P. 1) twenty-one times, K. 1, turn.

3rd row—Purl to the last 12 stitches, turn.

4th row—(K. 1, P. 1) fifteen times, K. 1, turn.

5th row—Purl to the last 18 stitches, turn.

6th row—(K. 1, P. 1) nine times, K. 1, turn.

7th row—Purl to the last stitch, K. 1.

Keeping the continuity of the pattern (i.e., the pattern must be continued as before, but allowance must be made for the number of stitches increased, by adding such stitches to the commencement or end of the needle as necessary; this, therefore, cannot be an exact repeat of any given row, but a continuation of the pattern which has already been worked), increase once at each end of the needle in the next and every following 4th row until there are 61 stitches on the needle. Proceed as follows:—

1st row—K. 1, P. 23, K. 2, P. 9, K. 2, P. 23, K. 1. 2nd row—K. 2, (P. 1, K. 1) eleven times, K. 4, (P. 1, K. 1) twice, P. 1, K. 4, (K. 1, P. 1) eleven times, K. 2. 3rd row—K. 1, P. 23, K. 4, P. 5, K. 4, P. 23, K. 1. 4th row—Increase once in the first stitch, K. 1, (P. 1, K. 1) eleven times, K. 6, P. 1, K. 6, (K. 1, P. 1) eleven times, increase once in the next stitch, K. 1.

138th row—K. 1, purl to the last stitch, K. 1.
139th row—* K. 1, P. 1, repeat from * to the last stitch, K. 1.

(Continued on page 29)



Large needles and thick wool make this attractive dress quick to knit

DANCE-BAND GOSSIP

MORE HENRY HALL RUMOURS

Will his Vocalists be Stepping Out? :: Val Rosing's Band Debut
Don Rico's Girls Crash Masculine Territory

PERSISTENT rumours are again in circulation regarding the future of Henry Hall and the B.B.C. Dance Orchestra.

Is there any truth in them?

One usually well informed writer stated a week ago that in spite of the recent renewal of Henry's contract, the permanent B.B.C. Dance Orchestra may be given up after the year's run, and that broadcast dance music thereafter will be contributed entirely by outside bands.

Henry himself, it was confidently stated, will be invited by the B.B.C. to accept a supervisory post of higher status than his present one.

Similar rumours about Henry have cropped up at regular intervals. But this time a little bird (a cock robin!) has whispered in my ear that I ought to sit up and take notice.

I wonder.

I mustn't forget to mention Henry's recent triumphant appearance with the B.B.C. Dance Orchestra at the London Palladium.

As usual, he immediately got it three bags full from a few particular critics who never seem to perceive anything good, if they can help it, in anything he does.

The show, according to them, was rotten. The band was merely a background to the army of vocalists, and even capable Vivienne Brooks did not escape the lash.

Happily, the answer was in the bag, or rather in the box office. Quite a final answer, too.

On the night I visited the Palladium, I was lucky to get a seat at all. That was the public's verdict.

As the French would say, "Henry he laugh in his beard."

Except, of course, that H.R.H. happens to be clean shaven.

IT does not take a vocalist long to make a reputation with the B.B.C. Dance Orchestra. Both Phyllis Robins and Kitty Masters stepped out after only a month or so, and, come to think of it, a very presentable variety bill could be booked from artistes with the Henry Hallmark—that is, if expense were no objection.

Les Allen and Kitty Masters are starring at Radiolympia this year, and Val Rosing, who was the first singer with the band, is bringing his own orchestra to the studio to deputise with the other bands while Henry Hall is away next month.

But here's a bit of a secret.

I hear that several of Henry's present big vocal team may soon be following the footsteps of their predecessors.

Talk is going the rounds of stupendously tempting offers which, I gather, may take effect when the band goes on leave.

Next Week's

LATE-NIGHT DANCE MUSIC

(Subject to unavoidable late alterations)

Monday—JOE LOSS and his Band.

Tuesday—BILLY MERRIN and his Commanders.

Wednesday—JACK JACKSON and his Band.

Thursday—SYDNEY KYTE and his Band.

Friday—HARRY ROY and his Band.

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

Besides some of the vocalists, I fancy that Bert Read is another young man who is dreaming golden dreams.

Henry Hall has definitely arranged his holiday from August 17 to September 5, so that the band only misses one Saturday night show which will be taken by Billy Cotton on August 29.

For the rest of the three weeks, morning, afternoon and evening sessions will be shared by Geraldo, Maurice Winnick, Eddie Carroll, Lou Preager, Tommy Kinsman, Joe Loss, Bram Martin, Oscar Rabin, Ben Oakley, Peter Yorke and Val Rosing.

George Hodges, back from a week's leave in Devon, has had a busy time!

WITH one exception, these orchestras are too well known to need any introduction from me—the exception being Val Rosing's band, broadcasting for the first time on August 21.

This is an 8-piece outfit, and Val claims that every member is an accomplished soloist.

Val has apparently been impressed by the marimba-xylophone type of band, and intends to prove that numbers can be rendered with it sweetly as well as rhythmically.

In his spare time, Val teaches at the London School of Broadcasting, and is bringing along two of his pupils—Misses Gray and Shane, to sing a number each. He, himself will sing three, so it is clear that he does not intend to overload his programme with vocals.

Don Rico, leader of the Gypsy Girls' Orchestra, on the air on Sunday

"Though I am a singer," he told me, "I believe in plenty of solo work and will include a vocal chorus only when it is essential to the number."

ONE of the provincial bands of whom we will hear more (and gladly!) is that of Johnny Rosen from Manchester. Johnny used to be chief violin with Jack Hylton's original outfit, so he's got the business at his fingertips.

His first National broadcast recently was a success whichever way you look at it.

We'll be hearing you, Johnny.

You'll be hearing Don Rico and his Gypsy Girls' Orchestra on Northern on Sunday, at 5.15 p.m. But they won't be broadcasting from the familiar No. 1 Studio at Manchester.

Reason? Structural alterations which are part of a big drive to bring regional studios bang up to the minute in modernity.

So Don's girls will be heard from the Manchester Y.M.C.A. hall, a half mile away. This seems to be a cue for a wisecrack but I refrain!

The Capaldi Brothers, slick piano accordionists, will be heard in Don Rico's programme. I shall certainly make a date with the Northern programme on Sunday.

Next Monday, on Western, Waldini and his Gypsy Band will give a programme called "Jazz in the Park," from the Pavilion, Roath Park, Cardiff, at 9.20 p.m.

This band, which is now in its 53rd season at the Park, has been heard often before, but this is the first time that it will broadcast in the open air. Sounds like a promising experiment.

With all these gypsy programmes on the air listeners-in may be expected to seek out their

Inside Chatter
from the
DANCE-BAND WORLD

By Buddy Bramwell.

A New Weekly Feature

hiking shorts and hie for the open road. But I hope they'll take a portable set with them, because Waldini's programme should not be missed.

LUCKY Llandudno! Holiday-makers there can (and, gee, how they do!) dance to the magic strains of Tony's Red Aces. This fine Midland band is at present located at the Majestic Ballroom, Llandudno. You'll be hearing them on August 1 on Western at 9.40 p.m. The Red Aces is a band that has seized its radio chance with both hands.

Made its radio debut in November, 1934, and has since topped the century in broadcasts. Good going.

Seen Around Town.—Anne Lenner, looking like a million dollars, in a Rolls-Bentley—that girl ought never to travel in a bus. Jack Plant, ace freelance vocalist, arguing politics in one of



the band-boys' ports of call—and so the night passed pleasantly. Felix ("Publicity Hound") Mendelssohn deputising for Mantovani as Beauty Judge at an Essex carnival—some boys get all the breaks. Crooner Marjorie Stedeford shop-gazing in Regent Street.

Things they say: Vera Lynn (cute vocalist with Charlie Kunz's outfit): "Nothing ever happens to me!" (Shame, Vera!). Brian Lawrance (Lansdowne House band-leader): "It burns me up when I'm called an Australian crooner." Billy Scott-Coomber (Jack Payne songster): "There are only two possible places for a holiday—Cornwall and Ireland." (Sez you, Billy!) Peter Fielding (of Newcastle's Oxford Galleries): "The surest bet is to give listeners something they know!"

LINE-UPS No. 11

MEET the boys in Jack Payne's popular and world-famous band: C. Stapleton, J. Dunlop (violins), E. Brooks, D. Stephenson, A. Birkby, C. Lamprecht, R. Silvester (saxes), N. Warren (piano and accordion), B. Bullimore, S. Fearn, J. McLean (trumpets), J. Fuller, J. Jones, A. Edwards (trombones), C. Asplin (sousaphone), B. Groves (string bass), B. Scott-Coomber (guitar), R. Genarder (banjo), J. Wyndham (drums, etc.), B. Scott-Coomber, R. Genarder and R. Silvester (vocalists).

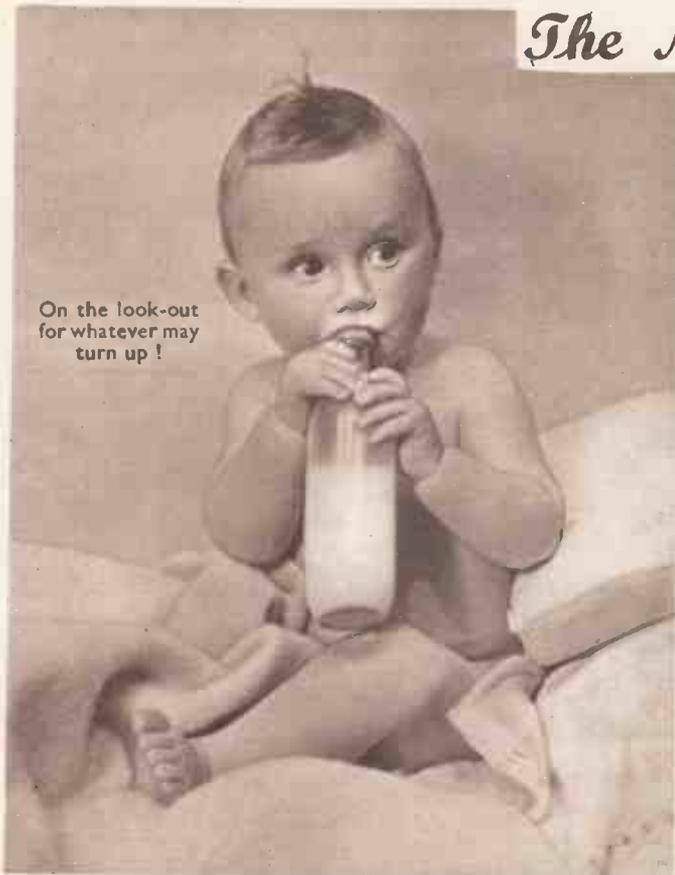
The Mothers' Page

TIME FOR WEANING

by

Nurse Cooper, S.R.N.

On the look-out for whatever may turn up!



Every week Nurse writes on this page a message to Mothers, giving them valuable advice on different aspects of baby care. This week she discusses the right time for weaning.

WHAT is the best time for weaning? Some mothers are afraid to start on account of the hot weather, or because Baby is teething, or because they are going away. Others are anxious to start too soon. "Baby is so big," they say. "I feel he wants more food than I can give him. He is such a hungry fellow," or, "Baby is six months now, so

If there is too little milk during the first few months of life, much can be done to right matters by hot and cold sponging of the breasts, and here again, a little milk mixture from a bottle can be given *after* each feed until the natural supply has improved. Mother can take a tonic and extra rest herself, but natural feeding is such a wonderful and well-thought-out process that we should do our utmost not to interfere and cut things short.

Early weaning may be the start of endless troubles, and should only be undertaken after very serious consideration. Actually to wean during a spell of hot weather is not so serious, now that we understand the need for scrupulous cleanliness in the utensils used, and the necessity of scalding the milk; for further safety, a dried milk can be used, while to introduce Baby to his grown-up food during a holiday may be an advantage, as Mother has more time to spare.

From eight to twelve months old, the small baby is introduced to various solid foods, from sieved vegetables to steamed fish and milk pudding.

I will gladly send simple directions for weaning to anyone who writes, but do please give as many details as possible, especially Baby's age and weight at time of writing, and a full account of his food and general condition.

MY POSTBAG:

If you have any health queries, write to Nurse Cooper, c/o "Radio Pictorial," Chansitor House, Chancery Lane, London, W.C.2. She is always glad to receive letters from readers.

Constant Colds

My 8-year-old boy had one cold after another at intervals of three weeks all through last winter. He perspires very freely even in cool weather, and I am very anxious to correct these troubles. Can you help me?—Mrs. C., Thornton Heath.

FREQUENT colds suggest that the body has more waste matter in the form of food to get rid of than it can manage through its usual channels; so it discharges through the nose and throat. The skin is another way in which the body throws off any excessive waste matter; so you see, the two are very closely connected. Try to give a lighter diet, such as all-fruit breakfasts, and a salad at midday, and plenty of fruit and steamed and grated raw vegetables, cutting down heavy, clogging foods, and giving starch in crisp form rather than soft. A little raw carrot or onion juice daily will help, also a cool sponge, as this tones up the whole system and the skin. I have sent you the name of an inexpensive book to help more fully.

Baby's Teeth

Baby, aged 10 months, has only four teeth. Please advise me about feeding him.—Mrs. P., London.

DO not worry about Baby's teeth, but follow the directions for feeding him which I have sent through the post. Give vegetable soup and fruit juices, as advised, and start each meal with a hard crust. Give him some bone rattles and teething rings to gnaw, and see that he has his daily cod liver oil, even during the summer, as this is very necessary when giving the milk mixture to a baby of this age.

Is It Possible?

I have a lovely baby boy, born last January, but am rather nervous in case another little one is on the way, as, although I love babies, I cannot afford to enlarge our family yet. Is this possible?—Mrs. P., Bournemouth.

YOU do not tell me whether you are feeding your baby yourself, dear, but I think very likely you are—in which case, I can probably reassure you, as the condition you mention is often present during natural feeding. It is not impossible, however, for you to have another

I suppose I must start weaning," writes another.

The best time to do this is undoubtedly when Baby is eight or nine months old. If Baby and Mother are both well, it is a great pity to start weaning before this. If, however, the milk is lessening when Baby is, say, six months old, a little simple fresh or dried milk mixture can be given after feeds, using a cup and spoon. One of the advantages of weaning at eight or nine months is that the bottle stage is skipped entirely, and the wise mother teaches the little one to drink from a cup and spoon. If you use an egg cup or tiny wide-lipped milk jug for boiled water and orange juice he is ready to take the milk mixture in this way.

baby now, although it is not very likely. I have sent you more detailed advice through the post.

Noise Prevents Sleep

My little girl, aged 8, has difficulty in getting to sleep at night, because there is a very powerful loud speaker belonging to our next door neighbour. These warm evenings the windows are wide open, and the wireless is on all the time; usually it seems there is a band playing. I have tried shutting the windows of my little girl's room, but do not like to deprive her of the air these hot nights, and even so, she is kept awake by the noise. I am afraid that it will tell on her health, as she already over-sleeps in the morning, and goes tired to school. What can I do about it?—Mrs. M., Carshalton.

THERE are some special ear plugs, obtainable for 2s. 6d. a box from most chemists. These are made of wax, and are moulded by the fingers into shape, and then gently inserted in the ears. They deaden all noise, and are soothing to the nerves.



Baby soon learns to manage a mug and spoon.

The mighty jaws of Broadcasting eat up talent and there is a constant search for new people. This article describes the job of Mr. Arthur Brown, one of the busiest of the B.B.C.'s lynx-eyed talent scouts, a man whose perseverance and eye for ability has resulted in many discoveries.

Introducing ARTHUR BROWN, the B.B.C. Talent Scout

A Fisherman in the B. B. Sea

By

H. Mackenzie Newnham

MOST amazing fellow is Mr. Arthur Brown. He is a fisherman in the mighty sea of show people.

I found him quiet and unaffected. In fact, not in the least like a talent hunter. His office was neat and tidy; symbolic of his personal appearance. I got the impression that the moment a job came, along, it would be done. There were no papers left around to be dealt with at a later date.

In short, this Mr. Brown, one of the busiest men in radioland, impressed me as he has impressed thousands of others.

"There are seven ways of finding talent," he explained, selecting with punctilious care a cigarette from his case: "the theatres, music halls, night clubs, records, agents, those who walk in on the off-chance, and finally, intimations from friends."

A Careful Check

He handed me a pile of letters. I glanced at one or two and discovered that they were all the same—from agents who were sure they had got the right thing this time.

"Each one of those letters is carefully looked into. I check up with producers and hear their views. If I am satisfied that the artiste is a good 'probable,' then we arrange an audition."

That seemed to me to be a full-time job in itself.

"There are eighty-odd night clubs within half a mile radius of Charing Cross. A wealth of talent can be found in every one of them."

"It's out-of-the-ordinary stuff. The people who go there are a sophisticated bunch. They have seen everything there is to see in the everyday show business. Naturally, they want something new."

"Most of it is imported, and labour restrictions will not allow

us time to fix up a broadcasting engagement."

Mr. Brown looked genuinely sorry. "One evening I was invited to a party," he went on, with a slight smile breaking over his face, "to hear a singer. Usually I check up with producers first, as at one time I spent half my life listening to 'probables' who had been introduced by friends."

"This time I thought the risk was worth taking, as I had been strongly recommended by an agent friend. When I arrived I met the lady and heard her sing."

"I was disappointed, and the entire evening would have been wasted but for one saving grace."

"Someone else stood up and sang. She was dark and very attractive. Her voice was husky and unusual, and she had a compelling personality. I approached her with an offer of an engagement. Her name was Lita Grey Chaplin, the talented ex-wife of the famous comedian."

Mr. Brown seemed well pleased at his scoop. Then he jumped out of his chair and went into an adjoining office. A moment or two later he reappeared brandishing a piece of paper.

A Scoop from Holland

"Records," he said, still waving the paper. "I get some good ideas from gramophone records. Here's one that I believe will be a big thing. Luciana, a Dutch harmonica player, made a record in Holland. By luck I happened to get hold of one."

"I am making arrangements to have him come over here for an engagement. If he's as good as I think he is, Luciano is in for a successful time when he lands on these shores. He'll be a hit."

What a life Mr. Brown does lead. He dashes from theatre to music hall, back to a party, then home to hear the latest recordings. In the end he's lucky if he nets one

likely fish who will be successful over the air.

By this time I was feeling a deep admiration for Arthur Brown, but at the same time equally sorry for him. He then proceeded to relate the saddest part of his story.

"We hold an average of forty auditions a week. Only six per cent. are successful."

"That's when I begin to shoulder the trouble. Many of the unlucky ones get absurdly disgruntled and seem to think I have deliberately killed their opportunities."

Anxious to Find Talent

"They don't seem to appreciate that they are given every chance. We are always extremely fair in auditions. We're as anxious to find talent as artistes are to broadcast."

While he was speaking he looked a little unhappy. I could see that this side of his job didn't appeal to him very much. It's not a nice position to be in, having once raised a person's hopes and then having to shatter them.

"But it's not without its humour at times," he said, brightening up considerably. "Vivienne Brooks fixed an appointment with Henry Hall. Henry's as anxious to find new talent as I am, and when he heard Vivienne was an excellent pianist, he invited her up to the studio."

"He listened to her recital for a short time, and his face became grave. He asked her politely whether she could sing. She said she could, and got a job as vocalist."

He chuckled as he told me this. And so it goes on, this never-ending search for talent.

Yes, a most amazing fellow is Mr. Arthur Brown.

Arthur Brown veers between his desk and the night clubs, theatres, recording studios and cafés of our country in a never-ceasing search for talent.

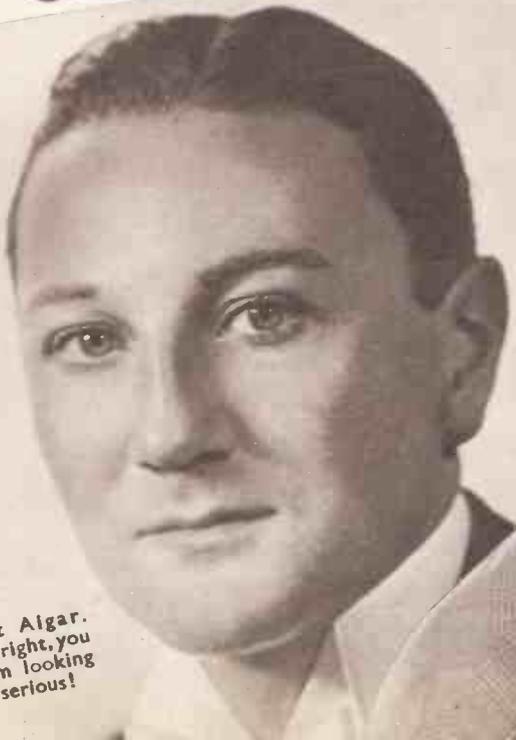


On your left, Grace Denbeigh Russell, and on your right—Grace Denbeigh Russell! Specialist in character studies



Ronald Frankau's long-promised musical revue will be broadcast twice this week (July 29, 8 p.m. Regional; July 31, 8.30 p.m. National). It bears the engaging title of "You Ought to See Us," as Ronald is proposing to describe the scenes and players. In Ronald's words, "It is a fast-moving entertainment, as topical as convention will allow, with as many changes as can be crowded into one hour."

"You ought to see



Robert Algar. On the right, you see him looking less serious!

The exciting beautiful De Kay



The attractive Mrs. Ronald Frankau, who is taking part in her husband's show under her own name of Renée Roberts



Ronald Frankau—but which one? Is it each one? This show gives him plenty of scope for his brilliant witticisms

us

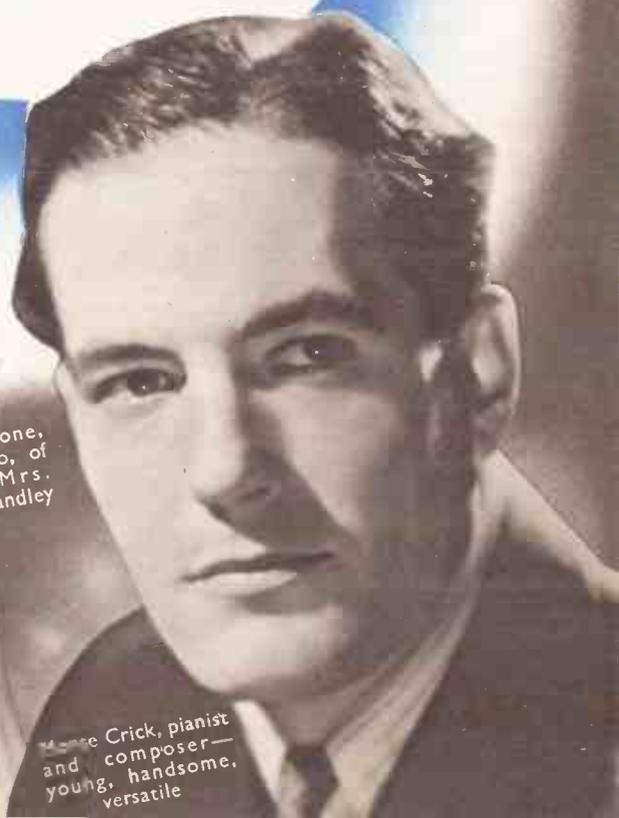


and rothy

Tommy Handley and Ronald Frankau are a familiar combination. Never more diverting than when together



Jean Allistone, who is also, of course, Mrs. Tommy Handley



Mance Crick, pianist and composer— young, handsome, versatile



THE RESCUE PARTY ON THE WARPATH!

BY
**LEONARD
HENRY**

WHAT HAS GONE BEFORE

TO stimulate interest in his concert party at Brightbourne, Leonard Henry decided to run a big amateur talent contest, with the help of Scotson Towndale, a well-to-do patron of the show. Leonard has rescued a charming girl, Sheila Fordyce, from the unwelcome attentions of Augustus Lamberry, and the concert party takes Sheila under its wing. It is arranged that she shall enter for the amateur contest in the hope that she wins it. Arthur Copliss, crooner in the party, falls in love with Sheila, to the annoyance of Arthur's partner, Angela Desmond. Preparations for the contest are given a big fillip by the news that a stage-struck heiress is missing and will probably enter for the contest. On the eve of the contest Sheila is found to be missing from her lodgings and, suspecting the hand of Augustus Lamberry, Leonard and Arthur set out to try and discover the girl's whereabouts. Lamberry's landlady tells them that he has left Brightbourne in a hired car, and they are about to question the driver.

NOW READ ON

"YES, I remember the chap perfectly," said Driver Jones. "Big bloke, over six feet, and as fat as butter. Told me he was eloping with his best girl as her people were opposed to the marriage. I thought her people must be no mean judges, but it wasn't my business. So he told me to wait round the corner in Cheriton Street and he and the girl would nip along as soon as she could get away."

"Well, I had to wait over an hour before he turned up, but as I was being paid by the hour it didn't worry me and it saved petrol. Then, when he did arrive, he was carrying the girl in his arms and puffing so loudly that I thought the ten-twenty express must have come in ahead of time. Mr. Lamberry did you say his name was—Mr. Lamberry must have forgotten to do his daily dozen for years and years, because the girl didn't look any great weight."

Arthur was clutching my arm convulsively and leaving horrible bruises every time he made contact.

"I told you he drugged her, Leonard. The swine. Wait till I get my hands on him."

"I don't know anything about drugging," said Jones dubiously. "The bloke said that his girl had fainted with excitement directly she got outside the house. It seemed queer, getting all that excited over the Lamberry person, but you never can tell with girls."

"Where did you take them to?" I asked.

"A cottage just outside Dorlden. Little village about twenty miles from here. The girl got out of the car herself, but she seemed dazed and Lamberry had to help her a lot—"

"Could you drive us there now?" demanded Arthur, fiercely.

I looked at my watch. It was a quarter to six, though a couple of lifetimes seemed to have passed since the children's matinee ended just over an hour ago. Twenty miles each way, and perhaps a lot of inquiries to make when we got to Dorlden and we'd have to be back at the concert hall at seven forty-five at the latest. Well, we might do it by the skin of our teeth. Jones said he was free and could start at once, so we tore back to the garage and scrambled into his car.

"You'll have to drive like blazes," I said. "Nothing on earth must prevent us from being on the stage to ring up the curtain on 'Cheery Pie' at eight."

We shot off like one of those stratosphere rockets, jerking my head back so that I nearly shattered the rear window. I rubbed my skull and made noises indicating that sympathetic remarks would be considered the correct conversational gambit, but Arthur merely ground his teeth and went through the motions of tearing someone limb from limb. I wrenched his arm to attract his attention and made him listen to what I was saying.

"It's all very well to talk about beating up friend Lamberry," I said, "but do you realise he's just about twice as tall and twice as heavy as you? He may be out of condition, but weight tells a lot in a rough and tumble and from his build he must be pretty strong. I don't want you on the stage with a couple of black eyes, and I don't want you so badly crippled that you can't dance. So do be careful, old man, for my sake, if not for your own."

Arthur looked at me as though I was talking unadulterated bilge. Then he laughed.

"Don't worry about me, Leonard. It's Lamberry you'll be sorry for, when I've finished with him. Look here, I'm not given to bragging about myself, but I happen to know more than a bit about boxing. I won the heavyweight championship at school, beating a chap two stones heavier than myself. Then I went to Cambridge and in my second year represented them as light-weight in the inter-Varsity contest against Oxford. I knocked out my opponent at the beginning of the second round. Then my people lost all their money, so that was the end of Cambridge."

"I might have become a professional boxer, but the professional game is a bit too chancy unless you are bang at the top. But the Amateur Championships were just coming on, so I thought I'd have a last fling before I settled down to work. You've heard of Chick Day, I suppose?"

I don't follow boxing much, but even I had heard of Chick Day. Light-weight champion of the world and hailed by experts as the finest boxer since Jimmy Driscoll. Yes, I assured Arthur, I knew something of Mr. Day.

"Well, Chick Day was an amateur then. He

had held the amateur championship at his weight for two years and announced that after that year's contests he would turn pro. I met Chick Day in the final of the light-weights and he got the verdict by what was supposed to be one of the narrowest margins ever registered in the Championships. I happened to meet him again just after he'd won the world's title, and he told me that he still thought our scrap was the stiffest fight of his career. No, Leonard, I'm not worrying about whether Mr. Lamberry will hurt me. The only thing that troubles me is that I may hit him too hard and kill him."

We drove on in silence for a bit after that, and I thought I was in for an interesting ten minutes if only Mr. Lamberry was at home when we called.



Good old Jones made excellent time along the twisty country lanes, and it was barely a quarter to seven when we slithered to a standstill outside a pretty little cottage.

Arthur was out of the car before the wheels stopped turning and I followed as closely as I

What is the secret of Sheila's abduction? Who is the mysterious Lamberry? Don't miss this Gripping Instalment!

could. I was just in time to catch sight of Sheila Fordyce's face at the front window before she was dragged roughly away. I gather Arthur saw it too, because he went up that garden path like a torpedo. As he neared the front door his right foot shot out in front of him. The sole of his boot connected with the door just by its lock, and the whole weight of his body and all the impetus of his rush were behind it and that door opened as though it really welcomed our visit.

Our arrival had been so unexpected and Arthur's movements so rapid that Lamberry had no time to make preparations. In addition, I gather that Sheila was doing her share from within the citadel. So Arthur didn't have to open the door of the room they were in—it was already open and revealed Sheila struggling like a wildcat to get away from the portly Augustus.

"Has that man been detaining you here against your will, Sheila?" rasped out Arthur.

"Yes, he has, the brute," gasped the girl.

"Lamberry, I'm going to give you the hiding of your life," announced Arthur grimly.

"Don't you dare to assault me," blustered Lamberry. "I'll give you in charge. I'll—"

Arthur's hand connected with the fleshy Augustan cheek. It was a snorter, and I gathered afterwards from Driver Jones that he thought one of his tyres had gone.

"Put up your hands, Lamberry, unless you'd prefer your gruel on the seat of your pants with a cane."

Arthur was standing easily, his hands hanging

loosely by his sides. I don't know anything about boxing, but I do know something about dancing, and I could see from the way Arthur was poised on his toes that every muscle in his body was ready for instant action. Apparently Augustus Lamberry was neither a boxer nor a dancer, because he was completely taken in. He swung a ponderous right at Arthur's head that he was firmly convinced would finish the fight before it had begun.

Arthur seemed to sway slightly, and Lamberry's fist shot harmlessly over his shoulder. Then a hard right hand sank into Lamberry's tummy and an equally hard left hand came up to meet the side of Lamberry's head as it shot forward with its mouth open in an agonised gasp.

"I could have put you out with either of those punches," remarked Arthur coolly, "but it would be a crime to let you off as easily as that. Don't be so impetuous; Lamberry, and you may put up a better show."

During the next five minutes I felt sorrier and sorrier for Augustus. After that first punch Arthur spared his face, but the way he pounded the poor chap's body made me wonder how long his ribs would last out.

Finally, when he'd about as much as he could stand, Arthur stepped right up to him and drove home a final body blow to that vital spot known as the solar plexus. Augustus went pale green and crumpled up.



Arthur seemed to sway slightly, and Lamberry's fist shot harmlessly over his shoulder. Then a hard right hand sank into Lamberry's tummy

"Come on, Sheila, let's get out of here," said Arthur curtly. "We've got to be back ready to be on the stage at eight."

With exquisite tact I sat next to Driver Jones on the way back and left the rear seat to love's young dream. When we'd covered about half the distance to Brightbourne faint murmurs of conversation began to be heard above the hum of the engine.

"But how on earth did he get you into the car?" Arthur asked.

"I had to slip out to post a letter after I'd said good-night to you," answered Sheila. "Mr. Lamberry was hiding in the front garden, and as I went by he grabbed me and held a handkerchief over my face. I think it had chloroform on it, because the next thing I remember was sitting in the car and feeling horribly sick and ill. Soon after, we stopped at the cottage, and I was still too dozy to do anything but stagger indoors and lie down."

"But what on earth did he do such a thing for? It's—it's a criminal offence."

"Oh, he's been following me about for ages. He wants me to—marry him and doesn't seem to believe me when I say no. Then he thought that if he did a bit of cave man stuff and kept me prisoner I would change my mind."

"But couldn't you get away?"

"I don't see how I could. Either he was in the room with me, or he kept me locked in my bedroom upstairs. The room had heavy shutters that were fastened from the outside. The only ventilation was through a skylight affair that was too narrow to scramble through. It was horribly stuffy."

Honestly, it didn't sound sense to me. People must have passed by the house, an occasional tradesman must have called, and the girl only had to scream blue murder for all sorts of inquiries to be made that would have been most unpleasant for Augustus. However, it was no affair of mine. That was her yarn, and if Arthur was satisfied, good luck to her. Arthur was much too infatuated to question his beloved's veracity, so he merely muttered strange oaths about Augustus.

"If he dares to show his face in Brightbourne again I'll give him in charge," he muttered.

"Oh, no, you mustn't do that," exclaimed Sheila in alarm. "Promise me you won't do that, Arthur."

"Why not?" asked Arthur, suspicion rearing its ugly head at last.

"Well—it's—it's not very nice for my reputation. You know what people are. They'll never believe I was drugged. And there would be a police case and I'd have to give evidence—oh, it would all be horrible."

"Better keep quiet, Arthur," I chimed in. "It's not quite the sort of publicity we want for 'Cheery Pie.' Good lord, that reminds me. It's twenty to eight. Where on earth are we, Jones?"

"That's all right, sir. I'll have you at the pavilion in another five minutes."

But by the time we had paid him and reached our dressing-room it was ten to eight and Jimmy Donald was looking like a hen who had hatched ducks.

"Where have you been? The house is packed and I thought—"

"Find Sheila a seat somewhere in front where we can see her from the stage," I rapped out. "Tell you all about it afterwards. Gimme those grease paints."

I am proud to say that the curtain went up at eight precisely, though I suffered agonies throughout the opening number wondering if all my buttons were done up.

After the show was over I had a hasty word with Betty and then Arthur and I both saw Sheila home.

Arthur bade Sheila a touching farewell while I told the landlady some amazing lies to account for her absence. But she had taken a fancy to Sheila and mercifully didn't ask too many questions.

"Sheila has promised never to go out after dark alone," said Arthur when I rejoined them. "Thank goodness she appears in our competition to-morrow, so we'll have her at the hall again all the evening."

Another rousing instalment in our next great issue.

WHAT LISTENERS THINK

Orchids to Dan Donovan

AS a regular reader of RADIO PICTORIAL, I would like to give my opinion of dance bands. I think Henry Hall's band is easily the best on the air just now. I think there is no one to come up to Dan Donovan's singing. I am sure his rendering of "Chasing Shadows" was as good as if sung by Bing Crosby. I wish we could have Henry Hall's band on a late broadcast on a Thursday night again in the old style, say once a fortnight. Wishing Henry Hall's band, also "Danny Boy," the best of luck.—*A Dan Donovan Fan in Bonnie Scotland, Portobello, Edinburgh.*

Rooting for Payne

I AM a keen dance-music listener, which explains why I read with particular interest a recent letter written by a Plymouth reader.

Agreed, the B.B.C. does not pay our best bands large enough fees to enable them to exist. Who can wonder at Jack Payne giving rise to a dispute when it is quite true, as he says, that all bands that broadcast—whether big or small, famous or comparatively unknown—receive the same amount of fees?

I have always understood that Jack Payne's band is universally acclaimed the best entertainment of its kind both on the stage and on the air. Most of our readers do not appear to realise that this "acme of show bands" is still in this country. Could the B.B.C.—or, rather, if the B.B.C.—bring this outfit back to broadcasting some time this year, before Jack Payne decides to follow the footsteps of Ray Noble and Jack Hylton such as Harry Roy and Ambrose probably intend to do, they will accomplish the finest piece of business they have ever attempted.

Jack Payne really has some fine singers and dancers in his band; for instance, there is Billy Scott-Coomber, who not only has a powerful voice, but can also sing in French. Then there is Ronnie Genarder, the greatest mimic of Bing Crosby; also there is Phil Triks, who is a very tricky dancer and a host of others—in fact, they are all "mustard."—*A Jack Payne Fan, Garnsgate Road, Long Sutton, Lincs.*

Plaintive Queries

WHY must the B.B.C. employ compères for dance-band programmes, as they cast ridicule on the whole programme?

Why, when the programmes finish three to five minutes early, must we listen to those terrible Bow Bells? Three minutes is ample time for a gramophone record.

Why are the tennis commentaries allowed to interrupt the light programmes such as dance-record programmes, Henry Hall, etc., while the straight programmes are left alone?—*D. D. Galaway, Templeton Avenue, South Chingford, E.A.*

Service!

FIRST of all, I would like to say that I agree with "Geraldo Fan", who says he is left cold by "Romance in Rhythm." Let us have more of his beautiful tango orchestra!

Now I would like to point out that although that charming artiste Leslie Hutchinson has often broadcast and is thoroughly well-known by everyone, why has no photograph yet been printed of him? Do you think it possible that you could print one in RADIO PICTORIAL, to which I wish every success in the future.—*"Hutch" Fan, Eldon, Leeson, Chislehurst, Kent.*

Give Saturday

Letters are welcomed for the "What Listeners Think" feature. Brickbats, bouquets, criticism, suggestions, ideas. . . send them along. Keep your letters short, constructive and write on one side of the paper only. Anonymous Letters will be ignored, though names and addresses will not be published if not desired. Address to "What Listeners Think," Radio Pictorial, 37-38 Chancery Lane, London, W.C.2.

Search for Songsters

I AM a radio enthusiast and naturally a constant reader of RADIO PICTORIAL, whose information on matters pertaining to radio I have always found to be of absorbing interest. In a recent issue, I read that the B.B.C. are looking madly for singers possessing personality, style, and a certain emotional quality. Four singers' names are quoted as examples of the state of efficiency required. Where is the B.B.C.'s difficulty? Am I expected to believe that in the whole of this country of ours there are no other singers available capable of equalling or bettering this standard? I myself have heard singers broadcast on rare occasions, and whose appearances have been unheralded, singers who have reached a stage of efficiency easily excelling those mentioned. It has always been difficult for me to understand why an organisation like the B.B.C., with its vast resources cannot make some of these artistes (none of whom is foreign, by the way, though one whom I have in mind appears to be able to beat the foreigner at his own game), regular broadcasters and so raise the standard of broadcasts, vocally.—*Thos. Burnside, Rothven Avenue, Giffnock.*

Too Much Dan?

I QUITE understand people criticising the band directed by Henry Hall. It seems it is continuous recitals by Dan Donovan. Knowing there are other vocalists in the band, why aren't they given a chance? The public pays for listening and doesn't always wish to hear the same voice coming over. Give fair play to the other vocalists.—*F. Stuart, Heath Street, Hampstead, N.W.*

Desire

I AGREE with A. Hyde and think we should have a request programme once a week with Henry Hall's band. Then all of us could get a chance of hearing our special favourites. I for one should like to hear again "Thank you, Mr. Bach" and "Pantaloons," and in songs "The Touch of Your Lips" and "I Dream Too Much," both beautifully sung by Miss Elizabeth Scott. Also more solos by Bert Read.—*Max R. Fuller, Bryanston Street, W.1.*

I AGREE with your correspondent in a recent RADIO PICTORIAL that Henry Hall should broadcast a request programme, but at such a time as his listeners are able to hear their requests.

There must be many others like myself, who do not get home from work until the midday and tea-time programmes have finished, and would enjoy a request programme later in the evening.

I have not yet heard the comedy song, "I Laughed So Hard," although I have written, and have been hoping to hear it during an evening programme.—*A. J. Guscott, Launceston Terrace, Callington, Cornwall.*

A Joy to Hear

I AND many others are very disappointed not to hear Elizabeth Scott announcing in Henry Hall's band these days. She is one of the few women announcers who speak in a charming and what is more a natural voice over the mike. But, above all, we should like to hear her sing more often. It is a joy to hear such a lovely voice in a dance band. As a rule, any old voice seems good enough for a dance band. I think Henry Hall deserves a word of praise for introducing her.—*Helen Robertson, Ludgate Hill, E.C.4.*

From Bruce Sievier

UNDER the heading "Words," one of your readers refers to my broadcast series "Words With Music" and states that:—

"... but apparently the B.B.C. did not understand the meaning of the broadcasts, and so they were discontinued."

This is not correct. The series was "temporarily" discontinued at my own request.

Several reasons contributed to this, but the main one was due to the fact that so many singers are engaged in concert party during the summer months I deemed it advisable to await until the autumn before continuing. The B.B.C. agreed with me over this.

I would like this letter to reach your many readers because I do not want the B.B.C. to be blamed for something that they have not done.—*Bruce Sievier, Ladbrooke Grove, Holland Park, W.11.*

Impressed

I ALWAYS look forward to Friday, the day "R. P." is published, and as I always read "What Listeners Think," I feel I must write in praise of Jan Berenska. I am sure people cannot fail to be impressed by his good music, for he can render anything from "Poet and Peasant" to the popular dance hit "The Music Goes Round and Around," and therefore solves the problem of pleasing all his listeners. Could you publish a photograph of him, or his drummer, Vernon Adcock, who provides us with such good xylophone solos. Here's wishing all the best to "R.P."—*A young Berenska admirer of Leamington Spa.*

(*Turn to Page 26 for Berenska's photo.)



Syd Roy

seems to get better and week.—(Miss) Elizabeth Blomfield, Melrose Road, Wimbledon, S.W.19.

A la Carte

I SHOULD like to make a suggestion which I know would be appreciated by a majority of housewives. To be able to turn on the wireless each morning and hear a lunch menu would solve a problem that only women can appreciate.—*Mrs. Riley, Central Avenue, Syston, Leicester.*

Spare Our Blushes!

I WOULD like to congratulate you on the all-round excellence of RADIO PICTORIAL. For first-hand information concerning wireless matters it has no equal. The illustrations are beautifully produced and the articles, covering many interesting subjects, are always compiled with that thought and crispness which is so much appreciated by the average reader. Your "Programme Section" completes this truly amazing three-pennyworth. A toast then to RADIO PICTORIAL—the finest Ambassador of the British Broadcasting Corporation!—*J. Bonnyman-Jones, Marlowes, Hemel Hempstead, Herts.*

★ STAR LETTER

This thoughtful letter wins ten and sixpence for its writer.

"BROADCASTS come and broadcasts go, but some go on for ever." That I think aptly defines the system of broadcasting at Broadcasting House. A brainwave passes through someone's head and a new radio feature is born—it becomes a periodical favourite and then, like the poor jazz song, is soon cast on one side. Some very novel features have been devised and in many cases the standard of entertainment has been consistently high, but nevertheless, the broadcasts have been discontinued. Why? The B.B.C.'s answer would probably be to the effect that the artistes concerned have other engagements to fulfil and so the broadcast has had to be temporarily postponed. But surely the best thing to do is to continue the already popular feature with the services of lesser-known broadcasters. The show would still have its original producer, and the new artistes would have the chance of continuing the good work of the previous performers. But this is not the case. New talent is completely disregarded and their services are not wanted, instead new features are arranged to fit in with any available "stars." Maybe I am wrong, maybe I am right—but there have been many regular broadcasts which I should like to see continued, irrespective of artistes. To mention a few—"First Time Here," "Rocky Mountaineers," "Words With Music," "Best Sellers," and "Song-writers On Parade."—*G. Stephenson, Long Eaton, Notts.*



A Kentish reader admires "Hutch" (see above)

Workers a Break

A plea for those listeners who have to work late on Saturdays and so miss many of Saturday evening's radio plums is made by Reader Jeffries in his letter below and his plea wins him half a guinea.

★ STAR LETTER

ALTHOUGH I admit that I am a reader of only a few months' standing, I am beginning to get fearfully interested in RADIO PICTORIAL, and especially in the letter page.

Being a shopkeeper, I should love to grouse, not only on my own account, but also on behalf of thousands of others who stay at stores for 8 o'clock closing.

Now closing a shop does not mean quitting, and, like many poor souls, I often find it more like 9 o'clock before getting away.

On arriving home and switching on my set, I more often than not listen to a beautiful show, which goes something like this: "The

artistes taking part were—"; or, in the case of variety, I have to rely on my neighbour's information as to the manner in which the artistes "went over."

Could not a plan be devised wherein variety or those shows with pep be broadcast, say, from 9 p.m.?

Just imagine the advantages! Father could finish his weeding, mother could wash her dishes, the cat could be put out, and, then all could congregate in the drawing-room for the relay—not forgetting myself and the other poor wretches I've mentioned.

Wishing your paper every success.—G. H. Jeffries, 4 Rosedale Drive, N.9.

Compèring

FOR ten years we have had to put up with band leaders announcing in nasal accents, in Cockney accents, in American accents, in adenooidal accents. The first effort the bands make to get away from this brings a furious letter from R. Stanley Stephenson. James Dyrenforth's compèring is ingenious to say the least, and such a welcome change from straight announcements. Moreover, it definitely creates an atmosphere for the band's next number, which is well worth the trouble. I am sure the average listener is tired of hearing strings of dance tunes reeled off with mechanical precision, hundreds of words of gibberish in American lyrics, and second-rate presentation as a finishing touch. A little light relief such as Mr. Dyrenforth provides proves acceptable to thousands of us. What is more, this style of presentation is growing in popularity, particularly in America. That's where the idea came from, of course. Perhaps Mr. Dyrenforth will be able to persuade the B.B.C. to adopt similar type of presentation for other musical programmes. I have heard it done very well by Martyn C. Webster in his mélanges from the Midland station.—I. Hope, Mayfield Road, Moseley, Birmingham.

The Lady's Below!

WILL you please publish a photograph of Nina Devitt, who, I think, has the peppiest personality in radio? I loved the recent cover you had of her and now would like a small photograph for my scrap-book.—"Devitt Fan," Looe, Cornwall.



A charming photograph of a charming lady. Nina Devitt, who has sprung into prominence lately

Saved from U.S.A.

I AM very glad to hear that Ambrose and his orchestra are returning to the Mayfair Hotel instead of going to America. No doubt it would please the Americans to have all our first class band leaders, but alas for them and "Goody Goody" for us—they must be content with two thirds. I have been reading constantly of late that there is no hope of Ray Noble or Jack Hylton ever returning permanently. And to think that America has such bands as Duke Ellington, Rudy Vallee, Louis Armstrong, Ted Fio Rito, the Dorsey Brothers and many others just as famous. Wishing you success.—A. Brockbank, High Halston, Rochester, Kent.

Late Night Lullaby

AS a regular reader of RADIO PICTORIAL, I am always interested in the page "What Listeners Think." In the issue July 3 I notice a reader refers to the mechanical speech of announcers and draws attention to Mr. Tony Melrose as the most charming announcer on the air. I quite agree he has a charming and human voice, but I also think the other announcers of Radio Normandie have equally charming and friendly voices and each in his own way tries to make us feel that friendliness. Has the reader ever listened to Mr. Danvers-Walker from Poste Parisien, especially just before the goodnight melody of an evening, when he sends a cheery word of comfort to those in hospital, in sickness and sorrow, and to those just beginning their work of the night, nurses, mothers and all who may be listening to him? What more human touch or charming voice could anyone wish to hear than his. He must have cheered many with his kind thoughts, I would not miss his goodnight for anything.—Mrs. E. White, Craig Terrace Rhiwderin, Newport, Mon.

Bad Mixers

BEING a new reader of the "Radio Pictorial," I was glancing through the programme for the week, and noticed a programme of dance music scheduled for Friday next at Radio Normandy. It struck me as being rather a bad choice to include such a song as "Ah Sweet Mystery of Life" in the same programme as that comic dance tune, "Olga Pullofski." In my opinion "Ah Sweet Mystery of Life" should not be included with dance music at all, and I am sure that many readers and lovers of a more classic music than dance music will agree with me.—Emmanuel Abrahams, Greenwood Road, Dalston, London, E.8.

Commerce

I ENJOYED "The Banana Special" which was put on the air recently, and wish very much that the B.B.C. would arrange with some of the large chain-stores such as the Co-op. and Woolworths to give us a little insight as to how their business is carried on—where the goods are obtained from, how many employees are needed, and details of transport work. I should say that it would be both interesting and informative to hear all about the big firms, perhaps once a month a broadcast from each firm. I must thank you for the very nice photo of Stuart Hibberd which you published the other week, I framed it at once. I had been longing to have one.—(Mrs.) A. E. Paice, St. Julians Underiver, near Sevenoaks.



Certainly

PLEASE could you publish a photograph of Carroll Gibbons? This great band leader I love hearing very much, and please could you publish this letter, as I have taken RADIO PICTORIAL from the first number.—H. Craddock, 142 Bower Street, Maidstone, Kent.

We've done it!

WE are very interested in the announcers. Could you please publish a full page photograph of Mr. Frederick Grisewood, who announced July 4 (Saturday) variety.—I. G. H., Lincoln.

(*In our No. 6 issue, obtainable for 6d. including postage)

Unemployed

I THINK it would be a splendid idea if the B.B.C. could introduce into their programme, a twice a week talk, referring to the unemployment of young boys and girls between 16 and 18.

The comment could be mainly for the unemployed boys and girls to listen in to, and I am sure they would be interested if the talks were about chances of employment in different parts of the country. It could be broadcast about 3.30 or 4 o'clock, instead of the weary sextets we hear so much about. Being an unemployed youth myself I know the feeling of other unemployed people.—J. Southern, Bedford, Beds.

Regional Band Leaders No. 5

JAN BERENSKA

(of the Leamington Spa Pump-Room)

IF you happen to be in Leamington Spa, you will find there is no more delightful way of spending an afternoon than a visit to the delightful tea lounge at the Pump Room, where Jan Berenska and his Orchestra play to large and admiring audiences.

This band is relayed every Wednesday on the Regional wavelengths, and has now been on the air for over two years. An interesting feature of their Wednesday programme is the fact that it includes the balance test for their broadcast, so the audience is able to get quite a good idea of what a B.B.C. rehearsal is like.

Jan Berenska's father was a conductor of the Carl Rosa Opera Company, of which his mother was prima donna. Their son soon began to take an interest in music, and was amusing himself at the piano when he was three years old. At nine, he picked up a violin one day when his father was rehearsing, and henceforth became attached to that instrument, on which he made such astounding progress that his father sent him to Albert Sammons to take lessons.

Fourteen Years Old Drummer

During his stay in London, Jan found his pocket money running short, so he took a job as drummer with the Drury Lane Theatre Orchestra. He was fourteen at the time!

Some years later, Jan gave a full evening's recital at Birmingham Town Hall, playing violin, piano and 'cello.

In his spare time, he does a good deal of composing, his "Riviera" Tango being a great favourite with De Groot, who recorded it. An evidence of his versatility is his xylophone solo "Taps and Tempo" which was recently published. And he has just finished a new pianoforte solo called "Green Goddess." Arrangements also take up a good deal of Jan's time—he often works on them until the small hours of the morning. It is now nearly six years since Jan Berenska formed

Jan Berenska, one of the leading lights among Midland band-leaders, and a violinist of superb skill



his original quintet at the Pump Room, Leamington, and it proved so popular that it was enlarged to its present size. There are fifteen instrumentalists—three first violins, one second violin, one viola (doubling saxophone), 'cello, bass, flute, two clarinets (second clarinet doubles saxophone and accordion), trumpet, trombone, drums and piano, with Jan himself as conductor and violin soloist.

There are several quite well-known broadcasters in this combination. Haydn Heard, whose band broadcasts every week, is one of the first violins, while Walter Heard, his father, and a former stalwart of the B.B.C. Orchestra, plays the flute. Arthur Roberts, the pianist, is well known to Midland listeners by reason of his classical recitals from the Broad Street studios, but he is equally at home with all types of music.

Bernard English, the second violin, as well as being a cousin of Albert Sammons, is one of the famous violinist's favourite pupils, and should have a great career before him.

'Cellist is Haydn Yorke, who has broadcast on innumerable occasions with all types of orchestras. The same applies to Vernon Adcock, the drummer, whose xylophone solos are always in great demand.

So if you should find yourself in Leamington Spa one Wednesday afternoon, you will know where to find a pleasant two hours' entertainment. C.H.

THAT FUNNY CHAP CLAUDE

(Continued from page 12)

with the "Two Pairs" broadcasts, and, as everyone knows, has argued with him in many hours of radio crosstalk.

Claude's early adventures trying to get on the films make amusing reading.

He first went to Elstree, sent there by an agent, who asked Claude if he'd mind giving another fellow a lift to the studios. But taking this other fellow to Elstree was Claude's downfall. The other fellow had photos of himself, and Claude hadn't.

Result: the other chap got the job!

Three months later he was again sent to Elstree by an agent, this time to interview a director. But this director spoke nothing but German and unintelligible English, and neither knew what the other was getting at.

Out came Claude for the second time!

Not to be outdone, he got Leslie Henson, whom he had met in revue at the Queen's Theatre, to give him a letter of introduction to Alfred Hitchcock, the famous film director. Hitchcock gave him his first film role—it lasted half a minute!

Nothing happened for some time, and Claude had almost abandoned the idea of becoming a film star, when, one day, Tom Walls 'phoned and said he wanted Claude to play in the film *A Night Like This*. His performance in this resulted in four more films for the same company, and he was at last on the road to film stardom.

Knowing Claude's ability to write, coupled with his radio name, British International Pictures called him to Elstree to help write and play in the film "Radio Parade," the first of the radio films. This he did and was given a contract under which he made several films for B.I.P.

Eventually Warner Brothers placed him under contract, and he appeared in many of their British films, with Douglas Fairbanks, jun., Laura la Plante, and other international stars. He also appeared with his brother Jack in *Bulldog Jack*, burlesque on the Drummond tales, in which he played Algy the dude. Altogether he has made a score of pictures.

When Claude makes a film, he usually finds radio friends about him. Apart from the galaxy of broadcast talent around him in *Radio Parade*, and the presence of Jane Carr and Robb Wilton in his latest comedy, *Interrupted Honeymoon*, he had Renee Houston with him in one of his first films, and Reg Purdell and Ernie Sefton in others.

When he sits down to listen-in at home, Claude's favourite broadcaster is Will Hay.

Television may show us the real versatile Claude, clever comedian, clever dancer. And if television can give us a glimpse of Claude at home, we shall find the happy husband and father, playing with Jack and Jill and the Alsatian and the white cat, and tinkering with the car, which is another of his great loves.

DO YOU WANT TO BE HEALTHY?

THE first consideration of anybody who wishes to live a happy, normal life is good health. The excellent monthly paper, *New Health*, the July issue of which is now on sale, price 6d., does not pretend to be able to give you good health, but it does offer to show you the way towards achieving it. It does so by articles that are alive with interest and crammed with helpful hints and advice by experts who have devoted their lives to the study of health. Here are a few of the contents. Just run your eye over them. Each of these subjects must, at some time, have commanded your interest and attention. "Birth Control Hypocrisies," by Lady Neish, is a straightforward, bold article which strips the cant from a topic of great modern importance. "Should Tonsils Be Removed"? is another fine article. Anxious mothers must often have pondered over this question. Here are the pros and cons set out for your consideration. Sufferers from asthma and similar complaints will welcome the article called "Advice to the Breathless," and there is not one person who will not read "Hot Weather Health Hints" with interest and profit. Buy *New Health* to-day. It may mean the turning-point in your life . . . for health is life.

RADIO ATHLONE

531 metres

Week Commencing SUNDAY, JULY 26

SUNDAY

- 2.0-4.0 p.m. Records.
- 8.30. Station Orchestra.
- 9.30. Variety.
- 10.30. What Happened To-day.
- 10.40. Irish Sports News, by Sean O'Ceallachain.
- 10.50. Irish Dance Music by the Moate Ceilidh Band.
- 12.0 (midnight). National Anthem.

MONDAY

- 1.30-2.30 p.m. Musical Comedy Records.
- 5.30. Children's Hour.
- 6.0. Women in Sport, No. 7.
- 6.15. Chamber Music Trio.
- 6.35. Irish News Feature.
- 6.45. News.
- 7.0. Station Orchestra.
- 7.45. L. D. Thomas (Piano-Accordion).
- 8.0. Gaelic Poets and Poetry.
- 8.40. Irish Musical Variety.
- 9.15. Great Irishmen—Michael Cusack.
- 9.30. Variety.
- 10.30. What Happened To-day; Light Music.
- 11.0. National Anthem.

TUESDAY

- 1.30-2.30 p.m. Variety and Dance Records.
- 5.30. Children's Hour.
- 6.35. Irish News Feature.
- 6.45. News.
- 7.0. Station Orchestra.
- 8.0. What Has Your County Done? Tipperary.
- 8.15. Station Orchestra.
- 8.40. Gaelic Talk.
- 8.55. Play, produced by John Macdonagh.
- 9.30. Variety.
- 10.30. What Happened To-day; Light Music.
- 11.0. National Anthem.

WEDNESDAY

- 1.30-2.30 p.m. Listeners' Requests.
- 5.30. Children's Hour.
- 6.15. American Military Bands (records).
- 6.35. Irish News Feature.
- 6.45. News.
- 7.20. University Choral Society.
- 7.40. Music Debate.
- 8.0. Gerard Shanahan (pft.) and William Shanahan (violin).

- 8.35. Motor Sports, by Harold Brown.
- 8.45-10.30. Variety.
- 10.30. What Happened To-day; Light Music.
- 11.0. National Anthem.

THURSDAY

- 1.30-2.30 p.m. New Records.
- 5.30. Children's Hour.
- 6.35. Irish News Feature.
- 6.45. News.
- 7.0. Talk—Eugene O'Curry.
- 7.15. Station Orchestra.
- 7.45. Irish Music.
- 8.15. Irish Debate.
- 8.30-10.30. Variety.
- 10.30. What Happened To-day; Light Music.
- 11.0. National Anthem.

FRIDAY

- 1.30-2.30 p.m. International Celebrities (records).
- 5.30. For Children; Dance Music by Ceilidh Trio.
- 6.0. Home Chat.
- 6.35. Irish News Feature.
- 6.45. News.
- 7.0. Look After Your Garden, by G. O. Sherrard.
- 7.10. Bavarian Dances (Elgar), by Station Orchestra.
- 7.30. Melodrama by L. Keogh.
- 8.15. Eleanor Reddy (violin).
- 8.30. The Feast of St. Ignatius Loyola; commemorative programme.
- 9.30. Variety.
- 10.30. What Happened To-day; Light Music.
- 11.0. National Anthem.

SATURDAY

- 1.30-2.30 p.m. Irish Records.
- 2.30. Cricket. Running Commentary on the Irish v. M.C.C. Cricket Match.
- 5.30. Tell Me What's On Next Week.
- 5.45. Irish Dance Music by Ceathrar Ceoil.
- 6.5. Irish News Feature.
- 6.15. Tea-time Music by Molly Phillips Trio.
- 6.45. News.
- 7.15. Station Orchestra.
- 7.50. From a Youth Hostel, Omeath, Co. Louth.
- 8.30. Jimmy O'Dea with Station Orchestra.
- 9.30. Variety.
- 10.30. What Happened To-day; Light Music.
- 11.0. National Anthem.

The Children's Hour



UNCLE BARRY'S LETTER

Conducted by Uncle Barry

THIS is generally breaking-up week for schools, and to all my younger readers who come within the category, I would like to wish a splendid, happy holiday. The sun makes or mars a holiday as a general rule, and so I hope very much that August will be a month of golden days.

Broadcasting must go just the same, although even the B.B.C. people like a holiday in the summer, and already many of them have gone away. "Mac" is due to go away this week, I hear, and he tells me that, as usual, he will try to find a stretch of lonely sea coast in the West, where only the sea, the wind and the gulls make a noise.

The Zoo Man will be off to his beloved Norfolk very soon, for he likes to go to holiday places where he can watch the birds. But he does not go just yet, and will be broadcasting as usual on Monday, July 27.

"David" who looks after most of the music in the Children's Hour, will play piano solos during the same programme, while the story in the Kipling series—a selection from the *Just So Stories*—is "How the first letter was written." It will be read by the actor, Harcourt Williams.

On Tuesday, July 28 you will be introduced to the first of a new series of dialogue stories, called *Babs and Mr. Bun*. These stories are by the author of *Pomona*, Mrs. W. M. Letts, and, doubtless they will become every bit as popular as the *Pomona* series.

Joan Sterndale Bennett, daughter of the famous T. Sterndale Bennett, popular entertainer at the piano, plays the part of Sarah on Tuesday.



The Children's Hour: "Elizabeth," "Barbara," (who is now married to David), "Mac," and "Stephen"



The "Zoo Man" talks about animals on Monday. What are the animals in this speaker? Their names have got jumbled up, can you read them? (Solution next week.)

An old favourite, David Wise, who used to appear at 5.15 in the days of 2LO, will play violin solos on Wednesday, July 29. In this programme also, there are two good stories. One, called *The Kobold and the Confectioner*, by Olive Dehn, who often writes for *Punch*, and the other, which will be told by "Mac" is called *The Newcomer*, and is by H. Mortimer Batten, the famous Scottish naturalist.

Stuart Ready has written a play called *The Messenger*, which will be produced in the Children's Hour on Thursday afternoon, July 30. In this play, which is of the adventure type, you will hear Norman Shelley, Charles Lefeaux, Laidman Browne, Diana Lincoln, Gladys Young, Stafford Hilliard and Jack Livesey.

Until next week.
UNCLE BARRY.

PUZZLE POSTCARD—Solution

"Dear Anty.—Wether's wett, but having a lervely week enneyhow. I go urley on the front every mornin. My pal Gerald owns a bote. We've just made fishin rodds with sticks and wyer. Cuzzin Frank aught to be heer. Ritin this card on the sand-lerve.—Tommie."

OUR LEAGUE CORNER

RADIO PICTORIAL LEAGUE

(In aid of The Queen's Hospital for Children, Hackney Road)

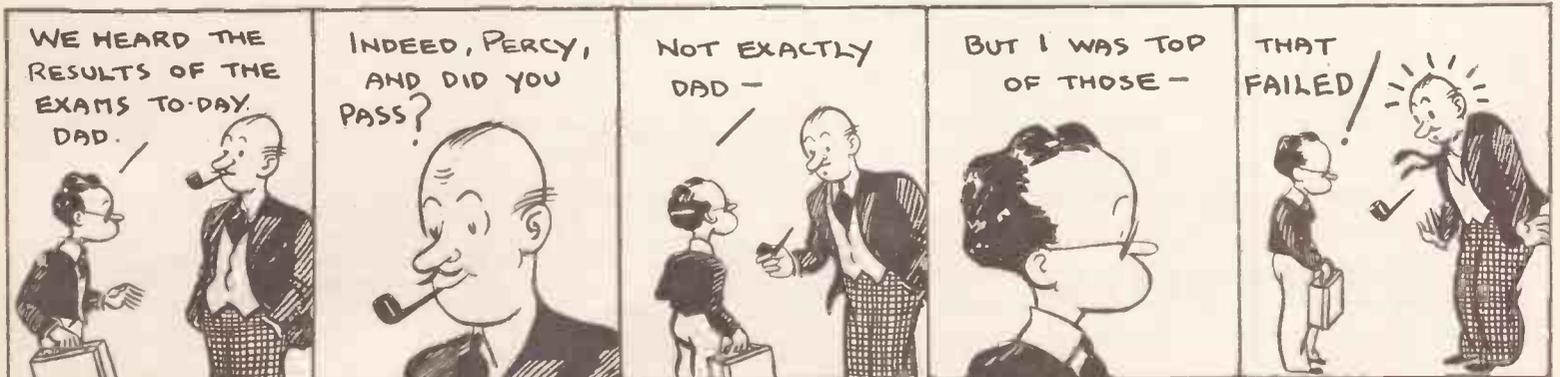
MY DEAR CHILDREN, I found the hospital this week full of babies. Yes, really! Imagine fifty or sixty of them all under three years of age, gathered under one roof. Just think of the washing and dressing that has to be done! The hospital has an unusually large number of them just now, and it is surprising how quiet and happy they all keep. If there are any little girls with motherly hearts and a fondness for tiny babies, I invite them to come and spend an afternoon at the hospital. There are plenty there to play with!

I wonder if you remember the oxygen box that I told you the Duke of York was so interested in on one of his recent visits to the hospital? This week it is being used for a poor little girl of four years old who is very ill with pneumonia. In her case it is an oxygen *lent*, as she is too big for the box. This wonderful invention, which has saved many children's lives, costs a pound a day to run.

I look forward to receiving letters from you.

Yours affectionately,

THE HOSPITAL LADY.



PERCY - - -

- - - HE'S THE TOP ?

10,000 hours Stomach Pain! NOW COMPLETELY CURED

Imagine it! In six years Mrs. H. R. suffered over 10,000 hours of stomach torture—and then found at last a cure. Read her vivid letter telling of this harrowing experience.



"After what I have gone through, it is nothing short of a miracle to me being able to enjoy and digest anything set before me. For nearly six years I used to get severe pains, which lasted for a couple of hours after every meal. Then I decided to give 'Bisurated' Magnesia a trial. That was about two months ago, and apparently my stomach is now healed for good, as I have had no pain since then."—H. R.

No matter how serious your stomach trouble, or how long you have suffered, don't despair. 'Bisurated' Magnesia has cured thousands of people who were beginning to give up hope. Prove that 'Bisurated' Magnesia can be just as effective in your own case by getting a 1/3 bottle—powder or tablets—from your Chemist today. (Trial tin of 24 tablets, 6d.) Your first dose will stop stomach pain and start your cure.

'Bisurated' Magnesia

For the Stomach

"NEW SONGS FOR OLD"

THE dear, old songs of years ago, ballads we knew and loved in the half-forgotten past, and the lively melodies of modern song and dance—all are brought to you each Sunday in the new 'Bisurated' Magnesia concert series, 'New Songs for Old,' featuring Gerry Fitzgerald, the popular radio star. Tune in to Radio Luxembourg at 10.30 a.m. every Sunday to these delightful new programmes.

The Best GREY HAIR Remedy is made at home

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 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.

Have you ordered your copy of
TELEVISION
AND SHORT-WAVE WORLD
Now on Sale. Price 1/-

SECRETS OF THE VAGABOND LOVER

Continued from page 7

then I have steadfastly refused to help maidens in distress for fear of being accused of having "that much interest."

This girl was not so easily discouraged. She hung around the stage door so that in the end orders had to be given that she wasn't to be admitted to the theatre.

Two months ago a little note came from her telling me that—after all—she was giving up her job . . . to be married! Her new boy was an insurance salesman, and she thanked me for giving her advice not to go on the stage, as she had decided to marry, settle down and live a quiet life.

When I left England and started to tour Spain I fell into several adventures, not all of them romantic. As this is supposed to be confined to my love stories, here goes about a dark-eyed dusky maid who caused a bit of bother in Barcelona, and who straightway and without shame asked to be loved.

You may think that many people in the theatrical profession have plenty of time on their hands between shows for love-making, but the truth is that after a late night in the theatre, with perhaps an early morning cabaret show thrown in, persistent women and love are worse than a sick-headache.

This girl Juanita became very romantic, and would not be discouraged. It was truly a relief when my engagement at Barcelona came to an end and I was safely on board the boat for Mallorca. Going along to my cabin for a real rest at last—there in the bunk was Juanita!

How she managed to get on board without a ticket is a mystery, and to make matters worse she had only her handbag and powder puff.

As she was a typical Spanish beauty, you may smile when you learn that I didn't immediately ring for the steward.

The truth is that I wanted to avoid a fuss, and after all, she would only have been arrested for getting on board without a ticket. So after giving

her a good lecture and locking her in the cabin I went up on deck. That's how we travelled until a few miles out of Mallorca, when I went back to the cabin to find her crying, red-eyed and tired out with knocking at the door. She looked a sight, which made me begin to tear my hair. But worse was to come.

In the middle of all the bustle on the quay-side when we arrived at Mallorca was a crowd of policemen and a young, lithe, dark lad in an awful rage. He was Juanita's fiancé and had followed the ship in a friend's motor boat, having phoned the police at the quay that a nasty English radio singer was abducting his girl-friend!

Weeping, dishevelled Juanita told a very unconvincing story, and things began to look bad.

To make matters worse, nearly all my money had for safety been sent on to the bank, and I had only petty cash on me. They raved and stormed. Juanita and the boy-friend had a real hair-tearing row, and the police, having torn them apart, were wondering whom to arrest!

Just then up came a burly, very greasy and perspiring Spaniard—Juanita's father, so it turned out. He knew the facts of the matter, and in front of all the crowd which had gathered on the quay he proceeded to give his daughter a violent harangue and a box on the ears. I left while the going was good—but for a few minutes it looked as though this strange "elopement" would end in a lawsuit.

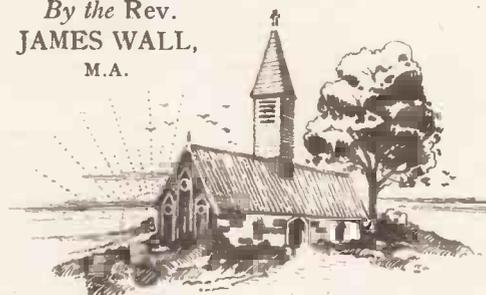
Returning to England, Eric Maschwitz invited me up to his flat for a drink one night and suggested the radio lover idea. It sounded good, as it would enable me to sing all types of song. It has turned out a great success, and most of the letters arriving at the R.B.C. for the "Vagabond" are from serious-minded people.

They probably get happiness listening to romantic songs, but they are too sensible to try to mix up their enjoyment of a romantic programme with the singer's private life.



LIKE LEAVEN

By the Rev.
JAMES WALL,
M.A.



COMING home on Sunday nights through the West End of London I pass more people waiting for the cinemas than will ever be seen in church—until, perhaps, they come to be buried. The sight of foreigners amongst them reminds me of those many countries where organised religion, once a power, has been expelled or emasculated; and of those still larger and older civilisations, whose teeming millions have never acknowledged the Christ whom I preach.

I ask myself: Am I on the right side after all? When I was christened, I was sent out, as perhaps you were to fight under Christ's banner, and given to understand that our side, being God's side, would win. How do things stand to-day?

While there is undoubtedly much to distress there is infinitely more to embolden and invigorate.

Jesus said that His Kingdom would come

in the manner of leaven, silently, imperceptibly, fermenting the dough. When He could have had legions of angels once and for all to rout the forces of evil, to conquer the world with one glorious, permanent victory, He forbore. The Kingdom was not to come that way. Rather through suffering ennobling the hearts of men and making life sweet and charitable. Rather through the spirit of God working upon the spirit of man, as unseen as that other "spirit," the wind, that we see carrying the smoke across and the clouds, that we feel blowing against our faces—yet of itself it is invisible.

And is this leaven at work? Read history. Compare the world of to-day with the world that crucified Christ and tortured St. Paul. Compare the England of to-day with the England of Dickens: Where is the Fleet or Eatanswill? Where is the grinding poverty, the hunger, the heartlessness?

Look at India and Africa. Never mind what they say; look at what they do—and compare it with what they were doing fifty years ago. Never mind what religion they profess; see rather how in their actions they have come to accept the ethic of the Sermon on the Mount and of the New Testament, to an incredible extent.

This country and the world to-day present a standard of action that in its practical unselfishness is a living witness to the vitality and the truth of the only power on earth that could account for so mighty a change in human conduct, the Love of God. His Kingdom is coming, "like leaven, that a woman took and hid in three measures of meal, till it was all leavened."

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

A SUMMER DRESS

(Continued from page 16)

5th row—K. 1, P. 24, K. 6, P. 1, K. 6, P. 24, K. 1. 6th row—K. 1, (P. 1, K. 1) twelve times, K. 13, (K. 1, P. 1) twelve times, K. 1.

7th row—K. 1, P. 24, K. 6, increase once in the next stitch knitways, K. 6, P. 24, K. 1.

8th row—Increase once in the first stitch, (P. 1, K. 1) twelve times, K. 14, (K. 1, P. 1) eleven times, K. 1, increase once in the next stitch purlways, K. 1. 9th and 11th rows—K. 1, P. 25, K. 14, P. 25, K. 1. 10th row—K. 2, (P. 1, K. 1) twelve times, K. 14, (K. 1, P. 1) twelve times, K. 2.

12th row—Increase once in the first stitch, K. 1, (P. 1, K. 1) twelve times, K. 7, turn.

Work on these 34 stitches as follows:—

1st row—K. 7, purl to the last stitch, K. 1.

2nd row—K. 1, (P. 1, K. 1) thirteen times, K. 7.

3rd row—K. 7, purl to the last 4 stitches, K. 4.

4th row—K. 6, (K. 1, P. 1) ten times, K. 8.

5th row—K. 7, purl to the last 6 stitches, K. 6.

6th row—K. 8, (K. 1, P. 1) nine times, K. 4, K. 2 tog., wl. fwd., K. 2. 7th row—K. 7, purl to the last 8 stitches, K. 8. 8th row—Cast off 2 stitches, K. 6, (K. 1, P. 1) nine times, K. 8.

9th, 11th and 13th rows—K. 7, purl to the last 6 stitches, K. 6.

10th row—K. 6, P. 2 tog., (K. 1, P. 1) eight times, K. 8. 12th row—K. 6, K. 2 tog., (P. 1, K. 1) eight times, K. 7. 14th row—K. 6, (K. 1, P. 1) eight times, K. 4, K. 2 tog., wl. fwd., K. 2.

15th row—K. 7, P. 17, K. 6. 16th row—K. 6, (K. 1, P. 1) seven times, K. 10. 17th row—K. 9, P. 15, K. 6. 18th row—K. 6, (K. 1, P. 1) six times, K. 12. 19th row—K. 11, P. 13, K. 6.

20th row—K. 6, (K. 1, P. 1) five times, K. 14.

21st row—K. 13, P. 11, K. 6. 22nd row—K. 6, (K. 1, P. 1) four times, K. 12, K. 2 tog., wl. fwd., K. 2. 23rd row—K. 15, P. 9, K. 6.

24th row—K. 6, (K. 1, P. 1) four times, K. 16.

25th row—Cast off 6 stitches knitways, K. 9, P. 9, K. 6. 26th row—K. 6, (K. 1, P. 1) four times, K. 7, K. 2 tog., K. 1. 27th row—K. 1, K. 2 tog., K. 5, P. 9, K. 6. 28th row—K. 6, (K. 1, P. 1) four times, K. 5, K. 2 tog., K. 1.

29th row—K. 6, P. 9, K. 6. 30th row—K. 6, (K. 1, P. 1) four times, K. 7. Repeat the 29th and 30th rows twice.

Shape for the shoulder as follows:—

1st row—K. 6, P. 8, turn. 2nd row—(P. 1, K. 1) four times, K. 6. 3rd row—K. 6, P. 1, turn.

4th row—K. 7.

Cast off 6 stitches knitways, 9 purlways, 6 knitways. Join in the wool at the neck-edge and work on the remaining 33 stitches as follows:—

1st row—K. 7, (K. 1, P. 1) twelve times, increase once in the next stitch, K. 1.

2nd row—K. 1, purl to the last 7 stitches, K. 7.

3rd row—K. 7, (K. 1, P. 1) thirteen times, K. 1.

4th row—K. 4, purl to the last 7 stitches, K. 7.

5th row—K. 8, (P. 1, K. 1) ten times, K. 6.

6th row—K. 6, purl to the last 7 stitches, K. 7.

7th row—K. 2, wl. fwd., K. 2 tog., K. 4, (P. 1, K. 1) nine times, K. 8. 8th row—K. 8, purl to the last 7 stitches, K. 7. 9th row—K. 8, (P. 1, K. 1) nine times, K. 8. 10th row—Cast off 2 stitches knitways, K. 6, purl to the last 7 stitches, K. 7.

11th row—K. 8, (P. 1, K. 1) eight times, P. 2 tog., K. 6. 12th and 14th rows—K. 6, purl to the last 7 stitches, K. 7. 13th row—K. 7, (K. 1, P. 1) eight times, K. 2 tog., K. 6. 15th row—K. 2, wl. fwd., K. 2 tog., K. 4, (P. 1, K. 1) eight times, K. 6. 16th row—K. 6, P. 17, K. 7.

17th row—K. 10, (P. 1, K. 1) seven times, K. 6.

18th row—K. 6, P. 15, K. 9. 19th row—K. 12, (P. 1, K. 1) six times, K. 6. 20th row—K. 6, P. 13, K. 11. 21st row—K. 14, (P. 1, K. 1) five times, K. 6. 22nd row—K. 6, P. 11, K. 13.

23rd row—K. 2, wl. fwd., K. 2 tog., K. 12, (P. 1, K. 1) four times, K. 6. 24th row—K. 6, P. 9, K. 15. 25th row—Cast off 6 stitches, K. 10, (P. 1, K. 1) four times, K. 6.

26th row—K. 6, P. 9, K. 9. 27th row—K. 1, K. 2 tog., K. 7, (P. 1, K. 1) four times, K. 6.

28th row—K. 6, P. 9, K. 5, K. 2 tog., K. 1.

29th row—K. 1, K. 2 tog., K. 5, (P. 1, K. 1) four times, K. 6. 30th row—K. 6, P. 9, K. 6.

31st row—K. 7, (P. 1, K. 1) four times, K. 6. Repeat the 30th and 31st rows once, then the 30th row once.

Shape for the shoulder as follows:—

1st row—K. 6, (K. 1, P. 1) four times, turn.

2nd row—P. 8, K. 6. 3rd row—K. 7, turn.

4th row—P. 1, K. 6. 5th row—K. 7 (P. 1,

K. 1) four times, K. 6. Cast off 6 stitches knitways, 9 purlways, 6 knitways.

THE BACK

Cast on 137 stitches. Work exactly as given for Front until the shapings for the waist are reached, ending with a purl row. Keeping the continuity of the pattern, increase once at each end of the needle in the next and every following 4th row until there are 67 stitches on needle. Work 2 rows in pattern without shapings. Proceed as follows:—

1st row—K. 4, purl to the last 4 stitches, K. 4.

2nd row—K. 6, * K. 1, P. 1, repeat from * to the last 7 stitches, K. 7. 3rd row—K. 6, purl to the last 6 stitches, K. 6. 4th row—K. 8, * K. 1, P. 1, repeat from * to the last 9 stitches, K. 9.

5th row—K. 8, purl to the last 8 stitches, K. 8.

6th row—Cast off 2 stitches, K. 6, * K. 1, P. 1, repeat from * to the last 9 stitches, K. 9.

7th row—Cast off 2 stitches knitways, K. 6, purl to the last 6 stitches, K. 6.

Keeping the continuity of the pattern, and a border of 6 stitches in plain knitting at each end of the needle, decrease once (inside the border) in the next and the following 2nd row.

Still keeping a border of 6 stitches in plain

knitting at each end of the needle, work 16 rows in pattern without shapings. Proceed as follows:—

1st row—K. 6, P. 15, K. 17, P. 15, K. 6.

2nd row—K. 6, (K. 1, P. 1) six times, K. 23, (P. 1, K. 1) six times, K. 6.

3rd row—K. 6, P. 13, K. 21, P. 13, K. 6.

4th row—K. 6, (K. 1, P. 1) five times, K. 27, (P. 1, K. 1) five times, K. 6. 5th row—K. 6, P. 11, K. 25, P. 11, K. 6.

Shape for the shoulders as follows:—

1st row—K. 6, (K. 1, P. 1) four times, K. 31, (P. 1, K. 1) three times, P. 1, turn.

2nd row—P. 8, K. 29, P. 8, turn.

3rd row—(P. 1, K. 1) four times, K. 30, turn.

4th row—P. 1, K. 29, P. 1, turn.

5th row—K. 31 (P. 1, K. 1) four times, K. 6.

6th row—Cast off 6 stitches knitways, 9 purlways, 29 knitways, 9 purlways, 6 knitways.

TO MAKE UP THE DRESS

With a damp cloth and hot iron press carefully. Sew up the shoulder and side seams. Make three links with the buttons and place through buttonholes. Make two short lengths of crochet chain through which to thread the belt, and attach to each side seam at the waist.

Tune in to THE PALMOLIVE HALF HOUR OF LIGHT MUSIC

RADIO LUXEMBOURG (1293 METRES)

SUNDAYS at 8 P.M.

★ ★ ★

PAUL OLIVER OLIVE PALMER and the PALMOLIVERS

★ ★ ★

"NOW . . . I'M SCHOOLGIRL COMPLEXION ALL OVER"

Palmolive in her bath has the same soothing and beautifying effect on her back and arms and shoulders as it has already had on her glorious complexion. And her bath with Palmolive makes her feel amazingly revived and refreshed . . . looking her loveliest and ready for anything.



Woman, since the days of Cleopatra, have known olive and palm oils as nature's own beauty treatment: and these, skilfully blended with other beautifying elements, are the main ingredients of Palmolive Soap. Use Palmolive in your bath always and give yourself all over the benefit of the soap that creates Schoolgirl Complexions.

3^d per tablet

CONSTIPATION

Can be Conquered

Yes, even the most stubborn case of constipation will yield to the right treatment—but it is useless to have recourse to violent purgatives which only achieve their object by "shock" methods. These weaken the whole system and, apart from the obvious danger involved in their continued use, invariably aggravate the trouble by their "binding" effect.

What is needed is a systematic course of a mild antacid laxative; 'Milk of Magnesia' is admirable for this purpose. It never occasions the slightest discomfort; its mild action cannot possibly cause strain to the most delicate. It is definitely not habit-forming. In addition to its mild laxative properties it has the most beneficial effect on the entire digestive tract. In remedying indigestion it removes the very cause of constipation.

Get a bottle of 'Milk of Magnesia' from your chemist to-day. Take it regularly for a week, adjusting the dose as directed to your needs. You will be delighted with the all-round improvement in your health and well being. Thereafter an occasional dose, say at intervals of a week, will provide all the prompting that your system needs. Once you have tried this gentle, safe relief, that doctors so strongly recommend, you will never use anything else. Be sure to get 'Milk of Magnesia' which is the trade mark of 'Phillips' preparation of magnesia. Of all Chemists: Prices 1/3 and 2/6. The large size contains three times the quantity of the small. Now also in tablet form 'MILK OF MAGNESIA' brand TABLETS 1/- per box and in bottles 2/- and 3/6 for family use. Each tablet is the equivalent of a teaspoonful of the liquid preparation.

LEARN WHILE YOU EARN!

That was HUGH MORTON'S motto when asked if he could ride a horse or play the 'cello, as revealed in this article by Charles Hatton

MOST listeners are aware that a number of radio personalities are ex-naval men, but it is not generally known that Hugh Morton, the cabaret and recording star, is one of their number.

Though he was never a full-blown navy man, Hugh passed into Osborne at the age of twelve with flying colours, but his stay there was short. It was decided that he should go into the Church, so he was sent to Cambridge to prepare for his new calling.

At the University, it was soon discovered that Hugh possessed considerable theatrical talent, and he was given a leading part in a play presented by the undergraduates. Violet Vanbrugh, the famous actress, happened to attend one of the performances, and was so impressed with young Morton that she broke one of her lifelong maxims, and advised him to go on the stage.

Whereupon Hugh immediately abandoned all thoughts of the church, and enrolled as a student at the Royal Academy of Dramatic Art in London. When he had completed his course, Violet Vanbrugh gave him a part in a current production.

During the next few years, Hugh played in shows of all descriptions, varying from melodrama to musical comedy. Amongst other things, he understudied Jack Smith, the famous whispering baritone, for whom he deputised on many occasions. One day, when he was rehearsing a new cabaret act with Rex Evans, a monocled young man suddenly appeared from out of the blue and booked them for a radio show, which proved a great success.

Then along came a film producer, who asked Hugh if he could ride horseback. As it has always been Hugh's policy to answer "Yes" to all questions of this nature, he was forthwith engaged to play a leading part in a Spanish film called *Romance of Seville*.

In four days, the whole company was leaving for Spain, so Hugh lost no time in setting about the business of learning to ride. Each morning at six, he was gingerly steering his mount along the Row in Hyde Park, and by the time the film company embarked he was able to mount, dismount, and trot with comparative safety.

However, he did not bargain for leading a company of Spanish cavalry at full tilt up the side of a mountain. He was given a fiery white horse, which threw him almost immediately, and filming had to be postponed for two days while he recovered from a nasty cut on the head.

At length he mastered the white fury, although he was thrown some twenty times in the process, and finally the film was completed.

When it was shown, quite a number of other companies were anxious to secure the services of the juvenile lead, and Hugh was cast for an important part in the film *Dark Red Roses*. The only drawback was the fact that it was essential for him to play the 'cello. Having fervently assured the producer that he would soon learn the instrument, Hugh spent about twelve hours a day at his practice during the next few weeks.

Soon after the completion of this film, which was very favourably received, Hugh was taken seriously ill for some months, and lost all touch with the outside world.

When he recovered, he decided to try his luck at broadcasting. Although he had already broadcast, he presented himself for an audition—and was turned down!

This did not deter him at all. On the contrary, knowing something of the devious workings of the B.B.C., he was rather amused, and immediately asked for another audition, which resulted in his being offered a number of radio engagements almost at once.

It was at the B.B.C. that he met the late Raie da Costa, and, discovering at a rehearsal that their voices blended effectively, they presented a new act which was very successful on the stage and radio. They also made numerous gramophone records.

During his act at a Glasgow music hall, Hugh was surprised to hear whistles emanating from the audience. As the show was being broadcast, he was not a little alarmed, and cut his act short in consequence.

"Go back!" hissed the stage manager when he came off. "You'll have to give 'em an encore."

"But they're whistling," protested Hugh. "That's the University students—they always whistle when they like you," explained the stage manager.

When Martyn Webster came to the Midlands, he discovered that Hugh Morton was born in Worcestershire, and was therefore qualified to appear at the Birmingham studios. So he offered him a long string of engagements.

While he was rehearsing there one day in a variety programme which included Janet Joyce, the famous impressionist, Martyn Webster was deploring the fact that he had no time to teach radio technique to a number of promising artistes.

"Well," said Janet, "I have several diplomas for elocution."

"So have I," put in Hugh. "And you've both had years of radio experience," said Martyn. "Why not open a special school to train broadcasters?"

"Let's!" said Janet and Hugh together. And that is how the recently opened Midland School of Broadcasting came into existence.



Hugh Morton, favourite Midland broadcaster, snapped on holiday

WHY NOT JOIN US?

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

The CARTERS 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.

HÖHNER

THE WORLD'S BEST



THE WORLD'S GREATEST USE

ARTISTS AND PLAYERS

Höhner Chromatic and Diatonic Harmonicas

WHY—Because they have proved by

experience that all Höhner instruments are faultless in construction, faithful in tone, perfect in pitch and matchless in quality, in fact the standard of the world.

Models to suit every taste and pocket.

Stocked by dealers everywhere.

HARMONICAS

HOW to BET and WIN

An Amazing Racing Guide

"**H**OW to Bet and Win" should be of interest to all who back horses regularly, whether for large or small amounts. It contains valuable information and advice by several of the best-known racing journalists and an accurate and fully explained method of making racing pay. This is no elaborate system needing big capital, but a simple and straightforward method which every backer can follow.

The publishers claim that a losing season is impossible if the instructions in the book, which have proved successful for the last eight years, are adhered to. Up to July 4, this season's flat racing shows 176 wins and 32 losses.

The price of the book, 20s., indicates that it contains really sound advice. It is in its fifth edition and is published by Ellisdon & Son of High Holborn. The knowledge that one win will wipe out the cost of the book should encourage many to invest in a copy.

(Please mention RADIO PICTORIAL in applying to Messrs. Ellisdon & Son for your copy of "How to Bet and Win.")

WHAT I THINK OF DADDY

(Continued from page 11)

and were so happy when the new baby arrived. I think babies are the chubbiest wee things I've ever seen. At least, our Nigel is.

I wondered after Nigel was born if Daddy would take less notice of me. But he didn't. He told me I'm more interesting than Nigel now, because I can talk to him.

One thing, though, I haven't done yet. I've never seen my daddy's office, at Broadcasting House. When Mummy and I pass by, we always look up at all the windows to try to find Daddy's. And we say: "I wonder what Daddy is doing?"

Yet we never go into Broadcasting House, because Mummy doesn't believe in hindering Daddy when he is hard at work.

That's quite right, isn't it? And when I'm a famous builder, my wife won't come to my office, either.



"HEAR ME ON THE AIR!"

OLD HETHERS invites you to a series of concerts by Sidney Torch, the well-known cinema organist, supported at each concert by a popular guest artist. These will serve as a refreshing reminder that Robinson's Lemon Barley Water is the most delicious and invigorating summer drink you can buy.

LUXEMBOURG
WEDNESDAYS 6.30-6.45 p.m.
NORMANDY
FRIDAYS 9.15-9.30 a.m.

presented by courtesy of the makers of

ROBINSON'S
LEMON BARLEY WATER

KEEN ROBINSON & CO. LTD., CARROW WORKS, NORWICH

A LEGACY OF STOMACH TROUBLES

If there is one legacy we can all do without, it is the kind that came to Mr. H. W. H., of Didcot. "During the War," he writes, "I was taken prisoner, and the scarcity and poor quality of the food with which we were supplied left me with a legacy of stomach troubles.

"I was a martyr to biliousness and indigestion with sick headaches, to such an extent that I used to anticipate an attack after every meal. I had tried many cures without obtaining relief until, happening to see Maclean Brand Stomach Powder advertised, I thought I would give it a trial.

"The first bottle I took gave such speedy relief that I continued with the treatment. I could soon eat my meals without anticipating any subsequent trouble.

"I occasionally get a slight touch of stomach trouble, but as I now always keep a bottle of your Maclean Brand Stomach Powder in the house, a dose of it soon relieves the trouble." The blessed relief that comes from using Maclean Brand Stomach Powder is worth untold gold. But do not experiment with unproved remedies. Insist on MACLEAN BRAND—you can easily tell it by the signature "ALEX. C. MACLEAN" on the bottle. 1/3, 2/-, and 5/-, powder or tablets. Never sold loose.

tennis throat?...

Relax the membranes and keep the voice clear and resonant

Allenburys
Glycerine & Beach Curators
PASTILLES
FROM ALL CHEMISTS 8d. & 1/3

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."

"HERE is a problem for you. I am engaged to a boy two years my junior. He was in his father's business, but is mad on becoming a doctor. His father is also very keen, but if he takes up medical work our marriage will be put off for some little time. I am very fond of him but I don't want to wait. I ought to add that I am 24 and my boy is 22.—Medical (Coventry).

Well, young lady! I will work backwards. First your ages. There seems plenty of time. You can easily afford to wait for a while. The question I am going to tell you to ask yourself is: *Are you fitted for a doctor's wife?* Will you be patient and understanding when his work takes him away from you at all hours of the day and night? And then, going back to your first statement—you are very fond of him. You must measure everything by that, and by how fond he is of you. Once you have decided on that you can go ahead. But you, as his wife, must take your position seriously. You must be worthy of it. Now think carefully and see whether you can stand up to the test. If you can't, then there is only one thing to do. Tell him.

"I AM quite a good crooner—or so my friends tell me. I have had lessons in singing and really know something about it. I want to croon for the B.B.C. My boy says there are thousands who want to do that. Is that true? My voice, by the way, is deep contralto. What must I do about it?—Crooner (Walsall).

Your last statement saves you. When I began reading your letter I said to myself: "Her boy is about right. There are thousands. . . ." But you are a deep contralto. What they want are good contraltos. Very well, then! Write to Eric Maschwitz, the Variety Director, and ask for an audition. Tell him you are a deep contralto, and I think you will find he will hand your letter over to someone in his department and an audition will be arranged. I see you live at Walsall. If you fail when you come up to London, you might do worse than write to the station at Birmingham (Midland Regional). Good luck to you!

"I HAVE a chance of going on the films. Only a walk-on part to begin with, but I know one of the managers and he has promised to help me. Unfortunately, I am engaged and my boy hates the idea. I think he is jealous of the manager, which is silly because he must be twice my age and is married. I have always wanted to act, but my boy says if I do he will break off the engagement. I feel inclined to let him, to tell you the truth. Can you help me to decide?"—Elizabeth (Barnet).

Yes, I think I can. Try to follow this reasoning. You have to decide whether you will marry your fiancé or take up a profession. That is the first piece of reasoning. The next is the thought that hundreds of girls do both. Nearly all film-stars are married. Your boy gives you the alternative: marriage with him or film-work. Not both. How fond of him are you? Don't write and tell me that, but ask yourself the question and decide whether you will give up your desire for acting at his request, whether you think it worth while trying to get him to agree to your doing it, or whether you will, if you give in to him, dismiss all thoughts of it. Be perfectly honest about the whole thing. Argue it out with yourself, or an interested friend, and then with him. Be perfectly dignified about it, but make a definite decision. There is nothing else for it.

Popular New 'Ovaltine' Programme

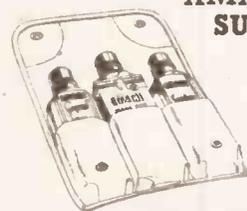
FROM the letters which have been pouring into the 'Ovaltine' postbox, there can be no doubt about the popularity of their new 1.30 programme from Luxembourg on Sunday afternoons. These programmes appear to have struck just the right note of brightness and melody that everyone asks of lunch-hour music. They certainly maintain the high standard which listeners to the immensely popular Ovaltine's Children's programme at 5.30 on Sundays, have learned to expect of all 'Ovaltine' broadcasts.



Yet always perfect waves

Sunny days! Days of sport and the open-air life! Days when "perms" and precious curls are much tempted to go unruly. But a quick "comb through" with Amami Wave Set keeps order in every strand. Try this delightful non-oily, non-sticky, non-powdery lotion to-day! And all for a cost of one penny a setting!

Have you seen the new
AMAMI SUMMERKIT?



Wave Set, Sunproof Lotion, and Sun-tan oil conveniently packed in an attractive bag (in assorted colours) for the Beach.

If you cannot obtain from your local shop send 2/- postal order to Prichard & Constance (Mfg.) Ltd. (Dept. SK 27), 11 Broad Street, London, W.C.2.

AMAMI



6d. and 1/3 per bottle



CAFÉ

Remember-OVALTINE
COLD or Hot
is now served
at Cafés,
Restaurants,
Bathing Pools
& Milk Bars

The most delicious Refresher

WHEN the weather is warm—and your fancy turns to something cool and refreshing—it's good to know that 'Ovaltine' Cold is the most delicious drink imaginable.

And, of course, 'Ovaltine,' served cold, is much more than a refreshing summer drink. In addition to its delightful creaminess and alluring flavour, it is supremely nourishing and sustaining.

Scientifically prepared from the highest qualities of malt extract, creamy milk and new-laid eggs, 'Ovaltine' provides all the nutritive elements necessary to create energy and to ensure perfect fitness of body, brain and nerves.

'OVALTINE'

Served COLD

Prices in Great Britain and N. Ireland, 1/1, 1/10 and 3/3

P.140A

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, JULY 26

10.15-10.30 a.m.

CARSON ROBISON AND HIS PIONEERS

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

The Candle Light in the Window.
Trouble for the Range Cook.
Goodnight Ladies.
Lay Down Dogies.
Listen to the Mocking Bird.
Seein' Nellie.
Comin' Round the Mountains.
Oh Susannah.
Lonesome Railroad.

10.30-10.45 a.m.

NEW SONGS FOR OLD
With GERRY FITZGERALD, PHIL GREEN and BILL SNIDERMAN
Comped by PAT BARR
Presented by the Proprietors of BISURATED MAGNESIA

11.15-11.30 a.m.

THE OPEN ROAD
Presented by CARTER'S LITTLE LIVER PILLS

Marche Heroique de Szabady ... Massenet
Happy Days are Here Again ... Yellen
El Abanico ... Javaloyes
St. James's Park ... Leon
Carnival of the Dwarfs ... Raasch

1.30-2 p.m.

OVALTINE WEEKLY PROGRAMME OF MELODY AND SONG
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

Take Me Back to Colorado.
In a Little Spanish Town.
Where the Sunset Turns the Ocean's Blue to Gold.
Return of Barnacle Bill.
Old Wooden Rocker.

4 p.m.

HORLICK'S TEA-TIME HOUR

With DEBROY SOMERS AND HIS BAND
Featuring JIMMY REID, the Canadian Scot, and MARJORIE STEDEFORDE, Vocalist

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.

THE RINSO MUSIC HALL

MIRIAM FERRIS, LUCAN AND McSHANE, TALBOT O'FARRELL, TEDDY BROWN, MARIE LLOYD JUNIOR, THE IRRESISTIBLE BILLIE HOUSTON

With the J. SHERMAN FISHER GIRLS and the RINSO MUSIC HALL BAND conducted by JOCK McDERMOT

7 p.m.

A "PLEASURE CRUISE" Featuring ESTHER COLEMAN and GORDON LITTLE

Presented by "MILK OF MAGNESIA"

Dreams on the Ocean ... Gungl
Marek Weber's Orchestra.
Don't Give Up the Ship ... Warren Dubin
Dick Powell.
Troubled Waters ... Johnston and Coslow
Duke Ellington's Orchestra.
Sea Songs Medley.
Debroy Somers and his Band.

7.15 p.m.

MORE MONKEY BUSINESS

With BILLY REID AND HIS ACCORDION BAND and FRED and LESLIE DOUGLAS

Presented by the makers of MONKEY BRAND

7.30-7.45 p.m.

WALTZ TIME

Presented by PHILLIPS' DENTAL MAGNESIA

You will Remember Vienna ... Romberg
Waltzing in a Dream ... Crosby
The First Letter ... Reggov
Missouri Lullaby ... Nicholls

8.0-8.30 p.m.

PALMOLIVE PROGRAMME

With OLIVE PALMER, PAUL OLIVER, BRIAN LAWRENCE and MORTON DOWNEY

Nothing Blue but the Sky.
Every Time I Look at You.
Oh, Miss Hannah.
Brian Lawrence.
Stomping at the Savoy.
Until.
Paul Oliver and Olive Palmer.
The Waltz was Born in Vienna.
Romance Medley.
Laughing Irish Eyes.
These Foolish Things.
Morton Downey.
You Gotta Know How to Dance.

9.0-9.15 p.m.

MACLEAN'S CONCERT

Starlight Sky.
Just a Poor Street Singer.
Beautiful Garden of Roses.
Dance of the Merry Mascots.

9.45 p.m.

THE COLGATE REVELLERS

Cross Patch.
Piano Duet—Old Favourites Medley.
Awake in a Dream.
I've Got My Fingers Crossed.
You Can't Pull the Wool Over My Eyes.

10.0-10.30 p.m.

POND'S SERENADE TO BEAUTY

THE PROGRAMME FOR LOVERS

FRIDAY, JULY '31

10.0-10.15 a.m.

OVALTINE PROGRAMME OF FAVOURITE MUSICAL COMEDIES

Alice Blue Gown.
Rose Marie.
Vocal Gems from the Geisha.
Jack of Diamonds.

Sunday, July 26, to Saturday, August 1, 1936.

PROGRAMMES

from the

CONTINENT in ENGLISH

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

Copyright Reserved

Sunday, July the Twenty-Sixth

All Times stated are British Summer Time

RADIO LUXEMBOURG
1293 m., 232 Kc/s.

RADIO NORMANDY
269.5 m., 1113 Kc/s.

PARIS (Poste Parisien)
312.8 m., 959 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.—11.00 a.m.
6.15 p.m.—7.15 p.m.

Morning Programme

9.30 a.m.
ELECTRICAL RECORDINGS

10.15 a.m.
CARSON ROBISON
And His Pioneers
The Candle Light in the Window.
Trouble for the Range Cook.
Goodnight Ladies.
Lay Down Dogies.
Listen to the Mocking Bird.
Seein' Nellie.
Comin' Round the Mountains.
Oh Suzannah!
Lonesome Railroad.
Presented by the makers of
Oxydol, Newcastle-on-Tyne

10.30 a.m.
ELECTRICAL RECORDINGS

11.15—11.30 a.m.
THE OPEN ROAD
Marche Heroique de Szabady *Massenet*
Happy Days are Here Again *Yellen*
El Abanico *Javaloyes*
St. James's Park *Leon*
Carnival of the Dwarfs *Raasch*
Presented by
Carter's Little Liver Pills,
64 Hatton Garden, E.C.1

12.30 p.m.
GOLDEN HOUR OF MUSIC
For Irish Free State Listeners
Arranged by the Industrial Broadcasting Corporation of Ireland, Ltd., Dublin
Life is a Song *de Sylva*
The Night is Young *Romberg*
A Little Love, a Little Kiss *Silésu*
Dance of the Tumblers *Rimsky-Korsakow*
All I Do is Dream of You *Brown*
Marcheta *Schertzing*
Goodnight Sweetheart *Noble*
By a Waterfall *Kahal*

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

(Continued on page 34, column 3)

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, F. R. Plomley, J. B. Selby, Miss L. Bailet.

Morning Programme

8.0 a.m. **LIGHT MUSIC**
Ivan Caryll Memories *arr. Somers*
El Gaucho *Perot*
The Dicky Bird Hop *Gourley, arr. Storm*
Dinah *Lewis*
8.15 a.m. **I.B.C. Time Signal.**
Making the Best of Each Day *Tobias*
Wildflower *Youmans*
Thrills *Ancliffe*
Vivienne *Finche*

8.30 a.m. **SACRED MUSIC**
The King of Love My Shepherd Is *Dykes*
Worship *arr. Park*
The Thought for the Week
THE REV. JAMES WALL, M.A.
Gentle Jesus, Meek and Mild.

8.45 a.m. **LIGHT ORCHESTRAL CONCERT.**
Parade of the City Guards *Jessel*
Demiouelle Chic *Fletcher*
Spanish Dance *Marquina*
A Hunt in the Black Forest *Voelker*

9.0 a.m. **I.B.C. Time Signal.**
BEAUTY MAGAZINE
Edited by Anne French
Chapter 9
GETTING READY FOR THE HOLIDAYS
Sweet Sue *Young*
I'm Putting All My Eggs in One Basket *Berlin*
Poor Little Angelina *Kennedy*
But Where are You? *Berlin*

Presented by the manufacturers of
Reudel Bath Cubes,
Braydon Road, N.16

9.15 a.m. **SUNNY JIM'S PROGRAMME OF "FORCE" AND MELODY**
Mandora March *Ord Hume*
Room for the Factotum (Barber of Seville) *Rossini*
Mosaic Fantasia (Coppelia) *Delibes, arr. Tavan*
Presented by
A. C. Fincken & Co.,
195 Great Portland Street, W.1

AND NOW THE CYCLISTS
Next Sunday, August 2nd
A Commentary in French and English on the
PARIS TO BOULOGNE CYCLE RACE
Will be relayed from RADIO NORMANDY at the following times:
8.30 to 9.0 a.m. 12 (noon) to 1.0 p.m.
Finish of the race will be given between 5.0 and 6.0 p.m.

9.30 a.m. **MUSICAL REVERIES**
Prelude—La Traviata *Verdi*
Ah Fors E Lui, (La Traviata) *Verdi*
Maria Mari *di Capua*
Cavatina *Raff*
Presented by
California Syrup of Figs,
179 Acton Vale, W.3

9.45 a.m. **A MUSICAL MOTOR RIDE**
Let Yourself Go *Berlin*
Piano Medley.
It's Been So Long *Adamson*
It's No Fun *Ager*
Presented by
General Motor and Tyre Company,
81 Queen Street, Hammersmith

10.0 a.m. **WALTZ TIME**
You Will Remember Vienna *Romberg*
Waltzing in a Dream *Crosby*
The First Letter *Reggou*
Missouri Lullaby *Nicholls*
Presented by
Phillips' Dental Magnesia,
179 Acton Vale, W.3

10.15 a.m. **RECREATION CORNER**
A Melody from the Sky *Aller*
Sweet Melody of Night.
Poème *Fibich*
The Man from Harlem *Hudson*
Presented by
Currys, Ltd.,
Great West Road, Brentford

10.30 a.m. **MORE MONKEY BUSINESS**
with
BILLY REID AND HIS ACCORDION BAND
FRED AND LESLIE DOUGLAS
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
It's Love Again *Coslow*
I'm A Fool for Loving You. *Loewe*
A Waltz was Born in Vienna *Carr*
A Gentleman's Gentleman...
Presented by
Brown & Polson,
43 Shoe Lane, E.C.4

(Continued on page 34, column 1)

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

Afternoon Programme

6.0 p.m. **SOME POPULAR RECORDS**
Three Jolly Brothers *Lisbona*
Bohemia Novelty Orchestra.
Venetian Moon *Posford*
The Vagabond Lover.
Three Minutes of Heaven *Evans*
Al Benny and his Marimba Band.
I Love to Ride the Horses *Yellen*
Alice Fay.
Presented by
Bile Beans,
C. E. Fulford, Ltd., Leeds

6.15 p.m. **NURSE JOHNSON OFF DUTY**
A Day in the Tyrol... *Romer*
Alpine Waltz *Perosa*
On the Edge of the Lake *Coates*
Presented by
California Syrup of Figs,
179 Acton Vale, W.3

6.30 p.m. **HEALTH AND HAPPINESS**
Bond of Friendship March *Rogan*
Down Sunshine Lane *Powell*
Round the Bend of the Road *Klenner*
Song of the Highway *May*
Singin' in the Rain *Brown*
Presented by
Carter's Little Liver Pills,
64 Hatton Garden, E.C.1

6.45—7.0 p.m. **WALTZ TIME**
You will Remember Vienna *Romberg*
Waltzing in a Dream *Crosby*
The First Letter *Reggou*
Missouri Lullaby *Nicholls*
Presented by
Phillips' Dental Magnesia,
179 Acton Vale, W.3

Evening Programme

9.0—11.30 p.m.
A French Play
MADAME QUINZE
relayed from
CASINO DES FLEURS
Vichy

HOLIDAY MAKERS ! . . . Don't miss this week's chapter of BEAUTY MAGAZINE . . . 9.0 a.m. to-day (Sunday) RADIO NORMANDY

Sunday, July the Twenty-Sixth

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

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

POPULAR SELECTIONS
(Electrical Recordings)
Vocal Gems—Floradora ... *Siuari*
Light Opera Company.
Lost—Fox trot ... *Mercer*
Victor Sylvester and his Ballroom Orchestra.
Viennese Waltz Medley.
Rawicz and Landauer.
The Glory of Love—Fox trot ... *Hill*
Henry Hall and his Orchestra.
Presented by
D.D.D.,
Fleet Lane, E.C.4

11.15 a.m.
BOLENIUM BILL
Presenting
The Western Brothers
(Electrical Recordings)
Play the Game, you Cads
The Old School Tie
After All That
Presented by
Bolenium 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.
SILKEN STRINGS
Presented by
The Society of Herbalists, Ltd.,
Culpeper House,
21 Bruton Street, W.1

2.45 p.m.
THE OPEN ROAD
Marche Heroique de Szabady ... *Massenet*
Happy Days are Here Again ... *Yellen*
El Abanico ... *Javaloyes*
St. James's Park ... *Leon*
Carnival of the Dwarfs ... *Raasch*
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.
FLOWERS
Cornflowers and Poppies ... *Waldteufel*
Blue Forget-me-Not ... *Bansffy*
Jasmine ... *Mayerl*
Dark Red Roses ... *Braham*

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 and
Guest Artists
MARJORIE STEDEFORDE
(Vocalist)
JIMMY REID
(The Canadian Scot)
Presented by
Horlick's, Slough, Bucks

5.0 p.m.
ROMANTIC STORIES
Cheek to Cheek ... *Berlin*
With All My Heart and Soul ... *Hudson*
Beautiful Spring ... *Lincke*
Look Up and Laugh ... *Parr-Davies*
Presented by the manufacturers of
Reudel Bath Cubes,
Braydon Road, N.16

5.15 p.m.
LISTEN TO VITBE
Cobbler's Song ... *Norton*
Zigeuner ... *Coward*
Star of My Soul ... *Jones*
Please Believe Me ... *Goell*
Presented by
Vitbe Brown Bread,
Crayford, Kent

5.30 p.m.
PLEASURE CRUISE
With Esther Coleman and Gordon Little
Dreams on the Ocean ... *Gung'l*
Don't Give Up the Ship ... *Dubin*
Troubled Waters ... *Johnston*
Sea Songs Medley ... *arr. Somers*
Presented by
Milk of Magnesia,
179 Acton Vale, W.3

5.45 p.m.
ALL-STAR VARIETY
(Electrical Recordings)
Cuban Pete—Rumba ... *Norman*
Harry Roy and his Orchestra.
Serenade (The Student Prince) ... *Romberg*
Richard Crooks.
Don't Ask any Questions ... *Sigler*
Brian Lawrence and his Lansdowne House
Orchestra.
American Medley ... *arr. Somers*
Debroy Somers Band.
Presented by
Thorn's Portable Buildings,
Brampton Road, Bexleyheath, Kent

6.0 p.m.
MEET THE NAVY
On the Quarter Deck ... *Alford*
Selection of Sea Shanties.
The Diver ... *Thompson*
Jack's the Lad—Sailor's Hornpipe
Trad.
Details of
Chatham Navy Week
kindly supplied by
The Navy Week Office
Royal Naval Barracks, Chatham

6.15 p.m.
NURSE JOHNSON OFF DUTY
A Day in the Tyrol ... *Romer*
Alpine Waltz ... *Perosa*
On the Edge of the Lake ... *Coates*
Presented by
California Syrup of Figs,
179 Acton Vale, W.3

6.30 p.m.
THE RINSO MUSIC HALL
with
MARIE LLOYD, JUNIOR
MIRIAM FERRIS
LUCAN AND McSHANE
TALBOT O'FARRELL
TEDDY BROWN
and
BILLIE HOUSTON
All-Star Variety
Presented to listeners by the makers of
Rinso,
Unilever House, Blackfriars, E.C.4

7.0 p.m.

BLACK MAGIC
Tiptoe Through the Tulips ... *Dubin*
For You ... *Dubin*
Life is Just a Bowl of Cherries ... *Brown*
Is She My Girl Friend? ... *Rodgers*
Presented by
Black Magic Chocolates

7.15 p.m.
VOICES OF THE STARS
present
FAY COMPTON
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
Marche Hongroise ... *Berlioz*
Hungarian Rhapsody ... *Popper*
Hungarian Dance No. 3 ... *Brahms*
Presented by
Hungarian National Office for Tourism,
210 Piccadilly, London, W.1

10.15 p.m.
RAINBOW RHYTHM
Rusticanelle—Quick step ... *Cortorassi*
Slipping Through My Fingers ... *Woods*
When the Swallows Nest Again ... *Stevens*
Would You?—Waltz ... *Brown*
Presented by the makers of
Tintex,
199 Upper Thames Street, E.C.4

10.30 p.m.
ALL ABOARD!
Second to None March ... *Ord Hume*
Starlit Sky—Waltz ... *Waldteufel*
Anglo-American March.
A Radio Roundabout ... *arr. Noach*
Presented by
Cunard-White Star, Ltd.,
26 Cockspur Street, S.W.1

10.45 p.m.
MUSICAL MELANGE
Non-stop Quarter Hour

11.0 p.m.
TAKE YOUR TIME
Imagination ... *Valaida*
Maori Brown Eyes ... *Malein*
Twentieth Century Blues ... *Coward*
Obstination ... *Fontenailles, arr. Crook*
Manhattan Serenade ... *Ather*
Troubled Waters ... *Coslow*
Love's Last Word is Spoken ... *Bixio*

11.30 p.m.

TZIGANE CONCERT
One Little Blossom... *Sandor*
Czardas.
Gipsy Idyll ... *arr. Ferraris*
Hungaria—Fantasy on Hungarian
Airs ... *Leopold*
Karpathia ... *Bereny*

11.45 p.m.
ORGAN LULLABY
In the Shadows ... *Finch*
Love's Old Sweet Song ... *Molloy*
Somewhere a Voice is Calling ... *Tate*
Let's Put Out the Lights ... *Hupfeld*

12 (midnight)

DANCE MUSIC
Listening to the Violin—Waltz ... *Grothe*
I Feel Like a Feather in the Breeze ... *Gordon*
Get Rhythm in Your Feet ... *Robinson*
Song of the 'Cello—Fox trot ... *Waller*
It's Raining in California ... *Gilbert*
It's Been so Long—Fox trot ... *Adamson*
I Like Bananas—Quickstep ... *Yacich*
Basin Street Blues ... *Williams*

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

But Where Are You? ... *Berlin*
Heart of Gold—Fox trot ... *Nolan*
Nobody Knows—Tango ... *Grey*
The Cubalero—Rumba ... *Banker*
No, No, Lulu—Waltz ... *Vainy*
A Little Door, a Little Lock, a
Little Key—Fox trot ... *Woods*
Moanin' Minnie—Fox trot ... *Sigler*
Handsome Gigolo—Tango... *Casucci*

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

1.0 a.m.
TUNES FROM THE TALKIES
Coffee in the Morning (Moulin
Rouge) ... *Dubin*
What More Can I Ask? (The Little
Damosel) ... *Noble*
Over My Shoulder (Evergreen) ... *Woods*
Celebratin' (Limelight) ... *Woods*

1.15 a.m. I.B.C. Time Signal.
Selection—Princess Charming ... *Noble*
The Wind's in the West (Aunt
Sally) ... *Woods*
Thanks (Too Much Harmony) ... *Johnston*
When I Grow Up (Curly Top) ... *Henderson*

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

RADIO LUXEMBOURG Continued from page 33, col. 1

Evening Programme

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
Some of These Days ... *Brooks*
The Touch of Your Lips ... *Noble*
Selection—Every Night at Eight ... *McHugh*
Romantic Waltz Medley.
My Old Kentucky Home ... *Foster*
Headin' Home ... *Washington*
Hypnotised ... *Silver*

11.45 p.m.
LULLABY PROGRAMME
12 (midnight) Goodnight Melody and
Close Down.

Tune-in to **THE RINSO MUSIC HALL** . . . every Sunday evening at 6.30 p.m., **RADIO NORMANDY.**

Sunday—continued

Monday, July 27th

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 ORCHESTRAL CONCERT
Musical Comedy Switch ... *arr. Hall*
Poème ... *Fibich*
Song—Sylvia ... *Speaks*
Phantom Brigade ... *Myddleton*
The Waltzing Doll ... *Poldini*
Song—Roses at Dawning ... *Kahn*
Aisha ... *Lindsay*
Allah's Holiday ... *Friml*

11.0 p.m.
CELEBRITY PARADE
(Electrical Recordings)
Do the Runaround ... *Sigler*
Jack Hylton and his Orchestra ...
Hills of Devon ... *Jalowiec*
Peter Dawson ...
The Doll Dance ... *Brown*
Ken Harvey ...
Dancing on the Ceiling ... *Hart*
Jessie Matthews ...
Happy ... *Lupino*
Stanley Lupino ...
Popular Waltz Medley ...
Peggy Cochran ...
Celebratin' ... *Woods*
Jack Hulbert ...
Rosa Mia ... *Lawrence*
Geraldo's Gaucho Tango Orchestra ...

11.30 p.m.
CINEMA ORGAN RECITAL
Selection of Wilfred Sanderson's ... *Sanderson*
Popular Songs ... *Kreisler*
Song of Songs ...
Popular Irish Medley ...
My Wishing Song ... *Burke*
Wee Macgregor Patrol ... *Amers*
La Paloma ... *Yradier*
Family Favourites ... *arr. Ewing*
Pan and the Wood Goblins ... *Rathke*

12 (midnight)
DANCE MUSIC
My First Thrill—Fox trot ... *Sigler*
Just a Corner in Paradise—Tango ... *Damerell*
Carnival—Fox trot ... *Murillo*
Say the Word and It's Yours ... *Sigler*
My Old Dog—Fox trot ... *Sarony*
On an Old Paddle Steamer ... *Sarony*
In the Valley of Yesterday ... *Johnson*
Lullaby in Blue—Fox trot ... *Magidson*
The Very Thought of You ... *Noble*
Go to Sleep—Fox trot ... *Hargreaves*
Drifting Down the Shalimar ... *Moll*
Mammy Bong—Rumba ... *Norman*
In a Shelter from a Shower ... *Brewer*
Love Me—Fox trot ... *Washington*
Oopসা—Comedy Waltz ... *Butler*
Wish Me Good Luck, Kiss Me Good-bye—Fox trot ... *Davis*

1.0 a.m. I.B.C. Goodnight Melody and Close Down.
Continued from page 38, column 4
FRIDAY, JULY 31st

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
MILITARY BAND CONCERT
Marching Through Georgia ... *Miller*
Poet and Peasant Overture ... *Suppé*
Song—The Mountains o' Mourne ... *French*
Marche Lorraine ... *Ganne*
Selection—The Thistle ... *Myddleton*
Song—For You Alone ... *Geehl*
Festivalia Fantasia ... *arr. Winter*
Old Comrades ... *Teike*

RADIO NORMANDY 269.5 m., 1113 Kc/s.

Morning Programme

8.0 a.m. THE DAILY DOZEN
Let's Face the Music and Dance ... *Berlin*
I'll String Along with You ... *Dubin*
Send Me ... *Mannone*
Cheero Nero I ... *Sceley*

8.15 a.m. I.B.C. Time Signal.
LIGHT MUSIC
Farmyard Waltz—Folk Tunes ... *arr. Butler*
Mouse in the Clock ... *Hunt*
Teddy Bears' Picnic ... *Bratton*
Faithful Jumping Jack ... *Heykens*

8.30 a.m. HAPPY DAYS
Diddle-Dum-Dee ... *Dunn*
Down South ... *Spaeth*
Touch of Your Lips ... *Noble*
Geraldoland ... *arr. Gerald*
Presented by the makers of Wincarnis and Wincarnis Jelly, Wincarnis Works, Norwich

8.45 a.m. SUNNY JIM'S PROGRAMME OF "FORCE" AND MELODY
Youth and Vigour March ... *Laudenschlager*
Marie Louise ... *Meisel*
Snappy Sticks ... *Robbins*
The Wave Waltz ... *Metra*
Presented by A. C. Fincken & Co., 195 Great Portland Street, W.1

9.0 a.m. I.B.C. Time Signal.
THE OPEN ROAD
The Acrobat ... *Robrecht*
Down Sunshine Lane ... *Powell*
The Merry Month of May ...
A Garden of Roses ... *Brooncs*
The Linnets' Parade ... *Brewer*
Presented by Carter's Little Liver Pills, 64 Hatton Garden, E.C.1

9.15 a.m. LIGHT ORCHESTRAL MUSIC
Swing Me Up Higher ... *Mackeben*
Here's the Circus ... *Rust*
The Faithful Hussar ... *Frantzen*
Live, Laugh and Love ... *Heymann*

9.30 a.m. ADVANCE FILM NEWS
Whisper in Your Dreams (Melody of My Heart) ... *Levigne*
Eeeny, Meeny, Miney Mo (To Beat the Band) ... *Mercer*
Rose Marie (Rose Marie) ... *Friml*
I Dream Too Much (I Dream Too Much) ... *Kern*
Presented by Associated British Cinemas, 30 Golden Square, W.1

9.45 a.m. MELODIANA
Got a Bran' New Suit ... *Diets*
When the Leaves Bid the Trees Good-bye ... *Seymour*
Stardust ... *Carmichael*
We Saw the Sea ... *Berlin*
Presented by Milk of Magnesia, 179 Acton Vale, W.3

10.0 a.m. SOME POPULAR RECORDS
It's Been So Long—Fox trot ... *Adamson*
Roy Fox and his Orchestra ...
Blackpool Switchback ... *arr. Dixon*
Reginald Dixon at the Organ ...
Poor Little Angelina ... *Kennedy*
Gracie Fields ...
Please Believe Me ... *Goell*
Mantovani and his Tipica Orchestra ...

10.15 a.m. DANCE MUSIC
I Like Bananas—Quick step ... *Yacich*
I'd Rather Lead a Band ... *Berlin*
Tain't Nobody's Biz'ness if I Do ... *Grainger*
Hold Me Tight, I'm Falling ... *Lisbona*

10.30 a.m. MILITARY BAND CONCERT
Gridiron Club March ... *Sousa*
London is a Fine Town ... *arr. Sharp*
National Emblem March ... *Bagley*
Hyde Park Suite ... *Jaldowicz*
On the Serpentine ...
Around the Bandstand ...
The Lightning Switch ... *arr. Alford*
Wee Macgregor Patrol ... *Amers*
March of the Second Legion ... *Sellwick*
March-off Medley ...

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 Greys ... *Grafulla*
Keep Your Fingers Crossed ... *Coslow*
Ballet Egyptian ... *Lugini*
You Are My Lucky Star ... *Brown*
Three Dances (Tom Jones) ... *German*
Yogibogi ...
Ballet Music (Faust) ... *Gounod*
Tromello ... *Farrell*
Two Heads Against the Moon ... *Ager*
Battling Butler ... *Braham*

Followed at 4.45 p.m. by THE CHILDREN'S CORNER
BIRTHDAY GREETINGS
Presented by Horlick's, Slough, Bucks

5.0 p.m. I.B.C. Time Signal.
RAINBOW RHYTHM
Selection—Queen of Hearts ... *Parr Davies*
Got to Dance My Way to Heaven ... *Coslow*
Lollipop ... *Reser, arr. Grimshaw*
Cuban Pete—Rumba ... *Norman*
Presented by the makers of Tintex, 199 Upper Thames Street, E.C.4

5.15 p.m. HARMONY
Everything Stops for Tea ... *Sigler*
I'm in the Mood for Love ... *McHugh*
Tango ... *Albeniz, arr. Godonsky*
Wedding Dance Waltz ... *Lincke*

5.30 p.m. WHAT'S ON IN LONDON
News of the Latest Films, Shows and Other Attractions

5.45 p.m. OLD TIMERS
Paul Jones ...
The Maxina ...
Old Timers Medley ...
Old Favourites ...

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

Evening Programme

12 (midnight) DANCE MUSIC
Handsome Gigolo—Tango ... *Casucci*
The Cubalero—Rumba ... *Banker*
No, No, Lulu—Waltz ... *Vainy*
I'm Building Up to an Awful Let-Down—Fox trot ... *Mercer*
It's Been So Long—Fox trot ... *Adamson*
These Foolish Things ... *Strachey*
Get Rhythm in Your Feet ... *Robinson*
Madame—Ah! La Marquise—Ah! ... *Hughes*

12.30 a.m. I.B.C. Time Signal.
You Give Me Ideas—Fox trot ... *Tunbridge*
A Couple of April Fools—Fox trot ... *Kennedy*
All Jolly Pirates ... *Rolls*
The Rose in Her Hair—Waltz ... *Dubin*
Rhythm Like This ... *Bamberger*
Smoke Rings—Slow Fox trot ... *Gifford*
Lost—Fox trot ... *Mercer*
Glamorous Night—Waltz ... *Novello*

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

AND NOW THE CYCLISTS

Next Sunday, August 2nd

A Commentary in French and English on the

PARIS TO BOULOGNE CYCLE RACE

Will be relayed from RADIO NORMANDY at the following times:

8.30 to 9.0 a.m. 12 (noon) to 1.0 p.m.

Finish of the race will be given between 5.0 and 6.0 p.m.

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
Wake Up and Sing ... *Friend*
Always in My Heart ... *Turk*
Slipping Through My Fingers ... *Woods*
Presented by L. Rose & Co., Ltd., 89 Worship Street, E.C.2

9.15 a.m. GOOD-MORNING PROGRAMME
Midnight in Paris ... *Conrad*
Intermezzo (Cavalleria Rusticana) ... *Mascagni*

9.15 a.m.—Good-morning Prog.—cont.
Venetian Moon ... *Posford*
Selection—The Dollar Princess ... *Fall*
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

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

10.30 p.m. RAINBOW RHYTHM
Mexicali Rose—Fox trot ... *Stone*
Cuban Pete—Rumba ... *Norris*
Knockin' on Wood ... *Norvo*
Knick Knacks on the Mantel ... *Pio Rito*
Presented by the makers of Tintex, 199 Upper Thames Street, E.C.4

10.45 p.m. "FROM THE BUNKHOUSE"
At the End of the Caribou Trail ... *Box*
Polly Wolly Doodle ...
Big Rock Candy Mountain ...
The Sunset Trail ... *Kennedy*
Underneath the Old Pine Tree ...
Trail of the Lonesome Pine ...

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

SUNNY JIM presents a programme of melody every Monday, Wednesday, Friday and Saturday morning ...
RADIO NORMANDY, 8.45 a.m.

Tuesday, July 28th

RADIO NORMANDY 269.5 m., 1113 Kc/s.

Morning Programme

8.0 a.m. THE DAILY DOZEN
 Out in the Open—Waltz ... Edgar
 This is the Rhythm for Me ... Monkman
 Rock and Roll—Fox trot ... Whiting
 It's the Band—March ... Steininger

8.15 a.m. I.B.C. Time Signal.
GOLDEN HARMONY
 Demande et Reponse (Petite Suite de Concert) ... Coleridge Taylor
 The Waltzing Doll ... Poldini
 Entr'acte (Rosamunde Ballet Music) ... Schubert, arr. Brunet
 Selection—Madame Butterfly ... Puccini
 Presented by
 Spink & Son, Ltd.,
 5, 6 and 7 King Street, St. James's, S.W.1

8.30 a.m. **CHARLIE KUNZ AT THE PIANO**
 (Electrical Recordings)
 Selection of
 Charlie Kunz Medleys.
 Presented by
 Vitacup,
 Wincarnis Works, Norwich

8.45 a.m. **POPULAR MUSIC**
 All Hands ... Benier
 O Sole Mio ... di Capua
 Moonbeams Dance ... Gibbons
 Velvet and Silk ... Ziehrer
 Presented by
 Fels Naptha Soap,
 195 Great Portland Street, W.1

9.0 a.m. I.B.C. Time Signal.
LIGHT ORCHESTRAL MUSIC
 Los Voluntarios—Paso doble ... Cimenez
 Blossom Dreams—Waltz ... Kojo ho Tsuki
 Irish Medley—One step ... arr. Somers
 Mouse in the Clock ... Hunt
 Hebrew Dance ... arr. Phillips
 Song—Nagasaki ... Dixon
 La Petite Tonkinoise ... Scotto
 The Wedding of the Rose ... Jessel

9.30 a.m. **TUNES WE ALL KNOW**
 (Electrical Recordings)
 Selection—Lilac Time ... Schubert
 Marek Weber and his Orchestra.
 Gold and Silver Waltz ... Lehar
 Edith Lorand and her Viennese Orchestra.
 A Garden of Roses.
 Alfredo Campoli and his Salon Orchestra.
 On Ilkka Moor Traditional, arr. Jackson
 Jack Jackson and his Orchestra.
 Presented by the makers of
Limestone Phosphate,
 Braydon Road, N.16

9.45 a.m. **TUNEFULLY YOURS**
 Spread it Abroad ... Walker
 Please Believe Me ... Goell
 I Give My Heart ... Millocker
 Melody from the Sky ... Mitchell
 Presented by
California Syrup of Figs,
 179 Acton Vale, W.3

10.0 a.m. **TEN O'CLOCK TUNES**
 (Electrical Recordings)
 Selection—The Maid of the Mountains ... Fraser Simson
 London Palladium Orchestra.
 You Will Remember Vienna ... Romberg
 Richard Crooks.

10.0 a.m. Ten o'clock Tunes—contd.
 Dinah (Eight Piano Ensemble) ... Akst
 Policeman's Holiday ... Ewing
 Band of His Majesty's Coldstream Guards.
 Presented by
Zambuk,
 C. E. Fulford, Ltd., Leeds

10.15 a.m. **RHYTHM**
 Get Rhythm in Your Feet ... Robinson
 Dixie Rhythm.
 Beautiful ... Gillespie
 Selection—The Man from the Folies
 Bergere ... Meskill

10.30 a.m. **MID-MORNING EXTRA**
 By Special Request
 Coronation Bells ... Partridge
 A State Procession (Cockney Suite) ... Ketelbey
 The Skaters' Waltz ... Waldteufel
 El Capitan March ... Sousa
 Lass of Richmond Hill ... Ardlington
 Birthday Serenade ... Linche
 Sussex by the Sea ... Ward Higgs
 Tommies War-Time Memories.

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
 Ole Faithful ... Holymann
 The Wedding of Jack and Jill ... Coots
 Country Dance ... German
 Savoy Scottish Medley ... arr. Somers
 Melodious Memories ... Finck
 Sari Green ... Reynolds
 Roberta ... Kern

Followed at 4.45 p.m. by
THE CHILDREN'S CORNER
 With the UNCLING.
BIRTHDAY GREETINGS
 Presented by
Horlick's, Slough, Bucks
 5.0 p.m. I.B.C. Time Signal.
RAINBOW RHYTHM
 Every Minute of the Hour ... Kenny
 Charlie Kunz Piano Medley.
 Nobody's Using it Now ... Schertzingar
 Aloha Oe ... Lisinokalani
 Presented by the makers of
Tintex,
 199 Upper Thames Street, E.C.4

5.15 p.m. **FINGERING THE FRETS**
 A Programme for Instrumental Enthusiasts
 Honolulu March ... Trad.
 Frivolous Joe ... de Pietro
 Some of These Days ... Brooks
 Toreador et Andalouse ... Rubinstein

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**
 Rakoczkj March ... Berlioz
 Aufschwung ... Schumann
 Valse Oubliee ... Liszt
 Tango Habanera ... Payan, arr. Hartley

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
 Knick Knacks on the Mantel ... Fio Rito
 Same Old Moon.
 Let It Be Me ... Wrubel
 Presented by
L. Rose & Co., Ltd.,
 89 Worship Street, E.C.2

9.15 a.m. **GOOD-MORNING PROGRAMME**
 Ca C'est Paree ... Padilla
 Chanson Hindoue (Sadko) Rimsky-Korsakow
 Eva ... Lehar
 Selection—The Mikado ... Sullivan
 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
 Is It True What They Say About
 Dixie? ... Caesar
 The Glory of Love ... Hill
 Every Minute of the Hour ... Kenny
 Spread it Abroad ... Walker
 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**

6.30 p.m. **THE MELODY MAKERS**
 With Sam Browne, The Radio Three and Reginald Foresythe and Jack Penn
 Up the Hill to Happy Days ... Wallace
 The Man I Love ... Gershwin
 There's a Star in the Sky ... Eytton
 Whispering ... Schonberger
 Saddle Your Blues to a Wild Mustang ... Haid
 Presented by
Rowntrees' Gums and Pastilles,
 York

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. **RELAY OF DANCE MUSIC**
 From a Paris Cabaret
 English Commentary from 10.30 p.m.

DEBROY SOMERS AND HIS BAND play to you in THE RADIO

Result of
JEYES' FLUID

Picture Puzzle
 Competition



Fourteen correct solutions were received. The 1st, 2nd and 3rd prizes, totalling £40, have been divided equally amongst the following, to whom cheques for £2:17:2 have been sent:—

MISS EDITH SMITH,
 Hillside, Exton, Nr.
 Exeter, Devon.
 MRS. VERA C. NOBBS,
 "Riverside," Maiden
 Newton, Nr. Dorchester
 Dorset.
 MR. F. HODGE,
 19, Tyas Road, Canning
 Town, E.16.
 MR. J. H. WARREN,
 69, Beaufort Street,
 Southchurch, South-
 end-on-Sea, Essex.
 MR. LEWIS KEITH
 WILKINSON,
 27, Garretts Green Lane,
 Sheldon, Birmingham.
 MR. J. L. GREEN,
 2, Coburg Villas,
 King's Rd, Fleet, Hants.
 MISS
 IRENE ALLENBY,
 5, Tudor Mansions,
 Pitsea, Essex.

MRS. D. E. BERNAS,
 28, Warten Road,
 Ramsgate, Kent.
 MRS. M. NATION,
 47, Cranley Drive,
 Ilford, Essex.
 MISS M. LAMBURN,
 13, Council Houses,
 Eastergate,
 Nr. Chichester.
 MR. W. H. POWELL,
 117, Raeburn Avenue,
 Surbiton, Surrey.
 MISS M. A. JONES,
 "Ashfield," Pwllgwaun,
 Pontypridd, Glam.
 MRS.
 L. F. LITTLEHALES,
 34, St. Benedicts Road,
 Small Heath,
 Birmingham.
 MISS
 BESSIE NICHOLSON,
 49, Danecourt Road,
 Parkstone, Dorset.

Consolation prizes have been sent to a further sixty-two entrants in each of whose solutions there was only one mistake.

JEYES' SANITARY COMPOUNDS COMPANY LTD.,
 99, REGENT STREET, W.1.

Wednesday, July 29th

RADIO NORMANDY 269.5 m., 1113 Kc/s.

Morning Programme

- 8.0 a.m. LIGHT MUSIC**
 Colonel Bogey ... *Alford*
 Ballerina—Paso doble ... *Kennedy*
 La Corrida (The Bull Fighter) ... *Valverde*
 Wolverine March ... *Sousa*

- 8.15 a.m. I.B.C. Time Signal.**
HAPPY DAYS
 Forget it and Smile ... *Bohmelt*
 Tap Your Tootsies ... *Sigler*
 Anna from Annacapresi ... *Parr-Davies*
 Live, Laugh and Love ... *Heymann, arr. Herbert*

Presented by the makers of **Odol**,

- 8.30 a.m. GEMS OF MELODY**
 (Electrical Recordings)
 Polonaise Militaire ... *Chopin, arr. Walter*
 Orchestra Raymond ...
 The Doll Dance (Pattman) ... *Brown*
 Gay Gossoun ... *Vess Ossmann*
 Aston Banjo Orchestra ...
 Señora—Intermezzo ... *Siede*
 Elite Novelty Orchestra ...

Presented by **Phillips' Betox**,

150 Regent Street, W.1

- 8.45 p.m. SUNNY JIM'S PROGRAMME OF "FORCE" AND MELODY**
 Prince Eugene ... *Locwe*
 Bobby Shaftoe ... *arr. Whittaker*
 Chinese March ... *Otto*
 Whispering Pines ... *Byrne*
 A Summer Evening ... *Waldteufel*

Presented by **A. C. Fincken & Co.**,

195 Great Portland Street, W.1

- 9.0 a.m. I.B.C. Time Signal.**
DANCE MUSIC
 It's Great to be in Love Again ... *Koehler*
 Alexander's Ragtime Band ... *Berlin*
 Would You?—Waltz ... *Brown*
 All My Life—Fox trot ... *Siept*

Presented by **Sanitas, 51 Clapham Road, S.W.9**

- 9.15 a.m. A FEW FAVOURITES**
 Chinese Dance and Dance of the Flutes (Nutcracker Suite) ... *Tchaikowsky*
 Second Serenade ... *Heykens*
 Deep in My Heart (The Student Prince) ... *Romberg*
 Medley of Leslie Stuart's Songs ... *Stuart*

- 9.30 a.m. POPULAR SELECTION**
 My First Thrill ... *Sigler*
 Selection—Chu Chin Chow ... *Norton*
 Alone ... *Brown*
 Bells of St. Malo ... *Rimmer*

- 9.45 a.m. MUSICAL REVERIES**
 Prelude—La Traviata ... *Verdi*
 Ah! fors e lui (La Traviata) ... *Verdi*
 Maria Mari ... *Di Capua*
 Cavatina ... *Raff*

Presented by **California Syrup of Figs**,

179 Acton Vale, W.3

- 10.0 a.m. POPULAR MUSIC**
 Forge in the Forest ... *Michaelis*
 Medley—Parade of Parades ...
 Alice Blue Gown ... *Tierney*

Presented by **Fels Naptha Soap**,

195 Great Portland Street, W.1

- 10.15 a.m. ORCHESTRAL CONCERT**
 My Lady Dainty ... *Hesse*
 Over the Waves—Waltz ... *Rosas*
 Liebestraume ... *Liszt*
 Master Melodies ...

10.30 a.m. VOCAL CLOSE DOWN
 (Electrical Recordings)

- Wilkie Bard Medley ... *Wilkie Bard*
 Elizabeth ... *Katscher*
 Elsie Randolph with Arthur Young ... *Porter*
 The Physician ... *Gertrude Lawrence*
 The Panic is On ... *Clarke*
 Connie Boswell ...
 Tzinga Doodle-Day ... *Wimperis*
 Maurice Chevalier ...
 Don't the New Low Down ... *McHugh*
 The Mills Brothers ...
 Sailing Home With the Tide ... *Watson*
 Turner Layton ...
 The Preacher and the Bear ... *Arzonja*
 Albert Whelan ...

11.0 p.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*
 Erinalia ... *arr. Somers*
 PUNCHINELLA (The Children's Suite) ... *Ansell*
 Musical Box (The Children's Suite) ... *Ansell*
 Box of Soldiers (The Children's Suite) ... *Ansell*
 The Arcadians ... *Monckton*
 Rigmorole ... *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. I.B.C. Time Signal

- THE OPEN ROAD**
 The Great Little Army ... *Alford*
 Brighter than the Sun ... *Noble*
 When the Band Goes Marching By ... *Sarony*
 We're All on the Road ...
 Happy and Contented ... *Noble*

Presented by **Carter's Little Liver Pills**,

64 Hatton Garden, E.C.1

5.15 p.m. RAINBOW RHYTHM

- The Chestnut Man—Rumba ... *Perkins*
 Stay Close to Me ... *Kreuder*
 Harry Lauder Medley ... *Lauder*
 Joey the Clown ... *Myers*

Presented by the makers of **Tintex**,

199 Upper Thames Street, E.C.4

5.30 p.m. IN THE BLUE

- Beale Street Blues ... *Handy*
 Blue Roses Medley ... *Ellis*
 Rhapsody in Blue ... *Gershwin*
 Temperamental Blues ... *Roy*
 Blue Again ... *McHugh*
 Wild Man Blues ... *Armstrong*
 Bluen' the Blues ... *Ragas*
 The Kunz Medley, introducing: My Blue Heaven ... *arr. Kunz*

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

PIETRO PIANO ACCORDIONS

PROFESSIONAL MODEL AS ILLUSTRATED



120 basses with 5 voice roller action and air valve; Full scope Fingerboard giving easier rapid movement; 41 pearl piano keys with octave coupler; finest steel reeds; extra deep fold Bellows covered with specially prepared air tight cloth; elegant stage pearl finish with brilliants; 2 shoulder straps, etc.

EASY TERMS AVAILABLE FOR ALL MODELS

£15 : 15

Smaller models ... 39/6 to £12 19 6

YOU CAN PLAY AND TEST ANY PIETRO ACCORDION BEFORE PLACING YOUR ORDER. Write to-day for catalogue.

FREE To J. & A. MARGOLIN, 112, Old Street, London, E.C.1. Sole Wholesale Distributors

POST THIS COUPON NOW

Please send me, post free, coloured brochure of Pietro Piano Accordions.

Name

Address

RP.14

Manufacturers of the World-famous 'Plus-a-Gram.'

NEW HEALTH

Sir W. ARBUTHNOT LANE, Bt., C.B., Editor

JULY CONTENTS SIXPENCE

TONSIL AND ADENOID OPERATIONS

By Macleod Yearsley, F.R.C.S.

A-RIDING WE WILL GO

By Margaret Goggin

TO HEALTH AND VIGOUR

KITCHEN WISDOM: GOOD THINGS IN HOLLAND

By Ivan Baker

WE CAN STOP BABY DEATHS

By Dr. J. Lawson Dick

GARDEN GAMES

By Sid G. Hedges

SAVIOURS OF MANKIND

By Professor D. F. Fraser-Harris, M.D., D.Sc., F.R.S.E.

HOW DUST DESTROYS HEALTH

By S. C. Blacktin, Ph.D., M.Sc.

FROM A DOCTOR'S NOTE BOOK

BIRTH CONTROL HYPOCRISY

By Lady Neish

THE TURTLE-DOVE

By Eric Hardy, F.Z.S.

IF YOU GET BREATHLESS

By Sir W. Arbuthnot Lane, Bt., C.B.

FROM OUR BOOKSHELF

WE TELL YOU

IN THE GARDEN: ON GROWING CHERRIES

By Olga Hartley

AN OPEN-AIR BEDROOM

By Baseden Butt

THE HUMBLE POTATO

By Captain E. H. Gregory

SOME LABOUR SAVERS

By S. Bulan

On Sale at all Bookstalls and Newsagents

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

- These Foolish Things ... *Strachey*
 Lullaby of the Leaves ... *Petkery*
 Let's Fall in Love for the Last Time ... *Kennedy*

Presented by **L. Rose & Co., Ltd.**,

89 Worship Street, E.C.2

- 9.15 a.m. GOOD-MORNING PROGRAMME**
 Entry of the Gladiators ... *Fusch*
 Spread it Abroad ... *Walker*

- 9.15 a.m. Good-Morning Prog.—contd.**
 Happy and Contented ... *Noble*
 Three Old Favourites ...

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, London, S.W.1

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

- 10.45 p.m. Radio Stars—contd.**
 Serenade ... *Toselli*
 Fred Hartley's Quintet with Webster Booth ... *Warren*
 Muchacha—Rumba ...
 Ambrose and his Orchestra ...

Presented by **"Radio Pictorial"**

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

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

- 10.30 p.m. DANCE MUSIC**
 I'll Step Out of the Picture ... *Kennedy*
 Broken Doll ... *Tate*
 Tap Your Tootsies ... *Sigler*
 Live, Love and Laugh ... *Heymann*

10.45 p.m. RADIO STARS
 (Electrical Recordings)

- Caprice Viennois ... *Kreisler, arr. Tiersch*
 Debroy Somers and his Band ...
 Fresh as a Daisy (Kitty Masters) ... *Rich*

TEA-TIME HOUR at 4.0 p.m. every afternoon from NORMANDY.

Thursday, July 30th

Friday, July 31st

RADIO NORMANDY 269.5 m., 1113 Kc/s.

RADIO NORMANDY 269.5 m., 1113 Kc/s.

Morning Programme

8.0 a.m. NEWS PARADE
 Oriental Dance ... *White*
 Down in the Forest ... *Ronald*
 Waltzes of Gounod and Strauss.
 Dance of the Hours ... *Ponchielli*
 Presented by
 The Editors of "News Review"

8.15 a.m. I.B.C. Time Signal.
THE STA-BLOND SPECIAL
 Join
 June Manners and Jack Lyndon
 in their American Tour
 Presented by
Sta-Blond Shampoo,
 14 Hanover Square, W.1

8.30 a.m. THE REVELLERS
 I've Got My Fingers Crossed ... *McHugh*
 Nobody's Sweetheart ... *Kahn*
 Awake in a Dream ... *Robin*
 It's Great to be in Love Again ... *Koehler*
 We Agree Perfectly.
 Presented by
Colgate's Ribbon Dental Cream,
 Colgate, Ltd., S.W.1

8.45 a.m. POPULAR MUSIC
 Anchors Aweigh ... *Zimmerman*
 My Beloved.
 Ragamuffin Romeo ... *Wayne*
 The Whirl of the Waltz ... *Lincke*
 Presented by
Fels Naptha Soap,
 195 Great Portland Street, W.1

9.0 a.m. I.B.C. Time Signal.
DANCE MUSIC
 Slipping Through My Fingers ... *Woods*
 Cuban Pete—Rumba ... *Norman*
 Every Minute of the Hour ... *Kenny*
 Presented by
Woodward's Grape Water,
 51 Clapham Road, S.W.9

9.15 a.m. FACING THE MUSIC
 with
The Melody Master
 Presented by
Vikelp Health and Body Building Tablets,
 10 Henrietta Street, W.1

9.30 a.m. FAVOURITE MELODIES
 (Electrical Recordings)
 Selection—The Gondoliers ... *Sullivan*
 Court Symphony Orchestra.
 Sweet and Low ... *Barnby*
Esste Ackland.
 The Duck Song—Comedy Waltz ... *Damerell*
Jack Jackson and his Orchestra.
 Dance of the Nymphs ... *Birch*
Bournemouth Municipal Orchestra.
 Presented by
Freezone Corn Remover,
 Braydon Road, N.16

9.45 a.m. MELODIANA
 Poor Little Angelina ... *Kennedy*
 Big Ship ... *Hall*
 Missouri Lullaby ... *Nicholls*
 Here's to Romance ... *Conrad*
 Presented by
Milk of Magnesia,
 179 Acton Vale, W.3

10.0 a.m. LIGHT MUSIC
 Every Now and Then ... *Silver*
 Bad Habits ... *Senter*
 I Won't Dance ... *Kern*
 Hilo March ... *Trad.*
10.15 a.m. MUSICAL NATURE
 Whispering Pines ... *Byrne*
 Blue Forget-me-Not ... *Banffy*
 Reflections in the Water ... *Loeb*
 Tales from the Vienna Woods
Strauss, arr. Winter

10.30 a.m. LIGHT ORCHESTRAL MUSIC
 Valse Bleue ... *Margie*
 Carol—Ay, Ay, Ay ... *Freire*
 An Old Spanish Tango ... *Roller*
 Selection—The Dubarry ... *Millock*
 Wedgwood Blue ... *Katelbey*
 A Paradise for Two (The Maid of
 the Mountains) ... *Tate*
 Waltz of the Hours (Coppelia) ... *Delibes*

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
 Selection—Faust ... *Gounod*
 Echoes of Ireland ... *arr. Lange*
 June ... *Tchaikovsky*
 Honey Coloured Moon ... *Wayne*
 Story Book (Children's Suite) ... *Ansell*
 Fairy Doll (Children's Suite) ... *Ansell*
 Wood Nymphs ... *Coates*
 The 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. I.B.C. Time Signal.
RAINBOW RHYTHM
 Sing Sing Isn't Prison Any More
The Yacht Club Boys.
 Beside the Singing Waters ... *Kennedy*
 Tony's in Town ... *Woods*
 Best Wishes ... *Koehler*
 Presented by the makers of
Tintex,
 199 Upper Thames Street, E.C.4

5.15 p.m. POPULAR PIECES
 Leave the Pretty Girls Alone
 Cavalcade of Martial Songs
 Medley
 Geraldo Nights
5.30 p.m. WHAT'S ON IN LONDON
 News of the Latest Films, Shows and Other
 Attractions
5.45 p.m. CINEMA ECHOES
 Love Me Forever (On Wings of
 Song) ... *Scherisinger*
 Car of Dreams ... *Sigler*
 Two for To-night ... *Gordon*
 Goodbye Trouble (Car of Dreams) *Spoliansky*

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

Morning Programme

8.0 a.m. SWEET AND LOVELY
 Roses of the South ... *Strauss*
 I'm Putting All My Eggs in One
 Basket ... *Berlin*
 Swing ... *Ellis*
 I Wished on the Moon ... *Rainger*
 Presented by the makers of
Amami, 11 Broad Street, London, W.C.2

8.15 a.m. I.B.C. Time Signal.
THE DAILY DOZEN
 Good Morning Glory—Fox trot ... *Gordon*
 La-di-da-di-da—Fox trot ... *Gay*
 May I?—Fox trot ... *Gordon*
 Rhythm Like This ... *Bamberger*

8.30 a.m. LIGHT ORCHESTRAL MUSIC
 Mouse in the Clock ... *Hunt*
 Xylophone Solo—On the Track ... *Simpson*
 Bavarian Waltz Medley ... *Richartz*
 Capricious Intermezzo ... *de Micheli*
 Presented by
Juvigold, 21 Farringdon Avenue, E.C.4

8.45 a.m. SUNNY JIM'S PROGRAMME OF
"FORCE" AND MELODY
 Colonel Bogey March ... *Alford*
 Riding Down from Bangor ... *arr. Farwell*
 Snappy Sticks ... *Robbins*
 Dreams on the Ocean ... *Gung'l*
 Presented by
A. C. Fincken & Co., Ltd.,
 195 Great Portland Street, W.1

9.0 a.m. I.B.C. Time Signal.
REQUEST PROGRAMME
 June in January ... *Robin*
 Isn't This a Lovely Day? ... *Berlin*
 Hearts and Flowers, Intermezzo ... *Tobani*
 Temptation Rag ... *Lodge*

9.15 a.m. SIDNEY TORCH AT THE ORGAN
 Guest Artist of the Week—Lance Fairfax
 Spanish Serenade ... *Herbert*
 For Love Alone ... *Geech*
 Nola ... *Arndt*
 The Blind Ploughman ... *Clarke*
 These Foolish Things ... *Strachey*
 Presented by the makers of
Robinson's Lemon Barley Water,
 Carrow Works, Norwich

9.30 a.m. RADIO FAVOURITES
 Free and Easy ... *Porschmann*
 Little Picaniny Mine ... *Vernon*
 Please Believe Me ... *Goell*
 Traumerei ... *Schumann*
 Presented by the proprietors of
Brooke Bond Dividend Tea, London, E.1

9.45 a.m. TUNEFULLY YOURS
 She Shall Have Music ... *Sigler*
 My Heart and I ... *Robin*
 Awake in a Dream ... *Robin*
 Rise 'n' Shine ... *Youmans*
 Presented by
California Syrup of Figs,
 179 Acton Vale, W.3

10.0 a.m. INSTRUMENTAL CONCERT
 Bullfighter—March ... *Volpatti*
 Charlie Kunz Piano Medley
 Many Happy Returns of the Day *Holzmann*
 Snowflakes—Fox trot ... *Rawicz*
10.15 a.m. PROGRAMME OF
FAMOUS MUSICAL COMEDIES
 The Quaker Girl ... *Monckton*
 Please Teacher ... *Tunbridge*
 Belle of New York ... *Kerker*
 Presented by the proprietors of
Ovaltine

10.30 a.m. LIGHT ORCHESTRAL CONCERT
 Chocolate Soldier ... *Strauss, arr. Bengsdot-*
 Secrets of the Adige—Waltz ... *Carena*
 Bohemian Polka, "Schwanda" ... *Weinberger, arr. Bauer*
 Copak (Sorotchintsi Fair) ... *Moussorgski's*
 When Grandmama was Twenty
 (The Birdcatcher) ... *Zeller*
 The Gay Nineties—Waltz Medley.
 Marie Louise ... *Meisel*
 Welsh Medley—One step ... *arr. Somers*

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
 Steps of Glory ... *arr. Winter*
 I'm Gonna Sit Right Down ... *Ahlert*
 Spanish Ladies ... *Curzon*
 Wee Macgregor ... *Amers*
 Lullaby (Bavarian Suite) ... *Elgar*
 Pique Dame Overture ... *Suppe*
 When April Comes Again ... *Neiburg*
 Musical Comedy Switch ... *arr. Hall*
 By the Blue Hawaiian Waters
Katelbey

Followed at 4.45 p.m. by
THE CHILDREN'S CORNER
 With the Uncles
BIRTHDAY GREETINGS
 Presented by
Horlick, Slough, Bucks

5.0 p.m. I.B.C. Time Signal.
RAINBOW RHYTHM
 Wake Up and Sing—Fox trot ... *Friend*
 Hawaiian Stars are Gleaming ... *Ege*
 Gay Gossoon ... *Vess Ossman*
 She's Too Good for Me ... *Hall*
 Presented by the makers of
Tintex,
 199 Upper Thames Street, E.C.4

5.15 p.m. WHAT'S ON IN LONDON
 News of the Latest Films, Shows and Other
 Attractions
5.30 p.m. VARIETY
 (Electrical Recordings)
 The Three Trees (There, There and
 There) (Albert Whelan) ... *Powell*
 Turning Night into Day (Wonder
 Bar) ... *Katscher*
Elsie Randolph with Arthur Young
 Dance No. 5 ... *La Argentina Granados*
 Celebratin' (Jack Hulbert) ... *Woods*
 Walkin' My Baby Back Home ... *Turk*
Maurice Chevalier.
 There Never was a Girl Like Mary ... *Ellis*
Phyllis Stanley and Arthur Riscoe.
 Down at Our Charity Bazaar ... *Aza*
Gracie Fields.
 Twilight on the Trail ... *Aller*
Bing Crosby.

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.

RADIO LUXEMBOURG 1293 m., 232 Kc/s.

Morning Programme

8.15—8.30 a.m. ELECTRICAL RECORDINGS

8.45 a.m. MORNING CONCERT.

ROSE'S HAPPY MORNING MATINEE
 With the Happy Philosopher
 Laughing Irish Eyes ... *Stept*
 I'll Never Have to Dream Again.
 Tormented ... *Hudson*
 Presented by
L. Rose & Co., Ltd.,
 89 Worship Street, E.C.2

9.15 a.m. GOOD-MORNING PROGRAMME
 On Top of a Bus.
 Castles in the Moon ... *Lincke*
 No Greater Love ... *Coslow*
 Selection—Sweethearts of Yesterday
arr. Hall
 Presented by
Horlick's, Slough, Bucks

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

Evening Programme
8.20—11.20 p.m.
LE MARIAGE DE MADEMOISELLE BEULEMANS
 A Comedy in Three Acts
 by
MM. Fonson and Fernand Wicheler

MUSICAL MENU

Mrs. Jean Scott,
 President of the Brown and Polson Cookery
 Club, gives you a Free Recipe
 Swing ... *Ellis*
 All My Life ... *Stept*
 I'm Shooting High ... *McHugh*
 Leave it to Love ... *Stolz*
 Presented by
Brown & Polson,
 43 Shoe Lane, E.C.4

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

Morning Programme

8.15—8.30 a.m. ELECTRICAL RECORDINGS

8.45 a.m. MORNING CONCERT

ROSE'S HAPPY MORNING MATINEE
 With the Happy Philosopher
 It's Been so Long ... *Adamson*
 The Old Man of the Mountains ... *Brown*
 You Started Me Dreaming ... *Coots*
 Presented by
L. Rose & Co., Ltd.,
 89 Worship Street, E.C.2

9.15 a.m. GOOD-MORNING PROGRAMME
 The Butterfly ... *Bendix*
 Song of the Islands ... *King*
 Katja the Dancer—Waltz ... *Gilbert*
 A World of Romance ... *arr. Geraldo*
 Presented by
Horlick's, Slough, Bucks

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

10.30 p.m. RAINBOW RHYTHM
 Dream Time—Fox trot ... *Davis*
 When Somebody Thinks You're
 Wonderful ... *Woods*
 Lonesome Without My Baby.
 Sunshine Ahead—Fox trot ... *Rolls*
 Presented by the makers of
Tintex,
 199 Upper Thames Street, E.C.4.

Morning Programme

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
 I'd Rather Lead a Band ... *Berlin*
 You Started Me Dreaming ... *Coots*
 Cling to Me ... *Burke*
 Goody Goody ... *Mercer*
 Old Faithful ... *Carr*
 Presented by
Rowntree's Gums and Pastilles,
 York

6.45—7.15 p.m. ELECTRICAL RECORDINGS

VARIETY
 Apple Blossom ... *Venuti*
 Tormented ... *Davis*
 Fantasy on Black Horses ... *Schroder*
 The Touch of Your Lips ... *Noble*
11.0 p.m. I.B.C. Time Signal.
I.B.C. Goodnight Melody and Close
Down.

Saturday, August the First

RADIO NORMANDY 269.5 m., 1113 Kc/s.

Morning Programme

8.0 a.m. MUSICAL CAVALCADE
 Polonaise Militaire ... *Chopin, arr. Waller*
 Danse Arabe (Casse Noisette Suite)
 Liebestraum... *Tchaikowsky*
 Rattle of Spring ... *Liszt*
 Singing

8.15 a.m. I.B.C. Time Signal.
THE MELODY MAKERS
 With Sam Browne, The Radio Three and Arthur Young and Reginald Foresythe
 I'm in the Mood for Love ... *McHugh*
 Don't Save Your Smiles ... *Davis*
 Hold Me Tight I'm Falling ... *Lisbona*
 China Boy ... *Wintree*
 Let Yourself Go ... *Berlin*
 Presented by Rowntrees' York Gums and Pastilles.

8.30 a.m. LIGHT MUSIC
 I'm Putting All My Eggs in One Basket ... *Berlin*
 Ten Tiny Toes, One Baby Nose ... *Little*
 South American Joe ... *Friend*
 Rio de Janeiro ... *de Gredos*

8.45 a.m. SUNNY JIM'S SPECIAL PROGRAMME FOR CHILDREN
 Birthday March Parade ... *Kuhne*
 The Mermaid ... *arr. Meredith*
 The Blue Danube ... *Strauss*
 Sailors' Hornpipe ... *Traditional*
 Over the Waves ... *Rosas*
 See Me Dance the Polka ... *Grossmith*
 Presented by A. C. Fincken & Co., 195 Great Portland Street, W.1

9.0 a.m. I.B.C. Time Signal.
SOME POPULAR RECORDS
 Wake Up and Sing ... *Friend*
 Eddie Duchin and his Orchestra.
 That Little Back Garden of Mine... *Long*
 Norman Long.
 Oua Oua (Kanui and Lulu) ... *Trad.*
 You're Always in My Arms (Rio Rita) ... *Tierney*
 Edith Day.

Presented by Bile Beans, C. E. Fulford, Ltd., Leeds
9.15 a.m. DANCE MUSIC
 Mamma Don't Allow It—Fox trot *Davenport*
 Yours Truly is Truly Yours ... *Fio Rito*
 Swing—Quick step ... *Ellis*
 It's the Talk of the Town ... *Symes*

9.30 a.m. FAVOURITE MELODIES (Electrical Recordings)
 Blaze Away March ... *Holzman*
 Royal Air Force Band.
 Colonel Bogey March ... *Alford*
 Band of His Majesty's Coldstream Guards.
 Old Comrades ... *Teike*
 Band of His Majesty's Coldstream Guards.
 Soldiers in the Park ... *Monckton*
 B.B.C. Wireless Military Band.
 Presented by Freezone Corn Remover, Braydon Road, N.16

9.45 a.m. DREAM WALTZES
 You Have Taken My Heart ... *Mercer*
 The Whistling Waltz ... *Woods*
 You Will Remember Vienna ... *Romberg*
 Sweet Mary Rose ... *Schmitz*
 Presented by True Story Magazine, 30 Bouverie Street, E.C.4

10.0 a.m. MILITARY BAND MUSIC
 Old Panama ... *Alford*
 Black Jack—Folk Dance ... *arr. Sharp*
 Selection—The Mikado ... *Sullivan*

10.15 a.m. RHYTHM FROM SPAIN
 Valencia—One step ... *Padilla*
 Muchacha ... *Dixon*
 Espanita ... *Kroeger*
 Spanish Gipsy Dance *Marquina, arr. Mohr*

10.30 a.m. MUSICAL POT-POURRI (Electrical Recordings)
 The Way with Every Sailor ... *Heyman*
 When the Guardsman Started Crooning on Parade ... *Lisbona*
 Glory of Love ... *Hill*
 Charlie Two Step ... *Carmichael*
 Forge in the Forest ... *Michaelis*
 The World is Mine ... *Marvell*
 Sailing Along on a Carpet of Clouds ... *Sigler*
 The Sunshine Cruise ... *Hulbert*

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 *Farley*
 Dance of the Dryads ... *Haines*
 Fifty Second Street Fever... *Murphy*
 Slavonic Rhapsody ... *Friedman*
 Say the Word and It's Yours ... *Sigler*
 Rustic Revels ... *Fleicher*
 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. I.B.C. Time Signal.
RAINBOW RHYTHM
 All Jolly Pirates—Slow Fox trot ... *Rolls*
 Animal Fox trot Medley.
 It's Really Too Terribly Thrilling ... *Rose*
 I've Got a Feelin' You're Foolin' ... *Brown*
 You Are My Lucky Star ... *Brown*
 Presented by the makers of Tintex, 199 Upper Thames Street, E.C.4

5.15 p.m. SWING MUSIC
 Request Programme from C. Bailey, Swindon (Electrical Recordings)
 With All My Heart and Soul ... *Hudson*
 Red Norvo's Swing Octet.
 Willow Tree ... *Razaf*
 Mildred Bailey and Her Alley Cats.
 Saturday Night Function ... *Ellington*
 Duke Ellington and his Orchestra.
 Body and Soul ... *Green*
 Benny Goodman Trio.

5.30 p.m. WHAT'S ON IN LONDON
 News of the Latest Films, Shows and Other Attractions

5.45 p.m. CLOSING DOWN (Electrical Recordings)
 You Have that Extra Something... *Ellis*
 Phyllis Stanley and Arthur Riscoe.
 Humming to You ... *Reaves*
 The Three Ginx.
 Farewell, Sweet Senorita ... *Woods*
 The Street Singer.
 Selection—Viktoria and Her Hussar *Abraham*
 Marek Weber and his Orchestra.

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

Evening Programme

12 (midnight) DANCE MUSIC
 Gypsy Violin—Slow Fox trot ... *O'Flynn*
 A Couple of April Fools—Fox trot *Kennedy*
 With All My Heart... *McHugh*
 Heart of Gold—Slow Fox trot *Nolan*
 A Beautiful Lady in Blue—Waltz *Lewis*
 You Hit the Spot—Fox trot *Gordon*
 Nobody's Sweetheart—Fox trot *Schoebel*
 The Lady in Red—Fox trot *Dixon*

12.30 a.m. I.B.C. Time Signal.
 Accent on Youth—Fox trot ... *Seymour*
 Put Your Little Arms About Me ... *Tobias*
 Saddle Your Blues to a Wild Mustang—Fox trot ... *Haid*
 Cling to Me—Fox trot ... *Burke*
 Cuban Love Song—Waltz... *McHugh*
 Please Believe Me—Fox trot ... *Jacobs*
 If You Love Me—Fox trot ... *Noble*
 Whispering—Fox trot ... *Schonberger*

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

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
 At Your Service Madame ... *Dubin*
 Love Will Find a Way ... *Tate*
 A Gentleman's Gentleman ... *Carr*
 Presented by L. Rose & Co., Ltd., 89 Worship Street, E.C.2

9.15 a.m. GOOD-MORNING PROGRAMME
 Pizzicato (Sylvia Ballet) ... *Delibes*
 I'm a Fool for Loving You. ... *Evans*
 Longing ... *Haydn Wood*
 Selection—Gilbert and Sullivan Operas.
 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
 Robins and Roses ... *Burke*
 A Melody from the Sky ... *Aller*
 Darling You... *Stolz*
 The Old Oak Tree.
 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

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

Evening Programme

10.30 p.m. RAINBOW RHYTHM
 Rhythm Saved the World ... *Cahn*
 Washington Grays ... *Grafulla*
 Sympathy—Waltz ... *Evans*
 Truckin' on Down—Fox trot ... *Porter*
 Presented by the makers of Tintex, 199 Upper Thames Street, E.C.4

10.45 p.m. ADVANCE FILM NEWS
 You Look So Sweet, Madame *Wimperis*
 Awake in a Dream ... *Robin*
 Tzinga Doodle Day... *Wimperis*
 I'm Building Up to an Awful Let-Down ... *Mercer*
 Presented by Associated British Cinemas, 30 Golden Square, W.1

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

RADIO NORMANDY—Dance Music Programmes—Continued from pages 36, 37 and 38

TUESDAY, JULY 28

12 (midnight) DANCE MUSIC
 Easter Parade—Fox trot ... *Berlin*
 Ain't Misbehavin'—Fox trot ... *Razaf*
 I Dream Too Much—Waltz ... *Kern*
 I've Got a Feelin' You're Foolin' ... *Brown*
 Babs—Fox trot ... *Ahlert*
 Ain't She Sweet?—Slow Fox trot *Brooks*
 Yes, Yes, My, My (She's Mine) ... *Chaplin*
 Buscando Millionaires—Rumba ... *Riestra*
12.30 a.m. I.B.C. Time Signal.
 Broadway Rhythm—Quick step ... *Brown*
 Alone ... *Brown*
 Sympathy—Waltz ... *Evans*
 Buffoon—Fox trot ... *Confrey*
 There's a Song they Sing at a Sing Song in Sing Sing ... *Lisbona*
 On Treasure Island—Fox trot *Burke*
 Favourite Comedy Songs.
 Leave it to Love—Fox trot ... *Stolz*

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

WEDNESDAY, JULY 29

12 (midnight) DANCE MUSIC
 Weather Man—Fox trot ... *Chase*
 The Danza—New Rhythm Dance *Morton*
 The Echo of a Song—Fox trot ... *Edgar*
 The Piccolino—Fox trot ... *Berlin*
 Nana—Quick step ... *Cohn*
 Cheek to Cheek—Fox trot *Berlin*
 Tangled Tangos.
 In the Dark—Fox trot ... *Hill*
12.30 a.m. I.B.C. Time Signal.
 My Sunshine is You—Tango ... *Stolz*
 Londonola—Quick step ... *Sigler*
 One Way Street—Fox trot ... *Sigler*
 Reginaldo—Waltz ... *Traditional*
 Wyoming in the Gloaming ... *Sigler*
 You Saved My Life—Fox trot *Spina*
 Iniki Maile—Novelty Fox trot *Kahal*
 Sing Me a Song of Home Sweet Home—Fox trot... *Damerell*

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

THURSDAY, JULY 30

12 (midnight) DANCE MUSIC
 Moonlight on the Prairie—Waltz *Nolan*
 Don't Stand in the Doorway *Broones*
 My Shadow's Where My Sweetheart Used to Be—Fox trot ... *Ilda*
 Smoke Gets in Your Eyes ... *Kern*
 East of the Sun—Fox trot *Bowman*
 In a Little English Inn ... *Coslow*
 Ah! Sweet Mystery of Life ... *Young*
 A Mile a Minute—Fox trot ... *Pekere*
12.30 a.m. I.B.C. Time Signal.
 Rock and Roll—Fox trot ... *Whiting*
 I'm in Love All Over Again ... *McHugh*
 Kisses are Dewdrops ... *Leven*
 You Can't Do That There 'Ere ... *Rolls*
 I'm Feeling Happy—Fox trot ... *Hall*
 My Pretty Flowers ... *Marvell*
 Falling in Love—Waltz ... *Roller*
 Here's to the Next Time ... *Lawrence*

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

FRIDAY, JULY 31

12 (midnight) DANCE MUSIC
 Alexander's Ragtime Band ... *Berlin*
 Rumbah Tambah ... *Hernandez*
 Love is Like a Cigarette ... *Kemp*
 Ain't Misbehavin' ... *Razaf*
 There'll Never Be Another You ... *Woods*
 The Jockey on the Carousel ... *Kern*
 Mammy Bong—Rumba ... *Norman*
 Quicker Than You Can Say Jack Robinson ... *David*
12.30 a.m. I.B.C. Time Signal.
 Now You've Got Me Doing It ... *Spina*
 Charlie Kunz Piano Medley.
 Sweet Dreams, Sweetheart ... *Meskill*
 At the End of the Caribou Trail ... *Box*
 Red Pepper—Quick step ... *Lodge*
 Swing—Fox trot ... *Ellis*
 I'm Gonna Sit Right Down and Write Myself a Letter ... *Young*
 Good-bye Trouble—Fox trot ... *Eyton*

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

“RADIO PICTORIAL’S” UNIQUE OFFER TO ITS READERS

Remarkable Tea-Set Opportunity

which no one can afford to miss

No tokens to collect! No Waiting if you apply NOW!



For 3/3 you can have these three beautiful pieces of china to complete your tea set

THOUSANDS of readers who recently seized the opportunity of securing the nineteen-piece Hampton ivory tea set offered by RADIO PICTORIAL have asked if it is possible to obtain a teapot, cream jug and basin to complete this beautiful set.

Now, only after making special arrangements with the manufacturers is it possible to offer a *limited number* of the three additional pieces at an amazingly low price. Look at the illustration on the left—note the beautiful design—the colour and finish are in every way *exactly* the same as the original tea set—made by the same master potters of Staffordshire.

Whether you already have a Hampton Ivory Tea Set or not, RADIO PICTORIAL offers you as a special concession the superb teapot for only 1s. 9d. post free, the cream jug and basin for only 1s. 6d. post free. You can have either the teapot alone or the jug and basin—or, if you wish, all three pieces.

Indicate in the Special Order Form below which pieces you require, fill in your name and address and attach a Postal Order for the correct amount, crossed /& Co./ and made payable to Bernard Jones Publications, Ltd. Then enclose in a sealed envelope bearing a 1½d. stamp and post at once to Teaset Department, RADIO PICTORIAL, 37/38 Chancery Lane, W.C.2.

Delivery will then be made to your home immediately.

Don't delay—send for yours TO-DAY.

SEND THIS FORM AND P.O. NOW!

To Teaset Department, “Radio Pictorial,”
37/38 Chancery Lane, London, W.C.2.

Please send me without delay as per your offer above the additional pieces of Hampton Ivory Tea ware as indicated below.

I enclose P.O. for..... No.....

ONE HAMPTON **1/9** ONE CREAM JUG **1/6**
IVORY TEAPOT, POST FREE & SUGAR BASIN, POST FREE

(Strike out pieces not required—if all three are desired, do not make any mark.)

NAME

ADDRESS

.....

.....

Block Letters Please!



This photograph is a greatly reduced illustration of the original Hampton Ivory Tea Set recently offered to readers

POST THIS ORDER FORM AND REMITTANCE TO-DAY!