

# JACK JACKSON'S LOVE STORY

BILLIE HOUSTON :: WILL FYFFE :: CARROLL LEVIS

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PRESENTATION  
OFFER  
INSIDE

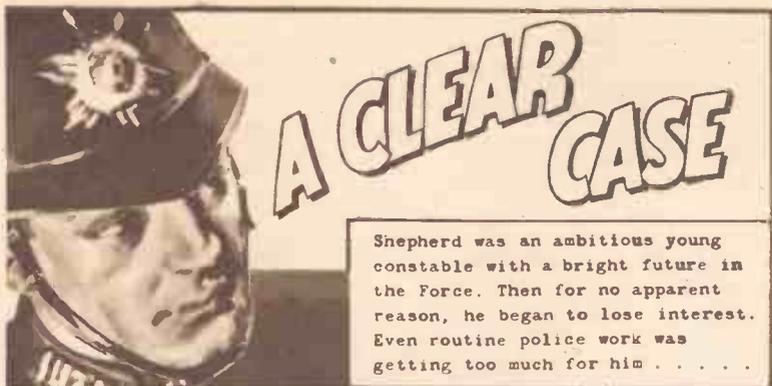
# RADIO PICTORIAL

THE FAMILY MAGAZINE

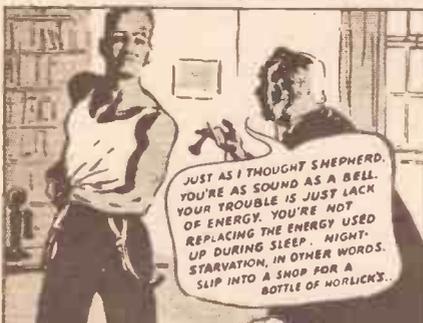
3¢  
EVERY  
FRIDAY



*Maria*  
ELSNER



Shepherd was an ambitious young constable with a bright future in the Force. Then for no apparent reason, he began to lose interest. Even routine police work was getting too much for him . . . . .



P.C. SHEPHERD was a brawny-six-footer, but "Night-Starvation" is no respecter of persons. People in every walk of life are victims of this persistent tired feeling, which clings to them from the moment they wake up. Energy has been used up during sleep, and they've no idea how to replace it. Horlick's can create the new energy they need so badly. A hot cup regularly at bedtime sees you wake up really refreshed and ready for the hardest day. Most important of all,

Horlick's guards you against "Night-Starvation." Plain or Chocolate Flavoured, prices from 2/-. Horlick's Mixer, 6d. and 1/-.



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Horlick's Tea-Time Hour. Debroy Somers and his band, vocal soloists and chorus. Luxembourg (1293 metres) and Normandy (269 metres), Sundays 4 p.m. to 5 p.m. Also Normandy, week-days 4 p.m. to 5 p.m.

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Monthly

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On Sale at all Bookstalls and Newsagents - - - **6<sup>D.</sup>**



## Lew STONE

*THIS clever band-leader whose band is in residence at the Café de Paris, London, has come back into the radio news with a bang! His band has made several first-rate broadcasts lately, and he is also responsible for the music in those scintillating Sunday programmes of Dolcis Shoes from Radio Luxembourg*

# RADIO-ACTIVE "LIQUID GOLD" Makes Your Hair GROW!



**ESTHER COLEMAN**

the beautiful singer with the beautiful voice, says:—

"YOU must be pleased to know how truly enthusiastic I am about your Radio-Active "Thera." Never before have I found such wonderful results, not even from far more expensive lotions or scalp massage treatments. "Thera" seems to bring beauty to the hair at a touch. It must be the Radio-Activity in it, because I find my hair growing every day, richer in texture. Another thing, it makes my hair far easier to wave and the waves keep in much longer. As for the combfuls which used to worry me so much, this falling out and breaking of hair has ceased entirely—thanks to "Thera."

(Signed) Esther Coleman.

FAMOUS RADIO STARS TESTIFY TO THE WONDERFUL PROPERTIES OF "THERA" THAT "Electrifies" the Hair Roots with Vital Radio-Activity

"THERA"—scientific Radio-Active Hair Grower—makes hair brilliantly beautiful, lustrous, healthy, abundant. Famous Radio and Film Stars testify to its wonderful properties. Now YOU, as a reader of "Radio Pictorial," can prove it, too. "THERA" never fails to:—

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- Stop Hair Falling.
- Banish Scurf.
- Make Waving Easier and Restore Fading Colour.
- Waves last twice as long.



**BRAM MARTIN**

"I CANNOT too enthusiastically recommend your "Thera" Radio-Active hair preparation. "Liquid Gold" conveys, indeed, an apt idea of its very great value. Men to-day, especially those who have many public engagements, simply cannot afford to lose that vital asset to 'personality,' rich, healthy, lustrous hair. Since using your 'Thera' Hair Grower, my hair has improved beyond all expectation. I shall never be without a bottle, either at home or when travelling. The public ought to know more about this great discovery, which is yet another tribute to scientific research."

(Signed) Bram Martin.

ANOTHER CASE—Kiddies' hair weak, full of scurf. Mother "could do nothing with it."



LOOK AT THEM NOW!  
No trace of scurf. Admired everywhere they go. "What lovely, lustrous hair!" other mothers say. THEY will use "THERA" now!  
(Hair on photos untouched)

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**Radio Pictorial—No. 146**  
**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

“The Three Of Us!”



Les Allen with his two partners. Left is Kitty Masters, who is his stage partner, and right is Anne, his wife, who is his life partner. A popular trio.

# Wanted, Women Commentators

**W**OMEN in sport are not escaping the eagle eye of Joli de Lotbiniere. Next Friday he is arranging a running commentary on the Ladies' National Fencing Competition from the Salle Bertrand. Trouble is to find women commentators, but the Outside Broadcast Director is convinced they exist. Next year a German women's hockey team is to play the ladies of England and Joli vows that he will find a woman to describe the event. Another fixture in 1937 which cries aloud for a woman broadcaster is the England v. Australia women's cricket match. Now then, girls, what about it?

## Hands Off

**F**ASCINATING things, organs, and it is hard to resist touching the shiny new console which is always lying about somewhere in St. George's Hall. Eric Maschwitz was quite bothered wondering what to do about it, because visitors would keep fingering the stops. Thought out all kinds of notices—one of the best read: “Put that

down; you don't know where it has been.” Lucky, by the way, that the organ has Queens Hall on one side and a café, shops and offices on the other, because it is booked to broadcast in the small hours to the Empire and, believe me, it can make a noise.

## Another Organ

**A**LL of which reminds me that we have not heard very much about the neat little organ which the Compton people have also built in No. 1 studio at Maida Vale. We are likely to hear it on Thursday next in a Grainger programme. Not built for recitals, it is going to be used for organ concertos with orchestras, and to accompany the big chorus. It has been built at the far end of the B.B.C.'s biggest studio, with rostrums for the orchestra, raked up to it in front, as in the Queen's and Albert Halls. Quite a natty effect, and it gives tone to the place, too.

## Famous Irish Actress

**I**T'S rather a novelty now for fans to know an actress better by sight than by her voice. That is the case as far as Jean Woods is concerned. Although her broadcasts have been few, she has had more stage appearances with the Ulster Literary Theatre than you could count in a month of Sundays. On November 3 she is playing the lead in a radio version of the play that made this company famous—*The Drone*, by Rutherford Mayne. Everybody in Ireland has seen it; now they are to hear it. At the rehearsals there will be a reunion of many old hands who toured the British Isles and America with *The Drone* some twenty years ago.

## Literary Night

**R**UTHERFORD MAYNE, the author, is coming from Dublin to play his original part; Marion Crimmins, one of the greatest of Irish character actresses, is making one of her rare appearances at the mike for the occasion, and S. A. Bulloch, the Northern Ireland Drama Producer, who was the first “drone” in the stage play, will be at the control panel. It will be a complete Ulster Literary Theatre night. Even William Conor, R.O.I., the distinguished Irish artist, whose portrait of Jean Woods we reproduce, is a pioneer member of the movement. This is a production which Irish listeners everywhere will be anxious not to miss.

## Globe-Trotting Engineer

**J**UST as I had got used to seeing John Snagge about the place again, L. W. Hayes had to leave for the States. People always seem to be coming and going at Broadcasting House. John has been honeymooning in Scotland and L. W. Hayes sailed in the *Queen Mary* on Wednesday to talk over knotty wavelength problems with American broadcasting engineers.

I suppose it is an exaggeration to say that this tall, enigmatic engineer spends as much time in sleeping cars as he does in his office, but he certainly gets around a lot. Result is that every broadcasting engineer from Timbuctoo to Mandrake Falls calls on him when he comes to London.

## Musical Record

**D**OCTOR BOULT keeps a ledger, and every time a work is broadcast it is recorded in the book. That helps the B.B.C. Music Director to keep on top of his job. When he wants to build a programme he consults the oracle, picks out the works which have not been heard for a long time and there it is.

What is worrying him at the moment is all this yiff-yaff about the Proms. Though they are over for this season, he is still getting letters from baronets and blacksmiths asking for more. As a matter of fact, it is not Dr. Boulton who decides how much of each concert shall be broadcast.

## Entertainment Maestros

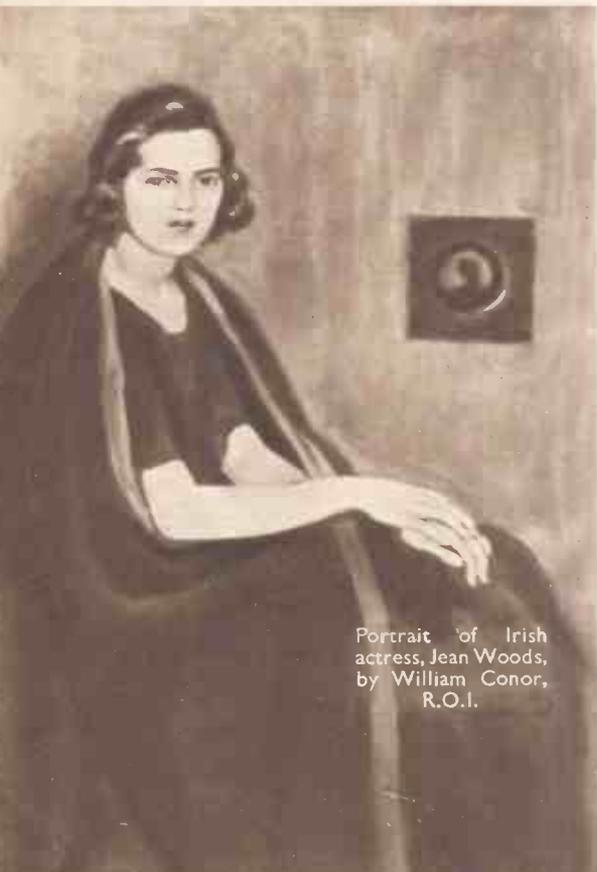
**J**OHAN WATT is now taking an active part in Entertainment Parade—on the air again next Monday. A show like this needs an awful lot of organising and is a case of all hands on deck. Bruce Belfrage helps with the dramatic side,

Kenneth Wright advises on the musical part and Bertram Henson is also full of ideas. Result is that B.B.C. men are spread all over London when the programme goes on the air. It was Henson who persuaded brother Leslie to do his stuff in the last show. Difficulty always is to get a programme like this launched. Nothing succeeds like success and, once started, the talent queues up for a turn at the mike.

## Football Atmosphere

**A**RCHIE CAMPBELL and his confederates had great fun with a new B.B.C. mobile recording van on their visit to the Hawthorns football ground, West Bromwich, recently to make some records for “atmosphere” purposes in a new musical comedy called *Kick Off*, which is being

## Wandering Mike presents “The Radio Parade”



Portrait of Irish actress, Jean Woods, by William Conor, R.O.I.

**Putting Her  
on a  
Pedestal**



Wife of Ronald Frankau, and radio and stage star in her own right. Renee Roberts, who is in "Encore Les Dames" at the Prince of Wales Theatre

broadcast on November 4. They took the microphone into the massage rooms, dressing rooms and gymnasium, so West Bromwich "fans" are in for an exciting time trying to spot the voices of their favourite star when this show goes on the air.

**Sharing the Work**

NEW tactics at the mike will be tried at this Lewis v. Harvey contest on November 9 and again at Harringay for the Neusel v. Foord fight. After tests behind the scenes at Wembley, a few weeks back, Joll de Lotbinière decided that the best results could only be got by using several commentators.

It was a super-human task to ask one man to describe a fight blow by blow, carry in his head the point position of the boxers and describe the scene between the rounds. So next time three men will be on the job.

Lionel Seccombe will describe the boxing and Tom Woodroffe will "paint" the scene between the rounds, while a B.B.C. referee will join the B.B.C. team after every third round to give his own private and unofficial opinion of how the fight is going. His name is Barrington D'Albay.

**The Girl on the Cover**

BLONDE, blue-eyed Maria Elsner, the attractive Austrian singer, is at present appearing in *Let's Raise the Curtain* at Victoria Palace. When on holiday in England in October, 1935, she was invited to broadcast in a show called *The Band Box*. She followed it up with a radio appearance in *Countess Maritza* a month later, and thus made two big successes. Maria also appeared in Richard Tauber's first British film, so you will see that she is a versatile and hard worker as well as being a lovely girl.

**The Search Goes On**

SCOUTS from the Drama Department are all around the town. Val Gleigud wants artistes for Sunday plays and has sent producers to report on repertory companies in the suburbs and as far afield as Brighton. Just now there is a dearth of successful plays in the West End and good repertory players may get a chance in "From the London Theatre" series.

Eric Maschwitz has his scouts out too. Ciné-Variety has caught his eye. Jack Payne has given the big acts a lead and a series of relays from cinemas will follow if the forthcoming relay from the Regal at Kingston is successful.

**For Your Autograph Album**

*Christopher Stone*

**New Idea for Boxing Broadcasts :: Radio Vocalist's Broken Romance  
B.B.C. Getting Busy for the Coronation**

**Royal Consideration**

IT was typical of the King's consideration for the man and woman in the street that his first thought after the Coronation ceremony should be for those who could not be present in the Abbey or along the route. It was His Majesty's anxiety to send a message to them at once that determined the choice of Buckingham Palace for the broadcast instead of the usual studio. Maybe with his robes still upon him he will face the mike.

The honour of arranging this historic message to the Empire falls to Joll de Lotbinière, who succeeded Gerald Cock as Outside Broadcast Director. It was Gerald Cock who used to motor to Sandringham each Christmas for King George's annual broadcasts. He was always present in the study to report "All ready" when His Late Majesty took his chair before the microphone on the table.

**Alexander Back**

JIMMY CAREW is sad and slightly hoarse through having to explain to almost everyone he meets that he is Alexander again. Which seems a bit tough because it was he with Billy Bennett (incognito) who created the well-known act of Alexander and Mose which will be on

the air again early in December.

Albert Whelan has played Alexander for a long time and many listeners believe that he is still on the job. He is not, though he did broadcast a remarkably good imitation of the act recently. He, if anyone, should know how to do that!

**Give Marjorie a Break**

MET Marjorie Mars at a little party thrown by actor Terence de Marney the other night. Theatregoers remember her many fine performances, notably in *For Services Rendered*, *Lady Precious Stream* and *Within the Gates*. I'm one of her biggest fans, and it has often surprised me that her vital personality and emotional voice are not used in radio drama.

Marjorie admitted that she would like very much to do radio work, but didn't seem to be able to get a chance. Now here's a funny thing. About eight years ago she made a tremendous success in the play *The Silver Cord*. Yet, when it was broadcast recently, Marjorie was not even approached to play her original part. Without any disrespect to clever Ann Todd, who played the part so well on the air, I cannot resist asking why Marjorie was ignored. What's the answer? Perhaps Val Gleigud knows?

**Another Film for Denis**

PHONE call from the ever-cheery Denis O'Neil the other day, inviting me to a "fireworks-cocktail party" next Thursday. Sounds like an amusing evening in store, knowing Denis's parties.

This will be his first spot of relaxation for some time, for he has been hard at work doing both variety and a new film. He is playing a comedy role—that of Matt Cooney—in a film called *Kathleen Mavourneen*, and his partner, Harry Hudson, also has a small part in the picture.

Denis will be singing his famous song "Flanagan's Party" in this film.

**Handsome Is . . .**

GUESS it must be pretty hard to combine good looks with first-class musicianship, and it is obvious that Hyam Greenbaum had to compromise when picking his Television Orchestra. So often he must have had to decide between a handsome lad and a brilliant player. Hyam had the good sense to know that the orchestra would succeed or fail on its performance and chose the latter every time. He did not have to tell me this—I've seen his bunch on the screen!

**Broken Romance**

SORRY to hear from Peter Hodgkinson, of Hawaiian Islanders fame, that he and his fiancée, Barbara Palmer, have decided to break their engagement. Though Peter assures me that there's no ill-feeling about it. "The trouble is that we both want a career, and our ideas lie in different directions," says Peter. "With both of us fulfilling engagements in various parts of the country we sometimes don't see each other for weeks." Barbara is rapidly coming to the front as a crooner and has vocalised with several Midland outfits both on stage and radio.

**Confusion**

IN the midst of a rehearsal the other morning, Billy Merrin felt a tap on his shoulder. He turned to see a man holding an envelope. "I've come to put in my claim," said the stranger. "Claim?" repeated Billy, with visions of motor accidents or unfulfilled contracts foremost in his mind. "Yes," said the man. "I've got twenty-five points in the penny pool."

Then it dawned on Billy. His new rehearsal room is just over the offices of the largest football pool promoters in Birmingham, and the visitor had come to the wrong office.

**BILLY MERRIN**  
—Is a keen Tennis player— & devotes most of his spare time to it.

**HARRY LEADER**  
—Is a CYCLING enthusiast!

**JOE CROSSMAN**  
—Likes Horse-riding —when he can get the chance.

**CARROLL GIBBONS**  
—Plays GOLF badly! but gets a kick out of driving fast cars!

GEO. Mackinder 3/7

★ Continuing our Private Lives of Radio Sweethearts. **MRS. JACK JACKSON** tells you of the whirlwind courtship that has brought her nearly four years of perfect happiness

**T**O meet your husband-to-be in distant Johannesburg, on the other side of the world.

To meet him by sheer chance over five years later when we were both in London.

To fall in love all over again, to have a whirlwind courtship and to embark on a wonderfully happy married life.

That has been my happy experience.

Jack was touring out in South Africa in 1926 with the ill-fated Bert Ralton, one of the pioneers of dance music. He was the ace trumpeter in Ralton's band—and I was a young girl interested in art, the theatre, variety, and (chiefly) interior decoration. I saw Jack play at the theatre, was later introduced to him and we became friends. There was nothing much to it other than that. I thought he was a nice sort of lad, and we had much in common.

The tour ended. Jack had to leave for England, and for a while we kept up our friendship by correspondence. A year or two rolled by, but

period of amazing success in touring and the West End.

I was thrilled at his story.

And I was thrilled to meet Jack again.

We had a whirlwind courtship, and were married in London just two days after Christmas Day, 1932.

I never dreamed that I should settle down and make my home in England—but immediately after our wedding we set about looking for a little flat which would be more or less central for Jack, who was still touring.

We found just the spot, comparatively near the West



Can one blame Jack Jackson for falling in love with such a beautiful person as "Eve"? Here she is in a charming pose.

# The Story of Two Hearts

By

**"EVE"**

(Mrs. Jack Jackson)

we were both so busy that regular letter writing was almost impossible.

Jack was in turn ace trumpeter with Ralton (who met such a tragic death) at the Savoy, with Jack Hylton and later with Jack Payne. He was having success after success and was of course very popular at the B.B.C.

In my own sphere I was busy, too. My parents had given me a wonderful chance after leaving school to take up interior decoration planning. I had some rather novel idea for decors, and there are several famous theatres and private houses in South Africa which were decorated under my instruction.

I was so keen on this work that I was delighted to be able to come to England with my people in 1932, and various influential friends in London helped me to develop here my talent for interior decoration.

One night we went to the London Palladium with some friends. Jack Payne and his B.B.C. band was the main attraction.

The curtain went up on the orchestra which was so well known to Londoners, but which meant nothing much to me, coming fresh from the other side of the globe. In the middle of one of the first numbers there was a break for a hot trumpet solo—and up to the microphone to give us "the works" walked . . . Jack.

Picture my surprise!

Jack—the same Jack I had known way home in Jo'burg.

I didn't know how to sit out the rest of the show, and immediately it was over we went round to the dressing-room, there to renew acquaintance.

We were so thrilled to meet, and so amazed at the coincidence, that for a few minutes we could scarcely find words to express ourselves! However, we planned to meet for supper after the next day's show, and then we exchanged news of what had happened to both of us during nearly six years.

Jack had left Ralton's band after Ralton's death, and had accepted an offer to join Hylton.

Then had come the rapid growth of radio—and the big B.B.C. job for Payne, with whom Jack was now playing. Finally there had been Payne's surprising decision to leave the B.B.C.—and a

End, and furnished it just how we both wanted it.

There was only one snag in our love story. Jack was hardly ever home.

Touring the country with Payne's band, he had only an occasional week in London, and our Sundays or week-ends together were few.

Perhaps that was one reason for his ultimate decision. Perhaps also there was my secret thought that Jack is a great artist, and a great personality. I wanted to see him succeed on his own.

Anyway, I persuaded him to go ahead with a plan to leave Jack Payne and start up a band of his own.

Was the band a success? I'll say it was. But I can't even pretend to tell you how happy we were in our London flat that we should have a chance of being really together nearly all the time.



Jack Jackson, brilliant band-leader of the Dorchester Hotel, and proud husband and father.

Our domestic happiness was allied to the fact that, given a long contract in August, 1933, at the Dorchester, Jack went in to replace Ambrose's famous Blue Lyres.

The love story is not yet finished. For on February 4th, 1934, John Jackson came into the world—a fine healthy baby boy to make our happiness complete.

John—"Jonty" to us—raised a small new problem. It is difficult to keep a kiddie rosy and well in a London flat—so, as no holidays were possible for Jack, he insisted that at least we should have some fresh air and sunshine.

So he took a charming cottage in the country, where Jonty and I could spend long summer days.

Jack spent the mornings and early afternoons at the cottage, shooting and riding. Then he'd speed back in a fast car to face the microphone at the Dorchester.

The country life, combined with the jolly parties we held in the West End with members of the band, people in the musical world, and new vocalists and instrumentalists Jack discovered from time to time . . . we were terribly happy.

One day Jack came home and said: "Eve, we're going to move!"

He wanted to find a more central home, with space for his own music-rooms (where he could keep all his music and office litter without being scolded by me!) and with more room for Jonty.

Then began a search for the ideal flat.

We found it, near Marble Arch, and only a stone's throw from Park Lane and the Dorchester.

Jack and I had the greatest fun planning our new home, and now any day, around midday, you can find the Jacksons there . . . Jack just getting up and having breakfast at the time when most people are having lunch, starting his crazily-timed day which never ends before 3 or 4 a.m.

Studio Small-Talk

by NERINA SHUTE

# DO COMEDIANS MAKE GOOD HUSBANDS?



Cheery Dick Francis



Peggy Dell, who made her name with Roy Fox, and has since made a big success in America with Jack Hylton. Welcome back, Peggy!

What I do know is that Peggy adores her mother. Has supported her mother ever since she was 18. Has worked like a demon.

At the age of 15 Peggy Dell was working in Dublin with her own band. A band leader with a pigtail down her back. And now she is seriously talking of doing this again.

I said: "You mustn't go back to Dublin. We want you in London."

Peggy said: "I worked for Roy Fox for three years. But the happiest time in my life was at home in Dublin. I was just a kid but at one time I was earning £1,000 a

Had tea in the B.B.C. canteen with Max Kester, Dick Francis, and Fred Yule. Had an elevating conversation and the question was asked: "Why do comedians always make good husbands?"

Dick Francis said in a small voice: "That I can't tell you. But will you allow me to show you?"

Shrieks of laughter.

But comedians do make good husbands, apparently. Look at Billy Caryl and Hilda Mundy. Ronald Frankau and his wife. Tommy Handley and his wife. Dick Francis and his wife. And dozens more. (There must be some kind of technique.)

Incidentally, Dick Francis and Fred Yule are both in these new programmes by Lauri Wylie. "The Wireless Puppets."

Lauri Wylie has written so many musical shows for the stage, and yet the broadcasting business is new to him. Very clever writer. Watch for his name.

Dick Francis and Fred Yule have been friends for years.

Said Fred Yule: "I'm another married man who believes in marriage. Doreen Monte is my wife. I hope to get her in a B.B.C. programme, probably a double act. That's what I like . . . working with my wife."

Fred Yule (big and broad and always beaming, and rather like a frolicsome policeman), started life as a man-who-grows-orchids.

"I got tired of orchids," he said, "and went into musical comedy. Then the music halls with my wife.

But now I badly want to get well known as a radio artiste. Within the last two months I have done a lot of broadcasting. What's what I want. So make a note of these 'Wireless Puppet' programmes."

Look out each week for Nerina Shute's intimate "Behind-the-Scenes" gossip—telling you the news about your stars that you really want to know!



Fred Yule and Doreen Monte—Mr. and Mrs. is the name!

**A**N Irish girl turned up in my office one morning with a lazy smile and a sweet lazy voice—Peggy Dell—wondering whether to go to America or to Dublin . . . not caring very much . . . perfectly happy . . . just wondering and laughing.

Peggy Dell made a great hit in America with Jack Hylton. But will she return when Jack Hylton returns? Or will she join someone in London? Or will she start her own band and work in Dublin.

Everybody wants to know about Peggy Dell.

Peggy said: "So long as my mother is with me I don't mind where I go, or what happens! Life is too short! Why worry? And it doesn't matter how much money I make because in any case I never have a penny. Why worry?"

year. I might easily go back. Unless I decide to return to America. Anyway, what does anything matter so long as you're happy?"

All right, Peggy Dell. You win.

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.

## Unposted Letters



**T**O John Sharman, Producer of "Music-Hall," Broadcasting House, London.

Dear John,

A prominent newspaper critic, I notice, says that the entertainment value of your weekly radio "Music Hall" leaves much to be desired.

Grateful as I am to you for so many hours of good listening in the past, I am obliged to agree with him, for on recent Saturday evenings the general standard of "Music Hall" seems to me to have fallen very low. We continually hear the same acts, the same songs, and the same threadbare jokes—even the same announcer.

It's up to you, John, not to disappoint your many listener-friends!

JOHN LISTENER.

**T**O Van Phillips, Dance Band Leader, London. Dear Van,

Presentation of radio dance music has become so stereotyped that it was really refreshing to listen the other evening to one of your programmes which introduced two bands, one playing in the modern rhythmic style, the other rendering the older type and popular musical comedy numbers. Your skill as an orchestrator was clearly evident, and your new vocalist won his spurs in grand style.

JOHN LISTENER.

**T**O Will Hay, Broadcast Comedian, London.

Dear Will,

About that St. Michael's school sketch of yours. It's awfully good, but . . . Frankly, how many

times have you broadcast this act? When I first heard it, of course, I laughed all the way through.

But, having listened to practically the same thing on the air several times, and having seen it on the stage, I am now so familiar with the jokes that I can anticipate the sparkingly clever lines that you, as the harassed schoolmaster, and your two pupils speak.

Even if you don't wish to change the character of the act, which is excellent, isn't it only fair to listeners to provide new material every time, or nearly every time, you broadcast?

JOHN LISTENER.

**T**O Messrs. Ovaltine, 184 Queen's Gate, London, S.W.7. Gentlemen,

The programme for children which you broadcast in English every Sunday from Radio Luxembourg is a wonderful example of what a sponsored programme can be—first-class juvenile entertainment and tactful advertising combined.

To me, and doubtless to many more grown-ups, there is something delightfully spontaneous and thrilling about the children's laughter in this programme.

It is like a veritable draft of youth—perhaps even better than a cup of Ovaltine, what?

JOHN LISTENER.

**T**O Hal Swain, Dance Band Leader, London.

Dear Hal,

Glad to hear you in "Music Hall" the other night. Your saxophone solos were fine, but in so short a section of the programme one such solo would have satisfied me as to your undoubted virtuosity. As it was, I found myself wishing I could hear a little more of the band.

JOHN LISTENER.

**T**O James Dyrenforth, Dance Band Compère, London.

Dear James,

I wasn't keen on that idea of using a version of the story of Helen of Troy for introducing the numbers in one of Al Collins' recent dance music broadcasts. The whole thing sounded incongruous to me.

JOHN LISTENER.

Now, think over these letters carefully and make up your mind whether or not you agree with them. Whether you do or not we are anxious to hear your comments. Perhaps an entirely new viewpoint has occurred to you—let us hear it. See first column for address.



Will Hay "It's awfully good, but . . ."

# BRITAIN'S HIDDEN RADIO TALENT...

**CARROLL LEVIS and HIS DISCOVERIES** take the air again on Tuesday, November 3, at 6.25 p.m. In this article, "Lucky" Levis discusses his latest finds and defends his new feature against certain criticisms.

By  
**CARROLL LEVIS**

**T**HREE months have elapsed since I first began to scour Britain in search of latent radio talent. Right from the beginning I was convinced that such talent was there if it could only be unearthed. Others were sceptical, but I persevered, and the first of the Amateur Hour programmes that was broadcast a few weeks ago was sufficient, I think, in all modesty, to justify my optimism.

Tuesday sees me back at the mike with a fresh batch of discoveries, radio talent that might have remained hidden in Britain for ever.

Isn't the experiment worth-while?

During the past few months I have made some really remarkable discoveries. I believe that some of "my young people" are on the threshold of brilliant careers.

Make a note of the names of the two apprentices—James Keech and Cecil Phillips, of Lewisham. These boys' ambition has always been for a theatrical career. It seems that this ambition is to be realised, for they are two of five of my discoveries who have been signed up to record for Rex Records.

### No Heartbreaks

Another star of to-morrow who has been given an opportunity to record for Rex is George Pitts, a Yorkshire lad whose entire working career has been spent in a slaughter-house, where he earns something like £2 7s. 6d. a week. George does the most remarkable animal and bird imitations that I have ever heard, and since he won his local Amateur Talent contest some weeks ago, he has been able to earn an extra £10 to £15 per week.

My Amateur Hour will never cause a single heartbreak! A temporary success in such a competition does not necessarily mean that the competitor is a certain star. I am determined that none of my Discoveries will ever have cause to regret the moment that brought them into the spotlight.

No one is to be permitted to throw up a safe job in order to gamble with the theatrical or radio wheel of chance. There are clauses in their contracts which forbid them to take engagements without my permission. This permission is only granted in cases where

the artiste is unemployed, and so has nothing to lose by embarking on a theatrical career.

The case of George Pitts is interesting. He has been able to earn the extra sums that I have mentioned—and thus provide himself and his dependents with little luxuries which his talents have earned him—without interfering with his regular source of income. The time may come when he will be able to give up his job in the slaughter-house and take his place with the best entertainers in the country.

The Dale Daughters, a close-harmony trio from Birmingham, who were mentioned in the article which Paul Hobson wrote for "RADIO PICTORIAL" a few weeks ago, have proved to be one of the most brilliant of the acts I have discovered. Already they have made successful appearances on the Moss Empires circuit, and also in a stage show with Val Rosing, and are now under the personal management of Leonard Urry.

### Note these Names

There are others; Joan Pilsworth, the sixteen-year-old dressmaking apprentice, who has been referred to, justly, as "Gracie Fields the Second," the Two Billies from Manchester, Bernard Flynn, a clever gas-collector-crooner, Bryn Mills, unemployed labourer from Wales whose imitations are brilliant, the Harmonica Kid, already treading in the footsteps of Larry Adler, Jim Lancaster, sixteen-year-old order clerk from Bradford, who extracts music from a novel "jar-ophone," and plays six other instruments . . . .

I am convinced that some of these clever young people are going to find fame as entertainers. If only one act hits the "top" I believe my Amateur Hour will be justified.

Now, I want to take the opportunity of answering some of my critics. Although, generally, "Carroll Levis and His Discoveries" have been hailed with encouraging enthusiasm by press and public, the idea has naturally not escaped criticism.

The chief complaint seems to be that I am creating unnecessary competition for professionals, at a time when unemployment is already distressingly rife.

This I deny.



Carroll ("Lucky") Levis, whose Amateur Hour has already taken a firm hold as a radio attraction.

The B.B.C. are allowing me about an hour a month for my programme. This can hardly be said to be taking much time from regular radio artistes and, consequently, stealing the caviare out of their mouths.

Nor will I allow any of my Discoveries to accept a professional engagement unless the remuneration is adequate. There is no question of "cut-rates." It follows, then, that any manager who engages one of the Discoveries must consider him or her a box-office attraction, worthy of the fee offered.

The history of radio, theatre and music-hall has always shown an unremitting search for novelty. Any feature which holds the interest of the public is contributing to the health of show-business in general. It is for the good of every professional artiste if the public interest is stimulated.

### Amateurs Are a Challenge

It is significant that I have heard no complaints from those artistes who keep their own material up-to-date and fresh. Anything new is a challenge to them which they accept gladly. The only artistes who need fear competition from my amateurs are those who cannot, or will not, keep abreast with public taste!

If amateurs were never permitted to show their paces, new professionals would never be discovered, which would soon lead to stagnation on the air and in the music-halls. Gracie Fields made her first public appearance at a "Go-As-You-Please" contest. Norman Evans left an amateur production to take up variety as a career. The Western Brothers started building up their reputation as cabaret and concert artistes while still doing their ordinary jobs by day.

Almost every well-known radio and variety artiste started as a semi-professional. Those that brought something new and worth-while became fully-fledged professionals and took their places with the stars. The others? Well, established stars have never feared them.

### Original Acts Wanted

I am searching Britain constantly because I have already proved that there is talent in these Isles which has never had a chance to show itself. I am looking for really British acts. With me, a young man or girl who can offer something new, original and typically British stands a far better chance of winning one of my competitions than a more polished performer who tries to "ape" an American crooner.

The talent in this country is far better than that I discovered in America, and an encouraging fact is that the best talent is shown by boys and girls who are under twenty-five.

They have their lives before them, and they have talent which may help them to turn their lives into great careers. I'm trying to give the best of them the chance they require.

And I'm having a lot of fun doing it. . . .



Carroll Levis congratulates Jack Stewart a young steelworker from Sheffield. Two other successful competitors, Morris and Norman Vickers, 12-year-old twins are in the picture.

### NEXT WEEK

"The B.B.C's Armistice Plans"

By

**JOHN TRENT**

**DON'T MISS THIS ARTICLE.**



One of Robb's big successes was as a policeman in the film "Stars on Parade." Looks as if he's directing the dog to the nearest bone.

**N**URTURED in villainy and cradled in crime, that's me. A strange beginning for a comedian perhaps, but it's true—so far as my stage career is concerned anyway.

I made my start in one of the old stock companies, forerunners of the Repertory Companies of to-day. Will Fyffe and Neil Kenyon are graduates from a similar school, and, I believe, a number of other stars can lay claim to the same sort of general grounding.

Villainy, however, will out, and it didn't take the stock companies long to discover mine. I became a deep-dyed, thorough going, consistent scoundrel, and began to anticipate being hissed for the rest of my life.

Fate, however, took me to Hull, where I played in a drama with the sonorous title of "The Greed of Gold" or "The Dumb Man of Manchester." I was the villain, as usual, but so far from being dumb I had quite a lot to say.

In this play I made my great departure from tradition, and I married the heroine. But not on the stage! That wasn't according to the script so I had to do it in real life instead, and we've stayed married ever since.

My wife, I think, will be familiar to many of you who have heard the "Fire Station" sketch on the radio or the Halls. She is the victim of my passion for filling in forms when she comes to report that her house is burning.

Talking of the Fire Station sketch, a funny thing happened over that at a Provincial theatre not long ago.

The scenery had been set for the show, when the local theatre fireman in full uniform, strolled in and added a little genuine local colour to the scene. After a few minutes he asked for me.

"This your set?" he asked.

I agreed that it was.

"Then I am afraid that it won't do," he said. "The Fire Station's not fireproof."

"Oh, but it is!" I protested. As a matter of fact, it had only recently been re-done, and I happened to have the bill in my pocket. I fished it out and showed it to him.

"Can't help that!" he asserted. "Come up in the flies."

So up above the stage we climbed, and there the fireman struck a match and applied it to the top corner of the scenery.

"There you are!" he exclaimed triumphantly. "What did I tell you?" He turned back to me. "You see, Mr. Wilton, I should have got the sack for sure if I had passed stuff like that. You really can't be too careful. I remember—" and he went on to tell me some of his experiences.

All the time the flames were getting bigger and bigger and to my horror, I couldn't get a word in edgeways. He wouldn't stop. Finally I grabbed him and swung him round.

Gentleman's head-wear...as worn by "pukka sahibs" in the tropics and by comedian Robb Wilton anywhere—but only on duty!



"Oh, my gosh—" he yelled, and dived for his appliances.

It took four of us that entire night with sand, wet cloths and extinguishers to effect the salvage of the Fire Station.

During my stay with the stock company, I occasionally varied my villain role with character parts, and gradually I made the pleasing discovery that I was frequently getting "laughs." There is something unusually thrilling to a player in suddenly finding that he is able to make an audience laugh heartily and spontaneously, and I concentrated more and more in this direction.

Since success appeared to come to me, I left the company and went on to the Halls as a single turn. Finally my wife joined me, and we have appeared together all over the world ever since.

All my material I write myself, and I never find a lack of funny incidents and chance remarks that give me basic ideas on which to work.

For instance, when at home some years ago I answered a knock on the door, and there on the step was a man selling odds and ends. He appeared to be dazed, and only mumbled incoherently. I bought some little thing and went indoors again.

"Who was that?" my wife inquired.

"He looked like an ex-service man," I replied.

"Poor chap, I couldn't get a word out of him, I don't even think that he knows that the war is over!"

That was the beginning of a sketch in which I played for several seasons, with myself as the old soldier sitting in a muddy trench, years after the fighting is finished. No one had troubled to tell him that the war was over.

There is one gag of which I have always been particularly fond ever since about 1918. I really crack it for my wife's benefit; it's a sort of perpetual family leg-pull.

★ Radio, music-hall, and now films. ROBB WILTON is a star in all three spheres. A grand comedian, whose fire-station sketch, particularly, is a classic. In this article he tells you about some of the high-spots of his mirth-provoking career.

You see, she went to the butchers somewhere or other during the days of rationing, in a desperate attempt to buy a joint of meat.

"I can't make any promise, madam," said the butcher. "Others, I am afraid, have been waiting longer than you!"

In my Police Station sketch, a woman, you may remember, comes in and asks to be arrested, and, with a metaphorical grin at my wife, I make use of the butcher's remark: "Sorry, lady, others have been waiting longer than you!"

As I have said, my wife and I usually tour and play together, but we have never yet settled matter of broadcasting entirely to her satisfaction. Unless she is actually appearing in the sketch with me she can never make up her mind whether to accompany me, or stay at home and listen in. Neither method pleases her—she is thoroughly nervous either way!

"I'M A  
REFORMED  
VILLAIN!"

Says  
ROBB WILTON

Talking of broadcasting, I have a basket at home piled high with embryo and unfinished sketches which have proved invaluable for this sort of work.

Naturally one likes to put over something fresh whenever possible, and I have usually found it preferable to select something suitable from my stock and write it up in a manner designed for radio, rather than rely on a stage sketch which, after all, was meant for a very different medium.

For my characters I select names "out of the hat" as it were, and as there is never anything unkindly in my material it is not a matter of very great importance.

Surprising things do happen, however.

For the chief character in my "Solicitor" sketch, put out over the wireless some little time ago, I dropped on the name of Arnold Bently, and I had certainly never heard of any living person of that name in my life.

Sure enough, however, a few days later I had a letter from Mr. Arnold Bently of Cairo, who invited me to judge of his surprise when on sitting down with a few friends for the evening he switched on the wireless, and immediately heard his own name issue from the loud speaker.

Fortunately, Mr. Bently is a kindly gentleman, and took the whole thing in a sporting spirit.

# Trousters—

*and all that!*

By **BILLIE HOUSTON**

(The famous radio and music-hall comedienne)



Billie, off-duty is as feminine in her love of "pretties" as could be wished.

*Dressing for business means the snappiest of lounge suits for BILLIE HOUSTON. In this article the famous "boy" reveals the secrets of her wardrobe and tells some amusing yarns about her masculine attire.*

**W**HAT do I think about men's clothes? Well, what would YOU think? In most cases they are far more comfortable than ours. Who wouldn't exchange a frock, which may be tightly gathered and swathing the ankles one season, and billowing about the knees the next, for the comfort and reliability of slacks and sweater?

The number of rig-outs of this type that you see nowadays at each and every holiday resort proves my point. But those people who like to relax in trousers and a jersey as opposed to a skirt only do so in "off moments."

In fact, if they were found in them anywhere but in the garden or the beach, they would probably be self-conscious about it. But I have worn boys' and men's clothes since the age of eleven, in every one of the many acts in which Renée and I have appeared.

I doubt if any other girl has worn such a variety of authentic male apparel. My wardrobe includes lounge suits, evening dress (both dinner jacket and tails), sweaters, slacks, a wedding outfit complete with pearl grey waistcoat, stock, and striped trousers, soldiers' uniforms, those of a private, an officer, full mess kit, sailor suits, and innumerable uniforms of foreign armies, such as Spanish, Dutch, Tyrolean, etc., etc.

I nearly forgot to add Eton suits. Oh, those Eton suits!

I dread to think of the agonies endured by the youngsters who have to wear them. The stiff collar goes outside both waistcoat and jacket, and is for ever slipping back and doing its best to choke you.

In spite of the sense of freedom that the wearing of a suit gives you, there are certain drawbacks to an "act" which requires this type of clothing. For instance, if in your journeying from one town to another when you are doing a variety tour, your luggage does get mislaid, you are what is commonly termed "in the soup."

But it is marvellous what can be done in an emergency. Only a few weeks ago, my "kid" sister, Shirley, and I arrived in Edinburgh for the opening week of a brand new act.

We reached the theatre to find we had no trunk. The trunk which contained all our "props," all our make-up, and all MY CLOTHES had gone to the Isle of Man!

Shirley had an evening dress with her, but I had only the travelling dress in which I stood. Naturally, as I am very small, all my suits are tailored for me, and it was impossible to get any in Edinburgh in time; although the act was written for a girl and a man, I would have to appear as a boy.

Believe it or not, in the space of ten minutes I had gone into a store, and fitted myself out with slacks, a blazer, a shirt, tie, socks, handkerchief—everything a boy would need. Even then they had to fix the trousers so they wouldn't be too long.

When we opened, I went out to the front, and explained what had happened to the audience. They wouldn't believe me. They thought the whole thing was a gag, and roared with laughter, but I can tell you it was no laughing matter when we first discovered that the trunk had gone astray.

Sometimes my wardrobe of men's clothes creates funny situations in private life. On one occasion not long ago, my husband was going into the country to stay with friends for a dance. Not knowing whether it was an informal "hop" or a ball, he had both tails and dinner jacket packed for him. On arriving he thanked his stars for his forethought; it was a ball, and he would need his tails.

All went well with his dressing till it came to the moment for him to put on his tail coat—our maid had packed mine!

**M**Y husband is six foot and I am only five foot two, so you can understand why he was the only member of the house-party wearing a dinner jacket that evening!

An even more embarrassing event occurred on a later occasion. We were spending Christmas with my husband's people, and I arrived after a prolonged tour with a trunkful of clothes I use in the act as well as my personal wardrobe.

My suits were unpacked and hung in a dressing-room opening out of our bedroom, which was also adjoining the room used by my father-in-law. Christmas night is one of the few occasions in the year when he dresses for dinner, and he had a prolonged struggle to get into his trousers.

"What is the matter with these things," he grumbled, between panting struggles to make ends meet.

"You must have got fatter, dear," remarked my mother-in-law comfortably. "This will help you for this evening anyway, and it won't show under your coat," and she proceeded to make a large slit in what turned out to be the trousers of my twenty guinea suit!

Probably a number of people, seeing me on the stage, think to themselves, "Lucky Billie, at least she doesn't have to bother about fashions where her stage kit is concerned." I can assure them that they are wrong. It is just as important to keep abreast of the times in men's fashions as it is with women's.

My kid sister, Shirley, my partner in our new act, which was recently broadcast, wears the latest fashions in clothes. It would look absurd if, for instance, I sported a double breasted waistcoat of the type so popular a few years ago

**F**ashions in small details of men's dress are continually changing; if I did not keep a careful eye on clothes "mannerisms," the number of buttons on a coat, or the width of a lapel might be enough to date me as being behind the times.

When these small details are absolutely right the whole effect is right also, but be slipshod in one way and you are glaringly wrong at once. The correct tie to wear with any given suit is a controversial point with the ordinary man. In my case the choosing of the right tie sometimes becomes a nightmare.

If you are wearing a plain colour it must not be too pale, or on the stage it will look almost white. If it has a pattern it must be a bold one without being flashy, for a neat pattern won't show up at all.

I am frequently referred to as the "boy" of our act, but I might also be accurately described as the girl with a hundred ties! Fans and friends alike seem to think the only present they can ever give Billie Houston is a tie, and for some unknown reason, though they are meant to wear in the act when I am taking the part of a boy, they always send me feminine ones, usually with a startling colour scheme that a man would never wear.

I have even had one given me with Scottie dogs on it, to remind me of my faithful Dougal. Have you ever seen a man wearing dogs all over his tie?

I used to think men's clothes had one drawback; you can't get into them quickly; collar studs have elusive habits; when you are in a hurry, ties will never look nice first time, and suits must be carefully adjusted to avoid any suspicion of a crease.

Yet, when necessary, one can change in an

*Please turn to page 29*



What the well-dressed young man is wearing!



John Sharman, alertly on the job.

R. J. McDermott announcing a Music-Hall bill, with Ernest Longstaffe conducting.

Harry Tate and colleague in a typical music-hall skit.

# BACKSTAGE AT ST. GEORGE'S HALL

Another "Behind-the-Scenes-at-the-B.B.C." Article

By JOHN TRENT

**A**S the signal lamp in the balcony flickers and then glows red, the excited chatter of the audience is silenced.

Behind the black velvet curtain, the announcer is addressing a mike on the stage. In front, Charles Shadwell is waiting with baton poised for the signal to open with "The Spice of Life."

The scene is St. George's Hall. . . .

In a corner of the wings just behind the right of the proscenium arch John Sharman has his hand on a switch. A dapper little figure in evening clothes, John has the music hall in his blood. Before the war he was part of a tumbling act, and beside this stage, which on Saturday night has become his own, he is right in his element.

As the announcer at the mike reaches the last name in the bill, he pauses, and then his voice rises when he announces, almost triumphantly, "Music Hall".

John Sharman's hand depresses the switch, a red lamp signals to stage hands skied in a gallery near the ceiling, they raise the curtain and the Variety Orchestra breaks into its familiar signature tune.

Yet another "Music Hall" is launched on the air.

Opposite John Sharman in a glass-sided cabinet on stilts, like Wendy's house in Peter Pan, Rex Haworth and his assistant look down on the scene. It is their business to switch in each mike as it is required and to see that the programme never blasts in our sets at home. Their hands are on dials which control the volume, and experience at rehearsal in the morning has taught them the setting for each act in the bill.

Eight sets of "tabs" hang above the stage and John will probably use four in the course of the evening. Black, brown, green and mauve are his favourite colours, which is lucky, because some of the others are not in the best of condition! John wants some new ones, but curtains cost a lot of money and he does not yet know whether he is going to get them.

Two patter comedians, opening the bill, are now on the stage. In four short minutes they have warmed the house, which is laughing heartily at every third line. John, still in his corner by the light box, has a stop-watch in his hand.

In a few moments he will raise two fingers to indicate to the artists that they have only two minutes to go. Two fingers, then one finger, and John's hand wanders to the switches. He presses and a white light up in the gallery of the stage warns the hands to be ready with the curtain. The artistes crack their last gag, John presses the switch for the red light and the curtain falls to the thunder of applause.

### Non-Paying Audience

A white light flashes, unseen by the audience—a sign for the hands to stand by—the red light and the curtain lifts again. Good boys, they finished on the dot, so John is letting them take a good hand. White light, red light—curtain down and Charles Shadwell is playing for the next turn.

Curious that a house full of "paper" should be so responsive. No coin rings in the box office of St. George's Hall, which is filled from the waiting list of listeners who apply to Broadcasting House.

None of the brown plush seats is reserved. First come, first served is the order of the day, and it does not matter where you sit when you are lucky enough to get a card. Acoustics are perfect in this theatre, which was built in Queen Victoria's day, and you will hear wherever you chance to be.

At first it used to seat five hundred people.

Then rows of stalls were removed as the orchestra pit was extended, and seating was reduced to four hundred. Space had to be found for the Compton organ, and seats in the sides of the balcony were removed to accommodate its pipes. Finally the stage box had to go to make room for the organ's piano.

It was here that Eric Maschwitz and his guests used to watch the programmes. Now you will recognise him in the stalls, very tall, with an eager, sensitive face.

Lots of famous broadcasters take their turn with listeners in attending these shows and you may even find yourself next to A. J. Alan! Sitting with the Variety Director in his box before the organ wrecked it, I have counted a couple of dozen famous artistes spaced in seats about the hall.

### John's Nightmare

To-night the show is going well and John Sharman is looking pleased. It started on time and no act has overrun, so it won't be necessary to cut. Bad timekeeping is John's worst nightmare.

The new artistes, always a gamble, have not been nervous, and now one of the two biggest acts is on the stage. He finishes with a few seconds in hand. John slips the stop-watch into his pocket and, when he has signalled the curtain down, walks across the stage to hand him through the tabs to take a bow.

Evidently it pays to be punctual, because the artiste has time to make several bows. The audience is enthusiastic and as he returns through the tabs John hands him back for more. Some day the producer himself should take a hand!

After the last act Charles Shadwell takes his final cue. The orchestra drowns the applause and in thirty seconds, as the hand of the clock in the control cabinet approaches the hour, Rex Haworth twists the dial and the music slowly fades out.

So to bed—or the café across the way for refreshment.

And next Saturday's show seems a long way off. . . . .

# PEACHES & CREAM



Lorna Hubbard, sweet-voiced singer who plays opposite the Vagabond Lover, shows you a radiant face

"The London girl is famed for her lovely skin," says Elisabeth Ann. And her secret is—daily care and cleansing. Here is a whole beauty routine which will ensure you a peaches and cream complexion, satin smooth and soft, with a lasting bloom



Ann Ziegler's fresh and fragrant beauty.

A READER wrote recently saying that she had passed through London on her way home from a holiday in Lucerne, and she was so fascinated by the skins of London girls, that she wanted one just as near "peaches and cream," whatever the cost. I believe she thought it was some odd trick and some special make-up that made these London complexions so attractive. She probably did not realise that a beautiful skin is the result not of art but nature, not of clever make-up but of a basic cleanliness.

Because no peaches and cream complexion can be achieved unless your skin is clean. Not only washed, but sparkling clean right down to the pores. And one of the wisest ways to achieve this is with a complexion milk.

The milk has proved advantages. It is liquid, therefore it is as well suited to the greasy skin as to the dry. It is slightly astringent, and it won't allow the pores to become relaxed.

Apply it to the skin surface of face and throat, even to the hands, night and morning, to rid your skin of impurities, keep it free of blackheads, and prevent sallowness.

For those of you who live in the country, by the sea, and in suburbs which can be severely cold in winter, you can acquire a peaches and

cream skin by using the complexion milk first and over it a protective base for your powder. I mean a cream which will save the skin from chafing and roughness; and if you use a pink-

tinted shade, you can disguise any suggestion of a "pinched" or blue tinge during colder days. Actually, this heavier type of cream is essential for the girl who braves the out-of-doors each morning on her way to the work of the day. It is this pinky cream which helps the "peaches" of the complexion, since it leaves a very soft bloom on the skin before powdering.

I think this is what my American friend must have meant when she looked at my secretary and said: "Why, she's got a peachy skin. How does she do it? The American girl is smart, but she doesn't get that fragile look about her."

This cream base is waterproof and does not allow moisture to "show through." Dust on a light powder, either rachel (blonde) or a pinky tinge, and you can be sure of a lasting make-up during the day.

There's another aspect to the "peaches and cream" skin. If it flakes, if it roughens, if it is acid, you cannot hope to give it a "bloom" with cosmetics. None of them are so disguising. To keep the skin satin smooth to the touch means nourishing it. Don't cultivate the idea that because you've a round face you don't have to nourish it. The roundness is a matter of contour. Your skin still needs feeding—the tissues beneath need building. So use a skinfood, however lightly you apply it, and however short a period you keep it on the skin. (You will find a skinfood left on during the nightly bath is sufficient for the greasy skin—but it can be left on overnight if the skin is very dry.) Use a rose skinfood which is emollient and soothing to the skin and is really light in texture.

If you have long-standing blackheads, obstinate ones, a cleansing preparation is not going to lift them out, at first. Use a mask once weekly, at least, to open the pores and tone them, then continue with the complexion milk. A fascinating new mask which draws out the acids has a pine base, and is priced at 3s. for eight complete masks.

The London girl is famed for her lovely skin, but it is due to the daily care and cleansing she gives it. She has a bottle of complexion milk tucked in her office drawer.

And then, having seen to it that her complexion is perfect, she adds the finishing touches with lipstick and rouge and grows her lashes to great length by using a lash salve daily. But these are gifts of beauty which everyone can have.

## READERS' INDIVIDUAL PROBLEMS

(Have you consulted ELISABETH ANN about your beauty trouble? Address her via RADIO PICTORIAL, Chancery House, Chancery Lane, W.C.2, enclosing stamped addressed envelope for her response.)

and plenty of good, plain food, including fish, eggs, cheese and milk to improve contours and skin. Then use a Hollywood make-up for the "brownette"—I know you will be charmed with it.

I AM very depressed over my hair. The day after a shampoo, it looks dull and when I comb it, it is all flaky. Do you know what is wrong and can you possibly help me to improve it? I always look forward to your articles in RADIO PICTORIAL.—MISS HARVEY.

Your trouble sounds like dandruff and possibly you have been using the wrong type of shampoo. I would advise you to change to a tonic shampoo

which is liquid and will brighten the hair without tinting it. This shampoo will correct the dandruff after a while, but if you will massage with the finger-tips, working up from the nape of the neck and over the head, then brush vigorously to loosen the dandruff, I am sure you will notice an improvement. Wear a hat as little as possible—if you are in a cinema, or with friends, remove your hat so that the scalp has a chance to breathe.

I HAVE just plucked up courage to write you about my beauty problem, which is constipation and blemishes. I suppose the one is the cause of the other, though I have tried many remedies without clearing my skin. Can you tell me if one should use a cold cream for spots?—AGNES (Chichester).

A herbal laxative should help you, and alternately medicinal paraffin to which Phenaphtolin has been added. Revise your diet and take plenty of green vegetables, carrots, spinach, greenstuff, and drink six glasses of cold water each day, between meals. Use a boric ointment for the blemishes, and no rich skinfoods until the skin is clear. Let me know if I can help you further.

CAN you please suggest anything for a very large chest? I am not fat elsewhere, but am 38 inches round my chest. I am fifteen years old and my height is five feet two inches. I have not been well for some time, suffering chiefly from indigestion, and I eat very little.—JOYCE GLISHEEN (Fakenham).

I shall be delighted to send you a corrective exercise if you will send your full address. And take a stomach powder in warm water twenty minutes after each meal, to aid the digestion.

YOU suggested recently that readers should use a pack once a week. May I have details? —BEAUTY-CONSCIOUS.

It depends on your type of skin whether you need a magnesia pack, or the "mud" variety. Will you let me know what type is yours, when sending for particulars? The mask suggested is 6d. a sample size.

I AM thirty-two, quite healthy, though inclined to be too thin, with a sallown skin, pale lips, and mid-brown hair. I am anxious to improve my skin. Can you help me?—(Brighton).

First of all, take a nourishing beverage at night,

Jaeger have borrowed golf stocking checks and put them on this golf cardigan instead—it's a new idea which looks very dashing, worn with a plain scarf to tone.



5/- HINT

Have you got a favourite "wrinkle" or recipe? Then send it to "Margot," c/o "Radio Pictorial," Chansitor House, Chancery Lane, London, W.G.2. Five shillings are offered for every hint published on this page.

CHEAP FIRE-LIGHTERS

THIS is a good and cheap fire-lighter. If you place two naphtha camphor balls among the sticks when kindling the fire and put a light to the balls, they immediately blaze up, and you have a fire in no time.

You can buy them for eighteen a penny.—(Miss) Amy Stephenson, 80 Queen's Drive, Glasgow, S.2.

GARDEN NOTES

By F. R. Castle

**GRAPE HYACINTHS.**—The large growing varieties of Hyacinths are unsuitable for planting on rockeries, but the *Muscaris* (to give them their proper name) are ideal for planting in little nooks and corners. They begin blooming very early in the spring. Their bulbs are small, but as they are usually cheap, a few score planted in groups of not less than half a dozen generally justifies the outlay.

**Violets.**—Give attention to plants growing in frames. From now onward, ventilation and watering will need more than ordinary care. Too little of the first and too much of the latter may easily result in wholesale damping, both of leaves and buds. When it is not actually freezing, admit air on the leeward side and when water is given, keep this from the heart of the plants.

**Gordon Gooseberries.**—The cultivation of gooseberries on the Cordon system can be thoroughly recommended to owners of small gardens. Fruit taken from these is much superior to that from ordinary bushes. Early fruiting may be relied upon and, as each plant needs no more than a foot of space in the row, several varieties, ensuring a long season of ripe fruits, may be had at trifling cost. All varieties are suitable, but if fruits of extra large size are aimed at, ask your nurseryman for names of a few exhibition varieties.

**Myosotis, Ruth Fischer.**—This is a delightful subject for growing in pots by those who have an unheated greenhouse. In appearance the plant is quite unlike any other variety and rarely grows more than a few inches high. The flowers are pale blue and are produced over a long period. Plants may now be had from specialists in rock plants but owing to the high price of seed—the variety being a very shy seeder—it may appear somewhat costly. Next year you can increase your stock by division of roots.

**Gaillardia Tangerine.**—The late summer afforded ample proof of the great value of this, one of the latest additions to a none-too-large family. All who saw it growing in my own garden



(Above) The Scarf again, this time in large checks and fine woollen. The cleverly stitched felt beret is an "Ostrich" model.

GOOD THINGS TO EAT

By M. S. W.

**WHAT** a number of dishes there are in the cook's catalogue with curious names. It makes an interesting game on a winter's evening to recall some of these and find out the reason. I'm sure it was a man excessively fond of oysters who invented Angels on Horseback, for instance, but now that they are in, try this delicacy. Men love this instead of a sweet pudding.

ANGELS ON HORSEBACK

**INGREDIENTS.**—6 rounds of toast, 6 thin slices of fat bacon, 6 oysters, a little lemon juice, a pinch of cayenne, a few sprigs of watercress.

**Method.**—Beard and trim the oysters, sprinkle each with lemon juice and cayenne, then lay each one on a slice of bacon. Roll up, fasten with a tiny wooden skewer and grill, fry or cook in a hot oven. Then serve on the rounds of hot toast, and set on a dish garnished with watercress. A dash of anchovy essence is considered an improvement.

BUBBLE AND SQUEAK

too, was a dish beloved of our grandparents, but it is an excellent way of using up cold greens and potatoes. Use black pepper for seasoning.

**INGREDIENTS.**—Equal quantities of cold cooked potatoes and cold cabbage or other greens, salt and pepper to taste. One or more eggs, according to the amount of vegetables to be cooked. Bacon fat or good beef dripping for frying.

**Method.**—Mash the potatoes and chop up the cabbage, then mix them together and add salt and pepper to liking. Be sure to mix them well. Now beat up the egg or eggs and stir in. Heat the dripping or bacon fat in a drying-pan then put the mixture in this and smooth it down, cooking gently all over till the underneath is brown. Turn it over carefully and cook on the other side, but make sure that all is heated right through.

When there is no meat this method of making Bubble and Squeak is an excellent one and the eggs make it thoroughly nutritious.

COCK-A-LEEKIE

is another quaint name for a very excellent broth, which, by rights, should be made with an old fowl. It is a good way of using a bird which looks as though it might be tough.

**INGREDIENTS.**—1 old fowl, a large bundle of leeks, 2 large onions, 4 oz. rice or 2 oz. pearl barley, 2 teaspoonfuls salt, 1 teaspoonful black pepper, 1 blade of mace, a good sprig of barley, 2 quarts water, ½ lb. prunes.

**Method.**—Truss the fowl as for boiling. Place it in a large cooking-pan with the cold water.

If you have any old bits of cretonne, use them for covering biscuit tins and boxes. They make very pretty additions to your dressing-table.



Wash the leeks thoroughly, taking off any coarse green leaves, and cut them into inch lengths; add them, also the seasoning, parsley and onions, cut up. Bring all to the boil, removing scum, then simmer for 4 hours or longer. Add the rice or pearl barley mid-way in the cooking. Take up a little liquid and cook the prunes separately in this. When ready to dish up, take up the fowl, and cut up the best parts in neat, fairly large pieces to add to the Cock-a-leekie when serving.

In Scotland the prunes are cooked in the broth and served with it, but many people prefer them cooked separately and served in a china dish.

were charmed, for although the individual flowers lacked the size of better-known giants, the mixture of exquisite shades appealed most favourably to all with an eye to cut flower decoration.

**Auriculas.**—As these are again becoming exceedingly popular for bedding and rock gardens, it is well to point out their value for cultivation in glass houses, heated only sufficiently to exclude frost. In my earliest gardening days the Auricula house was the chief attraction in early spring, many people finding the varying colours even more fascinating than the occupants of the highly-heated plant stoves.

# SCARVES FOR SMARTNESS

By Elisabeth Ann

**I**N the large stores throughout the country, there are, frequently, "scarf events," which means the invasion of all kinds of attractive scarves for every occasion, specially priced for prompt shoppers. Such an event is now taking place in London and in many department stores in your own districts, and if you want to add that touch of *chic* to your suit, your coat, or your winter house-dress, you will want to take advantage of the offer.

All the scarves mentioned are priced at 5s. each, and are specially reduced from half a guinea:

Firstly, a pure wool cashmere scarf in a delicate check design, in brown/beige, navy/saxe/beige, green/almond, and brown/rust—a scarf long enough to tie into a large bow, and particularly *right* to wear outside your coat, especially if it is collarless. The bow ends sit widely on the shoulder-fronts, and are very softening as well as cosy.

Then a velvet cravat, soft as silk, in plain colours, for every little "suit," for the house-dress, the office frock, and for the tailored coat. In such shades as copper, mulberry (it is always so difficult to match up wine shades), nigger, navy and black.

Thirdly, a casual cravat in checked silk taffeta, not so warm, but infinitely attractive and crisp, suitable for dresses and suits, though not for coats. Imagine it in red with white, black with white, and brown with beige, knotted at the throat, with the ends falling loosely over one shoulder or lapel.

And lastly, a woollen scarf, beautifully warm, with a deeper colour stripe running through the centre, a small fringed tip, in brown with orange, green with white, grey with red, and saxe with red and navy—just those shades which strike a colourful note on drab days.

Another event of equal importance is a "shoe" week. The shoes glimpsed at recent exhibitions in London include "Coronation" shoes for display rather than wear, with a Union Jack painted on their fronts. But other kinds of Coronation shoes are much more interesting from the feminine point of view.

I mean evening sandals in silver, with just enough "toeless" opening to expose one toe. Day shoes in lovely suèdes, including new colours, burgundy, rust, copper, green and varying shades of blue. And the American square-toed shoe has come to stay, because of its comforting width and its shortness. You can get a number of these attractive suède shoes from 12s. 9d.

A novelty is the "Hi-Boy," in bucko leather, which fits up on to the ankle, does not turn back and make the ankle look thick, and laces up in front. Just the bootie for every one of you who cycle to your work, or tramp in the country, or live on farms, yet they are smart enough for town wear, too, and very protective.

Heels for day-wear still are low—but not flat unless you are wearing sports

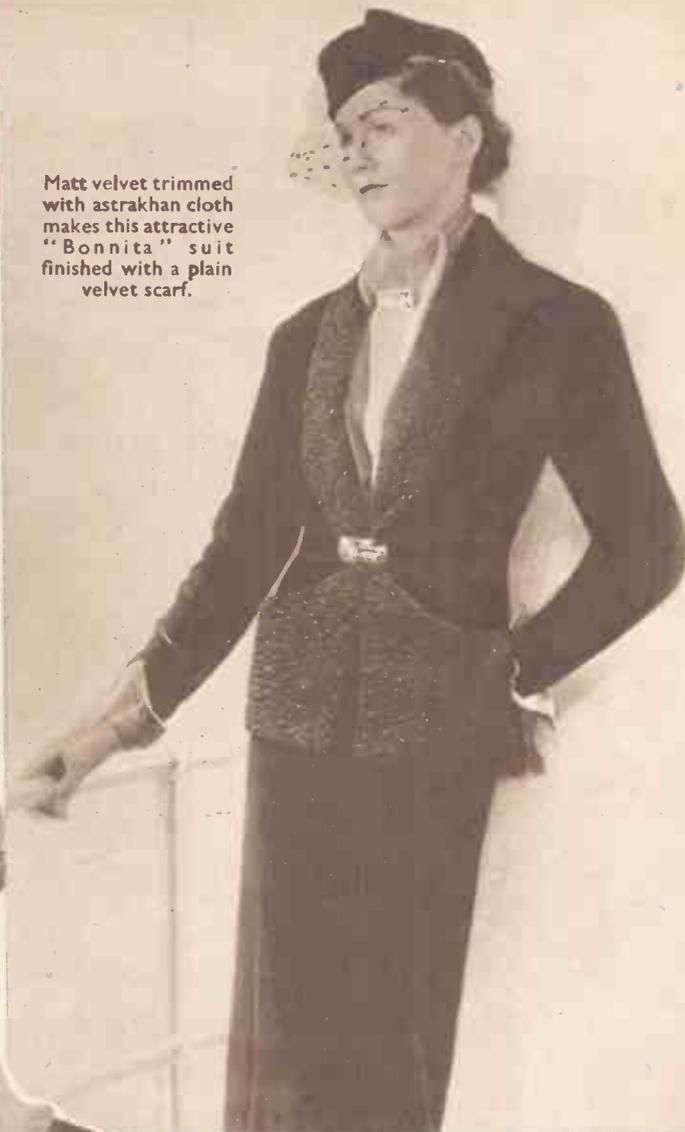
shoes. For the evening, heels are higher, though well balanced, and the materials used are as lovely as many employed for dresses—rich brocades, a lot of velvet interlaced with silver kid, satin, ottoman, and the softest gilded kids.

If you are in doubt about colours for the evening, here are a few rules: with black, silver is always smart, or gold. If you wear diamanté on your black dress, it should be silver for shoes. With white, all white satin shoes, or white brocade with silver strapping.

With blue, silver is again the correct colour for shoes, and also for evening bag, and it is possible to-day, if you shop at the right store, to get a bag to match any shoe you happen to buy. With wine, burgundy and mulberry shades, silver again. With bronze, brown or copper or rust, bronze kid shoes with mud-tone stockings, and a bronze bag. With green you can wear gold or silver, depending on the tone of green. For darker grey-greens, gold is often more attractive.

And it is a comforting thought that you can have a shoe dyed to any colour within twenty-four hours.

Matt velvet trimmed with astrakhan cloth makes this attractive "Bonnita" suit finished with a plain velvet scarf.



When you are studying fashion, when you have bought your new hat and made your new suit, don't neglect your feet. They can look pretty and short and well-shod without any difficulty now that shoes have become a "high-note" in fashion.



A smart scarf with fringed edge in bright red has a belt to match. A duet that would add chic to any plain dress.

## READERS' QUERIES

**S**HOULD a corset belt be worn next the skin or outside a thin vest? The shop assistant where I bought my last pair said next the skin, but I have never worn them like this and would like your advice. The corset is not a slimming one, but half coutil, half elastic, with a zipp fastener.—DOUBTFUL (Luton).

Most of the modern corset belts are worn next the skin, because there is no danger of riding up as there is if you wear it outside a flimsy vest. Once you acquire the habit I am sure you won't mind it, and from the figure angle, it certainly is best to wear the belt like a second skin, unless it is a special reducing type and you are advised to wear it over a silk "undie."

**D**O you think it is necessary to wear a tall hat this autumn? They really don't suit me, but I have a job as receptionist and I must look fashionable.—LITTLE GIRL BLUE (Denham).

Flat crowns, on small hats, such as tricorones, "pill-boxes," and berets, are just as fashionable as high hats this season and equally charming in appearance. I can recommend two makes of these hats for which you can ask when shopping.

(Write ELISABETH ANN, c/o RADIO PICTORIAL, Chansitor House, Chancery Lane, London, W.C.2, if you would like details of the items she mentions, or if you have an individual problem on dress, enclosing stamped addressed envelope for her personal response.)



These convenient rubber stoppers are just slipped over the top of the bottle, and off again as required, always remaining ready for use. They cost only 6d. each.



## Mother's Mother knows the worth of Beechams Pills

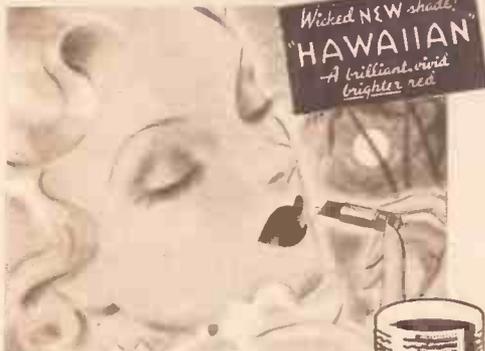
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4/6 REFILLS 3/6

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# TATTOO

# THE SMARTNESS OF SMOCK STITCH

ISN'T this a charming idea—to smock knitted panels in contrasting colours? Here is a perfectly lovely jersey in an easy-to-knit stitch, contrasted with an upstanding collar and V-shaped yoke in plain ribbing.



Alternate rows of navy and red smocking decorate this pale blue jersey, knitted in an attractive "suede" wool.

### MATERIALS REQUIRED

9 ozs. of GOLDEN EAGLE "SUEDE" 3-ply Wool, in Light Blue. A small quantity of Navy and Red wool, for the smocking. A pair each of No. 9 and No. 13 Knitting Needles.

### MEASUREMENTS

After pressing. Length to top of shoulder, 18½ inches; length of sleeve, along seam, 19 inches; width all round, under-arms, 34 inches.

### ABBREVIATIONS

Sts., stitches; K. knit; P. purl; tog., together; rep., repeat; rem., remain (s) (ing) (der); inc., increase (ing); dec., decrease (ing); patt., pattern.

### TENSION

Before smocking. 8 sts. to 1 inch. 10 rows to 1 inch.

### PATTERN

1st row—\* P. 2, K. 2. Rep. from \* to end. Rep. 1st row 8 times more (9 rows in all), then: 10th row—All purl. 11th row—\* K. 2, P. 2. Rep. from \* to end. Rep. 11th row 8 times more (9 times in all), then: 20th row—All purl. These 20 rows comprise the pattern, the ridge working out at wrong side of work.

### BACK

With the No. 13 needles cast on 100 sts. and work in a K. 2, P. 2 rib for 30 rows, then change over to No. 9 needles and work in patt., but inc. 1 stitch at both ends of every 10th row, until there are 116 sts.

Work 10 more rows, then shape armholes as follows:—Cast off 3 sts. at the beginning of each of the next 6 rows, then K. 2 tog. at the end of every row, until 92 sts. rem.

Work 44 more rows without further dec. Cast off all sts. across.

### FRONT

Work as directed for the back, until the armholes are reached, then shape armhole and neck opening thus:—

1st row—Cast off 3 sts. (1 stitch now on the needle), work 53 sts. more, cast off 2 sts., work rem. of row.

Leave the first set of 54 sts. on a spare needle for the present, and work one side, as follows:—

1st row—Cast off 3 sts., work rem. of row. 2nd row—Worked without alteration. 3rd row—Cast off 3 sts., work rem. of row, until 2 sts. rem., K. 2 tog. 4th row—Worked without alteration. 5th row—As 1st row. 6th row—K. 2 tog., work rem. of row. 7th row—K. 2 tog., work rem. of row. 8th row—Worked without alteration. 9th row—K. 2 tog., work row until 2 sts. rem., K. 2 tog. This completes the armhole dec.

Now keeping the armhole edge straight, continue to dec. on the neck edge only, by knitting 2 tog. every following 3rd row, until 28 sts. rem. Work 10 more rows without further dec. Cast off.

Pick up the 54 sts. left on spare needle (point of No. 9 needle towards centre of work), join in the wool, work 1 row, then continue as follows:—

1st row—Cast off 3 sts., work rem. of row. 2nd row—K. 2 tog., work rem. of row. 3rd row—As 1st row. 4th row—Worked without alteration. 5th row—K. 2 tog., work row until 2 sts. rem., K. 2 tog. 6th row—Worked without alteration. 7th row—K. 2 tog., work rem. of row. This completes the armhole dec.

Now, keeping the armhole edge straight, K. 2 tog. on the neck edge only every following 3rd row, until 28 sts. rem. Work 10 more rows without further dec. Cast off.

### SLEEVES (two alike)

With No. 13 needles cast on 60 sts. and work in a K. 2, P. 2 rib for 30 rows, then change over to No. 9 needles and commence to work in patt., but inc. 1 stitch at both ends of every 10th row, until there are 84 sts.

Work 12 more rows, then K. 2 tog. at both ends of every row, until 8 sts. rem. Cast off.

### COLLAR

With No. 9 needles cast on 98 sts. and work in a K. 2, P. 2 rib for 30 rows. Cast off 30 sts. at the beginning of each of the next 2 rows, then K. 2 tog. at both ends of every 3rd row, until 2 sts. rem. Cast off.

### MAKE UP AND FINISH

Seam up to the shoulders and neatly sew the tops of sleeves into armholes. Sew point of collar piece into V neck. Then sew remainder all round neck edge. Join at back. Now, using the Red and Navy wool for alternate rows, work the smocking, as illustrated, for the back and front pieces only. Carefully press the work, whilst open, under a damp cloth with a hot iron. Sew up the sleeve and side seams in one operation, and press all seams.

# BAND LEADERS GET TOGETHER



Who wouldn't be a-cruising with Don Rico and these "easy-on-the-eye" Gypsy Girls on board? Right, is Leslie Douglas, vocalist for Van Phillips' orchestras.



Lo and behold, it was suddenly June in October, way down Tin Pan Alley a few chilly mornings back. For I bumped into lovely Vivienne Brooks, radiating health, happiness, and hi-de-ho. And no wonder.

"I'm just back from a glorious holiday in Cornwall," she told me, "and am now under a six-months contract with Jack Harris at the London Casino, with whom I'll be broadcasting regularly. And I'm in a big radio picture the B.I.P. are making in November."

"Anything else new?" I asked, looking into her eyes and wondering how Henry Hall had the heart to let her go.

"Well," smiled Vivienne, "there's my new Daimler Fifteen, not to mention four greyhounds I've bought and am having trained at Slough."

"Are you engaged yet?" I asked, and her eyes told me I had discovered a secret.

"Nearly," said Vivienne.

On this page you find a picture of young Leslie Douglas, who has made a great impression at his broadcasts with Van Phillips and his Two Orchestras. Van first heard him when taking a busman's holiday by visiting a West End cabaret with Mrs. Van Phillips on her birthday. He signed him up at once.

Leslie, young, unassuming and heartfree, is the son of Fred Douglas, the well-known vocalist. He made his first public appearance when he was only five months old. Mrs. Douglas was standing in the wings with young Leslie in her arms, watching the antics of the McNaughton Brothers. Suddenly one of the McNaughtons rushed

off the stage, grabbed Leslie, and presented him to his brother! So Leslie made his stage bow. Watch this boy—he's heading for the heights.

I had a note this week from Don Rico, who was on board the *Winchester Castle*, en route for the Johannesburg Exhibition when he wrote. He sent me the cheery little snap of himself and his Gypsy Girls which decorates this page. The band gave several charity shows on board, one for the Seamen's Institute being particularly successful. I wish Don lots of luck as an ambassador of British dance music in South Africa.

BRITISH band leaders are talking about money plenty right now, and I wonder if it's the ear of the B.B.C. they're pulling? They've formed a Dance Band Leaders' Association, and one of the painful matters raised with the B.B.C. will be that of higher fees for dance-band broadcasts. One of the last meetings of the new Association went on till 5.45 a.m. Which is some talking!

In America they've already got an all-powerful organisation of the nature described above, and one of the biggest men connected with it is one Jules Stein. Jules Stein was over here recently, when I spotted him and Jack Hylton hobnobbing together. Maybe—who knows?—he was giving Jack some ideas on the matter.

Secret. Broadcasting anonymously with Fred Hartley in Continental programmes is ace-vocalist Maurice Elwin, one of the first in radio, and still one of the best. No, it wasn't Maurice who gave it away.

Here's a tip to would-be vocal stars: "Look in a mirror occasionally, when you're voice-practising," says Maurice Elwin (see page 19). "If your face shows any sign of strain-creased forehead, worried look in eyes, etcetera, then it's time you relaxed."

BAND-LEADER Hal Swain, looking very fit after his season at Blackpool, is back in Town, has already made his first solo London broadcast of the season, and now looks forward to further dates. He's just told me of a blushing moment that followed an address he gave to the Blackpool Rotary Club on "The Evolution of Jazz."

By  
**BUDDY BRAMWELL**

INSIDE  
**DANCE-BAND  
CHATTER**

A "straight" organist proposed a vote of thanks to Hal, and concluded by saying (of jazz): "Call it rhythm, call it 'colour,' call it sex-appeal, call it anything you like—but for Heaven's sake don't call it music!!!"

Fighting words, those. Do you agree with them—or don't you? I'd like to know.

Calling in at Henry Hall's office the other day, he showed me round his picture gallery. The walls of his ante-room are covered with photographs and caricatures of Henry and the Band—precious relics of a glorious career.

One of the caricatures bears a striking likeness to Carroll Gibbons. "That's the very first caricature of me that was ever published," said Henry, "when I first started, way back in 1922. That's me with Rudy Vallee—that's one taken at Christopher Stone's Silver Wedding."

"Here's a photograph not many people possess"—and he pointed to one showing the Palladium stage during Henry's act, with the King and Queen in the flower-bedecked Royal Box at the side. The Command Performance—no wonder Henry is proud of the highest honour the profession holds.

The only picture among all the photographs is one that was given him by Elizabeth Scott. It is of a monkey peering out of a forest of leaves, and the caption runs: "What's all this about an enlarged B.B.C. orchestra?"

HARRY LEADER'S recent trip to Holland provided him and his boys with plenty of fun, excitement and kudos.

There was the time when, for a gag, the boys decided to rehearse on a barge on one of the canals. You can see the picture on this page—but that was before the brass section got really enthusiastic. Result: the barge upset and many of the boys got a ducking!

Harry found that the Dutch were keen students of modern music, with a great liking for swing. In Hecks, the famous restaurant in Utrecht that corresponds to one of our Corner Houses, he heard a violin-player called Banet. He doubled on the trumpet, and, says Harry, "I was amazed at his style, which was the nearest thing to Louis Armstrong I have ever heard."

At the Hague, Harry was garlanded with a huge sheath of flowers which had the British and Dutch colours intertwined. Yes, a fine tour.

Clean Fun Department. Wisecrack of the week is credited to Les Holmes. About the guy who was charged £5 for a seat at the first night of a swagger New York revue. He brought along a screwdriver. "Having bought the darned seat I guess I'm taking it away with me," said he.



Harry Leader and his Boys rehearsing on a barge in Holland—just prior to their ducking (see above).

Next Week's

**LATE-NIGHT DANCE MUSIC**  
(Subject to unavoidable late alterations)

**Monday—BILLY GERHARDI and his Band.**

**Tuesday—MAURICE WINNICK and his Orchestra.**

**Wednesday—JACK CHAPMAN and his Band.**

**Thursday—JACK JACKSON and his Band.**

**Friday—ROY FOX and his Band.**

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

**WHAT LISTENERS THINK**

# WHY NOT FIRST AID on the AIR?

Reader L. Parker wins half-a-guinea this week for a really constructive and interesting idea for the Talks Department

**System**

IT may interest you to know how I tackle my RADIO PICTORIAL. First I admire your full-page portrait (it is usually someone who interests me), then I go through from cover to cover looking at the pictures and saving the reading matter till later.

I am always amused by the cartoons, then I start reading with Wandering Mike and Unposted Letters, What Listeners Think and the Dance Band Chatter.

The interviews with the stars always interest me, and then Studio Small Talk. Any other articles I read as they appeal to me and the fiction I save till last.

The programme section I am always referring to, so you see, Mr. Editor, I get full value for my threepence.

Incidentally, I have taken RADIO PICTORIAL from the first number, and think that lately it has improved greatly, becoming brighter and more interesting.

It would be interesting to know how other of your readers devour RADIO PICTORIAL.—W. Green, Brixton Road, London, S.W.9.

(What about it, readers?—Editor.)

Peter Williams, Billy Cotton's vocalist, is a big favourite with our readers



**Invaluable**

I HAVE only had your paper for a few weeks, but I would not miss buying it for anything! It is invaluable, it gives me all the radio news. I have often listened to Billy Cotton and his band, and I have long admired the beautiful singing of his straight singer, Peter Williams. Please would you publish a photo of him? I have often wondered if he looks as nice as he sounds! Yours sincerely.—"A Radio Fan," Lime Grove, St. Annes-on-Sea, Lancs.

**Give Newcomers a Break**

MANY readers of RADIO PICTORIAL have been complaining about the new dance bands we have been hearing on the radio. Most readers prefer the old timers such as Harry Roy, Roy Fox and Ambrose.

But new readers, don't forget this; these famous bands have been broadcasting for the last five years or more. The new bands are only beginners to broadcasting, so you must give them time before you start judging them.—Miss Irene Bond, Tytherton Road, Tufnell Park, N.19.

**Paeon or Payne**

I WAS very pleased to read in your splendid paper, "R. P.," which I have taken from the first number, that Jack Payne and his band are to broadcast again shortly. I am one of Mr. Payne's greatest admirers, as you will see from the following, which I hope will be interesting enough to publish in "R. P." I have dated and timed records of over 14,000 numbers Jack Payne broadcast from January 16, 1929 up to the present day, with the exception of two weeks holiday each year. I have also all instrumental solos, with names of player, and after Jack had Val Rosing to sing in addition to himself, I marked which did the vocal chorus, of course continuing this when Rosing was succeeded by Billy Scott-Coomber. I have a code to denote the style of the number such as comedy, concert arrangement, duet, etc., as well as who was responsible for the singing in each number. I may say I have given up many outings so as not to miss him. I greatly treasure the note books which hold these records, and hope to add many pages yet. I saw his very first stage show at the Palladium, and have seen him many, many times since, there and elsewhere. I was once a very proud and excited visitor to the studio at Savoy Hill when Jack was supporting a variety show. (I did miss several items of his later broadcast that evening, through not being able to get home in time.) I also have a press cutting book devoted to Jack Payne.—Peggy Thurgood, Slades Gardens, Enfield, Middlesex.

Letters to the "What Listeners Think" department are welcomed, though we do not necessarily agree with any views expressed. If you have any grouse, any idea, any topic which requires ventilation, send your letter to "What Listeners Think," "Radio Pictorial," 37-38 Chancery Lane, London, W.C.2.

Letters of mere abuse are not wanted. ANONYMOUS LETTERS are torn up on sight, though names and addresses need not be published. Keep your letter short, peppy, constructive and, for the sake of our printer's eyesight, please write clearly and on one side of the paper only. That's all—now go ahead and write to us!

**★ STAR LETTER**

AFTER listening to talks for farmers, foundations of music, and other talks which sounds all bunkum to most listeners but quite interesting to those who like them, I think a good subject for a talk would be on First Aid for the injured. Owing to the many accidents on the roads, about the house or at work a doctor or ambulance officer, giving a talk on first aid, could make it easy enough for everyone to practice the different bandaging for fractures during the winter months. Perhaps a few talks could be arranged on at least one of the five stations. Anyhow here's hoping.—L. Parker, "Woodacre," Heather Road, Binley, Coventry.

**Defending Al**

SO a reader in Stockport finds Al Bowly's article on "Microphone Sex Appeal" disgusting. Why and where? Evidently he or she is far too civilized and modern to possess any deep feeling or emotion and so thinks Al Bowly disgusting because he is not of the same cold type. Or is it that he objects to Al saying he likes to be kissed by his "fans"? If so "Stockport Reader" should remember that it is the American's way of showing appreciation (not a very pleasant one for the recipient, admittedly) and Al likes it, not because he enjoys the kisses, but because he knows it is a mark of appreciation for his work. After all "When In Rome Do as Rome Does."

In closing may I thank "R. P." for publishing such an interesting article, and sincerely hope for much more of Al Bowly.—H. C. Freeman, Woodford Green, Essex.

**Turn on the Heat**

IN my opinion there is one type of listener the B.B.C. does not cater for, and that is the one who likes "hot rhythm" and "jazz." They give us dance music but it is mostly the "sweet" type. The few bands that do include real hot rhythm are given very few broadcasts. Can't we have more "hot" and less "sweet" music?—Miss Jo Kelley, Melrose Road, Merton Park, S.W. 19



Meet Oscar Rabin — Reader Phyllis Weaser wanted his photo. Here it is

**Orchids for Oscar**

I HAVE not seen many letters praising Oscar Rabin and his Romany Band. No one could find a better compère and vocalist than Harry Davis. Oscar Rabin is a newcomer, but I am sure many people appreciate his well-arranged programmes. Oscar is my favourite among the new bands. Could you publish a photo of Oscar and Harry Davis on this page if it isn't asking too much.

So I will wish you and Oscar good-night, but not good-bye. Good luck, Oscar.—Phyllis Weaser (Oscar Rabin's Fan), The Knoll, Croft Road, Swindon, Wilts.



George Scott-Wood, popular with the multitude of swing fans

**Here's George**

I AM writing again asking you if you would publish a photograph of George Scott-Wood, head of the Six Swingers, as you were very good in publishing Carroll Gibbons. As you can see I am fond of dance music and should like to have photographs of my favourite dance band leader. RADIO PICTORIAL, I think, is a great book and radio guide, which tells us news of the stars. I have told many of my friends about this great book and they are also taking it now. It gets better and better each week.—Mr. H. Gadduck, Bower Street, Maidstone.

**Merry Man**

WE read and hear such a tremendous amount of praise for the various crooners of the air. Minor controversies are argued about in the form of letter writing to radio papers

Now! What of the Merry Man? I refer to Len Bermon! When did we last hear his attractive voice coming to us over the air?

Give us less of these crooners whom we hear sometimes as much as three times a week—and more of radio's Merry Man—Len Bermon. Here's luck to him.—Miss Betty Roberts, Pennycomequick Villas, Stoke, Plymouth.

**Pep Up Variety**

IN my opinion (and I am sure that the majority of listeners will agree) it is high time that a revolution was made in the radio variety programmes.

When all is said and done, the vast number of unseen listeners should be the consideration of the artiste, not that comparatively minute representation, the studio audience.

To my mind, variety programmes have been steadily getting worse in this respect, and because of those hideous bursts of applause—the comparative volume of which had never the smallest relative degree to that of the actual turns—one member of our family always has to sit by the side of the wireless set in order to decrease the volume.

One, particularly, of those taking part in a recent Saturday's bill (I will mention no names) gave his unseen listener not the slightest consideration whatsoever, meanwhile those people fortunate enough to be present were shrieking the house down with their mirth.

This neglect is pardonable in the case of broadcasts from outside music halls, but when it occurs so frequently in programmes expressly intended for listeners, surely it is time that steps are taken to eliminate that unnecessary evil, the studio audience?—Miss P. Williams, Bayswater Avenue, Redland, Bristol 6.

**Interval Music**

WHY is it, that whenever the B.B.C. broadcast gramophone records (other than a specified programme) they always shoot high-brow music at us. I refer to filling up of intervals between times.

While we do not ask for dance music every time, surely their record library contains records of light music, such as Strauss waltzes, regimental band music or selections from musical comedies, without having to give us high-brow stuff or the mournful dirges we mostly get.—Low Brow, Northfleet, Kent.

**T**HEY were raw and inexperienced. Their names were unknown to the public. They were scared of the microphone, and their voices lacked all the attributes so necessary for broadcasting.

Yet to-day they are adored by millions. They are the stars I have helped to make.

To create stars from nothing is part of my work. I have seventy people a week to instruct in the technique of microphonecraft and this means working hard from 9.30 in the mornings until 8 o'clock every night.

The stars' time belongs to the public—but my time, except when I am performing myself, belongs to the stars.

To begin with let me explain that I am not only a singing instructor but also a voice doctor. There are hundreds of things that can spoil an aspiring artiste's performance—things that no one would dream of associating with a faulty voice or a bad presentation.

I once had a girl who was exceptionally keen on becoming a radio star, but her mother was all against the idea. When she came to me she didn't mention this point, but directly I set eyes on her, I could see that something like that was wrong. It was having a bad effect on her voice.

It is necessary for me to be able to analyse the mental make-up of a person before even starting to teach them the elementary principles of broadcasting. This is where my many years of mind-reading becomes invaluable.

By reading the mind I invariably discover the root of the trouble, and then half the battle is over.

By the use of psychology I was able to teach this pupil to counteract the effect of her mother's nature towards her work, without even mentioning her mother. Armed with this knowledge she improved tremendously in the course of a few weeks.

In another case a man held his right arm too rigidly by his side. It was a sub-conscious action caused by slight nervousness. It took weeks of hard work to make him relax completely when performing, and thus give all his mental energy to his work.

My job is to cure such defects, and teach self-reliance, vision, sincerity, and how to use the brain when singing.

Beauty and glamour alone mean less than nothing when performing before the microphone. One must have a big percentage of personal magnetism. A plain girl with brains and sincerity might go a long way, and could, perhaps, with grooming, reach the top.

**T**he microphone worries most newcomers. They see photographs of stars singing into the mike and naturally think that there is only one method of doing it. It is a common mistake for them to make.

Every time I have to explain that a microphone must be treated with great respect; as if it is human and can understand exactly its part in the performance.

A mike reacts differently to each person. For instance, some stars sing across the mouthpiece to get the best effects; others sing into it; a few sing up to it (though I would advise you to avoid this method at all cost).

It is important to find the microphone position that displays your personality to the best advantage.

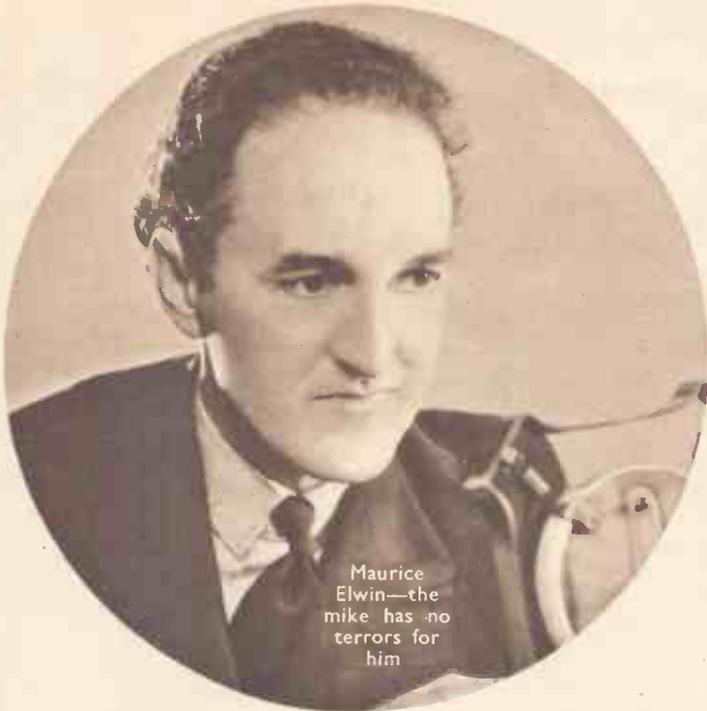
The commonest mistake is being friend-conscious. Many would-be stars have failed hopelessly because of this phobia. I have noticed time and time again that stars who falter on the "home" broadcasts behave perfectly on an "Empire" broadcast. They know that their friends are not listening to such broadcasts.

Another great fault with many students is insincerity. Even some of our best-known stars are guilty of this. This is one way that Americans score over us. They sing sincerely, as if they really mean what they are singing. They put their soul into the words their mouths are framing.

But I cannot say the same about many English singers, who, when forced to croon mushy love songs, stick their tongues in their cheeks.

Please don't think that when you hear an artiste croon in a soft, easy manner that he or she is necessarily the fortunate possessor of a crooning voice that came naturally to its owner.

They've had to work hard, concentrate on their jobs, and apply themselves thoroughly to their training before they reach the standard of perfection at which their voices come to your ears.



Maurice Elwin—the mike has no terrors for him

# VOICE-DOCTOR to the STARS

By  
**MAURICE ELWIN**

*Besides being a fine singer himself—you may have heard his excellent voice recently in sponsored programmes—Maurice Elwin is an acknowledged teacher of microphone technique. At least 300 artistes have passed through his capable hands*

**I have had many unknown people through my hands who are rapidly achieving world fame. Each one of these favourites is worthy of a few words of praise.**

Sometimes I even compose music and write lyrics for stars when I know that a special type of song will suit their personalities. I did this on one or two occasions for Margaret Bannerman. She has a special type of personality which is pleasing and satisfying to the listener, but she has had to work hard to get where she is to-day.

Barbara Palmer is another very keen worker. She has applied every atom of her energy to creating some-

thing in her performance which puts over vital personality.

It's a pleasure to hear her sing, and without a doubt, she's heading for the top line. She was an intelligent student and absorbed everything she was told. Not once did she pass over a point unless she thoroughly understood it.

Barbara can control her voice with admirable suitability for the type of song she is singing, and can convince not only the listeners, but also herself.

June Malo, Charlie Kunz's new vocalist, is one of the most delightful girls I have ever met. She possesses every quality necessary to enable her to get into the hearts of the radio public.

June Malo was a professional pianist and didn't know she could sing. She came to me for advice and almost as soon as I heard her talk I realised that she could make a big name for herself as a vocalist. She is a great worker, thoroughly reliable, and now possesses an abundant supply of personality.

George Barclay, vocalist, with Mantovani and Charlie Kunz, fits the same bill. Charlie is lucky to have both June and George working for him. George, besides having a fine voice, never slips up. He has worked hard, and has a great amount of enthusiasm and ambition.

He is magnificent to work with, keen and helpful, without any thought of self. An aspiring vocalist should note that selfishness is one of the biggest drawbacks to an artiste's career. Don't watch the other singer—get on with your own work.

Pretty Jean Seaton has achieved considerable fame with Al Collins.

Here is a girl who deserves what she has got, and a lot more. She never once thought of failure.

She came to me intending to be a successful singer, and by sheer hard work and perseverance she has got her own way. Her remarkable enthusiasm will see her over many a stile. I didn't doubt that she would come out on top.

I have always been lucky enough to possess an uncanny ability for forecasting the big names of to-morrow.

**When Al Bowlly decided to go to America, I was dead against the idea. I knew he would reach the top sooner or later, whether he was in England or any other country, and I didn't want to see the Americans take a potential box-office attraction away from our own country.**

I wrote at the time: "England has been keeping the egg warm, but an American hen will hatch the egg—mark my words!"

Again, ages before Les Allen became famous, when he was a saxophonist and didn't do much singing, I used him in duets on a number of my recordings.

Les has a marvellous personality. I admire the wonderful philosophical attitude he has towards life, and the brightness he brings to those with whom he comes into contact.

**I recommended Jack Plant to many managers and gramophone companies who made use of my advice to their advantage.**

It gives me a great thrill to try and cure other people's defects and voice troubles and see them achieving fame. I prefer it to taking a bow myself.

If, incidentally, it hadn't been for me Cavan O'Connor might never have joined up with Fred Hartley, and in that case the B.B.C. would probably never have found the ideal "Vagabond Lover."

When Fred was forming his quintet he kindly asked me to sing for him. I was unable to take the job, so instead I recommended a man who at that time was unknown to Fred.

He was Cavan O'Connor, now the celebrated Vagabond Lover.

I wonder if you know who will be the next star to reach the top? I think I do.



Left is George Barclay, described by Maurice Elwin as magnificent to work with. Right, Jack Plant, another of Maurice's "tips" and above, Barbara Palmer, an "Elwin discovery"

Next Week  
**EVELYN DALL  
ELIZABETH  
SCOTT  
and**  
are three Radio Songsters featured in next week's **RADIO PICTORIAL**

A Music Hall programme worth listening to on November 7 at 9.20 p.m., Nat., includes three popular names—Billy Bennett, Elsie Carlisle and Jack Warman

Elsie Carlisle everybody loves her

Billy Bennett, "Almost a Gentleman," holds up Max Bacon in a scene from the film "Soft Lights and Sweet Music."

# THIS WEEK'S VARIETY

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The first "Radio Pie," on November 5, 7.30 p.m., Regional, features that effervescent pair, the Two Leslies (Holmes and Sarony)

Jack Warman.

Make a date with Carroll Gibbons this week. On November 6, at 7.30 p.m., Regional.

Another Van Phillips novel orchestral programme on the air this week—November 3, at 8 p.m., Nat.



# A WEE CHAT WI' "WULLY" FYFFE

Scotland has given us many fine comedians and WILL FYFFE stands high in the list. In this interview the brilliant character comedian tells you about his long career.

**C**AN you imagine Will Fyffe saying "Ee, ba goom"?

I know it ought to be "Och, aye" and things like that. "Ee, ba goom, lad" goes with tripe and onions, Blackpool Tower, and more looms per weaver. Whereas wee Wully Fyffe goes with bagpipes, haggis, and a wee doch-an-doris.

But then you don't know Will Fyffe. He's a dialect expert, and just as convincing as a "Lancasheer lad" as a "braw mon fra the Highlands."

Knowing that, Elstree cast Will as a Lancashire mill-owner in *Cotton Queen*, and business rival of Stanley Holloway (who, as you know, has a genuine three-ply, dyed-in-the-cotton Lancasheer reputation).

Will has a reputation for tomfoolery in the studies. The night previous to our meeting, during the "shooting" of a dance scene, the director, Bernard Vorhaus, had told the pianist on the set to break into music suitable for a "Paul Jones."

This was a cue for Will to perpetrate one of his practical jokes, and pushing the pianist from his perch, Will, unseen, began tickling the ivories himself. At Mr. Vorhaus's command for "Paul Jones" music, Will broke into a rendering of "The Dead March."

That was a typical Fyffe gag.

But let us to the story. Will Fyffe has a good yarn to tell of old trouping days, of his mike career. His Scottish accent—his real-life one—is a delight to hear, very like the rich accent you hear over the air, so try and imagine it as he unfolds his tale.

"I was born in Dundee in 1885. My father had run away, with his friend, William Mollison, the famous actor, to go on the stage. In 1891, he had his own travelling stock company in Scotland. I was six years old and a member of the company.

"We had a portable theatre with a canvas roof, and erected it wherever we played—in mining centres and other little towns up North. At five o'clock in the morning, you'd find us up to our necks in mud, building our theatre. On the evening of the same day, you'd find us on the



"Och, aye." Here's that braw fine laddie Will Fyffe as he appears in the film *Annie Laurie*

"I'm 94 today." Will in one of his character studies

Performances—at the Palladium, Alhambra, Hippodrome, and once in private at Buckingham Palace. The radio mike never has had any terror for me. I've always appeared in full costume and make-up before the mike, whether there's been an audience present or not. It's helped me to create the 'atmosphere' of my characters, and I try to put 'character' in everything I do.

"I like the folk at the B.B.C., especially John Sharman, who's a great guy." (Amazing how many stars pay tribute to John). "Do you remember that, when I broadcast one night, Noah Beery was at the B.B.C. too?"

"I'd met Noah when I was in Hollywood, and we got talking. Everyone thought we would talk about the theatre or the films. But, no, we fell into a wordy discussion on trout-fishing. I fish every spare moment. I get and Noah's as big a fisherman as I am.

When I'm not trout and salmon fishing in Scotland, I'm down at Brighton with the Deep Sea Anglers Club, of which I'm a member.

"I'm a man of simple pleasures, y'know. When I do a spot of listening-in, I like the simple things. I like good music by string bands and the Prom. Concerts. I can't stick modern stuff with no substance in it.

"I can't bear crooners with a mournful sob who sing about 'Take Me Back To Dixie' and have never been outside their native English towns. I can't stand these hot trumpeters who bang out shrieking top notes just as though they were making a noise to attract people into a fairground sideshow! Give me the good old 'meaty' stuff.

"Somehow, I feel the audiences of to-day are missing something. I wish some of the youngsters could hear the old-time vaudeville stars, people who were real stylists, real characters. Now and again I recognise familiar faces of the old days among the crowd players in the film studios. Whenever I can, I try to bring them to the fore and get them 'bits' to do. They are still great performers."

Herbert Harris

Have you turned to Page 23 and Reserved your Presentation Dinner-Set yet?



Genial Will Fyffe driving a hard bargain in the film *Cotton Queen*

stage, spruce and dignified, portraying lordly characters.

"Kid as I was, I had the stage in my blood. I played "Little Eva" in "Uncle Tom's Cabin" and "Little Willy" in "East Lynne," among many melodramatic child characters.

I never knew anything else but the theatre. I've never done any other job but trouping since I was six. At sixteen I was playing "Polonius" in "Hamlet" and before I was twenty I'd played several old-men characters in Shakespeare!

"I've played before every audience in the world. In fact, my first broadcast—eleven years ago—was in Australia. It was a unique broadcast. I was in bed ill, having undergone an operation. The Scottish folk in New Zealand wanted to hear me, so they brought a microphone to the hospital and I broadcast from my sick-bed.

"Radio is a wonderful thing. I'd like to broadcast more often, but don't get much time nowadays. I've made six films during 1936, and I'm filming all through 1937.

"Funny, but I never had 'mike fright.' In fact, I've never suffered from nerves on any occasion, and that's rather a statement to make, because I've given four Command

*Unique Presentation Offer to Every Reader and Friend*

# SUPERB "HAMPTON"

Here is the superb "RADIO PICTORIAL" Hampton Ivory 17-Piece Dinner Set which both you and your friend can secure for the trifling cost of 10/- per set. Read these pages and fill in your Reservation form AT ONCE!



MANY thousands of "Radio Pictorial" readers bought the famous "R. P." Tea Set and "R. P." Fruit Set which we introduced earlier this year.

Now we have great pleasure in offering the "R. P." Dinner Set—a BEAUTIFULLY FASHIONED SERVICE WHICH WILL GIVE YOU A THRILL OF DELIGHT every time you see it on your table, and which matches in its exclusive design and highest-grade quality the Tea Set and Fruit Set you already have. The "R. P." Dinner Set is brand new and cannot be bought elsewhere.

Each piece is manufactured in THE FINEST STAFFORDSHIRE SEMI-PORCELAIN, having a rich ivory ("Hampton Ivory") glaze tastefully edged with bright green and delicate platinum lining. We and the manufacturers guarantee that the quality of the "R. P." Dinner Set is in every respect equal to that of the Tea Set and Fruit Set already found in so many of our readers' homes. Look at the actual photograph on this page, which clearly reveals the CHARMING DESIGN, PRACTICAL SHAPE AND MODERN NOTE of the "R. P." Dinner Set—a handsome dinner service worthy of any table. And it is offered to all "Radio Pictorial" readers and their friends at a wonderful bargain price very considerably less than the cost of any other set of equal quality and exclusive design.

There are no complicated forms to fill in or irksome restrictions. You help us by introducing "Radio Pictorial," the Magazine for Every Listener, to a friend whom you believe will become a regular reader. In return, we help you and your friend to obtain one of these lovely "R. P." Dinner Sets at trifling cost.

**IMPORTANT NOTE.**—Every "Radio Pictorial" reader is entitled to an "R. P." Dinner Set at the privilege price: so also is the friend, i.e., the new reader introduced. Either the original reader alone, or both the original reader and the new reader can obtain an "R. P." Dinner Set with the one Reservation Form.

Here are complete details of this NOT-TO-BE-MISSED OFFER:—

## SET A

### THE "R.P." 17-PIECE DINNER SET For a Four-Person Family

comprising:

- 4 MEAT PLATES.
- 4 PUDDING PLATES.
- 4 CHEESE PLATES.
- 1 TEN-INCH DISH.
- 2 VEGETABLE DISHES WITH THEIR COVERS.

ALL FOR  
**10/-**  
PACKING FREE AND CARRIAGE PAID

## SET B

Or if you prefer a four-person set containing more pieces, here is THE "R. P." 24-PIECE DINNER SET.

comprising:—

- 4 Meat Plates.
- 4 Pudding Plates.
- 4 Soup Plates.
- 4 Cheese Plates.
- 1 Nine-inch Dish.
- 1 Ten-inch Dish.
- 1 Twelve-inch Dish.
- 2 Vegetable Dishes with their covers.
- 1 Sauce Boat.

ALL FOR  
**15/-**  
packing free and carriage paid.

## SET C

For a household of six persons, here is THE "R. P." 25-PIECE DINNER SET.

comprising:—

- 6 Meat Plates.
- 6 Pudding Plates.
- 6 Cheese Plates.
- 1 Ten-inch Dish.
- 1 Twelve-inch Dish.
- 2 Vegetable Dishes with their covers.
- 1 Sauce boat.

ALL FOR  
**15/-**  
packing free and carriage paid.

## SET D

But if you would like a six-person set containing still more pieces, here is THE "R.P." 32-PIECE DINNER SET

comprising—

- 6 Meat Dishes.
- 6 Soup Plates.
- 6 Pudding Plates.
- 6 Cheese Plates.
- 1 Nine-inch Dish.
- 1 Ten-inch Dish.
- 1 Twelve-inch Dish.
- 2 Vegetable Dishes with their covers.
- 1 Sauce Boat.

ALL FOR  
**18/9**  
packing free and carriage paid.

Cut out along dotted line

**"R.P." DINNER SET  
COUPON**

October 30, 1936

THESE prices include a new, strong wooden packing-case which you keep; ample wood-wool packing; carriage; AND a GUARANTEE that if immediately you receive the Dinner Set and on examination find any piece to be broken, our manufacturers will willingly replace, carriage free, provided you inform us within two days, quoting number on the label of your package. Box-container, packing material and method of packing—all have been most carefully thought out in a determined effort by the manufacturers to reduce the number of breakages to a purely negligible amount. BUT REMEMBER, EVERY BREAKAGE OCCURRING IN TRANSIT IS REPLACED.

WE are not making this offer of Dinner Sets because we have any particular wish to sell Dinner Sets. We have one aim only—a still further increase in the nationwide circulation of "Radio Pictorial," and you will appreciate that the remarkable advantage in price which we offer is in return for the small service which we are asking of you!

# “IVORY” DINNER SET FOR 10/-

“MY WIFE LOVES THE SET”  
says

**BILLY THORBURN**

(The famous Radio pianist and dance-band leader.)

WHEN I told my wife that I was bringing her home a new dinner set she raised her eyebrows. When she saw it she scolded me for my extravagance. Insisted that I must have spent pounds!

But when she learned it was the RADIO PICTORIAL Dinner Set and heard the price of it she could hardly believe me. We examined the set most carefully and found the quality and the beautiful design so much to our liking that the set is now in continuous use in our home. It has an elegance that proclaims it as first-class and it is an offer which, I imagine, will be snapped up immediately by every house-proud woman. My wife loves the set.

(Signed) **BILLY THORBURN**



“AN AMAZING OFFER”

says

**VERA LENNOX**

(The charming radio vocalist and actress.)

I CONFESS that when I was first introduced to the idea of the RADIO PICTORIAL dinner set I was sceptical. I did not see how a set at such a price could be worth possessing. But it really is an amazing offer.



The quality of the china is excellent and the design so attractive that it will give me pleasure every time I see it on my table.

For anyone who contemplates buying a new dinner set the RADIO PICTORIAL presentation offer is a complete solution to their problem.

I fail to see how it could be bettered.

(Signed) **VERA LENNOX**

“STANDS UP TO EVERY TEST”

says **MANTOVANI**,

(Leader of the popular Tipica Orchestra.)

IMPORTANT as it is that the quality of the china should be perfect, an equally important consideration for most people when purchasing a dinner set is that the design should be pleasing to the eye.

The RADIO PICTORIAL Dinner Set stands up excellently to every test. The green and silver edging of the design is neatness personified, and the finish is clean and perfect.

I can assure readers who are contemplating taking advantage of this remarkable presentation offer that they can do so without a qualm. They will find, as I did, that they will be the owners of a dinner set that compares favourably in quality with any set costing three times as much.

(Signed) **MANTOVANI**



## HOW TO OBTAIN THE “R.P.” DINNER SET FOR YOURSELF and FRIEND

**1** INTRODUCE “RADIO PICTORIAL” TO A FRIEND. Both you and your friend must immediately order “Radio Pictorial” to be supplied to each of you for four consecutive weeks at least. Use the newsagent Order Form (on page 26).

**2** FILL IN THE RESERVATION FORM on this page. Both you and your friend should do this immediately. Please post the Reservation Form to us in an open envelope bearing a ½d. stamp. Send no money yet.

**3** YOU AND YOUR FRIEND MUST CUT OUT THE DINNER SET COUPONS from “Radio Pictorial” week by week, and save them. Every issue of “Radio Pictorial,” starting this week, will contain a Dinner Set coupon. This week’s coupon is on the opposite page. Please cut it out, and get your friend to cut out his as well. Save them carefully, for you will both need four of these coupons cut from four consecutive issues of “Radio Pictorial.”

**4** YOUR PRIVILEGE ORDER FORM WILL BE PUBLISHED IN “RADIO PICTORIAL” in four weeks’ time. You, and your friend (if he also wishes to have a Dinner Set at the privilege price), will complete the Order Form by writing in your names and addresses, and will send the Form to us with postal order for the privilege price, as will be clearly explained on the Order Form.

The eight coupons which you and your friend have saved week by week will be sent to us with the Order Form, four of yours and four of your friend’s. The one set of eight coupons and one Order Form will entitle you alone, or both you and your friend, to an “R.P.” Dinner Set, each of you paying the privilege price. “Radio Pictorial” in due course will explain this simple procedure in detail.

**5** DINNER SET WILL BE DESPATCHED to you (and, if ordered, to your friend as well), with as little delay as possible, all applications being dealt with to the best of our ability in the order of receiving them.

TO OBTAIN A SECOND OR DUPLICATE DINNER SET at the privilege price, all you have to do is to obtain for us a second new reader and, of course, fill in and complete a separate Reservation Form, for which, naturally, you will require another copy of “Radio Pictorial.”

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(Cross out the three letters not required.)

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# STAR ATTRACTION

Impertinence cost Sylvia Westman two jobs—but it also won her something more important, the heart of the man who so suddenly came into her life

By CHARLES KESSLER

"LOOK out!" someone shrieked. The next moment it happened. A sudden forward surge of the mob, those in front unable to resist, and a girl was pushed under the wheels of the taxi.

Happily it had only just crawled from its start, so that by an effective jamming on of brakes a severe accident was averted.

Police broke their way through, while Brian Hewart himself leapt out from the back seat. He knelt down and gently lifted away the girl's body.

He held her in his arms. She was trembling violently. Her clothes were muddled and torn.

"I'm all right," she murmured, "quite all right." Then she fainted.

"I don't think she's hurt, only shock," the radio star exclaimed to the police. "I'll put her inside and take her to my hotel. Later I'll send her home. Will that be in order, officer?"

He hardly waited for an answer, but carried out his proposal and told the driver to go on. The "fans" who had waited for a couple of hours on the platform for his arrival cheered. He smiled his well-known smile and waved to them.

As the taxi turned out of the station into York Road, he muttered:

"Whew, what a home-coming, after twelve years."

The girl opened her eyes as they arrived at the entrance to the Carlchester.

"This young lady was knocked down at the station," Hewart explained to the porter. "I want her taken to the suite I've booked. My man is following with the big luggage."

A quarter-of-an-hour later he brought her a stiff brandy.

"Swallow this," he commanded.

She glanced at him gratefully.

"And now go to sleep. If I'm not here when you wake up, Dingle will see that you have anything you need. Comfortable?"

She nodded. He smiled at her and left the room.

Her eyes rested dreamily on the ceiling. She wriggled half puzzled, half contented on the luxurious bedding, and before she realised it had followed his instruction to fade into slumber.

She returned to consciousness with a start. A telephone bell was ringing in the next room. As it stopped, she could hear Hewart's voice.

"Hulloa . . . yes . . . oh, Brenda, my dear, it's good of you to call so quickly . . . well, it's grand to hear your voice after so long . . . is that all? It seems like centuries since you adorned New York . . . no, no, that won't do; seeing is believing. Can you make it this evening? . . . Splendid. I'll fetch you at ten. . . . Orchids, of course. Mauve ones, to go with your eyes. . . . Good-bye, my dear."

She got up and opened the door. It led to the sitting-room. Hewart was sitting at a table and writing. Several trunks stood about. An elderly man stood respectfully next to him and coughed meaningfully at her entrance. Hewart swung round.

"Feeling better?" With a quick glance at her clothes, "I'm afraid it's left you in a somewhat tattered state. I'm awfully sorry." He took a slip of paper from the table. "I've been too long out of England to know what stockings and accessories cost, but let me try and make up."

He held out the cheque. She came forward and looked at it. She hesitated, then answered coolly.

"That's utterly absurd." Astonishment spread

*Both women turned. They had been so occupied with each other that they were immensely startled to hear him and see him standing in the doorway of his room.*

across his face. "It's more the price of a trousseau!"

"You may consider it a large amount, but as I wish to compensate you—"

"I appreciate that, thank you, but there's no need. I would prefer a job."

"A job? I'm afraid—"

"I'm a secretary. Very competent. You'll want one to deal with your 'fan mail,' and so on. Won't you give me a trial?"

"Haven't you got a job at the moment?"

"I was fired this morning," she added quaintly, "for impertinence."

He regarded her thoughtfully a few moments.

"All right. But it's only temporary, you know. I'm over here just for a few broadcasts. However, if you like to take it on those terms, I'm willing to engage you. \$4 a week. You'd better have this cheque, too. I shall expect you to-morrow morning at nine sharp. By the way, what's your name?"

"Sylvia Westman."

"Sylvia Westman!" He rose and came close to her. "Have you any brothers or sisters?"

"Only a sister-in-law."

"Where do you live?"

"At Streatham."

He continued to stare at her.

"I see. Well, Miss Westman, I shall be expecting you in the morning. Dingle," he motioned his head towards the elderly man, "will show you the ropes generally. Good night."

The days that followed taxed to the utmost her assertion of efficiency. Hewart treated her kindly but quite impersonally. His time was more than occupied—interviews, conferences, his gala broadcast, and Brenda Auckland.

Too much occupied, Sylvia decided, as regarded the latter. The girl was attractive enough, with pale golden hair, large eyes, and a glorious complexion. She chattered amusingly, but very shallowly. She was rich, petted, spoiled, and now flattered by Hewart's assiduous attention.

He had safely remained a bachelor all those years in New York. Was he going to be taken in by an empty-headed, stupid little fool because she

had pretty, consciously childish ways, Sylvia wondered. She did not analyse her own irritation too carefully.

Frequently she stayed late, though she was due to leave at six. On one of these occasions, about half-past seven, a 'phone call came through from Brenda Auckland. Was Mr. Hewart there? Would she kindly tell him that his engagement with Miss Auckland must be postponed. Reasons unstated.

Hewart came in a few minutes later. Sylvia gave him the message. He was annoyed. He rang up Brenda himself. She had gone out.

He sought some outlet for his ill-humour.

"Why are you here, Miss Westman? I've already told you that you are to go at six, whether finished or not."

"There were quite a number of things to do."

"They could have been done in the morning. You must pack up."

"As soon as I've finished this letter."

He was restless, walked around the room, and stood looking out of the window at the Embankment.

Sylvia collected her possessions. He swung in her direction.

"Miss Westman."

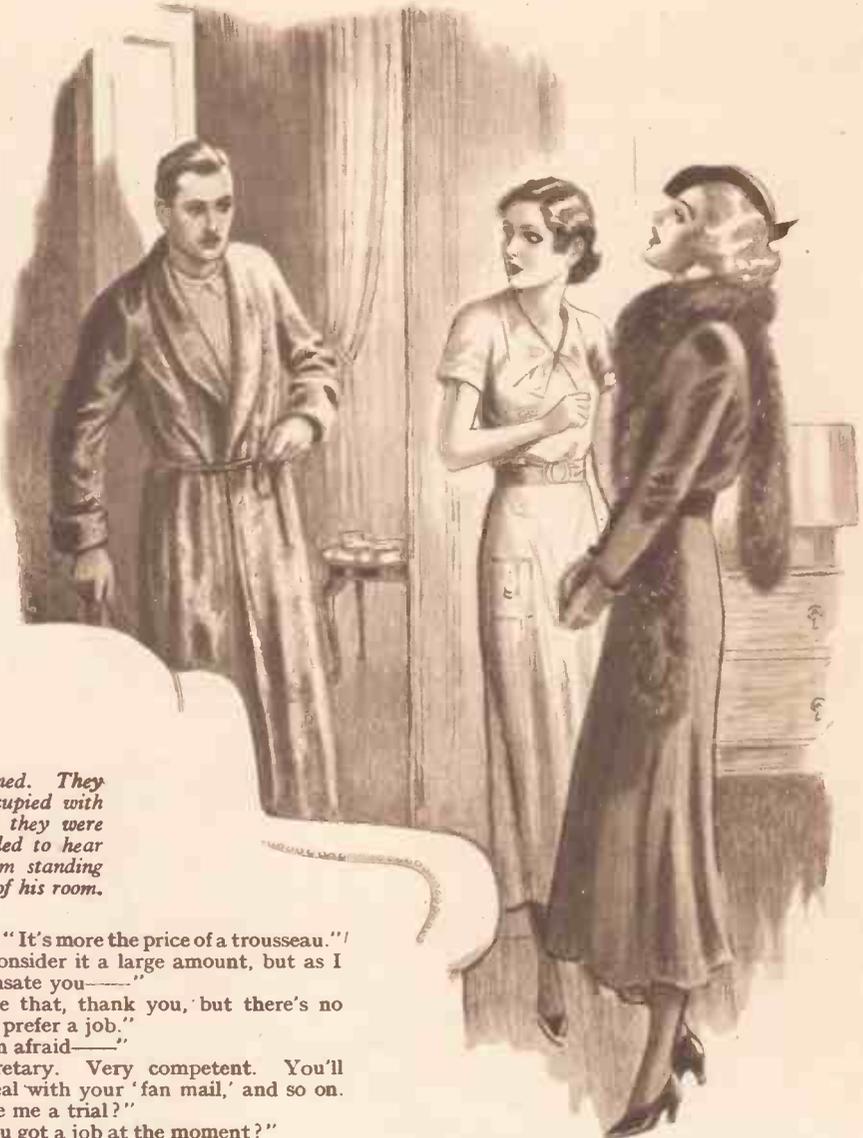
"Yes, Mr. Hewart."

"Unless you also have a more pressing engagement, will you have dinner with me?"

"Why, I—"

"I'm dying to have a quiet, cosy evening. We'll go to a place in Soho that I know; at least, if it's still standing. Say that you will."

"I'd love it."



*It was the age-old clash between the woman who was only playing and the woman who really loved*

"Splendid."  
He cheered up immediately. She smiled at his eagerness.

They took a taxi. Hewart chatted in spasms. They arrived at the restaurant he had mentioned. "This recalls memories," he remarked, when he had ordered the food.

"Memories of what?"  
"Of many years ago. When I was hard up, but occasionally went gloriously broke in a high-handed way. I used to bring—"

He broke off, suddenly regarding her in a puzzled way.

"Did you have a very rough time before you went to America?" she asked, affecting not to notice.

"Rather. Came back from the War, you know, and tramped around for a job. Nothing doing. I'd had some amateur stage experience, but that counts for nothing. I joined a touring company. Things didn't improve much. I got a chance here in the West End, mainly second footman parts. I believe I did them adequately, if not in an inspired fashion. Then came radio and my 'break.'"

She found him fascinating. He had no pose, but a way of quick, modest talk whether dealing with past difficulties or triumphs.

Time passed very swiftly.  
"It's fun to be back," he was saying, "to see Trafalgar Square and grimy Nelson's Column, to... Good Lord," he had caught sight of her wrist watch, "it's past eleven."

Sylvia was startled.  
"I must be getting home," she said.  
"I'm awfully grateful to you. I haven't enjoyed anything so much for years."

She laughed.  
"I'm bored to tears. You know that, don't you?"

He chuckled.  
"You told me yourself the reason you were fired from your last job. I believe you."

He put her in a taxi and said good-bye in his politest manner, yet with a smiling, more intimate note.

The smile was there when Sylvia began work in the morning. Just before he left, Brenda rang.

Hewart welcomed her call almost with a shout of delight.

"What, my dear? Oh, yes, I managed. Had a very good time, in fact." He glanced at Sylvia. "Crawling back into old haunts—I'd love to. Yes... Right. Bye-bye, love."

He put down the receiver, grinning.  
"What about another expedition some time next week, Miss Westman?"

She replied spiritedly.  
"Don't you think you should try Miss Auckland first? I'm sure she would like to see the spots of your poorer days."

"I don't think she would be very keen. But if you mean, you don't want—"

"Not at all. I was only reminding you of your duty to her."

She recognised a flash of temper in his eyes, and hugged the satisfaction of it to herself.

It was her turn to be angry at the end of the week. Hewart came in on Friday evening and remarked:

"I'm flying to Le Touquet to-morrow, Miss Westman."

"What shall I tell Miss Auckland when she rings?"

"She knows. We're going over to stay with some friends of hers."

He passed into the bedroom, but called a few minutes after:

"Bye the bye, didn't we arrange something? 'Fraid the jaunt'll have to be put off for a bit. I shall be working overtime when I get back."

"It doesn't matter at all, Mr. Hewart."

Sylvia felt perfectly vicious, however. Nor did his week of absence improve her mood, though she was glad when he returned.

He was indeed very busy now. She scarcely saw him at all. Nevertheless, she always waited for him to come in, whether at nine, ten, or eleven at night. He remonstrated, but was usually too tired to express much else than gratitude for her small attentions.

As for Brenda Auckland, Sylvia was dealing with her. She rang up frequently, but always in the mornings when Hewart had left. Her tones became more petulant than ever.

"If you will leave a number where Mr. Hewart can ring you when he come in—"

"I can't do that. Tell him to ring me early."

Once she had been asleep and wouldn't be woken. Another time she was out riding. When Hewart succeeded in getting her, their conversation, though it seemed tender enough, also had a certain terseness in it.

The climax came when Hewart fell ill. It was common or garden 'flu, but he caught it badly. He returned to the Carlchester at two o'clock in the afternoon, shivering violently in spite of a warm day.

Dingle got him to bed. Sylvia had a doctor fetched and constituted herself nurse.

She decided that she would stay the evening. Hewart slept. About eight o'clock a message arrived from below that Miss Auckland wished to see Mr. Hewart.

"Mr. Hewart can see no one."

Five minutes later there was a knock on the door. She opened it. Brenda stood outside. She swept in without invitation.

"Now, Miss Westman, what's the trouble with Brian? Is he sulking, or what?"

"Sh, please, Miss Auckland. He's in bed, with 'flu. Asleep at the moment. The doctor said he was to have perfect rest and quiet."

"Come, it can't be as bad as that. If he was at the B.B.C.—"

"I assure you it is. He's been working very hard lately—"

"That's more like it. The poor boy needs relaxation. Brian," she called loudly, "Brian, ahoy!"

"Quiet, please, Miss Auckland! I told you—"

"Nonsense. I'm going in to see him."

"I'm sorry, I can't allow—"

"What d'you mean you can't allow? He's grown up, isn't he? Who are you to—"

"I am asking you to leave, Miss Auckland. You can't do Mr. Hewart any good—"

"If you will kindly mind your own business—"

"This is my business," Sylvia flared. "You can't help him here. He doesn't need your kind of attentions—"

"How dare you!"

"Because that's my business. This breakdown isn't sudden. If he hadn't been gallivanting

around with you before, if you hadn't been dragging him out every night—"

"I suppose you think you'd have had your chance?"

"Not at all. I wouldn't have been such a fool as—"

"Just a moment, Miss Westman," Hewart's voice interrupted her.

Both women turned. They had been so occupied with each other that they were immensely startled to hear him and see him standing in the doorway of his room.

"Mr. Hewart," Sylvia exclaimed, "what are you doing there? Please get back into bed at once. The slightest draught—"

"Is solely my affair. Brenda—"

"Brian, will you kindly turn this young woman out immediately? She's been insufferably impertinent—"

"I'll see to that and—"

"Do get some clothes on and come out. You're not really ill. You're just shamming to annoy, aren't you?" She assumed her usual baby-tones. "If you want to know I've got a high temperature, and when Miss Westman told you—"

"Am I supposed to obey her instructions?" the baby-tones slipping into rage. "I didn't know you—"

"Apparently there are quite a number of things you don't know about me."

"Very true. I'd better go."

"I'm hot in a state to argue with you."

"Thanks. There's no need for it, my radio hero. Ta-ta. You might remember I've had my 'phone disconnected specially for you."

She would have slammed the door behind her had not Dingle got in the way and closed it quietly. He and Sylvia turned to Hewart. He leant against the doorpost, trembling and weak.

"Help me to bed, Dingle. I'll see you in a few minutes, Miss Westman."

She waited furiously and impatiently until she was called. Dingle left the room. She sat down on a chair beside the bed.

"Will you kindly tell me what possessed you to speak like that to Miss Auckland?"

"I was perfectly polite until she insisted on seeing you and said you weren't ill at all. As for afterwards—"

"Yes?"

"Well, I just let her have it, just as I'd like to tell you what a fool you've made of yourself, running after a girl who doesn't care a snap of the fingers for you, apologising to her when you were in the right, crawling at her feet, going week-ends with her!"

"Exactly what has this got to do with you?"

"Nothing, except that I thought my sister might have been wrong—"

"Your sister? So you're Norah's sister after all! You told me you only had a sister-in-law."

"Because I wanted to see for myself what sort of a man you were—"

"Did you? And I suppose you know what sort of a woman your sister is? One who hadn't the faith to wait a little while for a man, but simply threw him over for the immediate chance. That's why I went to America. Did she tell you that? I should have known it was you, except that you were only seven when I saw you last, your people have moved, and you told me that thundering lie. What've you got to say to that?"

"Nothing, except that I'd sooner be a knave than a dupe and a dolt."

She went cold inside as she answered. He leant back on his pillows. After some minutes:

"Miss Westman, if you will call in the morning, Dingle will give you your wages plus those of an additional week in lieu of notice. Now, please go."

She rose and went to the door. As she reached it, his voice halted her.

"Of course, Sylvia, if you care to return as an old friend, I shall be grateful and delighted to see you."

She remained with her back to him. Then she turned out the lights, took no notice of his exclamation, tip-toed to the bed, lightly stroked his brow, and kissed him on the lips.

"Good night," she said. "Be good. And you are a fool."

"I dare say, but you're fired for impertinence."

(ALL CHARACTERS IN THIS STORY ARE FICTITIOUS)



"I get dozens of letters from ladies—mostly landladies!"

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# From My Diary... By a Harley Street Doctor

## MARY HAS CROUP

There is no need to be frightened of that complaint with a bad reputation—croup—says our medical contributor. Follow the treatment that proved so successful with Mary, and there will be nothing to worry about.

**L**AST week-end we all motored down to spend a little time with Mary, our daughter, who occupies her ten-years-old importance at a boarding school on the South Coast. Alas, our visit was a sad disappointment, for Mary was spending her half-term holiday in bed.

It seems that in defiance of all rules and regulations, Mary had wasted a lot of time gossiping after a game of hockey played on a muddy field. Eluding the eagle eye of the mistress and blissfully ignoring her soaking wet feet, she had come in to change long after the others. Result, a chill that sent her post haste to the school sanatorium. In spite of every care and attention, croup had developed during the night prior to our arrival, and her dry, brassy cough was most distressing to hear.

Croup has a bad reputation, and many parents are really frightened of it. Actually, simple croup is a very mild complaint—more "sound and fury" than anything else—and its bad name was acquired by faulty diagnosis more than anything else. In years gone by, many cases of diphtheria were diagnosed as croup, and as these were really laryngeal diphtheria—which is its most dangerous form—it can easily be understood why many mothers still turn pale when one even hints at croup.

Mary was being looked after splendidly by the school authorities and I left her in their care without a qualm.

Her bed was completely enclosed in a kind of tent made of sheets which were kept well away from her face by being tied to the ends of the bed. Through the sheets peeped the spout of a steam kettle that stood on a gas ring placed on an old chair by the bedside. Ring and kettle were fastened to the chair by a few turns of cheap galvanised wire, so

there was no danger of their being upset. Inside the kettle was water to which was added a teaspoonful of Friar's Balsam for every pint—water being added from time to time to keep it at that strength. The kettle was kept gently bubbling and discharged a soothing cloud of steam into the little tent.

Mary's slender neck was kept warm with a Kaolin plaster. Kaolin is a kind of white clay that can be bought quite cheaply from any chemist. The tin containing it is popped into a saucepan of boiling water and heated for twenty minutes, being well stirred two or three times. Then it is rapidly spread on a strip of old linen long enough to go nicely round the patient's neck. It doesn't need to be very hot—in fact it should be tested with the back of the hand before applying it to ensure that the tender skin will not be burnt. On top of the linen, wrap a strip of oiled silk, and finally a light bandage round the top to keep everything in place.

**F**or medicine, Mary had a soothing cough syrup to heal her sore little throat. Croup is a dry cough, nothing is brought up with it, so it soon rasps a child's throat into a painfully inflamed state.

In addition I asked the school nurse to give her Parrish's Food with one important modification. There is nothing like Parrish's Food for building up a child's strength and improving her general condition. Unfortunately, it has a slightly constipating effect, so to counteract that I put one ounce of Parrish's Food into an eight ounce bottle, added one teaspoonful of Epsom Salts, and filled up with water. Then I shook well until the

salts were completely dissolved, and the dose was two teaspoonfuls three times a day after food.

There is not enough Salts in the mixture to have the slightest griping effect—it just balances the binding influence of the iron tonic and ensures that the bowels will be open and regular.

I have just heard from the school authorities that Mary is as fit as a fiddle once more. Now I must find time to write a solemn letter to her on the evils of getting wet feet.



"Mary had wasted a lot of time gossiping after a game of hockey."

Cut along dotted line.

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**FRIGHTFULLY UNHELPFUL ANSWERS to CORRESPONDENTS**

**I** wonder if you can explain an odd thing that happened to my set the other night? It was in perfect order at the beginning of the evening, but as soon as we switched on to the Duke of Bermondsey's talk on *Kings I Have Lunched With* it made a sort of creaking noise and packed up completely.—(A.B.C., West Croydon).

**A.**—I expect your set is class-conscious. They get that way occasionally. A friend of ours had a set with a loose bar of wood over the grille of the loudspeaker which always used to stick straight out whenever they tuned in Berlin. It turned out that the cabinet was made in Germany and resented being cleaned with French polish. You will probably find your set will behave better if you give it an occasional half-hour of Moscow.

**Q.**—Can you, please, tell me the names of the vocalists in the following bands? (a) Pinky Boob and his Music, (b) Ben Trovato's Sixteen Stompers, (c) the Radio Wrecks, (d) Buddy Awful and his Orchestra, (e) Tim Pany and his Hot Spots.—(Hot Fan, Cookham).

**A.**—(a) Eppy Glottis. (b) Eppy Glottis. (c) Eppy Glottis. (d) Eppy Glottis. (e) Eppy Glottis.

**Q.**—In the band-parts of the *Rhapsody in Green*, which I have just received, the first section is marked *Molto adagio con brio ma sempre senza sordino*. Should this passage be played mit *Lebhaftigkeit, Ausdruck und Empfindung durchaus*, or only *tre sbirri e una carrozza*?—(P.Q., N.6).

**A.**—Yes.

**Q.**—Dear Mrs. Dick, I find every year that when I come back from my holiday I tend to suffer very much from black heads. I have tried everything, but nothing seems to be any good. Now my boy is saying that if I can't do something to cure them he will not go out with me any more. Do please tell me if there is anything I can do.—(Worried Blonde, Dallinghoo).

**A.**—Come to the wrong shop, haven't you, dearie?

**Q.**—I have been having a great deal of trouble with bees, which will keep getting into my radio and drowning everything with their buzzing. I have tried weed-killer, mouse-traps and bird-

lime to no effect. Can you suggest anything?—(Aparist, St. Bees).

**A.**—This is not an uncommon complaint with certain types of set. A correspondent writing to us from Nether Umpleby reported a similar experience some weeks ago, only in his case it was fowls. They not only invaded his radio-set and his gramophone, but even penetrated as far as the grand piano, where one of them laid an egg on middle C, which was not discovered until it had been poached by the hot music of a visiting musician. During chamber-music concerts they used to fly round and round the room, uttering hoarse animal cries. He ultimately got rid of them by importing a large black dog, but apparently the cure is not a final one, as the dog now occupies all the best chairs, pinches the "Times" before anyone else has a chance, and makes rude remarks about guests.

**Q.**—Who is A. J. Alan?—(T.M.M., S.E.15).

**A.**—Stuart Hibberd and/or Harold Nicolson and/or Stanley Baldwin and/or Tommy Handley and/or Freddie Grisewood and/or Lady Houston and/or Mrs. van der Elst and/or Windsor Lad and/or Uncle Tom Cobley and/or all.

**Q.**—I am only a little girl of fifteen years old, but I think there is nothing I would love to do so much as to put my arms around the neck of Nat Gonella and kiss him and kiss him and kiss him until I swooned from excitement. Do you think I am very foolish?—(Toots, S.W.3).

**A.**—I am only a poor struggling journalist of sixty-nine years old, but there is nothing I simply long to do so much as to get my hands round your dear little throat, Toots, and squeeze it and squeeze it and squeeze it until you stopped brea'h'ing.

With regard to the second part of your query, I don't think that's really a fair question to ask.

**Q.**—I heard a piece of music on the radio the other night which I am anxious to trace. It was scored for three sopranos and a string quartet



Fowls invaded his radio-set

and was in about ten movements. As far as I can recollect, it began at about 6.15 and finished somewhere about 10.45. Can you tell me what it was called?—(Music-Lover, Newcastle).

**A.**—I can tell you what I called it, if that's any use to you.

**Q.**—Your answers to correspondents are always so sympathetic and helpful, I thought I would write to you in my trouble and ask your advice. I am very keen on playing the harp, and I have to practise a good deal. I have moved into a new flat, and the neighbours say my playing disturbs them. What am I to do?—(S. G., W.2).

**A.**—You know what a violin mute looks like? Well, why don't you make one for your harp on the same lines? Then if you ever decided to keep an elephant you could also use it to comb the little beast's hair with.

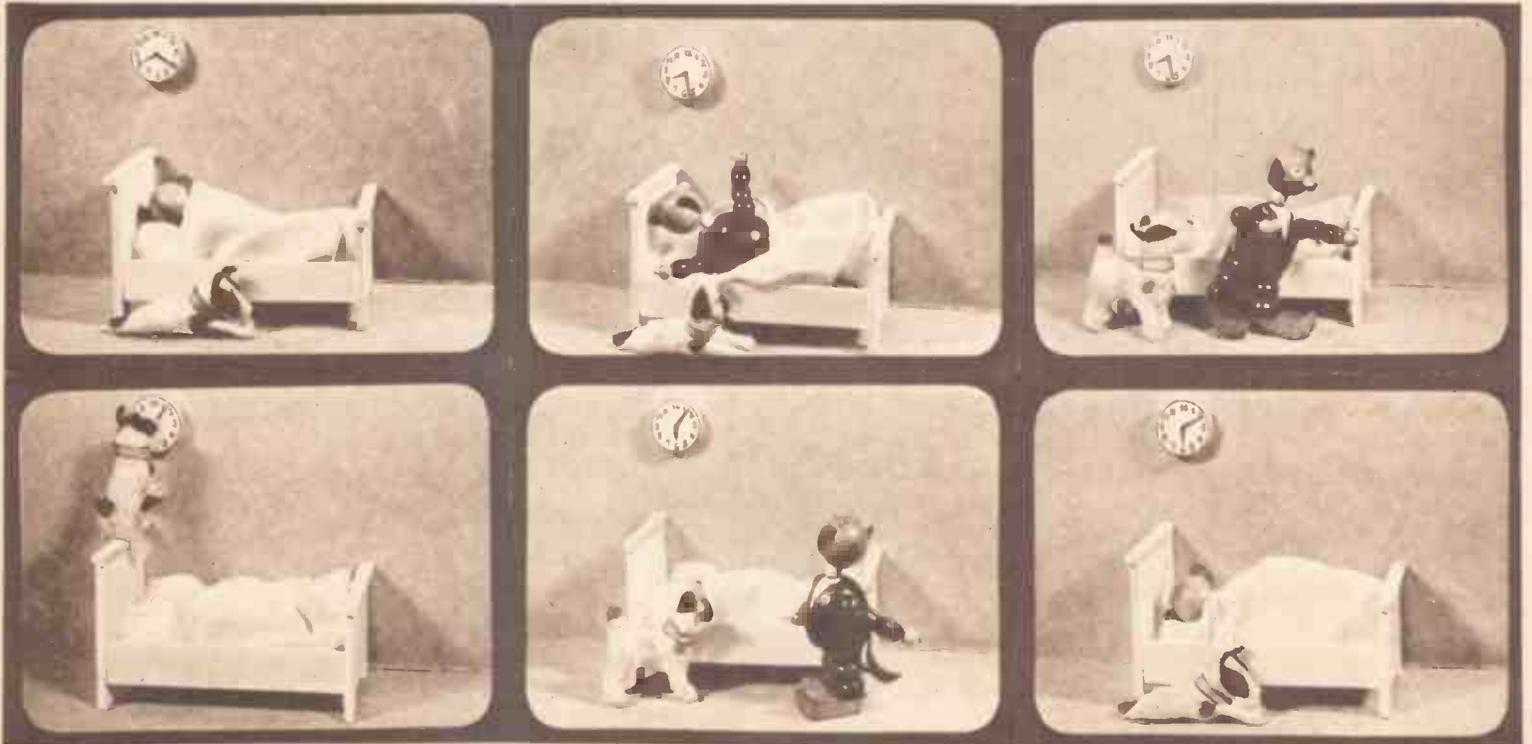
**Q.**—What is your idea of the perfect radio variety programme?—(K.M.A., Torquay).

**A.**—Joseph the Juggler, Punko and his Performing Seals, The Three Colossals on the tight-rope, Rumbold's Roller-Skating Ballet, and Magico, the Master of Make-up. What's yours?

**A.**—Thanks a lot, old boy. Mine's a Bass.

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There is adventure in listening to the short-wave stations between 13.5 and 145 metres on a Burndept All-Wave Receiver. You can hear the news and views, the philosophies and controversies of the world leaders—you can eavesdrop on Hitler's fiery passages with Moscow, on Mussolini building a new Imperial Italy, on Stalin spreading the Russian ideals—you can judge for yourself on the great international questions of the day by listening direct to the news on Burndept All-Wave Radio.

And while you are searching the ether with absolute ease for these broadcasts, you will hear the Stars of American broadcasting quite easily; you will stumble on original conversations between the Amateurs of America and England, on ships speaking to the shore and to each other, on newspaper correspondents communicating with their papers, on multitudinous broadcasts in English and in strange tongues from strange lands.

From the ends of the earth Burndept All-Wave Radio will bring you "Surprise Items" you cannot hear on any ordinary receiver, and for which you need the wonderful new Burndept Automatic Overdrive Dial to make their reception easy and certain. And, of course, this new Burndept All-Wave Receiver brings you all the usual Home and Continental stations at great power and with exquisite tonal quality.

AND ALL YOUR USUAL HOME AND CONTINENTAL STATIONS AS WELL

Go to your Burndept Dealer for advice. We have selected him for his commercial integrity. He will advise you the best receiver for your needs. (In some cases it may not even be a Burndept Receiver, but whatever he does recommend, you may depend upon his unbiased judgment.) Ask him to show you Burndept All-Wave Radio, and let him demonstrate it in your own home without obligation. In case of difficulty, send the coupon on right for full descriptive All-Wave Listening Brochure, and name of your local Burndept Dealer.

BURNDDEPT



To Advtg. Dept., BURNDDEPT LTD., ERITH, KENT.

Please send World-Wide Listening Brochure describing Burndept Four-Band Receivers.

NAME.....

ADDRESS.....

R.P.B.44.

# NEW "FIELDS" FOR SPORTSMEN

What You Can Hear With An All-Wave Receiver

**M**OST European stations devote a considerable amount of time to the relay of important sports events, but very few relay International sporting programmes except at very odd intervals.

During the present year the tennis matches staged in America in which Fred Perry put up such a good show, were relayed by the majority of the American short-wave stations, but so far as I am aware, none of these relays was actually linked up with the B.B.C. transmitters.

Unfortunately one cannot tell in advance just what items are to be broadcast, but as most of them, if they are of sufficient importance, are mentioned in the daily press, from these notes one is able to gauge the time of the event, and it is then quite a simple matter to run over the three or four short-wave stations, when it will be found that at least one of them will be giving a running commentary.

Every year during the first or second week in November is staged a really hot road race between Los Angeles and Detroit. I believe this is about 3,000 miles, and it really is one of the most important races of the year.

Commentators are posted at all hairpin bends, steep gradients, and any other spots where the cars are likely to pile up. Needless to say, the race is full of thrills, for less than a third of the starters actually finish. The first prize is quite worth while, and is something in the region of 20,000 dollars. This race lasts for some time, almost two days, so that during the beginning of November any short-wave listener should be able to pick up one or more of these broadcasts.

Baseball from the Yankee Stadium is broadcast through W2XAD, W3XAL and W8XX, usually about eight o'clock in the evening. If you listen to these broadcasts regularly, you will get to know some of the team, for the winners come along to the microphone and say a few words.

Such names as Lefty Gomez, Fitz Simmons, and Barber are almost as well known as was Babe Ruth in his prime.

A commentary of special interest is to come from W8XX at 7.30 p.m. on November 7. The British ladies' hockey team, which is touring America, play their first International match against the all-America team at Philadelphia. So far the British team have been winning everywhere at twelve, fifteen, and even twenty-one goals to nothing. This was against local teams, so it will be interesting to see what they can do against the crack Americans in the International.

All-in wrestling comes from Madison Square Gardens, and a more bloodthirsty commentary it would be hard to imagine. I should say from the back-chat one hears, that the microphone is in the front row amongst the spectators, for one can generally hear quite a lot of comments on what they think of the fight, or rather the wrestle.

Out-board motor-boat racing seems to be one of the most popular features relayed by the Californian stations. These motor-boats reach speeds of what a landlubber would call fifty miles an hour around a short oval course. The commentaries normally come over at about 10.30 to 11 p.m. through the usual channels, for Californian stations are linked up with the East Coast stations via the N.B.C. network.

Some of this racing has been featured in recent talking films, so one can get an idea of the speed and excitement that is caused by these midget boats flying round at high speed. Quite frequently they overturn, much to the delight of the spectators.

No one will need reminding that the English cricket team will shortly be starting their series of Test matches in Australia. Although these matches are

By  
**KENNETH JOWERS**  
Short-wave Editor  
of "Television"

covered very fully by British and even Continental stations, one can generally get some late news, plus a little local colour, by tuning in either Sydney or Melbourne. Here again no times are specified, but if the last series of Tests held in Australia are anything to go by, the short-wave stations will be on the air for the period of the match.

Veteran Australian cricketers usually take over the microphone and give a ball-by-ball description. There is certainly a lot more kick than in reading a newspaper version or hearing a potted news bulletin.

Towards the end of the year one can generally hear some interesting commentaries on winter sports from Norway and Sweden. The only means of hearing these programmes is by linking up with the Swedish experimental short-wave station, which is now coming over with such great pep on 25 metres. The contestants in these sports are of varying nationalities, but Great Britain is always well represented.

## TROUSERS — AND ALL THAT

Continued from  
page 11

incredibly short space of time.

On one never-to-be-forgotten occasion Renée and I were due to appear at Southend and Shirley was with us. It was the first week of a tour, and we were arriving from varying directions. My train was terribly late, and I got to the station without more than ten minutes to spare before we were due on. Did I run along the few yards to the theatre? I felt I would have won a sprinting match that day! But when I arrived, I was so breathless that I thought it impossible to go on—till I turned to see young sister Shirley, dressed in Renée's clothes and Renée in my gauché costume, ready to take my part!

She looked so frightfully funny that rather than let her go on, I took one dive into the dressing-room and changed—in three minutes!

People have sometimes said to me, visiting my dressing-room after a show, and never seeing me in anything else but the clothes I wear for the act: "It is difficult to imagine you wearing an ordinary dress." Yet, though I have been on the stage since I was a child of ten, and during that time have never appeared in anything but men's or boy's clothes, I take a great interest in my own feminine wardrobe in spite of that fact, or perhaps because of it.

I am not, and never would be, the type to wear "frilly" things. I prefer a heavy silk kimono to a lace negligee, a tailored frock to a ruffled organdie blouse, but, apart from the sense of freedom that a pair of slacks gives you when you are taking a "day off," I have no wish to emulate my stage appearances in my private life.



"Couldn't you get something a little less highbrow, Eustace?"

## Listen to: "KITCHEN WISDOM"

from

RADIO NORMANDY (269.5 m.)

Every Friday Morning  
(10.0 to 10.15 a.m.)

Ten o'clock—Friday morning! NOW, for a few moments, after the early morning rush and bustle, you can sit down in the easiest chair and tune in to "KITCHEN WISDOM" from Radio Normandy.

This new series of programmes sent to you by the well-known Makers of BORWICK'S—that oldest, finest and most famous of all Baking Powders—contains music to soothe, and expert advice to simplify the many problems which face you in the kitchen.

Every woman to whom Economy, Efficiency, Family Health and Taste are important, will be delighted with BORWICK'S new "KITCHEN WISDOM" Series.

REMEMBER—"You Lighten Baking Day with BORWICK'S!"

**BORWICK'S**  
BAKING POWDER  
*The Best in the World*

Translations from Normandy arranged through I.B.C. Limited

## WOMEN SHOULD LEARN USES OF 'MILK OF MAGNESIA'

To women who suffer from nausea, or so-called "morning sickness," this simple measure is proving a blessing. Nurses know it, and it is advised by leading specialists.

Take about half a tumbler of warm water and add a spoonful of 'Milk of Magnesia.' Sip slowly and you will be entirely relieved.

Its antacid properties enable 'Milk of Magnesia' to give immediate relief in heartburn, disordered stomach, flatulence. Its mild, but effective laxative action assures regular bowel movement.

With every bottle of 'Milk of Magnesia' full directions for its many uses are enclosed.

Used as a mouthwash it helps to prevent acid erosion and tooth decay during expectancy.

Of all chemists. Prices: 1/3 and 2/6. The large size contains three times the quantity of the small. Be careful to ask for 'Milk of Magnesia,' which is the registered trade-mark of Phillips' preparation of magnesia, prescribed and recommended by physicians for correcting excess acids. 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.

Obtainable at all Newsagents and Bookstalls

**FOOTBALL  
FORECAST**

Every Tuesday

Price 2d.

**GLAMOROUS**  
Hollywood **BEAUTY**



**MARY CARLISLE**

Mary Carlisle, the well-known M.G.M. star, says:—"You'll fall in love with Potter & Moore's clever combination of Powder and Cream in one, and as a beauty aid—well, you'll find there's nothing else quite like it for the complexion."



Every jar is fitted with a dainty mirror. In all popular shades everywhere. **1/-**

**Potter & Moore's BLUSH CREAM** is the ideal cream rouge for use with Potter & Moore's Powder-Cream. Apply the cream rouge first and you will be amazed at the perfect results. Blush Cream is sold in dainty glass jars for sixpence.

**Potter & Moore's**  
MITCHAM LAVENDER

**POWDER-CREAM**

**"MORNING MOUTH"**

is Nature's Warning: You're not well!

**T**HE cause of a foul-tasting mouth first thing in the morning is in your stomach. "Morning mouth" is a sure sign that your system contains decayed food waste matter that is poisoning your whole body. The immediate results are headaches, bad breath, flatulence, bad skin, and depression. The eventual results of stomach disorders and constipation, however, may be serious organic disease. Feen-a-mint rids you of "morning mouth" because it cleanses your system thoroughly, quickly and naturally, giving you a clear complexion, bright eyes, "sweet" breath and vitality. Start Feen-a-mint to-day and such health as you never knew before will be yours. Feen-a-mint's fresh mint flavour makes it a favourite with the whole family, and 15 million regular users testify to its popularity. Sold in 1/3 packets by chemists and stores everywhere.

**NO MORE UNDERARM DRESS DISCOLORATION!**

You can forget uncomfortable, clumsy and unsatisfactory "Dress-shields," yet get complete protection for your dresses. "SUDOL" is the new LIQUID DRESS-PRESERVER. You just dab it round the underarm of your dress... it is quite harmless to even the most delicate fabrics and is not noticeable... the material is immediately moisture- and acid-proof. "SUDOL" will ensure that your dresses will keep their freshness indefinitely. A 1/8 bottle is sufficient for ten dresses. Get a bottle to-day from your Chemist or Stores, or 1/6 post free from

**SUDOL** (Dept. C), 7, Bruton St., London, W.1. Telephone: MAYfair 0980. Trade enquiries invited.



Came the Dawn—this is Dolly Dawn, American Vocalist-de-luxe

**AERIAL SWING MUSIC**

By

**LEONARD HIBBS**  
(Editor of "Swing Music")

Are you a "Swing" fan? If so, the names in this article are doubtless known to you. But if not—these names mean news to you. Real news—news of red hot entertainment value!

**S**OME time ago, the Brunswick Record Company issued a record by a gal named Lee Wiley. This single disc sent the swing fans crazy—and gave more than a small kick to some thousands of others who still thought that swing music was another way of saying loud and discordant Jazz.

Well, Miss Wiley established an overnight reputation with that one record. But since then we have had no others. Month after month went by and still her fans scanned the lists of new issues each month without result. Eventually they began to think that her single record was part of their imagination; that she did not really exist at all.

They were wrong!

Because I have been listening to Lee mostly every Saddy nite for weeks now. She is on the air as a regular vocalist on BUNNY BERIGAN'S SATURDAY SWING CONCERT from station W2XE, which is situated at Wayne, New Jersey.

I can honestly recommend this programme to all RADIO PICTORIAL readers who want to know the meaning of the term "Swing Music." (Tune in to 25.36 metres every Saturday night—or rather, Sunday morning—at one o'clock).

**B**unny Berigan himself is tops among white swing trumpet men in America. He has gathered round him a picked bunch of the star swing players, and does he tell the world about swing!

The announcements are instructional as well as entertaining.

In addition to this regular band of his, he brings to the microphone each week a different swing band or personality as a guest star. Duke Ellington is only one of the illustrious prize packets that he has sprung on his radio audience.

But most of all I commend him for his discrimination in choosing Lee Wiley as his featured vocalist.

Her vocal tone is as hot as can be, and she is a member of that very small group to whom the term "Swing Music" means music that swings.

She's lovely to look at as well. It's a pity we can't find a photograph to run with these notes.

The element of sadness that runs through everything she sings, can be attributed to the fact that she has 12½ per cent. of Cherokee Indian blood in her veins. She has said, "I have never seen a Cherokee who was gay." It is not generally known that she is the cousin of the late Will Rogers, who also had about the same proportion of Indian blood.

Then again, there is another feature that has saddened her life, and which adds depth to the feeling she puts into her singing. She had a serious illness some years ago, and it was feared that she would lose her sight. For a whole year she was on her back, unable even to read. She just had to lay there, and think.

That, then, is the background of the dark, curiously beautiful girl from Fort Gibson, Oklahoma, whose voice comes to you across the broad Atlantic each week in Bunny Berigan's Saturday Night Swing Session.

Short-wave listeners who don't want to sit up late at night should tune in to W2XE on Tuesdays at 6 p.m. (The wavelength at this time is 19.65 metres.) George Hall and his Orchestra are on the air at that time. His is not a swing band; but part of his time is given up to Dolly Dawn, his vocalist, and her Dawn Patrol.

The Dawn Patrol is quite a swell little seven-piece outfit that has some idea of what swing is all about. Maybe they are not in the top class, but... well you tune in and hear for yourself.

To come back home for a while, it seems that there is a faint hope that very soon we will have intelligently planned swing programmes over the local ether.

As a thin edge of the wedge, a series called "Kings of Jazz" has been running for some weeks every Wednesday lunch time at 12.30 p.m. in the National Programme. It is true that they are not officially styled swing programmes; and it is equally true that next week's session will not have much swing in it because the "Kings" will be Ray Noble and Bert Ambrose. Nevertheless, one programme in particular marked a high-water mark in B.B.C. record programme presentation. It was devoted to Earl Hines and Louis Armstrong.

The boys behind the idea are Leslie Perowne, of the records section, and Harman Grisewood, who does the announcing.

**T**here's something quite ghostly about listening to a B.B.C. programme in which the announcer can read a swing script and really know what he is talking about.

I'll say it makes a pleasant change from the patronising sniggers that often accompany the titles of some of the hot records that are worked into the "After 11-30" sessions.

Wouldn't it be a grand idea if some of the admittedly odd-sounding titles of Negro records were explained. How much more interested the casual listener would be if he was told in a few words what the title was meant to convey.

**FREE TO YOU**

**R**EADERS of RADIO PICTORIAL, many of whom are familiar with the well-known Becker System, will be interested to hear that Mr. Becker has published a little book, "Mind, Muscle and Keyboard." This book can be supplied, free of charge, to readers of RADIO PICTORIAL. Post the coupon to RADIO PICTORIAL, 37-38 Chancery Lane, W.C.2.

NAME .....

ADDRESS .....

MANY GOOD BEAUTY PREPARATIONS

WILL MAKE YOU *Lovelier...*

**ONLY ONE**

**WILL DO THIS**

**IN TWENTY MINUTES**



Larry Adler accompanies world-famous orchestras with the aid of his Pye receiver

**SETS WE RECOMMEND**

EVERY reader can have a four-band receiver giving world-wide reception now that the last obstacle—price—has been removed by Burndept. Their new receiver, Model 251, is the cheapest four-band receiver we have so far tested. In addition, it really does work satisfactorily on all four bands, and will bring in a multitude of stations down to 13½ metres.

It is battery-operated and uses a high-frequency amplifier, a detector, and an output pentode that gives enough volume with good quality for quite a large room. Single knob tuning makes reception of American and Australian short-wave stations as simple as listening to the National or Regional, while a slow-motion drive can be used as required.

One point we haven't mentioned is the price. It is supplied complete for £7 19s. 6d.

Now that gramophone records are becoming so cheap, the radiogramophone is coming into favour. Despite the incentive to play records electrically, we cannot help feeling that the Burgoyne Model A.W.S.G. All-wave Radiogramophone at 22 guineas will become popular without any help. It covers three wavebands, including one channel of between 19 and 55 metres, and gives an output on both gramophone and radio of 2½ watts. This is a lot more than one can stand in a normal room.

Large console all-wavers are becoming very fashionable. The Pilot people tell me that one of their most popular models is the CU650, and at a first glance this set looks worth every penny of 35 guineas.

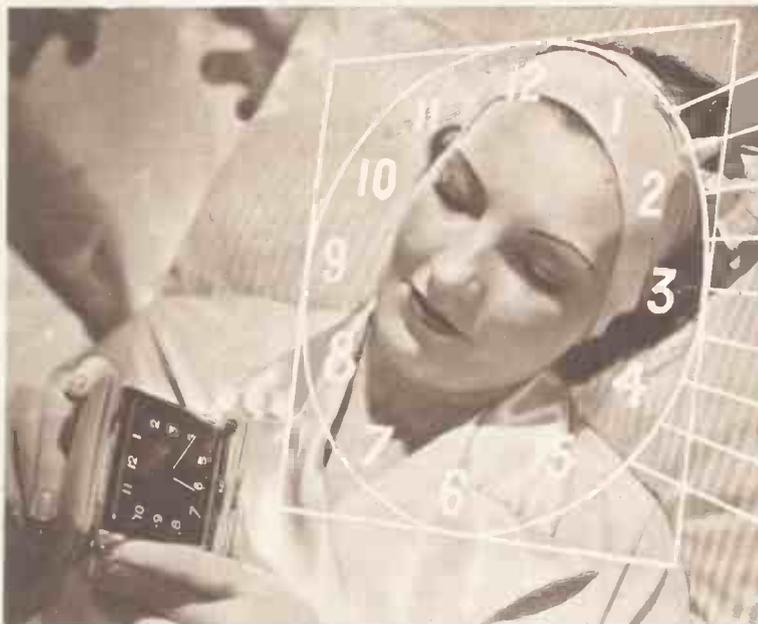
The walnut pedestal cabinet is no less than 41 in. high, while the six valves provide a most sensitive circuit, so that a large number of stations can be received on any of the four wavebands. It has a magic eye visual tuner, or beacon tuning, as the Pilot people call it, and tunes from 16 to 2,100 metres. All this lot only costs 23 guineas.



**JEAN BATTEN'S TRIBUTE TO 'OVALTINE'**

The record for the England-Australia flight broken by more than a day . . . then on to New Zealand, across the perilous Tasman Sea . . . an amazing test of nerve and endurance. Jean Batten cables that during her flight she was wonderfully sustained by the supplies of 'Ovaltine' which she took with her.

Between six



—and six-twenty

CONTOURS YOUNGER

Complexion clears

Wrinkles are lifted out

Discolouring acids are drawn away

Blackheads drawn out

Colour becomes clearer

Sallowness disappears

Pores are cleansed



It's fascinating to be forty and look twenty-eight.

To have charm and experience *without wrinkles*. A Clasmic

Pack will get your skin back to twenty-eight, and if you use

it twice a week you can keep it like that as long as you like.

**BONCILLA**  
CLASMIC PACK

The skin treatment that beauty salons, skin specialists and beauty editors always endorse. TUBES 1/6, JARS 3/-, TRIAL TUBE 6d., AT ALL TOILET COUNTERS BONCILLA LABORATORIES LTD., 211-215 BLACKFRIARS ROAD, S.E.1



*"I'm so glad I'm an Ovaltiney"*

OVALTINEYS are very lucky boys and girls, with the Ovaltineys' Own Comic published specially for them and their own Concert Party broadcasting every Sunday afternoon. And there's lots of fun with secret signs and mysterious code messages known only to members of the League of Ovaltineys.

Ovaltineys are healthy children, too, because they drink delicious 'Ovaltine' regularly every day. 'Ovaltine' is the ideal beverage for children. It contains every nutritive element needed to make them healthy and strong and full of energy.

**BOYS AND GIRLS! Join the LEAGUE OF OVALTINEYS TO-DAY**

Send a postcard to-day to THE CHIEF OVALTINEY (Dept. 35), 184, Queen's Gate, London, S.W.7, asking for the Official Rule Book and full details of the League.

*Everybody's Favourite Radio Programmes*

Sunday : 1.30-2 p.m. from Radio Luxembourg.  
A PROGRAMME OF MELODY and SONG

Sunday : 5.30-6 p.m. from Radio Luxembourg.  
The Ovaltineys Concert Party

**HARRY HEMSLEY**

*in his Thrilling New Serial*

**"A TERM AT ST. EAGLE'S"**

**THE OVALTINEY ORCHESTRA**

1293M.

**LUXEMBOURG CONCERTS**

**SUNDAY, NOVEMBER 1**

- 10.15—10.30 a.m.**  
**CARSON ROBISON AND HIS PIONEERS**  
*Presented by*  
Thos. Hedley & Co., Ltd., makers of Oxydol Newcastle-on-Tyne  
In the Valley of the Moon.  
Shine On, Harvest Moon.  
A Summer Night on a Texas Trail.  
Happy Go Lucky.  
When Your Hair Has Turned to Silver.
- 10.30—10.45 a.m.**  
**OLIVER KIMBALL, The Record Spinner**  
Selection from Lilac Time.  
Carry Me Back to Green Pastures.  
Paris, Stay the Same.  
Liberty Bell March.  
*Presented by the Proprietors of*  
Bisurated Magnesia
- 10.45 a.m.**  
**MUSICAL MENU**  
*Mrs. Jean Scott*  
President of the Brown and Polson Cookery Club, gives you Free Cookery Advice each week  
Chant Sans Paroles  
Thank God for the Garden  
Wood Nymph  
Medley from Verdi's Operas  
*Presented by*  
Brown & Polson
- 11.0 a.m.**  
**LET'S GO ROUND TO NORMAN LONG'S**  
with  
NORMAN LONG  
ANONA WINN  
and  
SYDNEY JEROME and his ORCHESTRA  
*Presented by*  
Kruschen Salts
- 11.15—11.30 a.m.**  
**THE OPEN ROAD**  
Bond of Friendship.  
Roll Away, Clouds.  
Who's Been Polishing the Sun?  
Sons of the Brave.  
Everybody's Got to Wear a Smile.  
*Presented by*  
Carter's Little Liver Pills
- 12.15 p.m.**  
The makers of Ex-Lax present  
**THE MILLS BROTHERS**  
with  
HARRY BIDGOOD'S BUCCANEERS
- 1.30—2.0 p.m.**  
**OVALTINE WEEKLY PROGRAMME**  
of Melody and Song  
*Presented by the makers of*  
Ovaltine
- 2.45—3.0 p.m.**  
**MORTON DOWNEY**  
the Golden Voice of Radio and  
**THE DRENE ORCHESTRA**  
It's a Sin to Tell a Lie.  
Got to Dance My Way to Heaven.  
Whispering.  
Buffoon.  
Bonny Mary of Argyle.  
*Presented by*  
Thos. Hedley & Co., Ltd., makers of Drene, Newcastle-on-Tyne
- 4.0 p.m.**  
**HORLICK'S SEA-TIME HOUR**  
Cruising the World with an All-Star Cast of Radio, Stage and Screen Favourites aboard, including  
LESLIE HENSON  
AL AND BOB HARVEY  
ALMA VANE  
RONALD HILL  
SAM COSTA  
NORMAN SHELLEY  
DOROTHY KAY  
THE RHYTHM BROTHERS  
MOLLY CARDEW  
ARTHUR GOMEZ  
and  
DEBROY SOMERS AND HIS BAND  
*Presented by* Horlicks
- 5.30 p.m.**  
Entertainment broadcast specially for  
The  
**LEAGUE OF OVALTINEYS**  
Songs and stories by the OVALTINEYS themselves and by HARRY HEMSLEY accompanied by the OVALTINEYS' ORCHESTRA.
- 6.15 p.m.**  
The makers of Lifebuoy Toilet Soap present  
**AMBROSE AND HIS ORCHESTRA**  
in a Programme of Modern Rhythm Music
- 6.30 p.m.**  
**RINSO MUSIC HALL**  
JENI LE GON  
GIPSY NINA  
RONALD GOURLEY  
MAX and HARRY NESBITT  
BERNARD HUNTER  
and  
RAWICZ AND LANDAUER  
All-Star Variety presented to listeners by the makers of Rinso
- 7.0 p.m.**  
**A "PLEASURE CRUISE"**  
Featuring  
ESTHER COLEMAN  
and  
GORDON LITTLE  
*Presented by*  
"Milk of Magnesia"  
The Dancing Clock ... .. Ewing  
Poupée Valsante ... .. Poldini  
Narcissus ... .. Nevin  
The Mosquitoes Parade ... .. Ewing
- 7.15 p.m.**  
**MORE MONKEY BUSINESS**  
with  
BILLY REID AND HIS ACCORDION BAND  
*Presented by the makers of*  
Monkey Brand
- 7.30—7.45 p.m.**  
**WALTZ TIME**  
Concert Waltz in D ... .. Glazounov  
Rosenkavalier Waltz ... .. Strauss  
Valse Triste ... .. Sibelius  
Waltz from Eugene Onegin ... .. Tchaikowsky  
*Presented by*  
Phillips' Dental Magnesia
- 8.0—8.30 p.m.**  
**PALMOLIVE PROGRAMME**  
with  
OLIVE PALMER  
PAUL OLIVER  
and  
BRIAN LAWRENCE  
I'm Gonna Dance My Way to Heaven.  
Kitty, My Love, Will You Marry Me?  
*Brian Lawrence.*  
You Can't Pull Wool Over My Eyes.  
Robins and Roses.  
It's No Fun.  
One Moment Alone.  
*Paul Oliver and Olive Palmer.*  
I'm Putting All My Eggs in One Basket.  
Romance Medley.  
Wake Up and Sing.  
The Touch of Your Lips.  
I Bet You Tell That to All the Girls.
- 9.0 p.m.**  
**MACLEAN'S CONCERT**  
Gay Nineties (Waltz Medley).  
*New Mayfair Orchestra.* ... .. Strauss  
Country Wedding in Hungary.  
*Edith Lorand and his Viennese Orchestra.*  
Life Is Just a Little Bit of Heaven.  
*Sydney Burdall.*  
Geraldo Nights No. 1.  
*Geraldo and his Sweet Music.*
- 9.15 p.m.**  
**BEECHAM'S REUNION**  
Compered by CHRISTOPHER STONE  
featuring  
JACK PAYNE AND HIS BAND  
When the Poppies Bloom Again.  
No Regrets.  
Mardi Gras.  
Smilin' Through.  
When Lights Are Low.  
and  
MABEL CONSTANDUROS  
"League of Little Happy Hearts"

# YOU SHOULD NOT MISS

## SUNDAY, NOV. 1—cont.

9.45 p.m.  
**THE COLGATE REVELLERS**  
 You're Toots to Me.  
 Piano Duet—Japanese Sandman.  
 Shake It Off With Rhythm.  
 All My Life.  
 Is It True What They Say About Dixie ?

10.0—10.30 p.m.  
**POND'S SERENADE TO BEAUTY**  
 The Programme for Lovers

## TUESDAY, NOV. 3

6.45 p.m.  
**ROB, BERT & SON**  
 "The Three Mincemeateers"  
 Presented by the makers of  
 Robertson's Mincemeat

7.0—7.15 p.m.  
**GUEST NIGHTS AT THE MUSTARD CLUB**  
 Mirth and Music with  
**THE BARON DE BEEF**  
**MISS DI GESTER**  
**SIGNOR SPAGHETTI**  
**LORD BACON**  
 and other Members  
 Presented by  
 J. & J. Colman, Ltd.

## WEDNESDAY, NOV. 4

8.30—8.45 a.m.  
**SUNNY JIM'S PROGRAMME OF "FORCE" AND MELODY**  
 Prairie Flower March ... *Ord Hume*  
 The Bulls Won't Bellow ... *Butcher and Hocking*  
 An Old-World Garden.  
 Songs of England.  
 Presented by  
 A. C. Fincken & Co.

## FRIDAY, NOV. 6

8.45 a.m.  
**WILL HE SING YOUR SONG ?**  
**SINGING JOE**, the Sanpic Man, sings  
 the songs you ask for in the  
**SANPIC QUARTER HOUR**  
 Presented by  
 Reckitt & Sons, Ltd.

## SATURDAY, NOV. 7

8.30—8.45 a.m.  
**SUNNY JIM'S CHILDREN'S PROGRAMME OF "FORCE" AND MELODY**  
 Blue Devils March ... *Williams*  
 Squibs ... *Sigler, Goodhart and Hoffman*  
 Hush-a-Bye, Lullaby ... *Rutland Clapham*  
 Animal Crackers in My Soup  
*Koehler-Caesar-Henderson*  
 Handel Series : Minuets from  
 "Firework Music."  
 Presented by  
 A. C. Fincken & Co.

## NEWS FROM THE CONTINENT

**RADIO LYONS MAKES ITS BOW**  
**NEWS** for the ever-increasing army of sponsored programme fans: as from next Sunday, Radio Lyons, French station broadcasting on 215 metres, will burst on to the air, and will in future provide forty-six hours of sponsored programmes weekly for your entertainment. This powerful station will be operated by Broadcasting Advertising, Ltd., whose offices are at 50 Pall Mall, London.

I hear that "Tony" Melrose has been appointed Station Director and Announcer. By the way, the French call the station "Lee-on," but an official of B. A. Ltd. told me they intended to pronounce the name in the English way—"Lions."

### HE'S FEELING PLEASED

**LESLIE HENSON** has two reasons for feeling mighty pleased with himself.

First, *Swing Along*, his current show at the Gaiety, is playing to bigger money than that theatre has known for more than ten years.

Secondly, Leslie's wireless appeal a few weeks ago on behalf of the Society for Providing Dogs for the Blind, has resulted in more than £3,500 being subscribed.



Leslie Henson

Leslie will make his first appearance in *Sea-Time Hour* this Sunday, and will feature in several consecutive programmes.

### DISMISSED FROM THE B.B.C.

**THOSE** kings of radio and records, the Mills Brothers, who are starring this Sunday in the Ex-Lax programme, are now, I hear, going to make a film. You remember that their father took the place of the fourth brother when he died recently, and he will appear in the film with this vocal orchestra.

Title of the film is *Calling All Stars*. Besides the Mills Brothers, in the cast are Clapham and Dwyer, Nat Gonella, Mantovani, Fred Hartley and his Quintet, Evelyn Dall and Claude Dampier. The story centres round Clapham and Dwyer, who, at the beginning, are thrown out of the B.B.C. but eventually work their way back.

### ANOTHER "MUSIC SHOP"

**IS** it a coincidence that the B.B.C. has chosen the title of *Music Shop* for its new fortnightly Gerald series of broadcasts? Many of those who listened must inevitably have been reminded of a former *Music Shop* series, which was broadcast from Luxembourg and Normandy not so long ago on Sunday afternoons. Did the B.B.C. Music Shop title, we wonder, unintentionally remind listeners of the famous make of cheese in the interests of which the other entertaining Music Shop programmes were broadcast?

### GOOD GOING

**I** WAS surprised to learn the other day that the Palmolive half-hour has now been on the air every Sunday for over two and a half years!

One reason for the popularity of this programme is that the Palmolivers is among the best dance orchestras heard from Luxembourg. This combination includes some of the best-known dance instrumentalists in London—in fact, they are so well known that many rhythm fans have written to the sponsor making correct guesses at the identities of various individual performers.

The same is equally true of Paul Oliver and Olive Palmer—readers will scarcely be surprised to learn these are not their real names!

Another popular programme from Radio Luxembourg on Sundays is the *Ray of Sunshine* half-hour—compared by Christopher Stone.



## G.W.R. For Glorious Winter Resorts..

Winter's Hand lies lightest on the West Country Here you may avoid its inclemencies, while thrilling to the revelation of new charms and beauties which it brings to familiar scenes.

In Devon and Cornwall, the period October-April is no closed season for seekers of health and recreation. Tee up to the song of the surf . . . play your tennis from morn till eve . . . hunt with famous packs across lovely countryside.

Where Nature has showered her blessings so abundantly, Civilisation has been no less active, for modern hotels and smart shops are plentiful.

To be sure, there is nothing quite like this Glorious West, this haven of health, where summer is prolonged. And to enjoy its manifold glories, you will require neither passports nor wealth.

Read about the beauties of the Glorious West in "Winter Resorts," by Maxwell Fraser, F.R.G.S., obtainable free at G.W.R. Stations and Agencies, or direct from the Superintendent of the Line, Great Western Railway, Paddington Station, London, W.2.



Sunday, November 1, to Saturday, November 7, 1936.

# PROGRAMMES

from the

## CONTINENT in ENGLISH

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

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### Sunday, November the First

All Times stated are Greenwich Mean Time

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

##### Morning Programme

11.15—11.30 a.m.

##### THE OPEN ROAD

- Bond of Friendship ... Rogan
  - Roll Away Clouds ...
  - Who's Been Polishing the Sun? ... Gay
  - Sons of the Brave ... Bidgood
  - Everybody's Got to Wear a Smile ... Elton
- Presented by  
Carter's Little Liver Pills,  
64 Hatton Garden, E.C.1

1.0—1.30 p.m.

##### THE LATEST DANCE MUSIC

Presented by  
Zambuk,  
C. E. Fulford, Ltd., Leeds

##### Evening Programme

10.30—11.0 p.m.

##### THE LATEST DANCE MUSIC

Presented by  
Bile Beans,  
C. E. Fulford, Ltd., Leeds

Featured from

#### RADIO NORMANDY

TO-DAY:

##### MISTOL MELODIES

Sunday, 9.0 a.m.

...

##### LESLIE HENSON

in the

##### Sea-time Hour

Sunday, 4.0 p.m.

...

##### RINSO MUSIC HALL

##### All-Star Variety

Sunday, 6.30 p.m.

...

##### RUTH ETTING

##### America's Radio Sweetheart

Sunday, 7.15 p.m.

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

Times of Transmissions.

Sunday: 8.00 a.m.—11.30 a.m. Weekdays: 8.00 a.m.—11.00 a.m.  
2.00 p.m.—7.30 p.m. 2.00 p.m.—6.00 p.m.  
10.00 p.m.—1.00 a.m. Thursday: 3.30 p.m.—6.00 p.m.  
12 (midnight)—1.00 a.m.

Announcers: D. J. Davies, J. R. L. Fellowes, F. R. Plomley, J. F. Sullivan.

##### MORNING PROGRAMME

8.0 a.m.

##### NORMANDY CALLING!

- Old Favourites ...
- For You, Rio Rita ... Sanleugini
- The Swallows ... Strauss
- Will o' the Wisp ... Kuster

8.15 a.m. I.B.C. TIME SIGNAL.

- The Clatter of the Clogs ... Flynn
- Hole in the Wall ... Norvo
- The Doll Dance ... Brown
- Parade of the City Guards ... Jessel

8.30 a.m.

##### SACRED MUSIC

- Let Us with a Gladsome Mind ... Wilks
- Rejoice in the Lord Alway ... Purcell

##### The Thought for the Week

THE REV. JAMES WALL, M.A.

- Sun of My Soul ... Ritter

8.45 a.m.

##### MILITARY BAND CONCERT

- Marche Militaire ... Schubert, arr. Osborne
- Selection—Floradora ... Stuart
- Pas des Fleurs ... Delibes
- Belphegor—Quick March ... Brepsant

9.0 a.m. I.B.C. TIME SIGNAL.

##### MISTOL MELODIES

- At the End of the Caribou Trail.
- I'm Goin' to the Cotton Fields.
- Four Leaf Clover.
- Puttin' on the Style.
- Covered Wagon Lullaby.
- I Like Molasses.

Presented by the makers of

Mistol,

128 Albert Street, Camden Town, N.W.1

9.15 a.m.

##### SCOTT'S MARCHES ON

- El Capitan ... Sousa
- London Bridge March ... Coates
- Under the Double Eagle ... Wagner

Presented by the makers of

Scott's Emulsion,

10-11 Stonecutter Street, E.C.4

9.30 a.m.

##### MUSICAL REVERIES

- Paris in the Spring ... Gordon
- Moonlight, Dancing and You ... Stolz
- The Scene Changes ... Hill
- When the Gipsy Played ... Novello

Presented by

California Syrup of Figs,

179 Acton Vale, W.3

9.45 a.m.

##### A NOVEL ENTERTAINMENT

Including

the Code Phrase Free Gift Offer

- Hill Billy Songs Medley—Part I.
- Empty Saddles ... Hill
- Hill Billy Songs Medley—Part II.
- I'm An Old Cow Hand ... Mercer

Presented by the makers of

Preservene Soap

10.0 a.m.

##### WALTZ TIME

- Concert Waltz in D ... Glazounow
- Rosenkavalier Waltz ... Strauss
- Valse Triste ... Sibelius
- Waltz (Eugene Onegin) ... Tchaikowsky

Presented by

Phillips' Dental Magnesia,

179 Acton Vale, W.3

10.15 a.m.

##### RECREATION CORNER

- Light of Foot ... Latann
- Knock, Knock, Who's There? ... Tyson
- South Sea Island Magic ... Tomerlin
- American Tour—California, Pasadena, Swanee.

Presented by

Currys, Ltd.,

Great West Road, Brentford

10.30 a.m.

##### MORE MONKEY BUSINESS

With

BILLY REID AND HIS ACCORDION BAND

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

- Chant sans Paroles ... Tchaikowsky
- Thank God for the Garden ... Del Reigo
- Wood Nymphs ... Coates
- Medley—From Verdi's Operas.

Presented by

Brown & Polson,

43 Shoe Lane, E.C.4

11.0 a.m. I.B.C. TIME SIGNAL.

##### POPULAR SELECTIONS

- Rakoczy March ... Berlioz
- The Fleet's in Port Again ... Gay
- Six Great Melodies.
- Did I Remember? ... Adamson

Presented by

D.D.D.,

Fleet Lane, E.C.4

11.15 a.m.

##### THE SUNDAY MORNING PARADE

- Regimental Marches.
- The Old Brigade ... Weatherley
- Songs That Won the War.
- Roses of Picardy ... Haydn Wood

Presented by

Bolenium Overalls,

Upton Park, E.13

11.30 a.m.

##### PROGRAMMES IN FRENCH

Assn. des Auditeurs de Radio Normandie

(Continued on page 35, column 1)

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

Times of Transmissions.

Sunday: 5.30 p.m.—7.00 p.m.  
10.30 p.m.—11.30 p.m.  
Weekdays: 10.30 p.m.—11.00 p.m.  
Announcer: C. Danvers-Walker.

##### Evening Programme

5.30 p.m.

##### MODERN BRITISH MUSIC

- Queen Mary's Song Elgar, arr. Haydn Wood
- Mediterranean ... Arnold Bax
- In Summertime on Bredon ... Houseman
- Solemn Melody ... Walford Davies

5.45 p.m.

##### INSTRUMENTAL CONCERT

- Intermezzo ... Coleridge Taylor
- Chanson Arabe (Scheherazade) ... Chopin
- Waltz in E Flat ... Chopin
- Softly Awakes My Heart (Samson and Delilah) ... Saint Saens

Presented by the makers of

Karsote Inhalant,

Adelphi, Salford

6.0 p.m.

##### CONCERT

- Berceuse ... Jarnefeld
- Adagio Cantabile (Sonata Pathetique) ... Beethoven
- Evensong ... Easthope Martin
- Songs My Mother Taught Me ... Dvorak

Presented by

Macleans, Ltd.,

Great West Road, Brentford

(Continued on page 39, column 1)

Featured from

#### RADIO NORMANDY

THIS WEEK:

##### HEALTH MAGIC

Tuesday, 9.0 a.m.

Saturday, 5.15 p.m.

...

##### THE MELODY LINGERS ON

Compered by

Martin Henry

Thurs., Satur., 9.15 a.m.

...

##### SIDNEY TORCH

At the Organ

Friday, 9.15 a.m.

...

##### THE MELODY MAKERS

with their

Scrapbook of Dance Tunes

Saturday, 8.15 a.m.

Meet RUTH ETTING ... America's Radio Sweetheart ... RADIO NORMANDY at 7.15 to-night.

# Sunday, November the First

## RADIO NORMANDY

269.5 m., 1113 Kc/s.

## RADIO NORMANDY

269.5 m., 1113 Kc/s.

Continued from page 34, column 3.

### AFTERNOON PROGRAMME

**2.0 p.m.**  
**KRAFT CONCERT PARTY**  
 Tommy Handley's Watt-Knots  
 Including  
 JEAN ALLISTONE  
 FLORENCE OLDHAM  
 JOHN RORKE  
 JACK CLARKE  
 THE RHYTHM SISTERS  
 and  
**TOMMY HANDLEY**  
 Presented by  
 Kraft Cheese Company,  
 Hayes, Middlesex

**2.30 p.m.**  
 Jane Carr Selects  
**MUSICAL HITS FROM THE FILMS**  
 Without a Word of Warning (Two  
 for To-night) ... Gordon  
 Don't Give Up the Ship (Ship  
 Mates For Ever) ... Dubin  
 From the Top of Your Head (Two  
 for To-night) ... Gordon  
 Broadway Cinderella (Stars Over  
 Broadway) ... Dubin  
 Presented by the makers of  
 Lixen,  
 Allen & Hanburys, Ltd., Radio Dept., London,  
 E.2

**2.45 p.m.**  
**THE OPEN ROAD**  
 Bond of Friendship ... Rogan  
 Roll Away Clouds ...  
 Who's Been Polishing the Sun? ... Gay  
 Sons of the Brave ... Bidgood  
 Everybody's Got to Wear a Smile ... Elton  
 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.**  
**MUSIC THROUGH THE AGES**  
 Selection—The Belle of New York Kerker  
 Bolero ... Ravel  
 Salut d'Amour ... Elgar  
 Waltz Song (Merry Widow) ... Lehár  
 Quaker Girl Waltz ... Monckton  
 Presented by  
 Huntley & Palmers, Ltd.,  
 Biscuit Manufacturers, Reading

**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.**  
**SEA-TIME HOUR**  
 Cruising the World  
 with an All-Star Cast of Radio, Stage and  
 Screen Favourites Aboard  
 including  
 LESLIE HENSON  
 AL and BOB HARVEY  
 ALMA VANE, RONALD HILL  
 SAM COSTA, NORMAN SHELLEY  
 DOROTHY KAY  
 THE RHYTHM BROTHERS  
 MOLLY CARDEW, ARTHUR GOMEZ  
 And Debroy Somers and His Band  
 Presented by  
 Horlick's, Slough, Bucks

**5.0 p.m.**  
**NEW SONGS FOR OLD**  
 Featuring  
**GERRY FITZGERALD**  
 with  
 PHIL GREEN  
 and  
 BILL SNIDERMAN  
 Presented by  
 Bismag,  
 Braydon Road, N.16

**5.15 p.m.**  
**LISTEN TO VITBE**  
 Selection—Showboat ... Kern  
 Star Dust ... Carmichael  
 The Scene Changes ... Hill  
 Take My Heart ... Ahlert  
 Presented by  
 Vitbe Brown Bread,  
 Crayford, Kent

**5.30 p.m.**  
**PLEASURE CRUISE**  
 With Esther Coleman and Gordon Little  
 The Dancing Clock ... Ewing  
 Poupée Valsante ... Poldini  
 Narcissus ... Nevin  
 The Mosquitoes' Parade ... Ewing  
 Presented by  
 Milk of Magnesia,  
 179 Acton Vale, W.3

**5.45 p.m.**  
**MASTER O.K. SELECTS THE STARS**  
 Faust Debunked ... Frankau  
 Let Yourself Go ... Berlin  
 Don't Tell My Mother ... Frankau  
 I'm Putting All My Eggs in One  
 Basket ... Berlin  
 Presented by  
 O.K. Sauce,  
 Chelsea Works, London, S.W.18

**6.0 p.m.**  
**POPULAR CONCERT**  
 The Flight of the Bumble Bee  
 Rimsky Korsakov  
 Barcarolle (Tales of Hoffman) ... Offenbach  
 Ballads of Yesterday ... d'Hardelot  
 Love Everlasting ... Friml  
 Presented by Macleans, Ltd., makers of  
 "Mac" Brand Antiseptic Throat Sweets,  
 Great West Road, Brentford

### EVENING PROGRAMME

**6.15 p.m.**  
**NURSE JOHNSON OFF DUTY**  
 I Dream Too Much ... Kern  
 Lullaby Land ...  
 Autumn ... Chaminade  
 There's a New World ... Kennedy  
 Presented by  
 California Syrup of Figs,  
 179 Acton Vale, W.3

**6.30 p.m.**  
**RINSO MUSIC HALL**  
 JENI LE GON  
 GIPSY NINA  
 RONALD GOURLEY  
 MAX and HARRY NESBITT  
 BERNARD HUNTER  
 and  
 RAWICZ and LANDAUER  
 All-Star Variety  
 Presented to listeners by the makers of  
 Rinso,  
 Unilever House, Blackfriars, E.C.4

**7.0 p.m.**  
**BLACK MAGIC**  
 A Melody from the Sky ... Mitchell  
 At the Close of a Long Long Day ... Mitchell  
 In My Heart of Hearts ... Hall  
 Prelude to a Kiss ... Kahn  
 Presented by  
 Black Magic Chocolates

**7.15 p.m.**  
**"VOICES OF THE STARS"**  
 Present  
**RUTH ETTING**  
 America's Radio Sweetheart  
 With the music of  
**The Rowntree Revellers**  
 Sponsored by  
 Rowntrees,  
 The makers of Chocolate Crisp

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

**10.0 p.m.**  
**LET'S GO ROUND TO  
 NORMAN LONG'S**  
 featuring  
 NORMAN LONG  
 ANONA WINN  
 and  
**SYDNEY JEROME AND HIS ORCHESTRA**  
 Presented by  
 Kruschen Salts,  
 Adelphi, Salford

**10.15 p.m.**  
**MORTON DOWNEY**  
 The Golden Voice of Radio  
 and  
**The Drene Orchestra**  
 It's a Sin to Tell a Lie ... Mayhew  
 Got to Dance My Way to Heaven ... Coslow  
 Whispering ... Schonerberg  
 Buffoon ... Confrey  
 Bonny Mary of Argyle ... Trad.  
 Presented by the makers of  
 Drene,  
 Thos. Hedley & Co., Ltd.

**10.30 p.m.**  
**ALL ABOARD**  
 Suite Orientale ... Popy  
 Les Almées.  
 Patrouille.  
 The Coolies of Sumatra ... Jessel  
 Naval March ... Williams  
 Siamese Patrol ... Lincke  
 Presented by  
 Cunard-White Star, Ltd.,  
 26 Cockspur Street, S.W.1

**10.45 p.m.**  
**MUSICAL MELANGE**  
 Non-Stop Quarter Hour  
 Devised and Presented by David J. Davies

**11.0 p.m.**  
**ADVANCE FILM NEWS**  
 Happy Days are Here Again—Part I.  
 Rose Marie ... Frim  
 Happy Days are Here Again—Part II.  
 The Mounties ... Frim  
 Presented by  
 Associated British Cinemas,  
 30 Golden Square, W.1

**11.15 p.m.**  
**BARRACK-ROOM BALLADS  
 UP-TO-DATE**  
 There's Something About a Soldier  
 When the Guardsman Started  
 Crooning on Parade ... Lisbona  
 Sarah, the Sergeant-Major's  
 Daughter ... Saville  
 The King's Horses ... Gay

**11.30 p.m.**  
**SWEET MUSIC**  
 In the Moonlight ... Kotelbey  
 Tango Habanera ... Paran, arr. Hartley  
 An Irish Love Song ... arr. Sharpe  
 Lover Come Back to Me ... Romberg  
 Si mes verraient des ailes ... Halin  
 Honey-moon Hotel ... Dubin  
 Hearts and Flowers ... Tobani  
 Velvet and Silk—Waltz ... Ziehrer

**12 (midnight)**  
**ORCHESTRAL CONCERT**  
 Petite Suite ... Debussy  
 Cortège.  
 Traumerer ... Schumann  
 Albumblatt ... Wagner  
 Symphony in D Minor—The Clock.  
 Finale ... Haydn  
 Prelude in C Sharp Minor ... Rachmaninoff  
 Menuet ... Beethoven  
 Ave Maria ... Bach-Gounod  
 Nocturne ... Grieg

**12.30 a.m.**  
**I.B.C. TIME SIGNAL**  
**LIGHT CLASSICAL CONCERT**  
 Schon Rosmarin ... Kreisler  
 Great is Jehovah ... Schubert  
 Serenade ... Schubert  
 Miserere (Il Trovatore) ... Verdi  
 Largo ... Handel  
 Menuet ... Mozart  
 Voi che Sapete ... Mozart  
 Die Fledermaus—Paraphrase on  
 Waltz Motives ... Strauss

**1.0 a.m.**  
 Close Down.

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

Time of Transmission.  
 Sunday : 12 (midnight)—12.30 a.m.  
 Announcer : E. E. Allen.

**12 (midnight)**  
**LIGHT MUSIC**  
 There Was a Poor Musician ... Schwartz  
 Greetings to Vienna ... Siede  
 Round the Roundabout ... Maxwell Foster  
 Perdita ... Cuvellier

**12.15 a.m.**  
**I.B.C. TIME SIGNAL.**  
 Song—Dance Pretty Lady ... Strauss  
 Mama Inez—Rumba ... Grenet  
 Haydn Wood's Songs ... Haydn Wood  
 Speakeasy ... Gensler

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

## RADIO CÔTE D'AZUR (Juan-les-Pins)

235.1 m., 1,276 Kc/s.

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

**10.30 p.m.**  
**ORCHESTRAL CONCERT**  
 Serenade ... Toselli  
 Valse Viennoise ... Poldini  
 Ave Maria ... Schubert  
 On a Dreamy Summer Night ... Krome  
 Drink to Me Only With Thine Eyes  
 arr. Quiller  
 Praeludium ... Jarnfeldt  
 Liebestraum ... Liszt  
 Minuet ... Boccherini

**11.0 p.m.**  
**SONG RECITAL**  
 My Dear Soul ... Sanderson  
 Goodbye ... Tosti  
 On the Banks of Allan Water  
 Trad., arr. Collingwood

**11.0 p.m.—Song Recital—continued**  
 If I Am Dreaming ... Millocker  
 The Vicar of Bray ... arr. Tail  
 Easter Flowers ... Sanderson  
 O Dry Those Tears ... del Reigo  
 Steal Away ... arr. Lawrence

**11.30 p.m.**  
**INSTRUMENTAL CONCERT**  
 Gavotte ... Wesley  
 Ave Maria ... Bach-Gounod  
 Thais—Meditation ... Massenet  
 Le Cygne ... Saint Saëns  
 Old Ship o' Mine ... Arden  
 Elegie ... Massenet  
 Classica ... arr. Ewing  
 Choral Prelude—Rejoice Now All  
 Christian Men

**12 (midnight)**  
**REQUEST PROGRAMME**  
 Air on the G String ... Bach  
 Three English Dances No. 3 ... Quiller  
 Spanish Dance in G Minor ... Moscovski  
 On a Dreamy Summer Night ... Krome  
 Nightingale's Morning Greeting ... Rechtenwald  
 Barcarolle (Tales of Hoffman) ... Offenbach  
 Molly on the Shore ... Grainger  
 Liebesfreud—Intermezzo ... Kreisler

**12.30 a.m.**  
**LIGHT MUSIC**  
 Chanson Hindoue ... Rimsky Korsakov  
 Intermezzo (Cavalleria Rusticana) ... Mascagni  
 Sally in Our Alley ... Carey  
 Melody in F Major ... Rubenstein  
 None But the Weary Heart ... Heykens  
 Berceuse ... Jarnfeldt  
 Bolero in D Major ... Moskovski  
 At Dawning ... Cadman

**1.0 a.m.**  
 Close Down.

For PARIS (Poste Parisien) and RADIO LUXEMBOURG programmes, see page 39.

# Monday, Nov. 2nd

# Tuesday, Nov. 3rd

## RADIO NORMANDY

269.5 m., 1113 Kc/s.

### MORNING PROGRAMME

- 8.0 a.m. PIANO RECITAL**  
 Waltz in D Flat ... Chopin  
 Etude in F Minor ... Liszt  
 Capriccio in F Minor ... Dohnanyi  
 Au Bord d'une Source ... Liszt
- 8.15 a.m. I.B.C. TIME SIGNAL**  
**MILITARY BAND MUSIC**  
 La Bénédiction des Poignards ... Meyerbeer  
 Andante in G ... Baisle  
 Death of Ase (Peer Gynt) ... Grieg  
 Barcarolle ... Tchaikowsky
- 8.30 a.m. ORCHESTRAL CONCERT**  
 Concerto No. 7 for Organ and Orchestra ... Handel  
 Adagio (Organ Toccata in C Major) ... Bach  
 Tannhauser Overture ... Wagner  
 Valse Triste ... Sibelius
- 8.45 a.m. "FORCE" AND MELODY**  
 Westminster ... Coates  
 God's Garden ... Lambert  
 Jerusalem ... Parry  
 Minuet (Berenice) ... Handel
- 9.0 a.m. I.B.C. TIME SIGNAL**  
**CLASSICAL AND SACRED CONCERT**  
 Twilight of the Gods ... Wagner  
 Melody in F ... Rubinstein  
 Abide with Me ... Liddle  
 Pathetic Sonata (2nd Movement) ... Beethoven  
 1812 Overture ... Tchaikowsky
- 9.15 a.m. JACK SAVAGE AND HIS COWBOYS**  
 When I Take My Vacation in Heaven.  
 The Old Rugged Cross.  
 Will the Angels Play their Harps for Me?  
 When They Ring Those Golden Bells for You and Me.  
 No Night There.  
 What a Friend We Have in Jesus.  
 How Beautiful Heaven Must Be.
- 9.30 a.m. LIGHT CLASSICAL CONCERT**  
 Homage March ... Haydn Wood  
 Rondino (on a Theme by Beethoven) ... Kreisler  
 Feuille d'Album ... Grieg  
 La Cinquantaine ... Marie
- 9.45 a.m. MELODIANA**  
 Andante Pastorale (William Tell) ... Rossini  
 Ave Maria ... Schubert, arr. Willoughby  
 Thais—Méditation ... Massenet  
 Largo (Xerxes) ... Handel
- 10.0 a.m. SELECTED MUSIC**  
 Solemn Melody ... Walford Davies  
 Arabesque in G ... Debussy  
 Courante ... Bach  
 Drink to Me Only With Thine Eyes ... arr. Quiller
- 10.15 a.m. ORCHESTRAL CONCERT**  
 Angelus (Scènes Pittoresques) ... Massenet  
 Moment Musical ... Schubert  
 Intermezzo (Cavalleria Rusticana) ... Mascagni  
 Spring Song ... Mendelssohn
- 10.30 a.m. POPULAR CONCERT**  
 Intermezzo (l'Arlésienne Suite) ... Bizet, arr. Sear  
 Air on G String ... Bach  
 Aufschwung ... Schumann  
 En Bateau ... Debussy
- 10.45 a.m. ARIAS FROM OPERAS**  
 Vissi d'Arte (La Tosca) ... Puccini  
 Your Tiny Hand is Frozen (La Bohème) ... Puccini  
 Ah Fors é lui (La Traviata) ... Verdi  
 O Star of Eve (Tannhauser) ... Wagner
- 11.0 a.m. PROGRAMMES IN FRENCH**  
 Assn. des Auditeurs de Radio Normandie

### AFTERNOON PROGRAMME

- 2.0 p.m. NEWS PARADE**  
 Ave Maria ... Schubert  
 Largo ... Handel  
 Liebestraum ... Liszt  
 The Pilgrims' Chorus (Tannhäuser) ... Wagner
- 2.15 p.m. CHAMBER MUSIC**  
 Adagio (Organ Toccata in C Major) ... Bach  
 Slav Dance in E Minor ... Dvorak  
 Sarabanda and Musette ... de Casx  
 Sonata, A Major (Kreutzer) ... Beethoven
- 2.30 p.m. CHORAL CONCERT**
- 3.0 p.m. ORCHESTRAL CONCERT**  
 Marche Militaire ... Schubert  
 En Bateau (Petite Suite) ... Debussy  
 Symphony in B Minor ... Tchaikowsky  
 Traume ... Wagner  
 Ruins of Athens—Turkish March ... Beethoven  
 Reminiscences of Grieg ... arr. Urbach
- 3.30 p.m. SOLEMN MELODY**  
 Blessed Virgin Hear My Prayer ... Wagner  
 Agnus Dei ... Bizet  
 Steal Away (Negro Spiritual) ... arr. Brown  
 Pilgrim Song ... Tchaikowsky
- 3.45 p.m. FAMOUS VOICES**  
 Addio alla Madre (Cavalleria Rusticana) ... Mascagni  
 They Call Me Mimi (La Bohème) ... Puccini  
 None But the Weary Heart ... Tchaikowsky  
 La Donna é Mobile (Rigoletto) ... Verdi
- 4.0 p.m. TEA-TIME HOUR**  
 Praeludium ... Jarnefeld  
 Minuet (Berenice) ... Handel  
 The Lass with the Delicate Air ... Arne  
 Adagio (Sonata Pathétique) ... Beethoven
- 4.0 p.m. Tea-Time Hour—contd.**  
 Valse Serenade ... Tchaikowsky  
 Caro Mio Ben ... Giordani  
 Lane Wilson Melodies.  
 Finlandia ... Sibelius  
 Rhapsody in E Flat ... Brahms  
 Eine Kleine Nachtmusik ... Mozart  
 Doges March (Merchant of Venice) ... Rosse  
 Where'er You Walk ... Handel  
 March Rhapsody ... German
- 4.45 p.m. THE CHILDREN'S CORNER**  
 With the Uncles  
 BIRTHDAY GREETINGS  
 Presented by Horlick's, Slough, Bucks
- 5.0 p.m. I.B.C. TIME SIGNAL**  
**SQUIRE CELESTE QUINTET**  
 Ave Maria ... Schubert  
 Serenade in C (Elegie) ... Tchaikowsky  
 Traumerei ... Schumann, arr. Sear  
 Nocturne in E Flat ... Chopin, arr. Willoughby
- 5.15 p.m. MILITARY BAND CONCERT**
- 5.30 p.m. ORGAN RECITAL**  
 Fugue in G ... Bach  
 Largo ... Handel  
 How Lovely are Thy Dwellings ... Liddle  
 The Last Hour ... Kramer  
 Praeludium in E Minor ... Bach  
 Idylle ... Elgar  
 Morning Was Gleaming with Roseate Light ... Wagner  
 Andantino (Song of the Soul) ... Lemare
- 6.0 p.m. PROGRAMMES IN FRENCH**  
 Assn. des Auditeurs de Radio Normandie

### EVENING PROGRAMME

- 12 (midnight) LIGHT ORCHESTRAL CONCERT**  
 Salut d'Amour ... Elgar  
 Chanson Hindoue ... Rimsky Korsakov  
 Prelude and Mazurka (Coppelia) ... Delibes  
 Country Dance (Nell Gwynn Dances) ... German  
 Triumphal March (Aida) ... Verdi  
 Romance ... Tchaikowsky  
 Londonderry Air ... Trad. arr. Kreisler  
 Humoreske—Paraphrase ... Dvorak, arr. Sear
- 12.30 a.m. I.B.C. TIME SIGNAL**
- 1.0 a.m. Close Down.**

## RADIO NORMANDY

269.5 m., 1113 Kc/s.

### MORNING PROGRAMME

- 8.0 a.m. THE THREE MINCEMEATERS**  
 Big Corale.  
 There's a Rainbow Round My Shoulder.  
 Old Time Dance. Musical Switch.  
 The Old Spinning Wheel.  
 Billy Boy.  
 These Bones a' Gonna Rise Again.  
 Presented by the makers of Robertson's Mince meat, Catford, London, S.E.6
- 8.15 a.m. I.B.C. TIME SIGNAL**  
**GOLDEN HARMONY**  
 Musical Moments.  
 The Two Guitars ... Trad., arr. Ferraris  
 Invitation to the Waltz ... Weber, arr. Waller  
 On the Beach at Bali Bali ... Sherman  
 Presented by Spink & Son, Ltd., 5, 6 and 7 King Street, St. James's, S.W.1
- 8.30 a.m. DEREK OLDHAM**  
 (Electrical Recordings)  
 You Will Remember Vienna ... Romberg  
 If I am Dreaming ... Millocker  
 Mairie My Girl ... Aitken  
 Song of Songs ... Moya
- 8.45 a.m. POPULAR MUSIC**  
 Twist and Twirl ... Kottaux  
 Old Barty ... Grant  
 Alice Where Art Thou? ... arr. Dixon  
 La Paloma ... Yradier, arr. Hartman
- 9.0 a.m. I.B.C. TIME SIGNAL**  
**HEALTH MAGIC**  
 One Life One Love ... May  
 In the Gloaming ... Hill  
 In the Valley of the Moon ... Tobias  
 Love's Dream After the Ball ... Czibulka
- 9.15 a.m. JACK SAVAGE AND HIS COWBOYS**  
 In the Early Morning Round-up  
 Utah Carrol.  
 Won't You Be My Sweetheart?  
 Side by Side.  
 Night Time in Nevada.  
 Saving Up Coupons.  
 Somebody's Waiting for You.
- 9.30 a.m. TUNES WE ALL KNOW**  
 Blaze Away ... Holzmann  
 Honeysuckle and the Bee ... Fitz  
 If You Want to Know the Time ... Sullivan  
 Selection—The Mikado ... Sullivan  
 Serenade ... Heykens
- 9.45 a.m. TUNEFULLY YOURS**  
 Okay for Sound—Fox trot ... Kennedy  
 Chinese Blues ... Cotterill  
 A Star Fell Out of Heaven ... Gordon  
 Piano Time Melodies.  
 Presented by California Syrup of Figs, 179 Acton Vale, W.3
- 10.0 a.m. TEN O'CLOCK TUNES**  
 Lionel Monckton Memories ... Monckton  
 Me and the Moon ... Handman  
 In a Little Spanish Town ... Wayne  
 The Fleet's in Port Again ... Gay
- 10.15 a.m. THE OPEN ROAD**  
 Through Night to Light ... Laukien  
 Darling of the Guards ... Nicholls  
 Anchors Aweigh.  
 The Good Green Acres of Home ... Kahal  
 Dusty Shoes ... Harburg
- 10.30 a.m. POPULAR CONCERT**  
 The Pipes of Pan (The Arcadians) ... Monckton  
 Old Favourites Medley.  
 I Have Lost My Heart in Budapest ... Mihaly  
 Under the Lilac Bough (Lilac Time) ... Ross
- 10.45 a.m. TEN FORTY-FIVE AND ALL THAT**  
 Spanish Jake ... Henderson  
 The Yodelling Ranger ... Rodgers  
 Sentimental Gentleman ... Parish  
 Shoe Shine Boy ... Chaplin
- 11.0 a.m. PROGRAMMES IN FRENCH**  
 Assn. des Auditeurs de Radio Normandie

### AFTERNOON PROGRAMME

- 2.0 p.m. THE MAGIC CARPET**  
 Around Theatreland  
 Your Heart and Mine (Blackbirds of 1936) ... Mercer  
 I Heard a Song in a Taxi (Transatlantic Rhythm) ... Henderson  
 Without Rhythm (This'll Make You Whistle) ... Sigler  
 Romance (Desert Song) ... Romberg  
 These Foolish Things (Spread it Abroad) ... Strachey
- 2.15 p.m. ADVANCE FILM NEWS**  
 Happy Days Are Here Again—Part I.  
 Rose Marie ... Friml  
 Happy Days Are Here Again—Part II.  
 The Mounties ... Friml
- 2.30 p.m. NEW VERSIONS OF OLD TUNES**  
 St. Louis Blues. My Sweetie Went Away.  
 Alexander's Ragtime Band.  
 Frankie and Johnnie. Avalon.  
 Tea for Two. Kerry Dance.  
 Blue Skies. Shine.
- 3.0 p.m. VARIETY**
- 3.30 p.m. PERENNIAL FAVORITES**  
 Gipsy Princess Waltz Medley ... Kalman  
 One Fine Day (Madame Butterfly) ... Puccini  
 Cobbler's Song (Chu Chin Chow) ... Norton  
 Oh Maiden, My Maiden (Frederika) ... Lehar
- 3.45 p.m. JACK SAVAGE AND HIS COWBOYS**  
 Go Feather Your Nest.  
 My Arizona Home.  
 She Was Just a Sailor's Sweetheart.  
 Carry Me Back to Old Virginia.
- 3.45 p.m. Jack Savage—contd.**  
 That Old Gang of Mine.  
 Bully of the Town.  
 Presented by Crazy Water Crystals, Thames House, S.W.1
- 4.0 p.m. TEA-TIME HOUR**  
 With Debroy Somers and Other Artists  
 Diddle Dum Dee ... Dunn  
 Leslie Stuart Medley ... Stuart  
 Is It True What they Say? ... Caesar  
 Fighting Strength ... Jordan  
 June ... Tchaikowsky, arr. Lange  
 A Melody from the Sky ... Mitchell  
 Welsh Medley ... arr. Somers  
 Sleepy Time Gal ... Lorenzo  
 Dr. Heckle and Mr. Jibe ... McDonough  
 Down by the Pond ... Fraser Simson  
 Cherry Stones ... Fraser Simson  
 Sea Fantasia ... Sanderson
- 4.45 p.m. 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**  
 Yankee Doodle Never Went to Town ... Hanighen  
 Don't Save Your Smiles ... Fio Rito  
 Nobody's Sweetheart ... Kahn  
 'Tain't No Use ... Magidson
- 5.15 p.m. ALFREDO AND HIS ORCHESTRA**
- 5.30 p.m. WHAT'S ON IN LONDON**  
 News of the Latest Films, Shows and Other Attractions
- 5.45 p.m. FINGERING THE FRETTS**  
 A Programme for Instrumental Enthusiasts
- 6.0 p.m. PROGRAMMES IN FRENCH**  
 Assn. des Auditeurs de Radio Normandie
- 12 (midnight) AN HOUR OF DANCE MUSIC**  
 I Heard a Song in a Taxi ... Henderson  
 A Pretty Girl is Like a Melody ... Berlin  
 Me and the Moon—Slow Fox trot ... Hirsch  
 Big Chief de Sota—Fox trot ... Raaf  
 Keep a Twinkle in Your Eye ... Mercer  
 No Words Nor anything ... Gordon  
 Wood and Ivory—Fox trot ... Phillips  
 Free—Fox trot ... Kennedy
- 12.30 a.m. I.B.C. TIME SIGNAL**
- 1.0 a.m. Close Down.**

For PARIS (Poste Parisien) and RADIO LUXEMBOURG programmes, see page 39.

# Wednesday, Nov. 4th

# Thursday, Nov. 5th

## RADIO NORMANDY

269.5 m., 1113 Kc/s.

### MORNING PROGRAMME

**8.0 a.m. NORMANDY CALLING!**  
 Let's Go ... *Schertzinger*  
 Selection—Stop Press ... *Berlin*  
 The Doll Dance ... *Brown*  
 Honey-moon Express ... *Robison*

**8.15 a.m. I.B.C. TIME SIGNAL.**  
**HAPPY DAYS**  
 I Heard a Song in a Taxi ... *Henderson*  
 Love in the First Degree ... *Brooks*  
 The Kerry Dance ... *Molloy*  
 Japanese Carnival ... *de Basque*

Wincarnis, Wincarnis Works, Norwich  
**8.30 a.m. LIGHT ORCHESTRAL MUSIC**  
 Tritsch Tratsch—Polka ... *Strauss*  
 Gipsy Love Overture ... *Lehar*  
 'Cello Solo—La Cinquantaine ... *Marie*  
 Selection—Bitter Sweet ... *Coward*

Presented by  
 Juvigold, 21 Farringdon Avenue, E.C.4

**8.45 a.m. SUNNY JIM'S PROGRAMME OF "FORCE" AND MELODY**  
 Prairie Flower March ... *Ord Hume*  
 The Bulls Won't Bellow ... *Butcher*  
 An Old-World Garden.  
 Songs of England.

Presented by  
 A. C. Fincken & Co.,  
 195 Great Portland Street, W.1

**9.0 a.m. I.B.C. TIME SIGNAL.**  
**DANCE MUSIC**  
 Until the Real Thing Comes Along *Chaplin*  
 San Francisco ... *Jurmann*  
 Rumbah—Tambah ... *Hernandez*  
 Keep a Twinkle in Your Eye ... *Mercer*

Presented by  
 Sanitas, 51 Clapham Road, S.W.9

**9.15 a.m. JACK SAVAGE AND HIS COWBOYS**  
**In the Early Morning Round-up**  
 Clementine ... *Trad.*  
 Kentucky Moon ... *Trad.*  
 Twelfth Street Rag ... *Bowman*  
 Roll Along Covered Wagon ... *Kennedy*  
 Pretty Little Devilish Mary ... *Brown*  
 All I Do is Dream of You ... *Brown*

Presented by  
 Crazy Water Crystals,  
 Thames House, S.W.1

**9.30 a.m. POPULAR TUNES**  
 Radetsky March ... *Strauss*  
 The Man Who Brings the Sunshine ... *Cooper*  
 Friends Once More United ... *Spoliansky*  
 Sorrento the Enchanted ... *Ippolito*

Presented by  
 Fynnion, Limited

**9.45 a.m. MUSICAL REVERIES**  
 Paris in the Spring ... *Gordon*  
 Moonlight, Dancing and You ... *Stolz*  
 The Scene Changes ... *Hill*  
 When the Gipsy Played ... *Novello*

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

**10.0 a.m. LISTEN TO VITBE**  
 Livin' in the Sunlight ... *Sherman*  
 I Feel Like a Feather in the Breeze ... *Gordon*  
 Knock, Knock, Who's There? ... *Tyson*  
 Blazin' the Trail ... *Powell*

Presented by  
 Vitbe Brown Bread,  
 Crayford, Kent

**10.15 a.m. LIGHT ORCHESTRAL CONCERT**  
 Choristers' Waltz ... *Phelps*  
 Glow Worm Idyll ... *Lincke*  
 España ... *Waldteufel*  
 Handel in the Strand ... *Grainger*

**10.30 a.m. POPULAR CONCERT**  
 The Mill in the Black Forest ... *Eilenberg*  
 Let Yourself Go ... *Berlin*  
 Rumba Medley ... *arr. Betz*  
 Happy Swiss Memories ... *arr. Betz*

Presented by  
 Macleans, Ltd.,  
 Great West Road, Brentford

**10.45 a.m. TEN FORTY-FIVE AND ALL THAT**  
 Roundup Lullaby ... *Clark*  
 The Birth of the Blues ... *Henderson*  
 Christopher Columbus ... *Razaf*  
 You Hit the Spot ... *Gordon*

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

### AFTERNOON PROGRAMME

**2.0 p.m. THE MAGIC CARPET**  
 The Irish Emigrant ... *Barker*  
 Phil the Fluter's Ball ... *French*  
 Londonderry Air ... *arr. Kreisler*  
 Irish Medley ... *arr. Somers*  
 The Mountains o' Mourne ... *French*  
 Erin-go-Bragh ... *French*  
 Terence's Farewell to Kathleen ... *arr. Gibbons*  
 The Hills of Donegal ... *Sanderson*  
 Fairy Tales of Ireland ... *Coates*

**2.30 p.m. DANCE MUSIC**  
**3.0 p.m. SMOKE RINGS**  
 A Special Programme for Ladies  
 Christopher Columbus ... *Razaf*  
 Smoke Gets in Your Eyes ... *Kern*  
 I'm Going Shopping With You ... *Dubin*  
 Chorus, Gentlemen ... *Lohr*

Presented by  
 A. Lewis (Westminster), Ltd.,  
 9, Broadway, Westminster, S.W.1.

**3.15 p.m. INSTRUMENTAL BREAK**  
**3.30 p.m. ROUGE ET NOIR**  
 Red Hearts ... *Simpson*  
 Black Moonlight ... *Coslow*  
 Red Pepper ... *Lodge*  
 Black Coffee ... *Sigler*

**3.45 p.m. JACK SAVAGE AND HIS COWBOYS**  
 The Wind Blew Through His Whiskers.  
 Pokeka Tow. Chloe.  
 So I Joined the Navy.  
 You're as Welcome as the Flowers in May.  
 At the End of the Caribou Trail.

Presented by  
 Crazy Water Crystals,  
 Thames House, S.W.1

**4.0 p.m. TEA-TIME HOUR**  
 With Debroy Somers and Other Artists  
 Love Me Forever ... *Schertzinger*  
 Dancing on the Green (Rustic  
 Revels) ... *Fletcher*  
 Come and Listen to Our Radio ... *Gunn*  
 The Donkey Laugh ... *Morris*

**4.0 p.m. Tea-time Hour—cont.**  
 Jitter Bug ... *Calloway*  
 Little Grey Home in the West ... *Lohr*  
 The Wedding of Jack and Jill ... *Coots*  
 Sneezles ... *Fraser Simson*  
 Shaftesbury Theatre Memories.  
 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.**  
**HEALTH AND HAPPINESS**  
 National Emblem March ... *Bagley*  
 Come to the Fair ... *Easthope Martin*  
 Don't Let it Bother You ... *Magidson*  
 Less Than the Dust ... *Woodforde-Finden*  
 The Open Air Brigade.

Presented by  
 Carter's Little Liver Pills,  
 64 Hatton Garden, E.C.1

**5.15 p.m. RAINBOW RHYTHM**  
 It's Been So Long ... *Adamson*  
 Counting Crotches in My Sleep ... *Ives*  
 Tony's Wife ... *Adamson*  
 Star Dust ... *Carmichael*

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

**5.30 p.m. WHAT'S ON IN LONDON**  
 News of the Latest Films, Shows and  
 Other Attractions

**5.45 p.m. MODERN MELODRAMA**  
 Snake in the Grass ... *Alden*  
 Home, James, and Don't Spare the  
 Horses ... *Hillebrand*  
 No, No, a Thousand Times No ... *Sherman*  
 Gum Shoe Dick ... *Steinberg*

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

### EVENING PROGRAMME

**12 (midnight) ROY FOX AND HIS ORCHESTRA**  
 (Electrical Recordings)  
 South Sea Island Magic—Fox trot *Tomerlin*  
 You—Fox trot ... *Adamson*  
 You Are My Heart's Delight ... *Lehar*  
 At the Café Continental ... *Kennedy*  
 Poor Little Angeline—Fox trot ... *Kennedy*  
 Would You?—Waltz ... *Brown*  
 It's Been So Long—Fox trot ... *Adamson*  
 Whispering—Fox trot ... *Schonerberg*

**12.30 a.m. I.B.C. TIME SIGNAL.**

**DANCE MUSIC**  
 You Give Me Ideas—Fox trot *Tunbridge*  
 Aloha, Marimba!—Rumba *Macquarrie*  
 A Star Fell Out of Heaven ... *Gordon*  
 Bugle Call Rag—Fox trot ... *Meyer*  
 The Fleet's in Port Again ... *Gay*  
 Crying My Heart Out for You ... *Johnson*  
 St. Louis Blues ... *Handy*  
 Until To-morrow—Fox trot ... *Hoffer*

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

For PARIS (Poste Parisien), and RADIO

## RADIO NORMANDY

269.5 m., 1113 Kc/s.

### MORNING PROGRAMME

**8.0 a.m. JACK SAVAGE AND HIS COWBOYS**  
**In the Early Morning Round-up**  
 Red River Valley.  
 Whoopie Liza.  
 Play to Me, Gipsy.  
 Ridin' Red Paint and Leading Old Dan.  
 Dying Mountaineer.  
 There's a Little White House.

Presented by  
 Crazy Water Crystals,  
 Thames House, S.W.1

**8.15 a.m. I.B.C. TIME SIGNAL**  
**RAMON**  
 The Romantic Singer of the Air  
 and His Accordion

Presented by  
 Sta-Blond Shampoo,  
 10 Henrietta Street, W.1

**8.30 a.m. THE COLGATE 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  
 Colgates Ribbon Dental Cream,  
 Colgate, Ltd., S.W.1

**8.45 a.m. The Dromedary Dates Programme of SUNSHINE AND MUSIC**  
 In the Mystic Land of Egypt ... *Ketelbey*  
 Bedouin Love Song ... *Pinsuti*  
 Selection—Chu Chin Chow ... *Norton*  
 The Caravan ... *Bayer, arr. Leopold*

Presented by  
 A. C. Fincken & Co.,  
 195 Great Portland Street, W.1

### AFTERNOON PROGRAMME

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

**3.30 p.m. THE RHYTHM OF THE RUMBA**  
 Creole Lady ... *Marzedo*  
 You've Got the Wrong Rumba ... *Sigler*  
 Rumbah—Tambah ... *Hernandez*  
 Rumba Medley.

**3.45 p.m. JACK SAVAGE AND HIS COWBOYS**  
 Way Down in Arkansas.  
 Sweetheart of Red River Valley.  
 Greys Scottish.  
 Climbing Up Dem Golden Stairs.  
 Good-bye My Little Bonnie.  
 Window at the End of the Lane.

Presented by  
 Crazy Water Crystals,  
 Thames House, S.W.1

**9.0 a.m. DANCE MUSIC**  
 Popcorn—Rumba ... *Costella*  
 Happy Feet—Quick step ... *Ager*  
 Boris on the Bass—Comedy Fox  
 trot ... *Arden*  
 The Scat Singer—Fox trot ... *Roy*

Presented by  
 Woodward's Gripe Water,  
 51 Clapham Road, S.W.9

**9.15 a.m. THE MELODY LINGERS ON**  
 Musical Hits of Yesteryear  
 Compèred by  
 MARTIN HENRY  
 And presented by  
 Vikelp Brand Health and Body-building  
 Tablets,  
 10 Henrietta Street, W.1

**9.30 a.m. WINTER WISDOM**  
 The Mermaid.  
 Polly Wolly Doodle.  
 Officer of the Day ... *Orde Hume*  
 Who is Sylvia? ... *Schubert*  
 Selection—Floradora ... *Stuart*

Presented by  
 Pineate Honey Cough Syrup,  
 Braydon Road, N.16

**9.45 a.m. MELODIANA**  
 The Fleet's in Port Again ... *Gay*  
 Me and the Moon ... *Hirsch*  
 Your Heart and Mine ... *Mercer*  
 Two Hearts in Cuba ... *Marzedo*

Presented by  
 Milk of Magnesia,  
 179 Acton Vale, W.3

**10.0 a.m. FRENCH CONCERT**  
 of  
 Religious Music  
 Relayed from  
 LISIEUX

### AFTERNOON PROGRAMME

**4.0 p.m. Tea-time Hour—cont.**  
 More Melodious Memories ... *arr. Finch*  
 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**  
 The One Rose ... *Lyon*  
 Sarah, the Sergeant-Major's  
 Daughter ... *Kennedy*  
 There's Always a Happy Ending ... *Sigler*  
 It's Love ... *Ellstein*

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

**5.15 p.m. PLEASE TO REMEMBER—**  
 Fireworks ... *Stravinsky*  
 Squibs ... *Sigler*  
 Silver Showers ... *Rimmer*  
 Blue Sparks.

# Friday, Nov. 6th

# Saturday, Nov. 7th

## RADIO NORMANDY

269.5 m., 1113 Kc/s.

### MORNING PROGRAMME

8.0 a.m. **JACK SAVAGE AND HIS COWBOYS**  
In the Early Morning Round-up  
Buffalo Gals.  
Empty Saddles.  
I Never Knew.  
Dance Down to Jane's Place.  
Too Many Parties, Too Many Pals.  
Presented by  
Crazy Water Crystals, Thames House, S.W.1

8.15 a.m. **I.B.C. TIME SIGNAL.**  
**YOUR OLD FRIEND DAN**  
On the Beach at Bali Bali... Meshill  
Shoe Shine Boy... Chaplin  
Dear Old Pal o' Mine.  
Should I?  
Louisiana Liza.  
Presented by  
Johnson's Wax Polish,  
West Drayton, Middlesex

8.30 a.m. **GEMS OF MELODY**  
Nights of Gladness... Ancliffe  
Rosita... Berco  
Frisolous Joe... de Pietro  
Valse Viennoise... Poldini  
Presented by the makers of  
Betox, 150 Regent Street, W.1

8.45 a.m. **SUNNY JIM'S PROGRAMME OF "FORCE" AND MELODY**  
Lynwood March... Ord Hume  
Melville Gideon Medley.  
Destiny Waltz... Baynes  
The Great Ziegfeld Medley... Adamson  
Presented by  
A. C. Fincken & Co., 195 Gt. Portland St., W.1

9.0 a.m. **I.B.C. TIME SIGNAL.**  
**PERENNIAL FAVOURITES**  
The Mounties (Rose Marie)... Friml  
Following the Drum (Viktorina and Her Hussar)... Abraham  
And Love Was Born (Music in the Air)... Kern  
Selection—The Chocolate Soldier... Straus  
Presented by  
Help Yourself Annual,  
2 Cophall Buildings, E.C.2

9.15 a.m. **SIDNEY TORCH AT THE ORGAN**  
With Esther Coleman  
Presented by the makers of  
Waverley Oats, Keen, Robinsons

9.30 a.m. **RADIO FAVOURITES**  
Wedding of the Rose... Jessel  
I'm an Old Cowhand... Mercer  
Medley of Daly's Favourites.  
My Sweetie Went Away... Turk  
Presented by  
Brooke Bond & Co., Ltd., London, E.1

9.45 a.m. **TUNEFULLY YOURS**  
Sentimental Gentleman... Parish  
South Sea Island Magic... Tomerlin  
My Gal Mezzanine... Rene  
Sweetheart Czardas... Marie  
Presented by  
California Syrup of Figs,  
179 Acton Vale, W.3

10.0 a.m. **KITCHEN WISDOM**  
Presented by  
Borwick's Baking Powder,  
1 Bunhill Row, E.C.1

10.15 a.m. **THE "SUN-MAID" SONGSTERS**  
In a Non-Stop Programme  
Me and the Moon... Handman  
Take My Heart... Ahlert  
Sing, Sing, Sing... Prima  
When the Poppies Bloom Again.  
Macushla... McMurrough  
This'll Make You Whistle... Sigler.  
Presented by the proprietors of  
Sun-Maid Raisins, 59 Eastcheap, E.C.3

10.30 a.m. **POPULAR CONCERT**  
Mayfair (London Again Suite)... Coates  
Deep in My Heart... Romberg  
Just a Corner of Heaven to Me... Stark  
Vivat Hungaria... Kalman  
Presented by  
Macleans, Ltd.,  
Great West Road, Brentford

10.45 a.m. **TEN FORTY-FIVE AND ALL THAT**  
Selection—Bitter Sweet... Coward  
Marigold... Mayerl  
Tony's in Town... Woods  
I Heard a Song in a Taxi... Henderson

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

### AFTERNOON PROGRAMME

2.0 p.m. **THE MAGIC CARPET**  
Footloose and Fancy Free... Lombardo  
Beyond the Blue Horizon... Robin  
A Swanee Sing-Song... Grimshaw  
Down in Demerara...  
Creole Lady... Marzeto  
The Isle of Hootcha Kootcha... Rose  
Over the Sticks... Starita  
A Wee Deoch an' Doris... Lawder  
Gaiety Echoes... Caryll

2.30 p.m. **DANCE MUSIC**  
Everybody Dance—Fox trot... Gordon  
There Isn't Any Limit to My Love... Sigler  
Rumbah, Tambah—Rumba... Hernandez  
Rose of the Rio Grande—Fox trot... Leslie  
A Star Fell Out of Heaven... Gordon  
Until To-morrow—Fox trot... Hoffer  
Dear Love, My Love—Waltz... Friml  
There's a New World—Fox trot... Kennedy  
I Have Lost My Heart in Budapest... Mihaly

3.0 p.m. **AFTERNOON VARIETY**  
3.30 p.m. **CINEMA ORGAN RECITAL**  
You Are My Heart's Delight... Lehar  
Popular Melodies...  
Narcissus... Nevin  
With Sword and Lance... Starke

3.45 p.m. **JACK SAVAGE AND HIS COWBOYS**  
I Wish I Were Single Again.  
Roll Along Prairie Moon

4.0 p.m. **Tea-Time Hour—cont.**  
Memories of Horatio Nicholls... Nicholls  
My Sweetie Went Away... Turk  
A Cowboy in Manhattan... Hudson  
My Heart and I... Robin  
Omaha... Haydn-Wood  
Hawaiian Guitar Medley.  
For Me and My Gal... Meyer  
Cavalcade of Martial Songs.  
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**  
Sweetheart Czardas... Marie  
Saxaphun... Wiedoeff  
Suzannah... Akst  
On a Coconut Island—Fox trot  
Presented by the makers of  
Tintex,  
199 Upper Thames Street, E.C.4

5.15 p.m. **LIGHT ORCHESTRAL MUSIC**  
The Busy Bee... Bendix  
Nights of Gladness... Ancliffe  
Mouse in the Clock... Hunt  
Wedded Whimsies... arr. Alford

## RADIO NORMANDY

269.5 m., 1113 Kc/s.

### MORNING PROGRAMME

8.0 a.m. **MUSICAL CAVALCADE**  
Pastoral Dance... German  
Wedgwood Blue... Kotelbey  
Turkish Patrol... Michaelis  
Columbine's Rendezvous... Heykens  
Presented by the publishers of  
Cavalcade,  
Inveresk House, Strand, W.C.2

8.15 a.m. **I.B.C. TIME SIGNAL**  
**THE MELODY MAKERS**  
Introducing  
A Scrapbook of Dance Tunes  
Presented by  
Rowntrees Gums and Pastilles, York

8.30 a.m. **HAPPY DAYS**  
When You're Smiling... Fisher  
Selection—Transatlantic Rhythm... Henderson  
Keep a Twinkle in Your Eye... Mercer  
The Fiddler's at the Forge... Ives  
Presented by  
Odol, Odol Works, Norwich

8.45 a.m. **Sunny Jim's SPECIAL CHILDREN'S PROGRAMME**  
Of "Force" and Melody  
Blue Devil's March... Williams, arr. Lotter  
Hush-a-bye Lullaby... Ruthland  
Minuets from Firework Music... Handel  
Squibs... Sigler  
Presented by  
A. C. Fincken & Co.,  
195 Great Portland Street, W.1

9.0 a.m. **I.B.C. TIME SIGNAL**  
**POPULAR RECORDS**  
Monkey Tricks... Groitzsach  
At the Café Continental... Kennedy  
Did I Remember?... Adamson  
An Old World Garden.  
Presented by  
Bile Beans,  
C. E. Fulford, Ltd., Leeds

9.15 a.m. **THE MELODY LINGERS ON**  
Musical Hits of Yesteryear  
Comped by  
MARTIN HENRY  
And presented by  
Vikelp Brand Health and Body-building  
Tablets, 10 Henrietta Street, W.1

9.30 a.m. **A QUARTER OF AN HOUR'S ENTERTAINMENT**  
For Mother and the Children  
Presented by  
UNCLE COUGHDROP  
and the  
"PINEATE" AUNTS AND UNCLE  
Sponsored by  
Pineate Honey Cough Syrup,  
Braydon Road, N.16

9.45 a.m. **DREAM WALTZES**  
Dear Love, My Love... Friml  
And Love Was Born... Kern  
A Waltz was Born in Vienna... Loewe  
My First Love Song... Parr-Davies  
Presented by  
True Story Magazine,  
30 Bouverie Street, E.C.4

10.0 a.m. **LISTEN TO VITBE**  
The Fleet's in Port Again... Gay  
Rolling Along... Akst  
Where the Black-eyed Susans Grow... Whiting  
Everybody Dance... Gordon  
Presented by  
Vitbe Brown Bread, Crayford, Kent

10.15 a.m. **LIGHT MUSIC**  
The Kitten on the Keys... Confrey  
Czardas... Monti  
Ginger Bread Waltz (Hänsel and Gretel)... Humperdinck  
Midnight in Paris... Magidson

10.30 a.m. **POPULAR CONCERT**  
Selection—The Great Ziegfeld... Adamson  
Havana Heaven... Nicholls  
Chinese Blues... Cotterill  
This'll Make You Whistle... Sigler  
Presented by  
Macleans, Ltd.,  
Great West Road, Brentford

10.45 a.m. **TEN FORTY-FIVE AND ALL THAT**  
O-kay for Sound... Kennedy  
I Heard a Song in a Taxi... Henderson  
Boris on the Bass... Arden  
Footloose and Fancy Free... Lombardo

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

### AFTERNOON PROGRAMME

2.0 p.m. **WE'RE ON THE AIR**  
There's Always a Happy Ending... Sigler  
Everybody Dance—Quick step... Gordon  
Tiger Rag—Quick step... la Rocca  
But Definitely—Quick step... Gordon  
Presented by  
R.A.P., Ltd., Ferry Works, Thames Ditton

2.15 p.m. **RELATIONS**  
Three Jolly Brothers... Connor  
Grandmother's Waltz Song... Lindemann  
Baby's Birthday Party... Ronell  
Songs My Mother Taught Me... Dvorak

2.30 p.m. **DANCE MUSIC**  
The Fleet's in Port Again... Gay  
I Heard a Song in a Taxi... Henderson  
On the Beach at Bali Bali... Sherman  
Rumbah Tambah—Rumba... Hernandez  
Dear Love My Love—Waltz... Friml  
South Sea Island Magic... Temerlin  
Empty Saddles—Fox trot... Hill  
Alexander's Ragtime Band... Berlin  
At the Café Continental... Kennedy

3.0 p.m. **VARIETY**  
3.30 p.m. **RAINBOW RHYTHM**  
In a Sentimental Mood... Ellington  
Rhythm Saved the World... Chaplin  
Blue Jazz... Gifford  
Creole Lady... Marzeto  
Presented by the makers of  
Tintex, 199 Upper Thames Street, E.C.4

3.45 p.m. **JACK SAVAGE AND HIS COWBOYS**  
If I Had My Brothers.  
We'll Rest at the End of the Trail.  
Merry Widow Waltz.  
Are You From Dixie?  
Old Faithful.  
Ten Little Indians.  
Presented by  
Crazy Water Crystals, Thames House, S.W.1

4.0 p.m. **TEA-TIME HOUR**  
With Debroy Somers and Other Artists  
The London Scottish... Haines  
Honey Suckle Rose... Waller  
Errand Boys' Parade... Sarony  
Offenbachiana... Offenbach, arr. Finch

4.0 p.m. **Tea-Time Hour—cont.**  
Ciribiribin... Pestalozzi  
Heads or Tails... Iida  
Childhood Memories... arr. Somers  
Selection—Sweet Adeline... Kern, arr. Wright  
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 THREE MINCEMEATERS**  
She Came Rollin' Down the Mountain.  
When the Bloom is on the Sage.  
Fords Schottisch.  
Drinking Medley.  
Will You Marry Me?  
That Silver Haired Daddy of Mine.  
Blue Ridge Mountain Blues.  
Presented by the makers of  
Robertson's Mince meat,  
Catford, London, S.E.6

5.15 p.m. **HEALTH MAGIC**  
Morgenblatter... Strauss  
Havana Heaven... Johnson  
The Wedding of the Rose... Jessel  
Ballroom Memories... arr. Robrecht  
Presented by  
The Society of Herbalists, Ltd.,  
Culpeper House, 21 Bruton Street, W.1

5.30 p.m. **MEMORIES OF SUMMER**  
The Flight of the Bumble Bee  
Rimsky Korsakov  
Marigold... Mayerl  
The Flower's Caress... Leuntjens  
Nightingale in the Lilac Bush... Krome

5.45 p.m. **SWING MUSIC**  
Request Programme from  
E. Matthews of East Finchley  
West End Blues. Blue Feeling.  
That's No Bargain. The Eel.

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

### EVENING PROGRAMME

12 (midnight) **AN HOUR OF DANCE MUSIC**  
Rumba Medley.  
Supposin'—Fox trot... Evans  
Got to Dance My Way to Heaven... Coslow  
Nightfall—Slow Fox trot... Carter  
I've Got Two Lips—Fox trot... Feather  
I Don't Want to Make History... Robin  
Mister Rhythm Man—Quick step... Gifford  
When I'm With You—Fox trot... Gordon

Robins and Rosés—Fox trot... Burke  
Sweetheart, Let's Grow Old  
Together—Slow Fox trot... Bratton  
You Can't Pull the Wool Over My Eyes... Ager  
Tea for Two—Fox trot... Youmans  
Stars in My Eyes—Waltz... Kreisler  
It's No Fun—Fox trot... Ager  
Doin' the Uptown Lowdown... Gordon  
My Sweetie Went Away... Turk

12.30 a.m. **I.B.C. TIME SIGNAL**

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

**PARIS (Poste Parisien)**

312.8 m., 959 Kc/s.

**Monday, November 2**

10.30 p.m. **QUIET MUSIC**  
 Slumber Song ... Schumann  
 Down in the Forest ... Landon Ronald  
 Après un Réve ... Faure  
 Largo (New World Symphony) ... Dvorak  
 Presented by the makers of  
 Tintex,  
 199 Upper Thames Street, E.C.4

10.45 p.m. **MUSIC BY THE  
 J. H. SQUIRE CELESTE OCTET**  
 (Electrical Recordings)  
 Angel's Serenade ... Braga  
 Andante in G ... Baptiste  
 Ave Maria ... Schubert  
 Song of the Soul ... Lemar

11.0 p.m. **I.B.C. Time Signal and Close  
 Down.**

**Tuesday, November 3**

10.30—11.0 p.m. **DANCE MUSIC AND CABARET**  
 Relayed from the  
 Scheharazade Night Club  
 COMMENTARY IN ENGLISH

**Wednesday, November 4**

10.30 p.m. **RAINBOW RHYTHM**  
 I'll Step Out of the Picture ... Kennedy  
 Your Heart and Mine ... Mercer  
 Ah-Woo, Ah-Woo to You ... Friend  
 Afterglow—Fox trot ... Stillman  
 Presented by the makers of  
 Tintex,  
 199 Upper Thames Street, E.C.4

10.45 p.m. **RADIO STARS**  
 Everybody Dance ... Gordon  
 Slipping Through My Fingers ... Woods  
 I'm All In ... Aller  
 Creole Lady—Rumba ... Marsedo  
 Presented by  
 "Radio Pictorial"

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

**Thursday, November 5**

10.30 p.m. **RAINBOW RHYTHM**  
 A Star Fell Out of Heaven ... Gordon  
 El Capullito de Aleli (Flower of My  
 Dreams)—Rumba ... Hernandez  
 Smoke Rings—Slow Fox trot ... Gifford  
 Sweetheart Czardas ... Marie  
 Presented by the makers of  
 Tintex,  
 199 Upper Thames Street, E.C.4

10.45 p.m. **PIANO PIECES**  
 Love's Romance ... Sendrey  
 I'll Never Say "Never Again"  
 Again ... Woods  
 Stay Close to Me ... Krender  
 I Still Want You ... Prima

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

**Friday, November 6**

**FRENCH THEATRE RELAY**

**Saturday, November 7**

10.30 p.m. **RAINBOW RHYTHM**  
 The Darktown Strutters' Ball ... Brooks  
 Sorrento by the Sea ... Henderson  
 A Beautiful Lady in Blue ... Lewis  
 On a Coconut Island ... Anderson  
 Presented by the makers of  
 Tintex,  
 199 Upper Thames Street, E.C.4

10.45 p.m. **FILM TOPICS**  
 I Heard a Song in a Taxi (Trans-  
 atlantic Rhythm) ... Henderson  
 Song of Freedom (Song of Freedom)  
 I Don't Want to Make History  
 (Palm Springs) ... Robin  
 The Right Somebody to Love  
 (Captain January) ... Pollack

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

**RADIO LUXEMBOURG**

1293 m., 232 Kc/s.

**Monday, November 2**

9.15—9.30 a.m.  
**HORLICK'S GOOD MORNING**  
 A Programme of Morning Music  
 Presented by  
 Horlick's, Slough, Bucks

**Tuesday, November 3**

9.30—9.45 a.m.  
**MUSICAL MENU**  
 With Mrs. Jean Scott  
 Grasshoppers' Dance ... Bucalossi  
 Poor Dinah ... Box  
 Katja the Dancer—Waltz ... Gilbert  
 Supposin' ... Damerell  
 Presented by  
 Brown & Polson,  
 43 Shoe Lane, E.C.4

6.30—6.45 p.m.  
**KING'S MEN QUARTET**  
 Love Nuts and Noodles.  
 Mother of Me.  
 Eight Bells.  
 Yours is My Heart Alone.  
 Louisiana Hayride.  
 Presented by  
 Rowntree's Gums and Pastilles  
 York

**Wednesday, November 4**

9.15—9.30 a.m.  
**HORLICK'S GOOD MORNING**  
 A Programme of Morning Music  
 Presented by  
 Horlick's, Slough, Bucks

**Thursday, November 5**

9.30—9.45 a.m.  
**MUSICAL MENU**  
 With Mrs. Jean Scott  
 The Butterfly ... Bendix  
 When You Hear Fritz Play the  
 Twiddly Bit ... Bligh  
 Amoretentanz ... Gung'l  
 A Star Fell Out of Heaven ... Gordon  
 Presented by  
 Brown & Polson,  
 43 Shoe Lane, E.C.4

**Friday, November 6**

9.15—9.30 a.m.  
**HORLICK'S GOOD MORNING**  
 A Programme of Morning Music  
 Presented by  
 Horlick's, Slough, Bucks

6.30—6.45 p.m.  
**KING'S MEN QUARTET**  
 I'm Puttin' Money in the Bank.  
 Kathleen Mavourneen.  
 Song of the Jolly Roger.  
 I'm Bidin' My Time  
 I Go Congo.  
 Presented by  
 Rowntree's Gums and Pastilles,  
 York

**Saturday, November 7**

9.30—9.45 a.m.  
**MUSICAL MENU**  
 With Mrs. Jean Scott  
 Danse Bagatelle ... Bourdon  
 A Rendezvous with a Dream ... Robin  
 Throw Open Wide Your Window  
 On a Coconut Island ... Anderson  
 Presented by  
 Brown & Polson,  
 43 Shoe Lane, E.C.4

**PARIS (Poste Parisien)**

312.8 m., 959 Kc/s.

SUNDAY (Continued from page 34)

6.15 p.m. **ORCHESTRAL CONCERT**  
 Cavatina ... Raff  
 Fantasia on "Angels Guard Thee"  
 Godard, arr. Muller  
 Traumeri ... Schumann  
 Autumn ... Chaminade  
 Presented by  
 Kruschen Salts,  
 Adelphi, Salford

6.30 p.m. **LIGHT CLASSICAL MUSIC**  
 Liebestraum ... Liszt  
 Nocturne in E Flat ... Chopin  
 Le Cygne ... Saint Saëns  
 Chanson Triste ... Tchaikowsky  
 Moonlight Sonata ... Beethoven  
 Presented by  
 Carter's Little Liver Pills,  
 64 Hatton Garden, E.C.1

6.45 p.m. **POPULAR CLASSICS**  
 Londonderry Air ... Trad., arr. Sear  
 Ave Maria ... Schubert  
 Autumn ... Chaminade  
 Minuet in G ... Paderewsky  
 Presented by  
 Thorn's Portable Buildings,  
 Brampton Road, Bexleyheath, Kent

10.30 p.m. **EVENING PROGRAMME**  
 I Will Lift Up Mine Eyes ... Whitfield  
 Recessional "Lest We Forget" ... Kipling  
 O Gladsome Light (The Golden  
 Legend) ... Sullivan  
 The Long Day Closes ... Sullivan

10.45 p.m. **REQUEST PROGRAMME**  
 War March of the Priests ... Mendelssohn  
 Entr'acte (Rosamunde) ... Schubert  
 Sea Fever ... Ireland  
 Romance in E Flat ... Rubinstein  
 Presented by  
 Bile Beans,  
 C. E. Fulford, Ltd., Leeds  
 (Continued in column 4)

**RADIO NORMANDY**

STAR FEATURES

**MISTOL MELODIES**

Sunday, 9.0 a.m.

**HEALTH MAGIC**

Tuesday, 9.0 a.m.

Saturday, 5.15 p.m.

**LESLIE HENSON**

in the  
**Sea-Time Hour**  
 Sunday, 4.0 p.m.

**THE MELODY LINGERS**

ON  
 Compered by  
**Martin Henry**  
 Thurs., Satur., 9.15 a.m.

**RINSO MUSIC HALL**

**All-Star Variety**  
 Sunday, 6.30 p.m.

**SIDNEY TORCH**

**At the Organ**  
 Friday, 9.15 a.m.

**RUTH ETTING**

**America's Radio  
 Sweetheart**  
 Sunday, 7.15 p.m.

**THE MELODY MAKERS**

with their  
**SCRAPBOOK OF DANCE  
 Tunes**  
 Saturday, 8.15 a.m.

**PARIS (Poste Parisien)**

(Continued from column 1)

11.0 p.m.  
**SYMPHONY ORCHESTRAS  
 OF THE WORLD**  
 I Call Upon Thee, Jesus ... Bach  
 Tragic Overture, Op. 81 ... Brahms  
 Serenade Op. 63 (Volkmann)  
 Flight of the Bumble Bee ... Rimsky Korsakov  
 Academic Festival—Overture ... Brahms  
 Traume ... Wagner  
 Ein Albumblatt ... Wagner  
 11.30 p.m. **I.B.C. Time Signal  
 and Close Down**

**RADIO LJUBLJANA**

569 m., 527 Kc/s.

Time of Transmission.  
**Friday: 9.30 p.m.—10.0 p.m.**

**Friday, November 6**

9.30—10.0 p.m.  
**I.B.C. CONCERT**  
 LIGHT MUSIC  
 (Electrical Recordings)  
 Communityland ... arr. Stoddon  
 Reginald Dixon at the Organ.  
 When Irish Eyes are Smiling ... Alcott  
 Jack Daly.  
 Serenade ... Heykens  
 Walter Kommol and his Salon Orchestra.  
 Rustle of Spring ... Sinding  
 Winifred Rowley.  
 By the Side of the Zuyder Zee ... Mills  
 Gerald Adams and the Variety Singers.  
 Pas des Fleurs (Naila) ... Delibes  
 Mantovani and his Tipica Orchestra.  
 The Girl With the Dreamy Eyes ... Carr  
 Phyllis Robins.  
 You Can't Do That There 'Ere ... Rolls  
 Jack Payne and his Band.

# EPILEPSY —FITS

## London Doctor's Amazing Discovery

### PERMANENT RECOVERY NOW POSSIBLE

WE have not yet cause to be satisfied with the tone of opinion and the common conduct in regard to cases of Epilepsy. There is still a tendency—natural, perhaps, but unreasonable—to regard this affliction as something to be ashamed of and to conceal, a fatality which can neither be prevented nor cured. This inevitably results in many sufferers being deprived of the treatment which they need until it is too late to be effective, or, at the best, in the unnecessary prolongation of their distress, while it fosters a general apathy as to the measures which can be taken to diminish the incidence and the gravity of cases.

It is surely plain to all—for private experience and the distressing cases which too often force themselves into publicity offer proof enough—that in the interest of all sufferers from this disease we must use to the full the knowledge which modern science has brought.

That means—to put the case simply—that public opinion must be taught to regard epilepsy as a remediable disease.

The Romance of thirty-five years' research which lies behind the striking articles on epilepsy contained in the new edition of Dr. Niblett's work should be carefully read by all who are interested in this subject.

There is no infirmity so distressing, either to the sufferer or to those around him, as epilepsy and those kindred nervous diseases which, recurring more violently and unexpectedly at

shortening intervals, render the life of the sufferer one round of misery. It has long been supposed that fits were not curable, and many an unfortunate sufferer has spent large sums in search of the alleviation that ordinary remedies can never bring.

Dr. Niblett, by his patience and assiduity, succeeded in combining certain medicaments, the exact proportion of each skilfully defined, which he so successfully used in the treatment of epilepsy. Dr. Niblett's formula,

### VITAL RENEWER,

has for many years been used all over the world in a series of exacting tests to prove its efficacy. It has emerged triumphantly, and is now generally believed to be the most valuable contribution that modern science has made to the treatment of this particular disease, a treatment medically endorsed and vouched for by thousands of grateful patients.

The constant stream of letters of appreciation being received from patients who unhesitatingly testify to the wonderful efficacy of Dr. Niblett's "VITAL RENEWER" for the treatment of this disease should be sufficient to convince the most sceptical that a means of treatment has been provided wherewith to combat successfully this most intractable of diseases.

### A few of the Spontaneous Letters of Appreciation Received Daily:

Sackville Hotel, Bexhill-on-sea, Sussex.  
September 4th, 1934.

Dear Sir,—This is the tenth month since taking your medicine, and I only had the one slight Petit Mal attack while taking the first bottle. No one knows how I feel on the subject, the mere fact that I can pursue my pleasures without having the fear of being taken ill and the distressing upsets that occur on these occasions. My doctor was delighted when I saw him, and says by all means keep taking anything if it really does you good.

I shall be only too pleased to write to anyone who cares to inquire about the efficacy of "Vital Renewer." I have in my time seen doctors in Cromer, Swanage, Bournemouth, Hove and Brighton, taking various medicine they prescribed, and may have derived a certain amount of benefit, but they did not remove the trouble altogether like "Vital Renewer" has done. I have never gone ten weeks without a Petit Mal seizure, let alone ten months, which is the time since I first took "Vital Renewer."—Thankfully yours,

RUSSELL W. CLARE.

The Old Charles Hotel, Cliftonville, Margate.  
August 29th, 1936.

Dear Sir—When I wrote you a letter of appreciation from Bexhill in 1934 of the great benefit I had received through taking Dr. Niblett's "Vital Renewer" in my own case, in the course of which I stated that I would answer any letters which interested persons might write to me personally, I little thought that I should receive dozens of letters regularly from all parts of the world.

I may add here that everything I have done to bring to the notice of sufferers this very valuable asset to freedom from attacks of epilepsy is a small contribution to the sincerity of my heartfelt thanks to one who has given me a new outlook on life. Only those who suffer from this malady can appreciate the knowledge that there is a positive cure both from the minor "Petit Mal" attacks and the more distressing "major" variety or epileptic seizures. Believe me, Gratefully yours,  
(Signed) RUSSELL W. CLARE.

\*Letter referred to above.

10 Ghyll Road, Heathfield, Sussex.  
January 14th, 1936.

Dear Sir,—After taking the first bottle of "Vital Renewer" I must confess it's a MARVEL.

My nerves are more steady and after seven years of fits I think it wonderful. I have "sung" its praises to two other sufferers and shall continue to do so. Please send me another book to pass on to another sufferer.—I remain, Yours gratefully,

(Signed) P. SIMMONS.

190 Thobnall Street, Burton-on-Trent.  
March 17th, 1936.

Dear Sir,—The reason my mother has not sent to you for any more "Vital Renewer" is a pleasant one—I am cured.

I hope others suffering from epilepsy may read your advertisements, purchase your remedy and be cured. Dr. Niblett's "Vital Renewer" is worth recommending.—Again thanking you. Yours faithfully,  
(Signed) GLADYS M. POTTS.

22 Walter Street, Stockton-on-Tees.  
August 12th, 1936.

Dear Sir,—After continuing Dr. Niblett's "Vital Renewer" as directed, we reduced the dose until my Daughter could almost do without it. It is very rarely she takes it now as she is almost completely cured. I may state that my Daughter has only had one fit since taking the first dose of Dr. Niblett's remedy, over six years ago, but we are never without a bottle in the house in case of emergency. I have recommended your "Vital Renewer" to many people, as I consider it is "WORTH ITS WEIGHT IN GOLD," at least it has been in our case. I cannot speak too highly of it.—Yours respectfully,

(Signed) J. & M. WRIGHT.

20 Monsal Avenue, Lower Kersal, Salford, 7.  
March 18th, 1936.

Dear Sir,—May I take this opportunity of thanking you for your wonderful cure.

It is three and a half years since I first sent for your medicine and my daughter has never had a fit since. She just takes a very small dose now as it keeps her whole system in perfect health.

I have recently recommended Dr. Niblett's remedy to a lady friend, and I am pleased to inform you that it is creating a cure already.—Thanking you once again, I remain, Yours sincerely,

(Signed) (Mrs.) E. BATTERBY.

### GREAT FREE OFFER

In order to prove the wonderful efficacy of Dr. Niblett's remedy, and with the object of making it more widely known, we to-day make the remarkable offer of a free (full size) bottle of the remedy together with a 76-page

copy of Dr. Niblett's "A Practical Treatise on Epilepsy" (post free to any part of the world), FOR A LIMITED TIME ONLY, to anyone who has not previously taken advantage of this treatment. Write to—

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