

STARRED IN THIS ISSUE—LES ALLEN & KITTY MASTERS
EVELYN DALL :: ELIZABETH SCOTT

Listen-in
and
WIN £120
See Page 31

RADIO PICTORIAL

THE FAMILY MAGAZINE

3^d.
EVERY FRIDAY



Lorna
HUBBARD

Do You Know That

YOU CAN BUILD

A

TELEVISION RECEIVER ?

Instructions for building a television receiver specially designed for home construction with which you can receive pictures and sound from the B.B.C. television station, are given in the November issue of TELEVISION AND SHORT-WAVE WORLD.

Keep abreast of the many developments that are taking place in television and short-wave work by reading

"TELEVISION AND SHORT-WAVE WORLD"

Obtainable from All Newsagents and Bookstalls

MONTHLY 1/4

Published by Bernard Jones Publications Ltd., Chansitor House, Chancery Lane, W.C.2

NEW HEALTH

Sir W. ARBUTHNOT LANE, Bt., C.B., Editor

Buy a copy to-day of the splendid
NOVEMBER ISSUE

CONTENTS

- THE COMMON COLD: CAUSES AND TREATMENT**
By Dr. Macleod Yearsley.
- EXERCISE FOR THE ELDERLY**
By Dr. H. C. Hopkinson.
- WHAT THE MOUTH REVEALS TO THE DOCTOR**
By Sir W. Arbuthnot Lane, Bt., C.B.
- AND SO TO BED—**
By Dr. Stanley B. Whitehead.
- "UNTO THE THIRD AND FOURTH GENERATION"**
By Mary Pendlebury, M.R.S.I.
- SLIMMING, HEALTH AND DIET**
By Charles J. Elliott
- HEALTH SAFEGUARDS IN THE MODERN SCHOOL**
By Baseden Butt

- FOOD FOR THE SCHOOL CHILD**
By "Vivette"
- MUSHROOMS: TO EAT OR NOT TO EAT ?**
By Osbert Burdett
- OTHER FEATURES :**
- HEALTH FROM TABLE TENNIS**
By Sid G. Hedges
- DO YOU BELIEVE IN DREAMS ?**
By Marie Heynemann
- BETTER BREAKFASTS**
By Ivan Baker
- FROM A DOCTOR'S NOTE BOOK**
WE TELL YOU
Answers to Readers' Queries

REAL PHOTOS OF RADIO STARS!

Radio Pictorial Postcards 1/3 per dozen

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

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

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

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

Over 180 to choose from

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

On Sale at all Bookstalls and Newsagents - - - **6D.**

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



Bram MARTIN

THIS experienced dance-band leader whose band plays at the Holborn Restaurant, has recently emerged into the ranks of "big-time" leaders by a number of polished broadcasts in the tea-time and late-night music. Despite his swift progress during the past few months, it is safe to say that Bram is going on to even greater success in the near future.

Asthma HORROR ENDS

'My Asthma seems to have left me entirely' writes Mrs. J. W. of Radcliffe

Remarkable tribute to Dr. Hair (brand) Asthma Cure

'It's my duty to let you know' writes Mrs. J. W. of Radcliffe who in her own words says that as the result of taking Dr. Hair (brand) Asthma Cure: 'I feel a different woman and my Asthma seems to have left me entirely.'

You are waiting for the next attack of Asthma—THAT'S YOUR MISTAKE. Asthma breaks and exhausts you. And yet—are you just waiting for the next attack? Or are you ready to say 'I'll fight this thing—I'll prepare for it now, before it comes.' You've got to build up a natural power of resistance. That is what the late Dr. Hair discovered. For eleven years he himself suffered from Asthma. For eleven years he studied himself, watched the symptoms, looked for the CURE. And in the end he was rewarded. Since then thousands of people have found relief at last by taking Dr. Hair (brand) Asthma Cure. The most amazing stream of testimonials that any medicine ever earned have been inspired by the good of Dr. Hair (brand) Asthma Cure. Some of these letters are reproduced in Dr. Hair's free medical book which can be obtained free by filling up coupon below.



The Royal Physician who said he knew many people benefited by using the Dr. Hair (brand) Asthma Cure.

YOU WANT PROOF — HERE IT IS

Read Dr. Hair's own book—FREE. Post the coupon below at once. For your own sake read the proof.

Dr. Hair ASTHMA CURE TRADE MARK

2 6 bottle contains 32 doses. Double quantity 4 6. All chemists stock.

COUPON FOR FREE MEDICAL BOOK

To Dr. Hair's Asthma Cure Ltd. (Dept I.2.), Stanwell Moor, Staines, Midx. (Late of 104 High Holborn, W.C.1.)

Send me at once without expense or obligation free 48-page book by Dr. B. W. Hair, M.D., with details of Treatment, Health Rules, Diet Suggestions and Patients' Health Testimonials.

Name

Address

The Flavour they Favour



Everyone will notice the improvement in richness and flavour in your stews, soups and meat dishes generally if you add Oxo Cubes.

For Oxo makes good cooking even better. It provides the essential food-substances of prime beef in concentrated form—it increases nutrition—aids digestion—makes the meal more appetising and attractive.



ADD ONE OR TWO

OXO CUBES

77/36

IN THE RINSO MUSIC HALL

THIS SUNDAY AT 6-30

LUXEMBOURG-NORMANDY [TRANSMISSION FOR NORMANDY ARRANGED THROUGH THE INTERNATIONAL BROADCASTING COMPANY LTD]

NELSON KEYS



LUCAN & McSHANE

THE CARLYLE COUSINS

Harris & Howell

Tom Leamore

MAUDIE EDWARDS

SUNDAY, NOV. 15TH AT 6-30

ARTHUR PRINCE AND JIM



EVIE HAYES

SAM MAYO

NORMAN EVANS

Rudy Starita

KEITH WILBUR

RINSO MUSIC HALL

Radio Pictorial—No. 147
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

Presenting "The Radio Parade"

PUTTING ON THEIR TOP-HATS!

Charles Shadwell's Home Critics
 :: Derek McCulloch's New Book

A LOT of white tie, top hat and tails for members of the Variety department in the next few weeks. This is the season when the "profession" entertains itself at dinners and dances and the B.B.C. is always well represented.

On Sunday, for instance, the Water Rats hold their annual ball at which several producers will be present. Then on the nineteenth there is the Variety Artists' Benevolent Fund show at Grosvenor House and the Vaudeville Golfing Society dinner follows only three nights later. This is an all male function which is never forgotten by guests who can remember.

I met a producer who had no less than three invitations to the Variety ball and had accepted the first, which came from Billy Bennett.

Organ Parade

IT is nothing less than poetic justice that Reginald Foort should become permanent organist for the theatre organ in St. George's Hall. After all, he was born in Daventry. Radio fame came first to his home town and then to Reginald, for he was the first cinema organist to make a big name on the air. But before this he was known



This lovely little lady is Pat Taylor who used to be one of the Step Sisters. She appears in "Money for Jam," a Max Kester musical comedy, on Friday and Saturday of next week.



An echo of 1916. Part of the famous London Scottish regiment. In this group you will find Stanelli. Now, fans, can you spot him? There are no prizes! Turn to page 6.

to listeners as a pianist in the early days at Marconi House.

Later he played the first Wurlitzer in Edinburgh after only two days practice, and since then has performed in so many cities about the world that his record reads like a gazetteer. He started in last Monday but the appointment does not mean that we shall not hear the other favourites. Eric Maschwitz intends to ring the changes. Sandy Macpherson is playing to-morrow, while Reginald New, H. Robinson Cleaver and Frank Newman each take a turn next week.

It's a Feast

BY the way, I understand that the New Carson Robison Song Album is just out and includes twenty-two of his best numbers, including *In the Cumberland Mountains*, *Barnacle Bill*, and *Naw, I Don't Wanna be Rich*. For the sake of his countless admirers who won't be able to sleep at nights until they possess the book, I add that it is published by the Southern Music Company, 24 Denmark Street, London, W.C.2., at 2s. 9d., post free.

Capacious Bass

CHARLES SHADWELL has a lot of feminine fans. I can tell you of five right off—Joan, Sheila, Hazel and Daphne, his four daughters, and his wife. Though they were married before broadcasting began, Mrs. Shadwell has never missed a programme when her husband has been on the air. Maybe this is a record; perhaps not. Who can say? Maybe Mr. Shadwell has to return the compliment by listening when he gets home. He tells some good stories of his early days. Once when he was playing the piano in a scratch band in Acton the bass player arrived in a shabby old suit. Surprise caused by his dress was nothing to what followed when bass player opened a cupboard door in the back of his instrument and produced an evening coat, shirt, collar, sandwiches and a bottle of beer.

For the Bookshelf

LISTENERS to the Children's Hour will be glad to hear that Chief Uncle Derek McCulloch has just published another book. It is called *Travellers Three*, and tells the story of a cruise in the Spanish Main undertaken by Jonah and Jane, twins aged twelve, and their tutor. These three have the good luck at the outset of their voyage to meet no other person than Uncle Mac himself, who forthwith

proceeds to act as the most entertaining of guides. It is a fascinating travel story, and a large proportion of Uncle Mac's tens of thousands of fans will, I suspect, be giving it away or receiving it this Christmas.

Broadcaster Writes Pantomime

THE *Marleys of Tyneside* dialect stories are as familiar to listeners in the Newcastle and North Regional areas as Walter Diericx, the author, and Sal Sturgeon, experts at this weird North East dialect, which is almost a language on its own. And now Mr. Diericx has completed a new Tyneside pantomime, which is to be given a run on the Tyneside professional stage at Christmas.

As you would expect, the pantomime strikes a definite local note. An attractive touch is the title—*Old King COAL*.

Harry Plans High Jinks

MOST amazing popularity winner of all North Regional's attractions must be Harry Hopeful. This happy-go-lucky and typical North-Country-hearted supposed out-of-work has captured all ears. It will be good news for those North of the Trent that Harry is already out and about gathering many of his friends from the dales in readiness for a grand Christmas Re-union programme. All those who have been outstanding in past Harry Hopeful shows will be in at this.

Drop Him a Line

LOOK out for a new series from Midland Regional, when Martyn Webster returns from London. It is to be called *The Rowing Reporter*—the idea being that a newspaper editor sends out his staff to interview various interesting people in the Midlands. The B.B.C. is busy combing the region for interesting personalities, so if you live in this area and happen to know of a "character," drop a line to Martyn Webster. He'll be more than pleased if your information leads to a "scoop."

It seems that this feature will prove even more popular than *At The Langleys'*, which was the work of the same group of authors last winter.

A Compliment

NORRIS STANLEY, whose broadcasts with his sextet are so popular, received a pleasant surprise the other day when he was appearing as usual at Pattison's Restaurant, Birmingham. An elderly man came up after one item and asked to speak to Norris.

"My son particularly asked me to call in and see Norris Stanley in person while I was in Birmingham," he explained. "I've had another letter from him this morning reminding me that I had promised to tell you how much he enjoys your broadcasts."

"That's very nice of him," said Norris. "Where does he live?" "Winnipeg," was the somewhat startling reply

**Your chance
to win £120
Turn to p. 31**

Big Night in "Belfast Empire's" History :: Veteran in "Entertainment Parade" :: New Commentator for Ice-Hockey

Youth takes the helm! On Thursday, November 12, at 6.40 p.m., these three young stars will give an Ernest Longstaffe show called "The Young Broadcasters." They are (left) Doreen Pullen (circle) Dennis Gilbert, the wonder-boy xylophonist and (below) Audrey Samson.



Producers Come to Town

PRODUCERS in the Regions are saying "Thank you" to Charles Siepmann who is responsible for their getting a lot more trips to Town. Last thing he did before handing over his job as Director of Regional Relations to Roger Eckersley was to arrange for every single member of B.B.C. programme staff outside London to visit the big city at least once a year on a free ticket. Regional Directors and other big men already come up at regular intervals, but Charles Siepmann, with characteristic thoroughness had a thought for the lesser fry.

New Commentator Takes a Bow

NEVER tell me that it does not pay to write to the B.B.C. if you have ambitions to broadcast. Take the case of David Miller who is to describe the Ice Hockey Match from the Empire Stadium at Earls Court on Wednesday. Like half a dozen others he wrote to Broadcasting House asking for a test as a commentator. Said he knew something about the game. Result was that one night he found himself at Wembley with a dozen others facing the mike.

Picked as the best at this test he is now getting his chance. B.B.C. must think he is good because he broadcasts here for the second time on November 19, when England meets Hungary at table tennis. Maybe you will like this Scot with Canadian and American experience, but you will never confuse him with Bob Bowman.

Did you spot Stanelli? He is sitting second from the left. Changed a lot, hasn't he?

WANDERING MIKE.

Violinist's Loss

JULIUS UNGERSON is playing second fiddle with his second fiddle, because he had the bad luck to have his Guadagnini stolen from his flat. Trouble occurred while this young and promising member of the B.B.C. Symphony Orchestra was out at the pictures with his wife. The instrument was dated 1746 and though it is hard to put a price on such a treasure, £500 has been mentioned, but "the instrument was worth more, much more, to me than that," he said sorrowfully when we met at Maida Vale. Our sincerest condolences.

Ulster's Oldest Variety Theatre

RAYMOND GLENDENNING, who is in charge of the Northern Ireland outside broadcasting department is to act as compère on Tuesday night (November 10th) at the fiftieth broadcast from the Belfast Empire Theatre, at which the Governor of Northern Ireland, his Grace the Duke of Abercorn, will be present.

The Empire is Ulster's oldest variety theatre. In the days when it was known as the "Buffalo," its boards were trodden by Dan Leno, Florrie Forde, George Robey, Marie Lloyd and other famous stars of the past and present. Some of them still recall the good old days when the Empire admission charge was sixpence, which also entitled every patron to a free bottle of stout! Gerry Morrison, the popular manager of the Empire, is a man of the theatre who looks on broadcasting with a kindly eye. He is the author of many well known Irish songs and several radio revues. Tuesday promises a good show.

Antrim on the Air

IT'S not a bad idea to keep a watchful eye on the Regional programmes. Here's an item which many listeners may wish to hear. A talk about the town of Antrim will be given on Wednesday (November 13th) by the Hereditary Admiral of Lough Neagh and the Hereditary Governor of Carrickfergus Castle. Those are only two of his rather unusual titles; but you'll probably know him better as the Marquess of Donegall who writes "Almost in Confidence" each week in the *Sunday Dispatch*. He is one of a number of well-known Ulstermen, whom the B.B.C. have invited to give a talk about revisiting their birthplaces. We are hoping for something good.

For Your Autograph Album

Charlie Tunz

Veteran's Gallant Broadcast

THE song that James Farnham chose to sing in "Entertainment Parade" was so old that even the accompanist had not heard of it. "I Live in Trafalgar Square" was its title, and patrons of the Alhambra forty years ago knew it well. James is a senior member of the Alhambra's permanent stage staff and has seen some changes in his time.

Everything went well while this grand old veteran was yarning to Mr. Mike about his work—props, flies, and the rest—he knew it all so well. Trouble started when he tried to sing. His voice had been all right at rehearsal, but when the red light was glowing his throat went dry on him. No one was more disappointed than James, and what he muttered to himself in the corner after the inevitable "fade out" was nobody's business.

Paradise Lost

EXPERIENCE under working conditions always suggests improvements and it was only natural that the designers at Alexandra Palace should not have thought of everything. A minor alteration was made last week. Walking down the corridor outside the studios I discovered a painter at work. With a large brush he was dabbing black paint on the clear glass windows of the door leading to the dressing-rooms. So it will no longer be possible for a visitor to peep at the lovelies flitting across the passage from one dressing-room to another in search of lipstick or a cigarette.

Actress's Come-back

GLAD to hear Cicely Gay on the Midland ether again the other evening. Cicely made a name for herself by taking a leading part in a Grosvenor House pageant at the last minute. Soon afterwards she had a breakdown, and had to return to her home in Birmingham, where she is now very busy training would-be broadcasters at the Midland School of Broadcasting.

ELSIE CARLISLE
was singing in BIRMINGHAM concerts when 6 yrs. old!

FRED HARTLEY
—Used to be Conductor of a Theatre Orchestra—in SWEDEN.

SYDNEY KYTE
—First Broadcast in 1923—Deputy Leader to SAVOY ORPHEANS.

EVE BEOKE
—Likes watching ALL-IN Wrestling matches.

Geo. Mackinder

THE SILENT BROADCAST



11.0 A.M. on November 11 is at once the saddest and the most inspiring moment of the year. Every civilised being is linked in a common bond of thanksgiving, tinged with the agony of past remembrance. It is meet that radio, whose motto, emblazoned in Broadcasting House, is "Nation shall speak peace unto Nation," should be the means by which people, young and old, rich and poor, mighty and humble, can for a moment of fleeting time sink their differences and, pausing, join in the ceremony that must never die.

By

**JOHN
TRENT**

LOOKING back—as we all do at Armistice time—it seems odd that nine short years ago they would not have the microphone at the Cenotaph. The powers that organise felt that its presence might detract from the dignity of the occasion.

Once again on Wednesday the little instrument which was banned comparatively recently will enable Britons the world over to join in this national service of commemoration.

In the barren lands of Canada men who fought in the War will be rising early to take part, while Anzacs in the Bush will delay their evening meal to listen. In Africa the sun will be high in the sky, and Britons outdoors will not bare their heads, but they will listen and say: "Thank you."

Before permission was given for the first broadcast in 1928, B.B.C. engineers had to demonstrate that their apparatus would not be obtrusive. So, early in the morning they drove a van into Richmond Mews, which leads off Whitehall above the Cenotaph—just as they will on Wednesday.

Here Post Office engineers lifted the cover of an inspection chamber and a line was connected to the control room, then at Savoy Hill, and now at Broadcasting House.

From the van a line was passed in a duct beneath the road to the foot of the lectern used by the Bishop of London, another was led to a tree at the roadside and a third to a barrier beside the Cenotaph. At each of these points microphones were concealed, just as they will be on Wednesday. They were carbon instruments in those days, but this year they will be moving coils.

Inconspicuous Mikes

At the lectern microphones are placed inconspicuously beneath the book-rest; they are hung in the branches of the tree and at the barrier they are concealed by the wood.

Armistice Day is not a public holiday, and, apart from the annual observance in the morning, programmes follow their normal course until the evening.

They open at 10.15 with the weather forecast for farmers and shipping. Then all transmitters are connected to Whitehall for music by the massed bands of the Brigade of Guards, which ends just before eleven with Chopin's funeral march.

Big Ben strikes the hour, and then silence for two minutes, while the microphones are faded down lest the cough of a spectator should be sent round the world. A battery of guns in St. James' Park announces the end of the most poignant period of the year for three generations of Britons, and the Bishop of London at the lectern opens the brief service which follows.

Back in the studio a speaker is waiting to talk. Sir Fabian Ware spoke about war graves in past years. Then an interval until 11.30 before the normal week-

day programme is resumed—Monsieur Stephan for Schools on one wavelength and Serge Krish and his Orchestra from the Granada, Walthamstow, on the other.

At eight, when we are all home from work and can draw round the fire with the loudspeaker, the Festival of Empire and Remembrance will be broadcast from the Albert Hall. From this point onwards there is no alternative programme. All who listen will join the ex-Service men in the Albert Hall.

This festival, which is organised by the British Legion, starts with a fanfare and ends with Rule Britannia, while between we have the best of the wartime choruses. Trumpeters, pipers, the organ and massed bands contribute to a pageant of sound.

A Sense of Doom

I always feel that this unique product of the War typifies wartime sentiment, with its swift but very real changes of feeling. Behind the joviality there was always a sense of impending doom. One is even more conscious of it to-day. The banal words and the blatant music were then, as is painfully obvious to-day, but a cloak for tragedy. It is as well that we should all be reminded.

The B.B.C.'s own contribution strikes a less strident note. It is always heard at its best on great national occasions. Val Gielgud is responsible for the choice of British poetry and music which will be broadcast in the quarter of an hour which follows.

Then the weather and news before all stations close down at five past ten.

Dance music would be out of place this night.

The real significance of these annual Armistice Day arrangements, however, has never seemed to me to lie in the actual broadcast, for during those two poignant minutes around 11 o'clock in the morning, there is no broadcasting, no traffic, no movement—the whole world is thinking, silently considering one thought.

If you have ever stood among the crowd at the Cenotaph or among the crowds that gather at the same time before the war memorials all over the country, you can have no doubt as to the nature of the universal thought which is then filling the minds of all civilised men wherever they may be. It is a realisation of the futility of war, coupled with a prayer that we and our loved ones will never again be called upon to take part in another.

Surely it is a wholesome thing that the memory of the world's sufferings in the last war is still sufficiently strong to halt every thinking man once a year for two minutes during which he ponders on the meaning of it all and prays in silence.

So Armistice will once again unite us all in peace and goodwill—not with the sound of merry Christmas bells but with the music of the Funeral March and—silence

From within outwards: world events transpire first in the realm of thought, later to be externalised in objective fact.

That being so, if we think peace and dwell earnestly upon it, our actions, sooner or later, must be coloured and eventually governed by the principle of universal brotherhood thus established and made secure.



Studio Small-Talk

by NERINA SHUTE

SUZANNE IS A NEW STAR



Suzanne McClay greets her good luck with a radiant smile

Eric Maschwitz, Bryan Mitchie and Ronald Hill—they are all helping me. Isn't it marvellous?"

They all tell me Suzanne McClay will make a sensation. Everyone is raving about Suzanne. And yet Suzanne herself is so timid. Longs for encouragement. At first I thought she was shy. Then I heard about her life in Paris and Hollywood—poor Suzanne.

"I started in Paris as a dress designer. Then I went into cabaret," she told me, "and then I fell in love with an American boy. Well, you see, we got married, and then everything went wrong. He didn't want me to work but he couldn't get a job himself. We had no money. We quarrelled. One day he went away and left me—just disappeared."

Me: "What happened then?"

Suzanne: "I heard he was in Hollywood. I followed him out there, but it wasn't any good. In the end I got a divorce. While I was out in Hollywood I made some money by designing dresses for films. Anyway, it's all over now, and I'm trying to forget all about it."

Suzanne met Noel Coward a year ago. In Paris she worked as a singer at "Boeuf Sur Le Toit," "Le Bosphore" and "Don Juan." And Noel Coward told her she would become a star. Incidentally, she speaks French as well as English.

Poor Mantovani.

Of course you know about his motor accident—one person was killed—Stella Roberta, his sister, has a fractured leg, and Mostosi has a fractured skull.

Mantovani himself is still very unwell, very nervy, and goes as white as a sheet when he talks about the crash.

"I can't think of anything else," he told me. "It was terrible. The worst experience of my life. And yet I can't get over the luck I had. For one thing, my hands are not hurt. For another thing, my wife and baby were not with me. And for another thing, I happened to be driving my own car instead of a small car belonging to a friend. I intended to take the small car. But

at the last moment I changed my mind—otherwise I would have been killed!"

Mantovani is haunted by the idea that one day he will injure his hands, and this last accident is his third near escape.

To be more cheerful: what about starting a Mantovani fan club? On the lines of the Harry Roy fan club?

The Roy club has its own magazine. Members have gatherings, and social events, and Harry turns up in a white carnation to say nice things and smile.

Now Mantovani would like a fan club started. Would gladly support it in any way possible.

He said to me: "I would like it very much, indeed. A fan club is a lot of fun for everybody."

John Maberley was telling me about his film work—he has appeared in seven films as a B.B.C. announcer, so he says. And yet for some reason he never gets a chance to broadcast for the B.B.C. Seems very silly. I guess the trouble with John, like so many other talented artistes, is just that he needs a business manager.

I forgot to say that Ronnie Hill, bursting with pride, asked me to his new flat to see his new curtains. They were pale blue, he said, and I could have a drink as well. So, of course, I went immediately. And Ronnie met me at the front door, bursting with pride and dripping with blood. Said Ronnie: "I've just shut all my fingers in the window. But there's no blood, thank goodness, on the curtains."

You ought to see him in his new flat. The walls are pale blue like the curtains. The carpet and chairs are deep red. Very attractive. And Ronnie has a tiny little kitchen, and a tiny little study, and a tiny little male cook.

MISS HELLA LANGDON

WE regret if there was any misunderstanding over our statement in our October 23 issue regarding Hella Langdon and Max Oldacker. Hella Langdon is pleased to have found a good partner for her turns during the coming season, and nothing beyond this was intended.

I WAS lying in bed one morning when the telephone rang. A charming voice said cheerfully: "This is Ronnie Hill speaking. Have you heard about the new television star?" It was Ronnie Hill doing his daily good turn. "Yes," said Ronnie, getting more cheerful every second, "she's perfectly marvellous! Eric Maschwitz and Bryan Michie are raving about her! I'll give you her 'phone number."

The new television star is Suzanne McClay. A pretty little girl with enormous eyes, wide apart, a sparkling smile and a very energetic little dog which pulls her along Piccadilly at a gallop and looks rather like a pipe-cleaner!

Sweet little girl, Suzanne McClay. Very modest. She used to be a cabaret artiste in Paris, and Noel Coward used to go and see her every night.

Said Suzanne to me: "Noel Coward was terribly kind. He encouraged me so much. You see, I have a terrible inferiority complex. But now (I don't know why) they tell me I am to do a lot of work for the B.B.C., and also television.

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

TO Dr. Adrian Boulton, Director of Music, Broadcasting House, London.

Dear Sir, According to a newspaper report, you admitted the other day that a financial loss has been incurred upon every public orchestral concert promoted by the B.B.C.

May I suggest that the B.B.C., after such an experience, might now consider organising a series of public performances of dance music instead of any more symphony concerts?

In this way, it seems to me, you might retrieve the large amount of listeners' money that has been lost.

JOHN LISTENER.

TO Reginald Foort, Cinema Organist, London.

Dear Reg, I felt extremely glad to learn that you had been appointed official player-in-chief of the B.B.C.'s super organ at St. George's Hall, London.

You have given me many hours of delightful listening in the past which I am pleased to see rewarded, but, quite apart from that, your masterly performance on this magnificent instrument during the first broadcast recently clearly showed your fitness for the post. You played as if you were really "at home" with your new charge, while your excellent choice of programme material demonstrated how well you understand what listeners prefer.

Congratulations!

JOHN LISTENER.

TO Harry Roy, Dance Band Director, London.

Dear Little Hotcha-ma-cha,

What's all this I hear about your not broadcasting any more?

Writing about the recently-formed Dance Band Leaders' Protective Association, and the causes which led to its formation, a well known radio critic reported you the other day as saying to him: "I am seriously contemplating giving up all radio work. The thing just isn't worth while. If I have to pay for my orchestrations I make nothing. And the endless rules. . . ."

"I am not allowed to sing 'scat' stuff any longer. The B.B.C. say they don't like it. Yet I hear it being done by the B.B.C. Dance Orchestra."

Fight for what you consider your rights, Harry. But please don't give up broadcasting. Remember your many thousands of fans, of whom I'm one.

Hotcha-cha-cha!

JOHN LISTENER.

TO George Robey, "Prime Minister of Mirth," London.

Dear George,

On the many occasions that I have



"Fight for your rights, Harry!"

TO Leslie Henson, Comedian, London.

Dear Leslie,

Glad to hear you broadcasting in the "Sea-Time" Hour programme to which I try to make a point of listening every Sunday afternoon either from Luxembourg or Radio Normandy.

Week after week an array of famous artistes is presented in this "Sea-Time" Hour, which certainly is one of the regular English features from the Continent which I thoroughly enjoy.

JOHN LISTENER.

Unposted Letters



seen you on the stage, I have always doubled up with laughter at your wonderfully clever humour. I can close my eyes now and visualise those enormous black eyebrows and that naughty wink. . . .

But your recent broadcast in "Music-Hall" was disappointing to me. One of your songs was entitled: "I'm Amazed."

Well, George, so was I! You didn't make me smile even once, and, to be quite frank, I found your microphone efforts rather tiresome.

JOHN LISTENER.

LES ALLEN and KITTY MASTERS, the two radio idols, thrilled their countless fans with the news that they were teaming up for radio and music-hall. The act has caught on like wild-fire and on Saturday, November 14, in Music Hall, the new team makes its radio bow

THE perfect radio and music-hall partnership is something rarer than rubies, and more precious. Les Allen and Kitty Masters, for instance.

Take equal proportions of Les Allen and Kitty Masters, add a dash of the deft piano-tickling and piano-accordion-playing of Laurie Payne and Jimmy Turnbull, flavoured with the irresistible smile of Allen, garnish with the popular Masters charm, sprinkle lightly, yet brightly, with the famous "Glamour-de-la-ex-B.B.C.-Dance-Orchestra", and you have a piquant radio dish fit to set before that most fastidious of epicures, the fan.

The act of Les Allen and Kitty Masters, formed as recently as early September, has already rung all the bells with the fans, and it comes to the "mike" on Saturday, November 14, an established favourite. It has that subtle touch of class that puts it way among the stars.

It all began as a hunch. Les and Kitty have been friends for some time; the friendship dates back to the days when they were both with the B.B.C. Dance Orchestra. Kitty was then a shy little miss from the North, rather bewildered at being in the centre of radioland, despite her long variety experience.

Les more or less took her under his wing, soothed her nerves, calmed her fears, and generally looked after her like a Dutch uncle.

How it all Began

Then came the time when they both blossomed out into variety in their own acts. It so happened that several times they were on the same bill and George Black, Big White Chief of Variety, used to ask them to do an occasional duet together.

That sowed a seed in Les's mind. If an occasional duet, why not an entire act?

And so it came about.

Les, good showman that he is, wanted to find a new act, successful though he and his Canadian Bachelors had been. So he and the boys parted amicably and the Les Allen-Kitty Masters combination came into being. It was rehearsed in a fortnight and opened at Holborn Empire.

That was an acid test. The Empire patrons are tough, in that they will only give a "hand" to the best. They've never sold a seat to a "Yes-Man" at the Holborn Empire yet. The act was a huge success. It was a sensation in Dublin and, with almost monotonous regularity, it has been a sensation everywhere it has been. Nottingham, particularly, gave it the glad hand.

What is the secret of its success? I think it is due to the perfect harmony that exists between the two partners, both on and off the stage. That harmony is the result of unselfishness. We who move behind the scenes know only too well how often an act can come unstuck through the most stupid trifles. Billy Boggins wants his name billed in letters "just a little bit bigger" than those of his partner. Al Bologny wants the act to read "Bologny and Balderdash", but Freddie Balderdash wants it to read "Balderdash and Bologny." One half of the act probably insists on having the star dressing-room. Result—bickering. And that bickering, no matter how skilful the artistes, invariably communicates itself to the audience.

Fifty-Fifty

Nothing like that exists in the Allen-Masters partnership. Les and Kitty are sensible. They realise that each is a star act in its own right and each has its own faithful following of fans. By combining on a real fifty-fifty basis of billing and prominence in the programme, they satisfy both of these huge followings.

Nothing could be fairer or more sensible than the way the act is built up. They start with one of their famous duets, echo of the old B.B.C. days, called "So Nice." Then Kitty does a number which enables her to do her brilliant impressions of Phyllis Robins, Molly Picon, Connie Boswell



Partners Perfect

The Story of the new
**LES ALLEN and
KITTY MASTERS**

Team

told by

ROSS REDFERN

Les, Beau Ideal of Radio Singers, extends the glad hand to his partner, Kitty

and Elsie Carlisle. Then Les does a popular number. It has been "Shoe Shine Boy," but now the new Crosby number, "Empty Saddles," is getting a break.

Next Laurie Payne and Jimmy Turnbull do a piano-accordion duet of popular numbers and, finally, the act merges into its high-spot finale. Kitty recites, to the accompaniment of slow, old-fashioned minuet music, the following couplet:

"Golden rhymes of olden times could steal your heart away:

Golden rhymes of olden times can do the same to-day!"

Then Les and Kitty sing duets of the good old-fashioned numbers of our fathers' and grandfathers' day—the sort of numbers that make the elder members of the audience feel furtively for each other's hands, and cause the younger members of the audience to experience a strange, peaceful thrill which is uncommon in this blasé age.

A Gamble Comes Off

That is the keynote of the Allen-Masters partnership. Good, clean, unashamed sentiment allied with the modern slickness and polish of 1936.

I talked to Les about the act and he told me how delighted, naturally, he is with the way it has caught on. "It is always a risk when two people, who have been successes on their own, decide to get together. Their previous success is no criterion that the new act will blend well," he said.

"But from the time we started rehearsing I had few qualms. Kitty's a marvellous person to work with. She's a complete trouper and as soon as she gets on the stage she has but one thought—the audience which has paid to hear the act and to whom she must give everything she's got.

"I've had less experience on the stage than she has, but I have learned that success is impossible unless you put the public first and foremost, not only when there is a packed house, but even if you are singing only to a handful of people.

"Kitty radiates sincerity, and that comes over the footlights and the air excellently. I think my own success is partly due to the fact that, even if I wished to, I could not treat my audience with superiority. I have always had a slight reserve about me, even when on the stage, and so far from militating

against my success, I think it has helped it. Audiences resent 'bounce' in an act."

Off-stage, Kitty, Les and his wife, Anne, are a grand triangle. The three of them get on marvellously together and are the best of friends. Here seems a good opportunity of pointing out for the benefit of many fans that Les and Kitty are not married, and Les has not the slightest intention of divorcing Anne in order to satisfy the romantic yearnings of many fans. Anne only smiles at the rumours that Les and Kitty are man and wife.

So far, the act has progressed without any "hard-luck" stories. The only slight snag was a motor accident en route from Nottingham to Glasgow, which shook Les so severely that he has had to have special short-wave ray treatment to get well.

Where to see the Act

He followed this up by catching a terrific cold at Edinburgh and, as a result, the Monday night performance was, in Les's words, "not up to the mark." They only had to take three curtain calls that night, so you can work out your own moral from that.

Here are the dates of their act for the next four weeks. Week of November 9, at Lewisham; November 16, East Ham; November 23, Portsmouth; and November 30, Derby.

If you're near any of these districts, make a point of going along to give them a hand. If you don't think the act is good, I'll eat my second-best typewriter, and if you'd ever seen my typewriter, you'd know I'm backing a winner.

NEXT WEEK—

—The article all dance band fans have been waiting for! Buddy Bramwell writes a challenging article on "RADIO BAND LEADERS CALL TO ARMS" in which he reveals the story behind the new Dance Band Leaders Protective Association. - - - Don't miss it!

Introducing JOAN YOUNG, who is putting the SPOTLIGHT ON FEMININE FAME

On Tuesday, November 10, at 7 p.m., "FEMININE FAME ON PARADE" comes to the microphone. In this interview Paul Hobson chats with the author and composer, JOAN YOUNG and NENE SMITH, two young women who are making names for themselves in radio circles.



Joan Young, brilliant young radio writer

DARK, cheerful, plump Joan Young, who was first heard on the air about eighteen months ago as a singer of comic songs, is now becoming known as the author of satirical radio revues. Five shows for which she has written book and lyrics have been accepted by the B.B.C. this year. And, in addition to writing these complete shows, she has also had individual numbers broadcast both in the home programmes and on the Empire system.

Yes, Joan Young has been given a grand break by the B.B.C.—and no one realises it more than she does herself.

When I talked to her a few days ago about all this activity she was busy on the script for yet another show . . . working in a large comfortable studio with black beams and wide brick fireplace on the top floor of her home overlooking the pleasant playing field of St. Paul's School at Baron's Court.

"Yes," she told me, "I certainly have been kept busy this year, and, when I think of all the established writers anxious to have their work produced by the B.B.C., I realise how very fortunate we are."

"We? Why 'we'?" I asked.

"Well, all these shows and songs have been done in collaboration with my partner, Nene Smith. She writes the music. She is a brilliant pianist, and, apart from our partnership, does a lot of radio work on her own.

"We were friends as children together in Bournemouth. Then we lost touch with each other until about two years ago. In the meantime she had been about everything a pianist can be—playing on the concert platform, in music hall acts, in cinema orchestras, with dance bands. Shortly after we met again we started in partnership together."

"And what about you? Were you in the show business before you started in radio?" I asked.

"Good gracious, yes," Joan replied. "My parents, Charles Pastor and Nellie Waring, were playing in pantomime when I was born. So I don't think it's an exaggeration to say I was born in the business."

"During a holiday from my boarding school at Bournemouth my mother took me to the Woolwich Hippodrome where she was appearing. Many Londoners will remember the air raids in those last days of the War. And it was due to one of these raids that I made my first appearance on the stage. Beth Tate, the Californian singer, was held up in getting to the theatre while it was in progress. The management were desperate to find a deputy. My mother said: 'Why not let the kid go on? She knows a couple of my numbers.' So it was agreed. Band parts were hurriedly looked out from her stage basket, and I was pushed on in a white frock to face my first audience!

"Afterwards I worked in variety as a single act, in musical comedy and revue. Then I got married, and retired until I joined up with Nene Smith.

"Actually, when Nene and I began we had

no idea of writing our own material. We were forced into attempting it.

"I wanted a low comedy Cockney number and two songs with swinging, marching choruses. But, although I searched everywhere, I could not get them. So, in despair, I sat down and wrote the stuff myself, while Nene did the music.

"Nor had we any idea of broadcasting until one day Madge Mullen played over the songs we had written. She was at that time doing a lot of radio work, and got Mr. Cecil Madden, who was then one of the B.B.C. Empire producers, to give me an audition. Madge herself played for me, and the upshot was that a week or so later I was given my first broadcast in an Empire 'Friendly Harmony.'

"This led to others, and then Mr. Ernest Longstaffe gave me my first National broadcast in a variety bill from St. George's Hall. He also booked me to play one of the Ugly Sisters in his pantomime production of 'Cinderella' last Christmas. I was also by then doing quite a lot of commercial broadcasting in the Luxembourg programmes for Mr. John Macdonell.

"It was shortly after this that I was sitting one afternoon at home when the telephone suddenly rang. The agitated voice of a young man reached my ear. It was Douglas Moodie, then attached to the Empire department of the B.B.C. 'I say, Joan, you must help me,' he said. 'Why, what's the matter? What's wrong?' I answered.

"The owner of the agitated voice brushed my solicitous inquiries aside, and went on. 'I've to do an all-woman revue. It terrifies me. You must write it.' 'What!' I said weakly, 'write it?'

"Yes," he said, 'you know—book and lyrics.'

"But I don't know that I can," I said, 'unless it is a history book for girls.'

"Back came the agitated voice. 'Are you hot on history?'

"I modestly admitted my favourite subject. 'Then let's make it a revue of women through history. I'm coming right out to discuss it. Ring Nene Smith. She must do the music.'

"I rang Nene, and, while waiting for them I got some tea ready. I knew they'd want it—particularly the owner of the agitated voice. And so it all began.

"The opus, 'Feminine Fame,' went out on the Empire transmissions in May, and I had my first taste of having the responsibility for the script added to the usual nervousness of a performer."

"But surely all that writing takes a lot of time?" I asked.

"That depends," Joan answered. "One Thursday, Mr. John Pudney, another Empire producer, called me to his office, and asked me to give him three numbers about tennis by the following Monday morning."

"Did you manage it?"

"Well, it was rather a nightmare, because I could not get hold of Nene until the Saturday. I can tell you we had some bad moments that week-end, but it all worked out all right.

"But the quickest thing I ever had to do was in a show called 'R.S.V.P.' We finished rehearsal at 1.30. The broadcast was at 3 o'clock. At lunch the producer suddenly said: 'Joan, I want that closing lyric altered. You sing it yourself. So take your time.' Take my time. I liked that. Never mind, I did sing the new lyric, straight from the back of a cigarette carton. You see there was no paper in the restaurant and I had to write it down on something."

"And does every show mean last minute alterations?"

"Oh, no, not quite," said Joan. "'Hotel Tariff,' our next show, went off all right; and the two numbers we wrote for 'Strictly Confidential,' sung by Pat O'Malley and the Three Admirals, were O.K. But then came the bit of difficulty over the Sherlock Holmes sketch in 'Fictional Fame on Parade.'"

"Oh yes," I said, "you could not get permission to caricature the famous detective."

"That's right," said Joan, "and we did not know until the last minute whether we might or might not. So I took no risks, and substituted any sleuth and his traditional assistant for Holmes and Watson."

"And now what are you going to do?" I asked.

"Well," answered Joan, "this is a busy time.

"November 6, my racing revue, 'What's the Odds' is on the Empire and Regional, and I must dash straight from that to rehearse 'Feminine Fame' for Tuesday (November 10) on the National. It's a busy life—but such fun!"

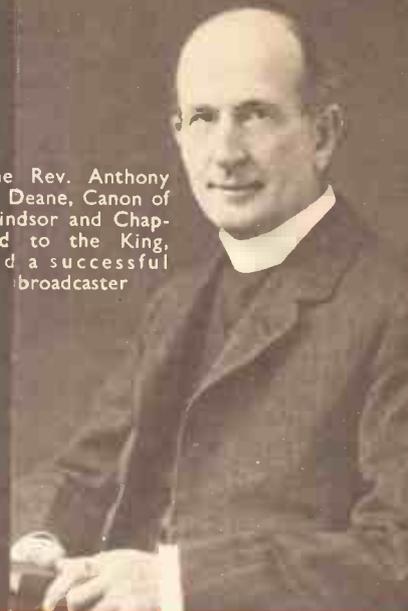


Nene Smith (left) and Joan Young hard at work on a new radio show

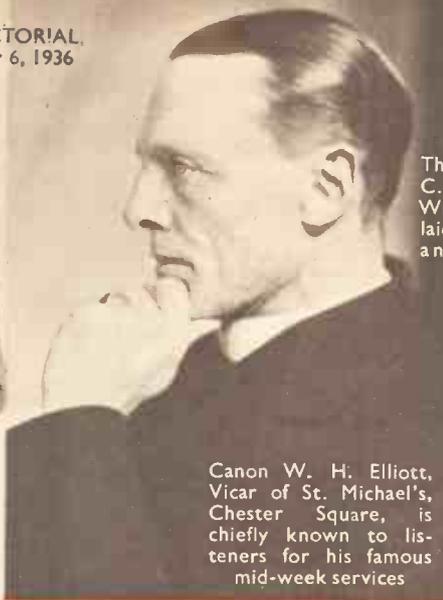
The Rev. Tubby Clayton, Founder of Toc H and Vicar of All Hallows, Mark Lane—one of our most popular parsons



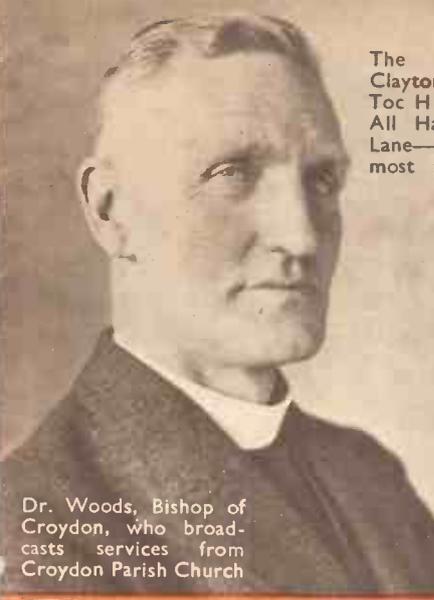
The Rev. Anthony C. Deane, Canon of Windsor and Chaplain to the King, and a successful broadcaster



Canon W. H. Elliott, Vicar of St. Michael's, Chester Square, is chiefly known to listeners for his famous mid-week services



Dr. Woods, Bishop of Croydon, who broadcasts services from Croydon Parish Church



FAMOUS RELIGIOUS BROADCASTERS

The Rev. Pat McCormick, renowned Vicar of St. Martin's-in-the-Fields

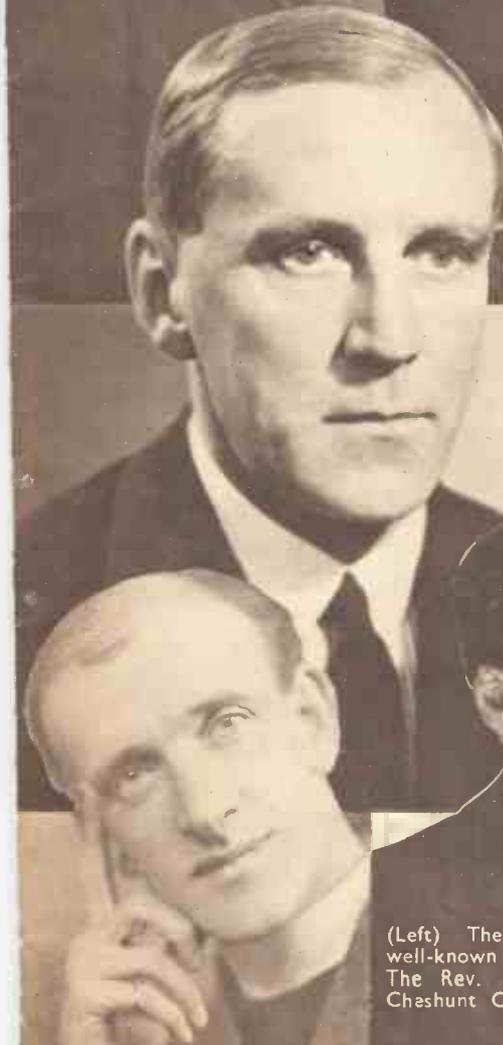


The B.B.C.'s Director of Religious Broadcasts who is also Chaplain to the King—the Rev. F. A. Iremonger. You hear his voice in the Daily Service



Canon H. R. L. "Dick" Sheppard, one-time Vicar of St. Martin's, and a favourite broadcasting preacher

For four years, the Rev. Hugh Johnston, Rector of Cranleigh, was entirely responsible for the Daily Service. He now takes it in rotation with the Rev. Iremonger and the Rev. Pat McCormick



(Left) The Rev. Dr. Leslie Church, well-known Methodist preacher. (Above) The Rev. I. S. Whale, head of the Cheshunt College, Cambridge, who is a Congregationalist.



Famous Roman Catholic preacher, Father C. C. Maffindale, addresses the mike

HOW EUROPE'S WOMEN LISTEN**No. 1—GERMANY**

Jerks to Radio

The writer of this article, BEATRIX MOORE, has recently concluded a long tour of Europe, and in this new series she will show you the mind of Europe's women listeners and what radio fare they have.

Hitler Youth broadcasting from Radio Hamburg

EINS—Zwei—Drei—Alles Zuzammen—Hoch!" Which roughly interpreted means "stand up and spring" or "lie down and swing," whichever way you happen to take it, and off you go, my lovelies, to the strains of the Blue Danube or the Charge of the Light Brigade. That's how Frau and Fraulein Germany—1936 edition—begin their working day, by tuning in to Radio Hamburg or Berlin, and getting down to it in a swim suit for the daily "Gymnastic Hour."

I tried it myself once, and after fumbling a little with my newly acquired German language, soon got the hang of the things and thoroughly enjoyed myself.

This hour is surprisingly popular with both young and old Germany, and is conducted alternately each day by one of the three young *frauleins* whose photos you see on this page, and through whose supple guidance a large proportion of Germany "keeps fit."

Naturally, as this hour has to appeal to men and women and children alike, the gymnastics given are not specialised movements, and the directions are easy to follow. But nevertheless they are very thorough and pleasant to perform to the rhythmic music. They are based on the plastic style of the typical German methods, free and relaxing, and are almost a combination of gymnastics and dance.

Women in Germany, in fact, take their wireless very seriously and enjoy heaps of instruction! Their "Woman's Hour," for instance, is a most astonishing organisation, and can genuinely boast that it is an integral part of the German woman's life.

It begins at eight each morning with what is called "Market and Kitchen" hour, and if you were to catch a glimpse inside a particular studio at this time you would see an amazing sight, for the studio is almost transformed into a market place and is, in fact, the meeting ground of all the fish, meat, fruit, vegetable and other food vendors!

In this hour the young housewife learns exactly where and how to buy her day's products, what is in season at the moment, what are the "bargains of the day" and what is the best value and nourishment she can get for her money.

If you want to know how closely this hour is followed, go to the markets and shops an hour or two after the broadcast, and you will find a "clean sweep" of all these particular "bargains"!

Afterwards other domestic problems are discussed, and "Frau Newly-Wed" is given advice on knotty points dealing with her servant problems—the health insurance cards, for instance.

Practical menus and diets for the week are given, an economic budget is planned for her, and new household gadgets are described with details as to where they can be bought. German women genuinely rely on this hour, as the hundreds of letters and questions which come pouring in to the organisation testify.

A special Women's Economic Committee, founded in 1933, works in close connection with

the Government for this daily broadcast and, in fact, one can safely say that no questions or Bills concerning the women of Germany are passed in the Reich Parliament without Herr Hitler first consulting the chief of all German women—Frau Scholtz-Klink.

Have any of you women in England ever complained of the early hour you must rise to go to work? Wait a minute! Radio Germany wakes its workers with an alarm clock at 5.55 a.m.! After that you can hear what the weather is going to be for the day, and then there is music for the working man's and woman's breakfast, or, for the country folk, a talk about animals and the country.

On Sundays, at 6 a.m., there is a special concert relayed from a Hamburg steamer, and known as the "Harbour concert" hour—a great favourite and specially popular with the workers and peasants.

In fact, on a German Sunday you can enjoy a very mixed fare. "Mike" is taken along to a restaurant or a beer garden, so that the programme of "light music" is not lacking in the real atmosphere of a cheery, chattering café.

This item is followed by a Sunday moral talk—purely undenominational and always given by a layman—on some such subject as "Look Into Your Soul," or "What is Happiness?" At 8.45 a.m. comes a most surprising Sunday item, called "Theatrical News," which is a kind of propaganda for the theatre and cinema. Another

Sunday feature is a "Visit to a Village," in which the listeners get a brief, colourful glimpse of the life, work, and customs of that particular village, frequently illustrated by the villagers themselves.

A fascinating afternoon feature is the "Bastel-Stunden" for the tinies, lasting fifteen minutes. "Bastel" is rather untranslatable, because it is quite a modern German word, but roughly it means anything that can be done with the hands—especially tiny hands and fingers.

So for a quarter of an hour the small children have a lovely time hearing how to make all kinds of toys and trinkets and amusing oddments out of scraps of paper, silks, and cottons. Only one object is taken each day, of course, and I saw a really streamlined express train made from empty matchboxes and stamp paper, and—but if you want full directions, tune in yourselves.

Groups of "Hitler Youth" girls and boys broadcast their own musical feature twice a week—and very clever they are with the mouth-organ, flute, banjo, and accordion. This is a very popular feature for the "inbetweens," who can thus feel in touch with each other.

I made two rather surprising discoveries about your German sisters. Though they prefer light orchestral music to the heavy classical fare, when it comes to a wireless play, Shakespeare makes a very close bid for the winning star in popularity. Oh! and by the way, birthday congratulations are only broadcast for the "over nineties!"



Hamburg Radio station and (right) the three Frauleins who, alternately, direct the morning gymnastics from Radio Hamburg

LOVELINESS *Elisabeth Ann's Page* GOES TO THE HEAD

ELISABETH ANN tells you how to attract admiration everywhere you go by revealing the full beauty of your hair with the right shampoo.



Look at the heaps of lather



Ready for the party!

Just one good generous rinse



Now doesn't it look easy to set!

MOST hair health queries begin with dandruff. I wonder how many of my readers realise that so often, you *make* a dandruff condition for yourself by using unsuitable shampoos—shampoos that leave behind them a hard soap "scum" that cannot be rinsed off. If your water is hard, the ordinary soap shampoo will often not be completely dissolved away in the rinsing water, but cling to the hair, making it sticky and dull for many days afterwards. So, if you are troubled with dandruff, don't be too ready to blame your hats, your work, or your health; look to your shampoo.

It is perhaps the most important factor in hair beauty. With the wrong shampoo you may, perhaps, dry the hair, create a dandruff condition, break the ends, and lose the colour. Equally, with the ideal shampoo, you can reveal all kinds of fugitive lights in the hair, dancing gleams, unsuspected depths; you can strengthen the hair and give it gloss.

That is why I want to introduce you to a new soapless shampoo, which, because it frees the roots from dandruff and leaves no sediment behind, can give your hair a beauty it never had before.

If you would like to try what this shampoo can do for you, send me the coupon below, and I shall be delighted to let you have a free bottle, sufficient for two shampoos.

It is so easy to use. With it you need no special rinse, and it is right for every type of hair, no matter what the colour.

The shampoo is ready to use from the bottle, and a very little is enough to give you a lovely luxuriant lather.

First damp the hair with warm water. Shake on a few drops of liquid shampoo and proceed to massage

the scalp, working up from the back of the head over the crown. Round by the temples.

Rinse the hair thoroughly, in warm water, add a few drops, and cleanse again. Rinse. You will discover the hair needs no extensive rinsing, and the shampoo will repay you with gleaming soft hair-loveliness. I am rather inclined to think, too, that the method of shampooing decides whether your hair will "set" and curl tightly afterwards. Hair loaded with dandruff rarely holds a good curl.

READERS HAVE THEIR QUERIES :

I WEAR my hair in a lot of curls at the back, and last month had the curls permed. It was not a cheap wave, but a new assistant did it, and it was not a success. I have to do my curls every other night, and with the least bit of dampness they all fall out. Well, my trouble is that although healthy, my hair grows very slowly. Can you advise anything to help my hair grow quickly (I brush it a lot) and to take the unsuccessful perm out. Something inexpensive and not greasy, please.—UNSUCCESSFUL PERM.

May I send you details of a lotion to promote the growth of the hair? And have the ends cut each fortnight, just a trifle, to release whatever "perm" is in the hair.

I DO hope you will be able to help me. First I should like to know what to do for tiny holes I have on my cheeks; are these enlarged pores? I have tried rose-water and witch-hazel, but it had no effect. Also I have rather a greasy skin and I do not use cold cream. Do you think I ought to, as I use powder-cream and rouge. I simply wash my face with soap and water. Lastly, my bust is too large; would you advise me to use a reducing cream?—HOPEFUL.

Yes, they sound like enlarged pores. In your diet omit thick soups, rich sauces, seasoned and spiced foods, acid-forming fruit such as oranges, lemons, tangerines, plums, rhubarb and red currants, and take at least six glasses of hot or cold water between meals during each day. Pat in a good astringent daily after cleansing cream. Continue with a powder-cream base. But are you using the best? May I send you an exercise for reducing the chest? I think this will be best for your problem, though you can use a lotion, too, to help the slimming process.

(Write ELISABETH ANN, c/o RADIO PICTORIAL, Chansitor House, Chancery Lane, London, W.C.2, if you would like details of the preparations mentioned, enclosing a stamped addressed envelope for her personal response)

MAX FACTOR Beauty Hint

MAX FACTOR has yet another beauty secret to divulge. It is this: Certain minor skin irregularities are not noticeable except at close quarters. Take, for example, large pores. While this condition escapes long-distance detection, it can't survive a "close-up." One of the best means of contracting large pores is the frequent use of astringent. It is wise, also, to cover coarse pores with a foundation cream. A honey-suckle foundation cream will be a particular help in reducing the size of the pores.

Blackheads are another trouble. Rigid skin cleanliness is the only absolute corrective. Use your cleansing cream often and follow it with a thorough washing with soap and warm water. A bleach mask will often help to draw the blackheads to a point.

SPECIAL OFFER

RADIO PICTORIAL offers to readers this week a special offer of a free sixpenny bottle of a new liquid and soapless shampoo—enough for two shampoos. Attach 3d. in stamps to this coupon (to cover postage and packing) and send it to Special Beauty Offer, RADIO PICTORIAL, Chansitor House, Chancery Lane, London, W.C.2.

Name

3d.

in
Stamps
here

Address



GOOD THINGS TO EAT

By M. S. W.

NOVEMBER is the month when housewives get busy with pickles, for until the frosts have touched red cabbage it is best to leave it. It is a favourite pickle but does not keep very long. After making it, however, it can be used in a few days, and it goes so well with cold meat that most people make a jar or two if possible. I find by adding a few slices of beetroot the colour is improved; also, by adding a handful of grated horseradish it keeps longer, and this, too, improves the pickle.

PICKLED CABBAGE

INGREDIENTS.—One or more red cabbages, salt, vinegar, grated horseradish, and to every pint of malt vinegar allow a bay-leaf, 6 peppercorns, and one onion or shallot.

Method.—Pick off the outer leaves of the cabbage, then cut into quarters, and remove the hard centre. Shred up the cabbage finely, wash and drain it, then put it in a bowl, with a good sprinkling of salt between each layer. Leave it for two days, then drain off the brine and wash the cabbage in cold water. When drained, pack it into jars, and cover with spiced vinegar. To make this, put the chopped onion or shallot, bay-leaf and peppercorns with the vinegar, bring it to the boil, then allow it to cool, and boil up again. Some people prefer to pour the spiced vinegar over the cabbage whilst hot, but if you prefer a crisp pickle let it get cold before pouring over. Then add to every jar a handful of grated horseradish, cover the jars and tie down securely. Store in a dry place.

With a cold nip in the air children will welcome a nice hot suet pudding at midday, and now that one gets shredded Atora for making these, labour is lightened.

GOLDEN SHRED PUDDING

INGREDIENTS.— $\frac{1}{2}$ lb. flour, 1 level teaspoonful Borwick's baking powder, $\frac{1}{4}$ lb. shredded Atora suet, a good pinch of salt, one egg, $\frac{1}{2}$ lb. Robertson's Golden Shred marmalade, 2 ozs. sugar, and a little milk.

Method.—Mix the dry ingredients, then stir in the Golden Shred marmalade. Beat up the egg and stir in, and if not moist enough, add a little milk. Have a greased pudding-basin ready, put the mixture in, cover with a greased paper, and steam for 2 hours. Serve with marmalade sauce, or with a jug of custard.

Sometimes at this time of year one has an invalid to cater for, and tempting food is necessary. A nicely made Fish Custard, although an invalid dish, does equally well for little folk, so this recipe may serve a double purpose.

FISH CUSTARD

INGREDIENTS.—Half a pint of milk, one egg, a whitening or any kind of white fish, such as sole or

(Above) Do you know that marble mantelpieces or porcelain or alabaster ornaments can be cleaned with sour milk? Try it, when they become dull looking, and see what a polish it gives



This "Ostrich" model hat has, fittingly enough, ostrich feathers arranged across the crown—very smart for town

plaice, a piece of butter the size of a walnut, half a lemon, pepper and salt to taste.

Method.—First steam the fish with bones, head, and skin, or simmer it in the milk, adding seasoning, and, if liked, a dash of mace. Lift out when cooked, but the bones may be simmered longer in the milk. Strain off bones, and remove all meat from them. Beat up the egg and stir into the hot milk. Butter a pretty china dish, lay the fish in this, pour the egg and milk over, and cover with a greased paper. Now set the dish (or mould) in a pan of boiling water which must reach three-parts up the dish (or mould) and steam for $\frac{3}{4}$ hours. It can be turned out and garnished with cut lemon, or served in the dish with a thin slice of lemon on top.

Hand-embroidered buttons make this dress look gay—and isn't the full shoulder line attractive? Dull black crêpe is the fabric



GARDEN NOTES

By F. R. Castle

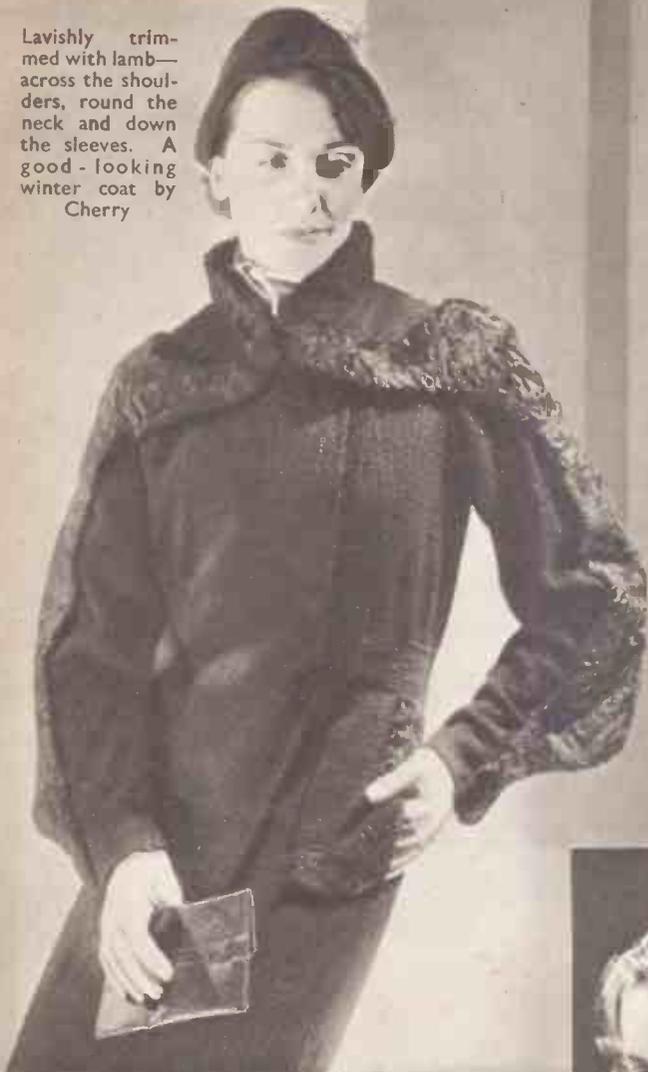
OLD BEDDING GERANIUMS.—Whenever possible, keep old bedding plants for next year's display, for they flower far more freely than those from spring struck cuttings and the blooms are just as large. Such plants need little attention from the time of housing until next March. Strip off nearly every leaf, cut back the strongest shoots, well prune the roots and after planting quite closely together in shallow boxes, keep them on a shelf in the greenhouse or even in a corner of a frost-proof shed.

Flowering Shrubs for Forcing.—The value of growing flowering shrubs in pots is not sufficiently appreciated by the majority of amateur gardeners who own a small heated greenhouse. They may be dug from one's own garden, but better results invariably follow where specially prepared plants are bought from nurserymen. Among those most suitable are Lilacs, Deutzias, Guelder Rose and the well-known hardy Azaleas. All may be planted out after flowering.

Thrift or Sea-pinks.—These free flowering evergreen plants grow as well in town gardens as at the seaside, but they prefer a light soil. They are well suited alike for edging, massing, rockeries or as a carpet for May flowering tulips. The flowering period extends over many weeks and the plants bear removal or division at any time of the year.

Peas in Boxes.—Few gardeners realise that all varieties of culinary peas bear transplanting equally as well as Sweet Peas. If an early dish is desired and the garden is usually unworkable until early spring, I advise sowing seed of *Little Marvel* or a similar dwarf variety, about an inch apart in shallow boxes some time this month. One good watering will suffice. After this stand the boxes in a cold house or garden frame. Give attention to air, and protection during frosty weather; plant out early in March.

Lavishly trimmed with lamb—across the shoulders, round the neck and down the sleeves. A good-looking winter coat by Cherry



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.C.2. Five shillings are offered for every hint published on this page.

FOR DRESSMAKERS

ALWAYS place your scissors in a hot water for a few seconds before cutting out georgette, chiffon, etc., and a clean, even edge will be obtained.—Mrs. Chad, 42 Bradford Street, Keighley, Yorks.

A NEW KNOB FOR A KETTLE LID

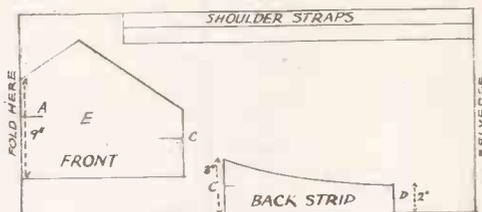
VERY often the knob comes off the kettle lid so here is a useful hint for remedying this defect. Take the cork from a medicine bottle and cut it in half. Then put a screw through the hole in the lid and screw the cork on to the end of it. This will provide a knob that is both secure and cool to hold.—Miss F. Lawrence, Chalk Hole Farm, Margate, Kent.

MARKS ON POLISH

A BRAZIL nut cut in half and rubbed on a polished dining-table will remove marks caused by hot plates.—Mrs. E. M. Turtle, 17 Granville Rd., N.4.

add a 2in. piece of wide elastic, for comfort and expansion at the back, cut off two inches from one of the back strips, to keep the measurement accurate.

This brassière is intended to support and to uplift, without cutting across the ribs directly below the chest.



How to cut out and make your brassière

READERS HAVE DRESS QUERIES:

I HAVE always been called dowdy, and I do so want to dress well. I am very sallow and have always worn brown and fawn, as I have brown hair and grey eyes. I cannot pay very much, so I prefer to make my own clothes. Can you give me any smart suggestions?—CAROLIE.

You give me no details of price, or whether you need town or country clothes, but I do think you should go in for brighter colours, such as Wedgwood blue, salmon pink, dark green and rust, provided you use a colourful make-up so that your skin does not look sallow. For this season have a tunic suit trimmed with a soft fur—a green suit with beaver collar and pockets is attractive. Add a green jumper and a salmon pink one, green felt hat and green suede shoes. If you will let me know further details I shall be delighted to suggest business dresses, dance frocks and accessories which are lovely yet inexpensive. There is no reason with your colouring why you should not look attractive.

THANK you so much for your advice on the dress. I am thrilled with it, but I do wish you would give us, in "Radio Pictorial," a pattern or cut-out of a dance dress, because it is so much easier and cheaper to make up at home. Is this possible?—INQUIRING TLM.

I hope to publish a cut-out of a dance dress in the near future.

(HAVE YOU WRITTEN ELISABETH ANN ABOUT YOUR DRESS PROBLEMS? She is always pleased to advise "Radio Pictorial" readers in personal letters. Address your queries to her, c/o RADIO PICTORIAL, Chansitor House, Chancery Lane, London, W.C.2, with a stamped addressed envelope for her response.)

THE FASHIONABLE LINE IN UNDIES

By Elisabeth Ann

READERS have been asking me for a cut-out of a brassière with an uplift effect. Here it is:

Cut out your fabric as shown in the diagram. Take your two pieces of material, make the tuck at A, and join down the centre front. The tucking gives the "cup" effect. Make a tuck again at C, under the armpits on each side, and join on strips for the back.

Join a two-inch piece of elastic on to one of the back strips at D, and hooks and eyes or buttons.

Make this brassière in dainty double net, or, if you need something stronger, in artificial silk crêpe de chine; and if you want to make it really luxurious, in Celanese satin.

Finish the edges with a little Valenciennes lace to give a dainty effect, and I am sure you will like the effect.

Complete with double satin ribbon straps (or strips of the same fabric), with an extra supporting strap if it is necessary.

Besides, with this supporting strap, there is no danger of it slipping off the shoulders.

Then, if you are one of those readers who are too thin, and ask for a brassière which will make you more "rounded," cut out two little circles in satin, stitch them through the centre, and join to the brassière at E. This gives just a slight fullness over the chest.

To make the brassière you need 1/2 yard of 39in. material, unless you are 40in. or more in measurement, when you need 3/4.

The front portion should vary in size. Cut in 7in. length for a 34in. chest, 8in. for 35in. and 9in. for 36in. chest; 10in. for 38in. measurements; depth for all, 9in.

The back strips should be the same lengths exactly, varying 3in. to 2in. at back. If you

Alpine coney makes this beautifully cosy and very smart evening cape



Our grandmothers would have worn it on the back of the head, but the modern miss puts it on top. A chic little hat by Glenster





THE MODERN IDEAL OF HAIR BEAUTY-CULTURE

Elisabeth Ann, "Sunday Dispatch"

Just one voice in the chorus of praise from Beauty Edresses, Court Hairdressers, the Medical and Nursing Professions, and the discerning Public alike... the finest discovery for the hair ever made. It feeds the hair with fresh tonics which impart strength and superb sheen even to "difficult" hair and cleanses, curls and corrects in one operation.

THE CHAMPAGNE OF SHAMPOOS LIQUID... TONIC... SOAPLESS

Massage liquid into scalp until first lather disappears. Then dip your fingers in ordinary water, massage again, and WATCH THE FAIRY FOAM ARISE!

The Fairy Foam releases its cleansing, soothing, and invigorating properties, and your hair is made happy and will do its duty by you so long as you continue to shampoo with the Champagne of Shampoos and let the Fairy Foam release its magic on your hair.

Made in four blends: Standard, No. 2 Vitamin F (for very dry hair), Camomile, and Henna. Price 1/3 and 3/- per bottle from Boots and other Chemists and Hairdressers.

foaminol Laboratories,
Lebanon Road, Wandsworth, S.W.18.

BLADDER COMFORT

No More Disturbed Nights

Bladder irritation is more troublesome when it disturbs one's sleep. You need the mild, soothing antiseptic provided in "Shadforters" (Shadforth Brand Bladder Comforters). It acts like a charm. It is prescribed for chill on bladder and kidneys, burning, cystitis, gravel, prostatitis, leg pains, rheumatism, stone, sciatica, etc. Don't worry yourself into a nervous wreck. Get immediate relief and comfort with the proved remedy—ask for "Shadforters." Price: 2/6 (50), 4/6 (100), 13/- (300).

From your nearest chemist, including Boots, Timothy Whites and Taylors, or Shadforth Prescription Service, Ltd. (Dept. R.P.25), 49, King William St., London Bridge, E.C.4.

When you wake with "MORNING MOUTH" there's something wrong!

A foul-tasting mouth when you wake in the morning means that your system contains poisonous decayed food waste matter which has no right to be there! "Morning mouth"—along with bad breath and coated tongue—is a sure sign of stomach disorder or constipation, causing not only bad skin, headaches, loss of vitality and depression, but eventually serious illness and disease. Let Feen-a-mint cleanse your system and banish stomach troubles and constipation. Let Feen-a-mint give you a clear complexion, bright eyes and "sweet" breath. Feen-a-mint works naturally and easily, and its fresh mint flavour makes it a family favourite. Fifteen million people all over the world depend on Feen-a-mint. Sold in 1/3 packets by chemists and stores everywhere, or for a free sample, send your name and address and 1 1/2d. in stamps (to cover postage) to White's Laboratories, Ltd. 450, Thames House, Westminster, S.W.1.

RUFFLES ARE SO LOVELY

Fluted sleeves and ruffled edging adorn this enchanting dressing jacket. The clever stitch has almost a "quilted" look and pale Regency green is a good lingerie colour



MATERIALS

17 ozs. COPLEY'S "Frenchlaine" Wool. 1 pair No. 6 "Coploid" knitting needles; 1 pair No. 2 "Coploid" knitting needles; 1 No. 8 "Stratnoid" crochet hook.

MEASUREMENTS

Length from top of shoulder to lower edge, 18 inches. Width all round at under arm, to fit a 35-37 inch bust. Length of sleeve seam, 9 1/2 inches.

TENSION

Using No. 2 needles, work to produce 3 1/2 sts. and 5 rows to 1 square inch in smooth fabric.

ABBREVIATIONS

K., knit; P., purl; St., stitch; Tog., together; Ch., chain; D.C., double crochet.

THE RIGHT FRONT

Using No. 6 needles, cast on 38 sts. 1st row—* K. 1, P. 1. Repeat from * to the end.

2nd row—* K. 1, P. 1. Repeat from * to the end. Repeat 2nd row for 2 3/4 inches; work into the front and back of the first st. on the last row. Change to No. 2 needles, and proceed in pattern as follows:—

1st row—K. 2, P. to the end. 2nd row—K. 1, * (K. 1, P. 1, K. 1 into the next st.), P. 3 tog. Repeat from * to the last 2 sts., K. 2. 3rd row—As the 1st row. 4th row—K. 1, * P. 3 tog., (K. 1, P. 1, K. 1 into the next st.). Repeat from * to the last 2 sts., K. 2. These 4 rows form the pattern; repeat pattern 7 times more, then repeat rows 1-3 inclusive.

1st row—Cast off 4 sts., the st. on the right-hand needle counting as K. 1, * P. 3 tog., (K. 1, P. 1, K. 1 into the next st.). Repeat from * to the last 6 sts., P. 4 tog., K. 2. 2nd row—K. 2, P. 2 tog., P. to the end.

3rd row—Cast off 4 sts., the st. on the right-hand needle counting as K. 1, * (K. 1, P. 1, K. 1 into the next st.), P. 3 tog. Repeat from * to the last 2 sts., K. 2. 4th row—K. 2, P. to the end. 5th row—Cast off 4 sts., the st. on the right-hand needle counting as K. 1, * P. 3 tog., (K. 1, P. 1, K. 1 into the next st.). Repeat from * to the last 2 sts., K. 2 (23 sts. remain).

Repeat the original 4 pattern rows 3 times, then repeat rows 1-3 inclusive. Now work as follows:—

1st row—K. 1, * P. 3 tog., (K. 1, P. 1, K. 1 into the next st.). Repeat from * to the last 6 sts., P. 4 tog., K. 2. 2nd row—K. 2, P. 2 tog., P. to the end. 3rd, 4th and 5th rows—As the 2nd, 3rd and 4th rows of the original pattern. 6th row—K. 2, P. to the end. (19 sts. remain.)

1st row—Cast off 6 sts., P. the following 2 sts. tog., * (K. 1, P. 1, K. 1 into the next st.), P. 3 tog. Repeat from * once again, K. 2.

2nd row—K. 2, P. to the end. 3rd row—Cast off 6 sts., P. the following 2 sts. tog., (K. 1, P. 1, K. 1 into the next st.), K. 2. 4th row—K. 2, P. to the end. 5th row—Cast off knit-wise.

THE LEFT FRONT

Using No. 6 needles, cast on 38 sts. Working into the back of the sts. on the first row only, as on the Right Front, proceed in K. 1, P. 1 rib for 2 3/4 inches, increasing in the first st. on the last row. Change to No. 2 needles:

1st row—P. to the last 2 sts., K. 2. 2nd row—K. 2, * (K. 1, P. 1, K. 1 into the next st.), P. 3 tog. Repeat from * to the last st., K. 1. 3rd row—As the 1st row. 4th row—K. 2, * P. 3 tog., (K. 1, P. 1, K. 1 into the next st.). Repeat from * to the last st., K. 1. Repeat the 4 pattern rows 8 times more.

1st row—Cast off 4 sts., P. to the last 6 sts., P. 4 tog., K. 2. 2nd row—K. 3 (P. 1, K. 1, into the next st.), P. 3 tog., * (K. 1, P. 1, K. 1 into the next st.), P. 3 tog. Repeat from * to the last st., K. 1.

3rd row—Cast off 4 sts., P. to the last 2 sts., K. 2. 4th row—K. 2, * P. 3 tog., (K. 1, P. 1, K. 1 into the next st.). Repeat from * to the last st., K. 1. 5th row—As the 3rd row.

6th, 7th and 8th rows—As the 2nd, 3rd and 4th rows of the pattern. Repeat 4 pattern rows twice, then repeat rows 1-3 inclusive.

1st row—K. 2, P. 4 tog., * P. 3 tog., (K. 1, P. 1, K. 1 into the next st.). Repeat from * to the last st., K. 1. 2nd row—P. to the last 4 sts., P. 2 tog., K. 2.

3rd, 4th and 5th rows—As the 2nd, 3rd and 4th rows of the pattern.

6th and 7th rows—As the 1st and 2nd rows of the pattern. (19 sts. remain.)

1st row—Cast off 6 sts., P. to the last 2 sts., K. 2. 2nd row—K. 2, * P. 3 tog., (K. 1, P. 1, K. 1 into the next st.). Repeat from * once again, P. 3. 3rd row—Cast off 6 sts., P. to the last 2 sts., K. 2. 4th row—K. 2 (K. 1, P. 1, K. 1) P. 3 tog., P. 1. 5th row—Cast off purl-wise.

THE BACK

Using No. 6 needles, cast on 78 sts. Work in rib for 2 3/4 inches. Change to No. 2 needles.

1st row—Purl. 2nd row—K. 1, * (K. 1, P. 1, K. 1 into the next st.), P. 3 tog. Repeat from * to the last st., K. 1. 3rd row—As the 1st row.

4th row—K. 1, * P. 3 tog., (K. 1, P. 1, K. 1 into the next st.). Repeat from * to the last st., K. 1. Repeat the 4 pattern rows 7 times more, then repeat rows 1-3 inclusive.

1st row—Cast off 4 sts., * P. 3 tog., (K. 1, P. 1, K. 1 into the next st.). Repeat from * to the last st., K. 1. 2nd row—Cast off 4 sts., P. to the end. 3rd row—Cast off 4 sts., * (K. 1, P. 1, K. 1 into the next st.), P. 3 tog. Repeat from * to the last st., K. 1.

4th row—As the 2nd row. 5th row—K. 1, * P. 3 tog., (K. 1, P. 1, K. 1 into the next st.). Repeat from * to the last st., K. 1. (62 sts.) Now repeat the 4 pattern rows 6 times.

Please turn to page 27

DANCE-TUNES THAT ARE A MESSAGE

APPARENTLY Peter Fielding (whose Dance Band plays at the Oxford Galleries, Newcastle) doesn't agree with the bandleaders who say they've got to have "special arrangements" to make their orchestras sound "different." Peter broadcast from Newcastle yesterday, November 5, and told me—"I adopted a hundred per cent commercial style, and broadcast only numbers which meant something to the public."

Peter says his vocalist, Tony Lombardo, has "developed a real lilt to his style, and should prove a terrific success on this airing."

Bandleader-composer Richard Valery brings his dance-music to the Northern mike on November 14, 6 p.m. His signature tune, "The Magic Carpet," is his own composition. He will also present a new number of his own on this date—"Proud Little Lady."



Nat Gonella and his Boys as they appear in "Variety Parade," their new film.

A most unusual sort of composer, is Valery. He doesn't think so much of £ s. d. when composing. Instead, he says: "My compositions are intended to convey a message for the improvement and enlightenment of us all. I am sure this world is in need of kindness and consideration towards others, and if my music can bring a little of this it will have served its purpose."

"At present" (reveals Richard) "I am working on a much larger work than I ever attempted before. This is a poem for orchestra on themes which have been in my thoughts for the last eleven years!"

The same pair of hands that spent five long years fixing gadgets on L.M.S. locomotives brought you sweet music on November 4, from the Albert Palais-de-Danse, Glasgow. They belong to Jack Chapman, bandleader - fiddler - saxophonist-clarinetist, whose outfit's been seven years at the above palais-de-danse. "My first performance in public"—revealed Jack—"was at a weekly dance held by the Scouts affiliated to the Railway Company!" Time marches on—and Jack with it.

Tommy O'Hara, that slick accordionist, is getting dates galore. He was on the air last week in a fifteen minutes solo spot. Monday, November 2, found him in the Children's Hour, and Friday, November 13, you can hear him with Harry Engleman's Quintet at 9.30 p.m. On this page you'll find a snap of Tommy with his first accordion—that was when he was thirteen. Looking back, fans...

NORTHERN IRELAND fans may soon be saying farewell to Jack Wright as a dance-band crooner and instrumentalist.

On November 13, he is making his first microphone appearance as a comedian in a musical burlesque called "Hollywood Bound," of which he is part author. With other similar engagements promised he is thinking of giving up dance-band work and trying his luck as an Irish patter comedian.

These fan clubs are getting more and more, bigger and bigger, brighter and brighter. Soon

I'll have to print a complete list of secretaries. Meanwhile, "The Star Club," for radio, stage and screen fans, which was started two years ago, is being reorganised. I don't know the specific activities of this club, but Secretary Gwen Crowe, 836 Spring Bank West, Hull, does and she'll be glad to answer inquiries. Don't forget the stamp!

J. Harvey, 11 Park Court Mansions, Clapham Park Road, S.W.4, is forming a fan-club to do honour to George Scott-Wood, and this clever swingster's many fans are invited to send a 1½d. stamp to Mr. Harvey for full details.

New edition of the Roy Rag reaches my desk and is further tribute to the boundless energy of "Corney," the secretary of the Harry Roy Fan Club. It includes special articles by The Ranees of Sarawak, Princess Pearl and Felix Mendelssohn, Harry's press manager.

This club has had several successful meetings in London lately so Chairman Webster informs me. The next are November 12 and 23. Time 8 p.m. Venue, Clachan Hotel, Kingly Street, W.

Mention of Felix Mendelssohn reminds me that this energetic young man is helping to organise a gigantic concert in aid of Charing Cross Hospital, at the London Coliseum on Sunday, November 8.

I've been along to some of Felix's concerts and I am always staggered by the array of stars that he gathers. Next Sunday's

concert promises to be the biggest ever and should be a joy-night for every fan who can get into the theatre.

Clean Fun Department. Nice Beatrice Lillie wisecrack (not quite dance-band, not exactly new, but we've gotta have a laugh somehow!).

Gushing female runs up to Bee and says: "Oh, Miss Lillie, I hate having to bother with auditions and agents. Is there any other way of getting on the stage?" "You could climb over the orchestra," flashed La Belle Bee.



Tommy O'Hara as he was when he was thirteen (see this page.)

Next Week's

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

Monday—BILLY GERHARDI and his Band.

Tuesday—SYDNEY KYTE and his Band.

Wednesday—ARMISTICE DAY
(No Dance Music)

Thursday—MAURICE WINNICK and his Orchestra.

Friday—SYDNEY KYTE and his Band.

Saturday—JACK JACKSON and his Band.

By BUDDY BRAMWELL

INSIDE DANCE-BAND CHATTER

You have heard
CARSON ROBISON
broadcast his
HILL BILLIES!

SOUTHERN MUSIC CO.,
24 Denmark St., London, W.C.2

here
they are
in the new
CARSON ROBISON
SONG ALBUM

containing
22
of his most
famous songs

2/9
POST FREE

By
H. Mackenzie
Newnham



● Concert pianist at fifteen—cinema organist—leader of Savoy Orpheans—successful broadcaster—composer—film star—that's Carroll Gibbons, one of our most successful, most popular and most retiring band leaders.

THIRTY-THREE years ago, in a small town near Boston, a young man paced nervously up and down. At every sound he stopped abruptly and listened. Then, to his utter relief, the nurse put her head round the door.

"Congratulations—a boy!"

A boy, eh? A thousand thoughts flashed through the young man's head. One day that child will be a leader of men . . . a famous banker . . . a millionaire . . . a "no-good" . . .

But little did he dream that the minute bundle which had come into his life would one day achieve fame on the other side of the ocean. Nor did he think for one moment that those tiny hands, which fought the air with struggling impetuosity, would thrill millions of people as they strummed gently and clearly over the keyboard of a piano.

For it was in this quiet little manufacturing town that Carroll Gibbons first saw the light of this world. Even before he could walk he was strumming meaningless tunes on the upright grand in his father's home. At fifteen years of age he started his amazing career as a concert pianist. At the same age he was the leading light in his school's dance-band, experiencing his first taste of rhythm.

It got into his blood. All ideas of life at sea, as a racing driver, or in a city office, were dismissed from his mind.

There was only one thing for him to do, and that was to join an orchestra—and join he did.

For the next two years he travelled around a good deal with one or two small orchestras. It wasn't getting him very far, but he was gaining valuable experience. Then his big break came along. He was asked to play a large Wurlitzer organ in a suburban Boston cinema.

Across the "Pond"

Carroll jumped at the chance. He didn't think, however, he had reached the top. His job in Boston was a good step up the ladder of success, but not nearly as high as he intended to climb. So he continued to study at the New England Conservatoire of Music.

Then, in 1924, England cajoled him to her shores. He was offered a job with Howard Jacobs at the Berkeley Hotel. He arrived, unknown and unworshipped. A quiet, nervous and incredibly shy young man.

England appealed to him somehow. Here he found better opportunities for a keen and ambitious pianist. He had never considered himself a genius. All he knew was that, given the opportunity, he could make a name for himself.

But he didn't do it by publicity. Carroll Gibbons is without a doubt the least publicised band leader in England to-day. He hates limelight. Very few people hear him talk about himself, and you never hear him say more than one or two words over the microphone. Most people consider this peculiar, but to those who know him well, it is quite easy to understand.



Carroll Gibbons, the shy band-leader

The thought of speaking to millions over the air makes him very nervous, and when he's excited he stammers slightly. But the other day I spoke to him for quite a long time and not once did I notice anything wrong with his speech.

He often has his leg pulled about it, but he doesn't mind. Carroll's sense of humour is even keener than his sense of rhythm, and he's the world's Number One Optimist.

Perhaps this is one of the reasons that he got on so well over here, for within eighteen months he left Howard Jacobs to go to the Savoy, where he's been ever since.

Nineteen-twenty-six was the memorable year when listeners first heard him broadcast. Remember, he had only arrived in this country eighteen months before. His success dated from that day. Immediately he was stamped as one of the finest dance-band leaders in the country.

Trip to Hollywood

The Orpheans, incidentally, was one of the most popular features of the "America Calling" programme in 1933.

Carroll has numerous hobbies, including golf and composing music. The latter has always held a fascination for him. Once he went to Hollywood as a composer for films. This was an amusing trip for him, for he had never thought for a moment that his work would be called upon by the great Californian film city.

In England he still does numerous compositions for the British film studios, and he is at the moment making a film at Beaconsfield. For the time being it will be called "Calling all Stars."

CARROLL OF THE KEYS

CARROLL GIBBONS, leader of the famous Savoy Orpheans, is one of the first radio favourites to be starred from Radio Lyons, the new Continental station that you can read about on Page 31. Few of his many fans know much about him, and this article reveals the man and tells you about his rise to fame.

Golf is perhaps his keenest game. He insists that he is the world's worst golfer. But how like Carroll!

His modesty is amazing. He'd far rather this article were about one or another of the members of his band. That's the real reason why Carroll will never be without a million fans, and why he reached the top so quickly.

He got into the hearts of listeners purely by merit and never once letting them down with a bad turn-out. You can always rely on a perfect performance when he's "On the Air," and listeners know that.

Carroll's intense dislikes are few, but when he has to sit in a restaurant and listen to bad crooning, he writhes in agony.

You can well imagine his joy when he sat down one evening at the Cabaret Club in 1934, and listened to the colourful voice of Anne Lenner.

It was a great moment for Anne, too. Carroll hadn't heard more than two lines of her first chorus before he was sitting up and taking notice.

"It was as if I had heard crooning for the first time," he told me. "In fact, I couldn't really call it crooning. It was a masterpiece of vocalism."

He had not erred in his judgment. Anne Lenner was signed on the spot to appear with his band. It was a good piece of business for both of them, and neither Carroll nor Anne have regretted it for a moment since.

A Good Choice

He again showed his shrewd judgment in good vocalists when he first employed the Three Ginx for recording and broadcasting. He is fond of those boys, and they'd do anything for Carroll. He's that type of man. You feel directly you meet him that he's reliable and would be a good friend.

Carroll Gibbons is rather like Shakespeare! His work is always with us but we know so little about the man. But we do know that a young lad of fifteen, determined to make a name for himself, fought his way quietly and unostentatiously to one of the highest places a dance-band leader can possibly achieve.

He doesn't gad about in his infrequent leisure moments.

If it is a nice day, it's fresh air and exercise for him. If not, there is nothing he likes better than the movies, particularly musical films—or just sitting at home and playing music by way of a change!

YOU MUSTN'T MISS

Next week's issue of "Radio Pictorial" in which MRS. GEORGE ELRICK, wife of Henry Hall's popular vocalist-drummer, tells the Story of Her Love. Look out for this fascinating article.

"Radio Pictorial"—on sale every Friday—price 3d.

"HAPPY" HOWARD!



Sydney Howard, of the expressive hands and comic strut. This is his personal laugh—you rarely see it on the screen

HERE is the real honest-to-goodness truth about a film star who has turned to radio. Sydney Howard has already proved that he can put his personality over the air. In his recent "household hints" talks he has shown film comics how to be heard and not seen—and still be funny.

Sydney Howard is to Yorkshire what Gracie Fields is to Lancashire. A plain man who has made good. A man who has had his hard times and now lives in one of London's most luxurious hotels, enjoying long holidays when he wishes, earning cash at the minimum rate of £1,000 a month.

You can't have much greater success in this world than that. But when people look at Sydney Howard, they forget to see the man who has made the grade. They see only the uproariously sorrowful eyes and the significantly timid—but cocksure—gesture.

When Sydney walks into the hotel lounge, people begin to laugh. Waiters have difficulty in restraining a smile when he asks for a "coop o' tea." He'll never live down his reputation as a funny man. Naturally, he doesn't want to. Comedy is his line of business, just as stocks and shares are the business of a broker.

As men win fortune by founding chain stores or banks or building societies, so Sydney, the successful man, has made the most of his opportunities.

Sydney's great popularity lies with you and me. Sometimes he entertains friends in his dressing-room. Always they're plain folk—just like the friends you find around Gracie Fields. Once, in London, a lad from Yeadoon, his home town, called on Sydney and said he'd buy a ticket to see him act that afternoon. Gently Sydney explained that West End prices were rather dear—15s. for stalls. "To see thee?" said the friend. "Nay, I'll wait till it comes to Leeds."

Sydney told that story against himself. He always tells stories against himself. Therein you can judge the true quality of his success.

He was born in Yeadoon fifty years ago. For years he worked in a paper merchant's office. In his spare time he used to enjoy amateur entertaining. It lifted his spirits above dull routine. "Oh, you're good, Syd!" people used to say. "Why don't you go on the stage?"

Sydney worked it out. If he was really good, stage life should offer something better than the paper warehouse. But it was a long time before anything really better came along. He used to play in concert parties at St. Annes in the summer. Winter would offer stray engagements between pantomimes. The progress was slow but steady.

Before he was thirty he had reached London. He was in the "big time" of Britain's show business.

And, just at that time, an archduke was assassinated in Serbia. The War smashed up

Sydney's life, as it smashed up the career of many another man. When he returned, he had to begin all over again. For twelve years, as he freely admits, he did nothing that meant any real progress. Then he made his first great hit. He was playing A. W. Baskcomb's part on tour in *Mercenary Mary*.

So he came into big money. Perhaps, if he had never suffered, fame would never have come to him. People chuckle at his face. But that melancholy mask came with the years. It is absent from early photographs of Sydney Howard.

He looks back to *Mercenary Mary*. "Plain sailing ever since then," he says. Offers of £500 a week became part of life's routine. For months he made London laugh—at that figure!—by appearing in a farce with Leslie Henson. Then he began to make the entire country laugh—through films.

Up for the Cup, was the first of a series of distinct Howard films.

You perhaps saw him, later, as a Derby winner, a Ruritanian king, the mistress of a girl's school. Always he seemed more comical than before. His last picture, quite appropriately, was entitled "Fame," and showed him as a film star.

Fame nowadays is Sydney's second self. He has learned the ease of it—once it comes. When the Americans invited him to Hollywood for the first time, he only worked for three half-days. Between times, he and his wife saw all the sights and had a cushy holiday. Syd returned to England £5,000 the richer. And, despite the

★ "Household Hints" was a comic series that served to introduce film star SYDNEY HOWARD to radio audiences. In this article Peter Davis writes about the famous comedian and shows him as a charming homely man, quite unspoiled by success

slack time he had had, they wanted him to go back to make another picture.

Here I might interpolate a typical Howard story. It is against himself, like all the others. When he returned, his agent telephoned him one morning. Sydney sprang to the phone. He was thrilled. Here might be the beginning of the offers of many thousands of pounds from famous studios which were beginning to rain in upon him. And the agent said—or so Sydney says—"I've got a wire here asking if you're free to play in panto in Edinburgh at Christmas."

Witness yet another jest against himself. A party from Yorkshire saw him in the Cochran show, *Anything Goes* and came round to see him afterwards. Sydney wanted to know what they thought of him, but they talked of every other subject under the sun. At last he ventured, "Well, what did you think of me?"

A tense silence.

"Ee," said someone, "you are getting fat!"

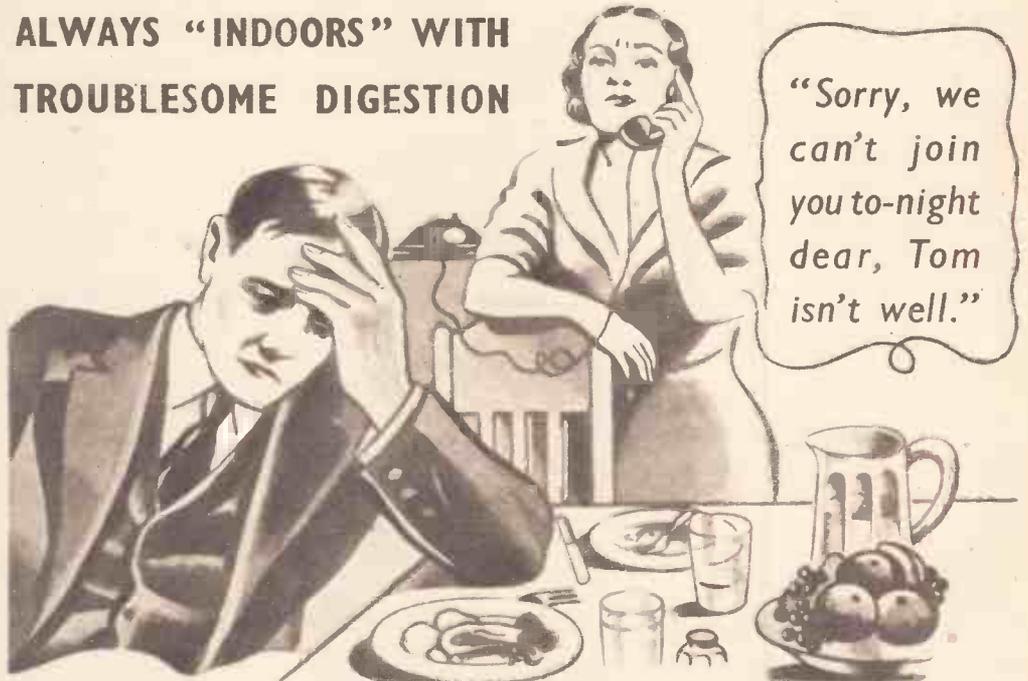
Sydney, you see, is still the simplest of all the film stars. His passion for cups of tea is real.

He doesn't like beer. Even on New Year's Eve, when the guests in his hotel force him to join in the revelries, he never goes beyond a glass of wine. And he smokes Woodbines still.

A homely sort of chap, quiet, gentle-voiced. A successful man who has now boiled life down to a fine art. Three months of hard work and then three months of holiday.

"Kill-Joy" Stomach

ALWAYS "INDOORS" WITH TROUBLESOME DIGESTION



Sleepy by Day—Wide-Awake at Night

There is no "kill-joy" like a stomach made sour and sensitive by irritating acid. How can you enjoy the companionship of your friends when you can scarcely nibble a little dry toast without getting heartburn, wind and pain? And yet your affliction is so easily remedied that you need never endure another twinge of indigestion. If you take a little 'Bisurated' Magnesia after meals you can enjoy and digest your food with perfect ease and the utmost

benefit. X-ray research proves that 'Bisurated' Magnesia contains the quickest-acting ingredients known to medical science for neutralising excess acid, and for instantly soothing your harassed and inflamed stomach. It is also an effective treatment for serious gastric disorders and stomach ulcers. Get 'Bisurated' Magnesia from your chemist now, and take a little after your next meal.

Prices: Powder 1/3 and 2/6; Tablets 6d., 1/3 and 2/6.

**'Bisurated' Magnesia
For the Stomach**

EVELYN DALL

Ambrose's Blonde Bombshell tells frankly of some of the "Stage-Door Johnnies" she has met and of "romances" that she'd rather forget.



Evelyn as she appears in her new film, "Calling All Stars."



Another new portrait of the popular American croonette.

second meeting wasn't quite so pleasant. I was on one of the American crack expresses on my way to Chicago. Opposite me at my table was a man who seemed vaguely familiar.

When he glanced in my direction I noticed that he recognised me instantly. He re-introduced himself. It was the same man whom I had met at the party. We talked for some time on general subjects, when he suddenly broke off into a torrent of endearing words.

He said he had loved me since we had last met, that I had never been out of his thoughts since that day, and that now we had met again he wasn't going to let me go.

All very entertaining, but not when there are twenty other people all listening to the conversation. I told him to hold his peace and that he was talking nonsense.

When I got to Chicago he followed me to my hotel and actually booked a room in the same place, probably in the hope of meeting me on my way in and out, and so persuade me to change my mind.

The next morning I left the hotel early and went into some variety artistes' digs for safety.

Thinking of this in England, it sounds rather fantastic, but that sort of thing is quite commonly met with in America.

The men there seem to be infinitely more fanatical about women than in England. Not all of them, of course, but certainly many connected with the variety business.

At one time I had a string of particularly rapid romances. I was doing much better at my job, and was appearing in bigger and more prosperous shows. Do an act in one of these and you're for it! Men swarm round you like bees.

Most of these were harmless enough, but a few left a jagged corner

in my memory. One man invited me to a house party at his father's home in the country. He told me that about fifty people would be there, many of them variety folk I knew quite well.

When we arrived in his car I found that his house-party consisted of four people—a maid, a butler, the man and myself. He tried to fool me that the rest would be along during the evening, but if I'd waited until that time it might have been too late; so I slipped out of the place and hitch-hiked back to the nearest town.

Another man wanted me to go for a short cruise on his yacht. We had been quite friendly up to this time, and when I accepted his invitation providing I could bring six of my friends, I never heard another word from him.

So far I have been lucky with my affairs. Nothing serious has ever come of them, although some have been decidedly difficult.

I hate mushy love. I dislike sentimental talk. I can't stand being told I'm the only woman in the world worth while.

Maybe one day I'll meet a man who'll think and talk differently, and then I'll fall with a bang.

PUT a young girl to work when she is fifteen, send her around the American variety halls, let her face both the decent and the smug side of life, and there'll be a mighty lot she'll want to forget.

That's been my experience, only I wasn't made to do it. I just happened to be keen on stage life.

There's a world of difference between touring the halls in the States and in England. You have to travel three or four hundred miles between each town. Many of the theatres are no more than wooden shacks, and most of the audiences are hard-boiled, wise-cracking, "out-for-what-they-can-get" lumberjacks.

I met all kinds of men. But even my worst experience in that life was not as bad as some I have had in the big cities. Here you have the snaver, clearer thinking, more cunning type of man who is educated to trap unwary girls and make life darned unpleasant for them.

But like all young and stage-struck girls I was too ready to take advice from strangers, and believe what they said about big jobs if I listened to their bogus nonsense.

I wasn't long in finding out, but during that time I had many and varied romances. Some of them were harmless, while others might not have turned out so happily. The latter are the kind I want to forget.

A warning to girls. The show world is one big magnet for all the fakes under the sun. Perhaps it is because the girls have so much more glamour attached to them. In any case, take a lesson from these stories I'm going to tell—it'll save you many sick-headaches.

I found a presentable young man waiting for me outside a stage door of a fairly large theatre in Boston. As soon as I set foot on the pavement he confronted me.

"Excuse me," he said, "but if you are interested in making films I think I could do something to help you. I've just been watching the show and you certainly have possibilities. My job is talent

to locate agents and fix up a business deal.

Well, we talked about it for a few minutes, and then he suggested he should take me home in a cab and we could talk it over during the journey.

We got a cab, spoke of dollars as cents., fixed up an agreed salary of a hundred dollars a day—not a week—and he handed me a script of the show. A test, he said, wouldn't be necessary, and all that was left now was to sign the contract.

Mind you, I was only seventeen, and I had heard of things like this happening, and unknown stars who have found themselves dollar-millionaires within twenty-four hours.

He told me the agreement was in his hotel. It wouldn't take ten minutes to complete it and get the signatures affixed, and if I cared to come with him we could do it the same evening.

It was here that the first doubt flickered across my mind; I felt a little uneasy about it all. Finally, I decided to take the risk.

You can guess what happened. We got to the hotel, he invited me to his rooms, I refused to go, he said the deal was off, I said it had never been on and left the hotel.

That taught me a lesson. I have turned down several similar offers since irrespective of whether they were bona fide or not.

I remember meeting a man at a party at one of Broadway's smartest restaurants. He had been attentive and had danced once or twice with me, and in the end we parted on friendly terms.

I didn't see him again for about a year. The

STAGE DOOR ROMANCE

Four Trees

ELIZABETH SCOTT

Guides Susan Collyer round her garden and the out-of-the-ordinary cottage which she shares with Dorothy Burroughs, the famous artist.

FOUR TREES. What does a house with a name like that suggest to you?

Imagine a small, green front gate opening on to a flagged walk between standard roses and lavender bushes. Above the front door hangs a small round plaque in bright colours of the Virgin and the Child.

You feel that you have happened on some tiny, old-world cottage deep in the country—even though you have had to pick your way along an unmade road and rows of new houses to get to it.

This is the house which Elizabeth Scott, famous vocalist, shares with Dorothy "Budge" Burroughs, famous artist.

It is safe to say it is a home unlike any other. It is crowded with pictures—lino cuts in the hall, posters in the dining-room and on the stairs, large watercolours of flowers and monkeys and parrots in the music room. All, of course, by the hand of Dorothy Burroughs herself.

The garden seems to be part of the house—or rather, perhaps, the house is all one with the garden. The colour schemes are mainly orange and green—"orange for energy, green for grass," says Elizabeth. The garden is as full of orange flowers as the house is of orange fabrics, but all the carpets on the ground floor are brown—as if the earth from the garden had seeped in.

"You see, we never wipe our shoes," said Elizabeth, "and we are always going in and out—so are the dogs—so we thought brown would be the best thing."

The very smallest of Cairns and a keen little Scotty are named respectively Jemima and James. The family is completed by Dickens and Jones, a pair of birds with breasts of an exquisite blue, and Fitzherbert, the pure white canary.

They all live in the music room, the principal room of the house. What is it like? You look straight down it, out into the garden through the wide-flung French windows at one end. A large fire burns in the red-brick fireplace. The water-colours on the wall have pale dun backgrounds that merge into the biscuit-coloured walls, and the soft brown of the carpet and chair covers looks very warm in the firelight. Odd china and glass ornaments, little figures, lamps and vases fill every available space, and tall shelves are stacked with books from floor to ceiling. There are books like this in every room of the house.

"Which of you owns all these books," I asked. "And whose are all those little china animals on the mantelpiece?"

"Oh, I think they belong to both of us," said Elizabeth, vaguely.

I felt puzzled. "Here is a house with two owners," I said, "and I expected to find you had divided it between you . . . like two people sharing an office, for instance. Instead of which, everything seems to be in common. In fact," said I, "you seem to be one person."

"Everybody says that," says Elizabeth, laughing. "As a matter of fact, if we do get tired of each other, we have got our own rooms—the studio and the music-room—to retire into. But that doesn't happen often. But now you must come and see the garden before it gets too dark."

The garden is dominated by the Four Trees. One is a handsome dark copper beech, just outside

By
SUSAN
COLLYER



This gardening business is great fun—though who's helping who is difficult to decide!

the windows of the music-room. Another is a wide-spreading oak-tree, that shades nearly the whole garden, which at the back consists mostly of lawn, bounded on two sides by the golf course.

"It was the trees—and the golf course—that made us decide on this plot of ground," said Elizabeth. "But we only just averted a terrible calamity. One day, when the house was still in course of being built, we arrived to find men with chains and a whole lot of junk just on the point of taking our oak tree down! "But that's what we bought the house for," we cried.

There is a rustic seat round the tree, green and mossy with age, seemingly.

"That's our work," Elizabeth told me proudly. It is a masterly piece of carpentry, even to the legs which are imbedded in sockets of concrete below ground.

From the lowest branches of the copper beech hang coconuts, and tables for birdseed and hemp. Sunflower seeds, too, for the especial benefit of the nuthatch who lives in the garden.

Here is a charming idea for other people with



Two smiles that flash as one! Dorothy Burroughs, artist (left), and Elizabeth Scott, vocalist, greet you at the entrance of "Four Trees."

gardens. On a small round bird-table is nailed a tiny plaster image of St. Francis, patron saint of birds. He looks very much at home under his thatched shelter.

Back inside the house you see more evidences of Elizabeth's varied accomplishments. The piano, bought with her first earnings five years ago, stands at one end of the music-room to remind you that the first and foremost thing in her life is her singing.

Then perhaps you will be shown a rug she has made, a bedspread she has embroidered, a knitted cardigan just finished—and the beautiful table-cloth which she and Dorothy are making together, panel by panel, each square embroidered with the same bouquet of flowers, but each in a different combination of colours.

Elizabeth herself, though Scott, is not Scottish. She is a true born Londoner, but nobody would think it. "I am taken for German, Italian, all sorts of nationalities, but never English," she says.

I think her mother, who was Viennese, must be responsible for the un-English quality of Elizabeth's good looks. You can't take your eyes off her vivid, alert face, glowing brown skin and beautiful deep eyes. Nor can you help being fascinated by the natty dark blue slacks and canary-coloured cardigan that admirably suit her boyish figure.

Every day finds her out in the garden for as many hours as she can spare—she does all the digging herself. Whenever she goes away from home she brings back some present for it—a horse brass, perhaps, or some quaint old bit of glass or pottery.

You come away from the house feeling there never was a more occupied person, or a more contented householder, than the mistress of "Four Trees."

"But you are not going to give up singing in favour of domestic cares?" I asked.

"Oh no," said Elizabeth, "there is no fear of that."

GWENDOLINE

PITKIN'S

Charming
Short Story

LAST TRIUMPH

For years David Taylor had fought a lone battle for success. Only one woman believed in him and it was she who shared his ultimate triumph



Eventually she found David standing amid a crowd of enthusiasts, critics, composers—the cream of the musical world

THE family sat in a semi-circle around the fire. They looked at each other, muttered a few words, and then turned to Madeline who waited rather like a prisoner in the dock.

It was her sister, Edith, who spoke first.

"Marry David Taylor! And how do you think you're going to live? On five pounds a week?" Her voice was contemptuous.

Madeline made no comment. Her mother began:

"A struggling composer! Musicians are two a penny these days what with all these wishy-washy songs on the market." A sniff. "David's stuff is appalling; no wonder it doesn't sell."

It was left to Joseph Brent, Madeline's father, to make the final observation:

"David's a nice enough man, but he'll never get anywhere. What's wrong with Richard Burke? He has money, position; he can keep you as"—here Joseph Brent coughed a little self-consciously—"as I have always been able to keep you. Musicians have to be brilliant if they are to get anywhere. Even the composers of popular songs have to impart something different that catches the public imagination. David will never do that; he'll always be where he is to-day. No one has ever heard of him and no one ever will."

Madeline said, her voice level, firm:

"I have heard of him. I believe in him. To you, the only thing that counts is money. Well, money doesn't matter to me in the least; in fact, I detest the people who have it—they are soulless, dead! Anyone can shout when a man has reached the top of the ladder."

She met her sister's cynical stare: "Oh, I know that's a platitude, but it doesn't make it any the less true. And now, once and for all, I love David; I intend to marry him. I'm sorry if you think that a musician in the family will shatter the splendid tradition. My only fear is that David will not be able to tolerate the atmosphere here—where everything seems to have a price tag on it."

Edith spoke again.

"Very amusing. I suppose that should worry us."

"One last word," said her father and his voice was stern now. "Don't expect any help from me if you marry him. I know these lazy musicians; I doubt very much if he would be so interested in you if you were the daughter of a poor man."

"That is an insult from which David wouldn't desire me to defend him," Madeline said swiftly, her eyes blazing. "I say again: I love him and nothing else counts." She glanced at her sister. "You wouldn't understand that," she said

quietly, "otherwise you wouldn't be engaged to a man like William Leigh, whose only recommendation is his bank balance, even though it would not be discreet to ask him how he came by it."

"How dare you!" It was the mother who broke into the conversation. Ruth Brent was one of those women who loved to talk about how well her family was doing. Edith's engagement had pleased her because William Leigh happened to be wealthy. Nevertheless Madeline's words forced home on her a truth that she had shut away in the dark recesses of her mind and she hated having it dragged into the light.

Madeline looked at her mother sadly.

"If I thought that the ideas of this family were all that life had to offer then I'd know that nothing was really worth while; that only money had any value."

"Try living without it." Edith's voice was bitter.

"I'd prefer to do that and keep my sense of decency, of proportion," Madeline answered. "It is not of my happiness you are thinking—but of your own feelings. That cheap little voice in you that whispers: 'David Taylor, a struggling musician. It doesn't sound important enough to boast about.'"

There was a rather uncomfortable silence followed by Ruth Brent's silky, persuasive tones:

"My dear Madeline, we only want your happiness. If David were only—"

Madeline said swiftly:

"I can hear David now. I told him to come along to-night. Perhaps for once you will be able to treat him decently."

Before any of them had time to answer, David Taylor was shown into the lounge. As he paused over the threshold Madeline's heart seemed to give a sudden plunge that left her curiously shaken. There was a hidden power about David that not all the indifferent, shabby clothes in the world could disguise.

The expression in his dark eyes suggested the dreamer, the idealist; yet in the firm, decisive set of his mouth was betrayed a certain dominant strength belonging to a man who would not be swerved from his objective. He brought an entirely different atmosphere to that coldly perfect room.

Joseph Brent coughed and gave him a curt nod. Mrs. Brent murmured something inarticulate. Edith said, using her customary cynical form of address:

"Well—Beethoven?"

David didn't flinch. He was aware of the opinion in which he was held and was secretly amused by it. He pitied them intensely for their narrowness, the blindness to all the worthwhile things of life. How could they be expected to know of his ambitions and the hopes that surged through his heart, exalting him to heights they could never understand. What did they know of the promise of to-morrow? The promise of that day when he should no longer be a struggling composer, but one whom the world acclaimed. That was his goal and not all their sneers should daunt him.

Madeline went eagerly to his side. He said, and his voice was irritatingly cheerful:

"I've some tickets for the Dimitri Karlov concert to-night. I thought perhaps you might like to use them." He looked at his future "in-laws," adding with a touch of forgivable satire: "I know how keen you are on classical stuff."

"Of course." It was a drawl from Edith. "They are playing Karlov's first symphony—aren't they? And hoping that he will put in an appearance. I was only reading about him this afternoon. They say that he is a genius."

"He is a foreigner," said David, his arm around Madeline. "That gives him a hundred yards start."

"I don't suppose you care for his music?"—contemptuously.

"I like some of it, but I certainly don't consider it any better than that of his contemporaries."

"That will annoy him," Edith laughed. "Of course, good music is an acquired taste. To-day we get very little beside the cat-calls churned out by would-be musicians."

David bowed with exaggerated politeness.

"Which reminds me," he said to Madeline. "I sold another 'cat-call' to-day. They have an idea it will make a really popular number."

It was Madeline's faith that kept David striving towards his goal—and a woman's faith always triumphs

David refused to be annoyed by the attitude of the Brent family; he told himself that, one day, when he was famous, he would have all the satisfaction he needed. He took the tickets from his wallet and handed them to Joseph Brent.

"Madeline and I will keep ours in case we change our mind about going," he said and laughed. "If we shouldn't turn up, I hope you'll enjoy it."

"Could one fail to enjoy Karlov's music?" said Edith. Actually, she didn't understand the first thing about music, and cared for it less. Had it not been that David was by no means a brilliant composer she would not have taken the trouble to extol the foreigner, and most certainly she wouldn't have walked outside the house to hear his first symphony unless it was to impress her friends.

Her hatred for David was based on jealousy: she could not forgive Madeline for having the courage to stand by him, thus emphasising her own weakness in choosing a man of William Leigh's calibre simply because of his money.

Once outside the Brent house and David gave a sigh of relief as he hailed a taxi.

"Let's drive around until the concert starts," he said. "I feel I need some air after that interview. You told them?"

Madeline nodded.

"I know, darling," he said gravely. "They pointed out all my defects and probably insinuated that I had my eye on your father's money." He laughed. "Don't be so serious, sweetheart: so long as it is not true—why worry? I'm going to work as I've never worked before—you watch. That is partly why I want to go to this concert to-night: it may mean a great deal to me."

"How, darling?" Madeline was all eagerness.

"I knew Dimitri Karlov years ago before he'd written a thing the public would look at. When I found that he was coming to London, I wrote to him; and he remembered me! It's arranged for me to see him after the show to-night."

"That's why I got the tickets for the family: I couldn't resist the temptation of seeing Edith's face when she discovers that Karlov deigns to consider me his friend. Not only that: a word from him and the publishers will, at least, give my more serious stuff a little more careful consideration. I need only that start, Madeline. I know it."

"I thought you had some reason for dragging us to this concert," she said gaily. "Oh, David, if it did mean big things for you?"

"I've got my fingers crossed," he said as he bent and kissed her.

They reached the concert hall and went to their seats. Edith and the family were already installed.

Edith was studying the programme with exaggerated interest.

"You should learn a good deal from this concert, Beethoven," she said. "I see that Leon Mardon is conducting. I have a friend who knows him. I must meet this Dimitri Karlov and discover what a real musician is like."

Madeline gave David an amused glance.

"Can you see Karlov anywhere," she whispered.

"No. Unless he's changed considerably he's shivering somewhere behind the stage. Must be a ghastly ordeal."

Madeline sat rigid in her seat, half an hour later, when the opening bars of the symphony began. The power, the magnificent sweep, the passion and majesty of the theme stirred her as never before she had been stirred by any music: she had the strange feeling that the very soul of Dimitri Karlov was being interpreted in every note that was played; he seemed suddenly to become real.

She had not expected this masterpiece; this symphony that rose in its fierce crescendo and trailed away to a single mournful note before thundering into the last triumphant movement. Uppermost in her mind was the knowledge that she was going to meet him; that somewhere in that vast assembly he was listening to that which he had created, and joying in the success that could not fail to be his.

She glanced at David; he sat enthralled and as she met his gaze he nodded as to say: "I didn't hope for this." Her hands were clenched so tightly that the whites of her knuckles showed. The blood rushed through her veins at fever heat; emotion swept over her in huge, breath-taking waves, leaving her exhausted.

And then the symphony ended and for a second there was a hush so great that the audience might have died, followed by applause that increased until it reached a point of hysteria.

David whispered:

"I promised Karlov I'd see him immediately it ended. He'll have to put in an appearance; the audience won't be satisfied otherwise and I'll catch him as he comes off the stage."

Madeline was hardly conscious of David's words or of his leaving her. Her eyes were watching; watching for that figure for whom the audience was clamouring.

The conductor retired and after a few breathless moments, returned with Dimitri Karlov at his side.

And the silence then was almost unbearable as the genius was introduced. For here was no foreigner; but an Englishman whose dark eyes gleamed with the light of triumph and on whose

lips hovered a rather apologetic smile—here was David Taylor!

Madeline felt suddenly as if she were going to faint, but as David began to speak she forgot everything except the words he was uttering. He told very simply of his failure to get his serious work accepted; of his determination to succeed.

For years he had worked without recognition and had been driven to writing popular stuff in order to live. Then had come the inspiration, four years ago, to adopt another name—a foreign name.

He told, with an amused laugh, of how the very work that had been rejected when sent in by David Taylor had been acclaimed when it bore the magic name of Dimitri Karlov. That was all; except that from now on Dimitri Karlov was going to do all the work in the hope of giving the public something far, far better than the effort they had just heard.

After that the hall rose in one accord. In Madeline's heart was a tumult far greater than any the audience might create. Her eyes were shining and in her throat sobs of pride and gratitude and wonderment rose in rapid succession.

She got up from her seat and while the house was still cheering, she fought her way to the back of the stage; she knew only she must reach David.

And eventually she found him standing amid a crowd of enthusiasts, critics, composers—the cream of the musical world. And as his eyes met hers he said very simply to those around him: "Excuse me" and slipped away before their very eyes. Then he and Madeline rushed down back staircases, through corridors until they gained the street. There, amid the kindly shadows of a doorway, he took her in his arms.

"Forgive the subterfuge, sweetheart," he cried exultantly, "but I promised myself that not until my first symphony was played would I let anyone know."

"Oh, David." It was almost a sob. "It was magnificent! As I listened I found myself yearning to know the man who composed it."

"Darling!—You always believed," he said solemnly. "That faith kept me going. Without it I should never have had the courage to have kept on; to have worked so desperately hard."

"Even now it seems like a dream," she cried.

Just then the crowd began to pour out.

David caught at her hand and almost dragged her from the shadows.

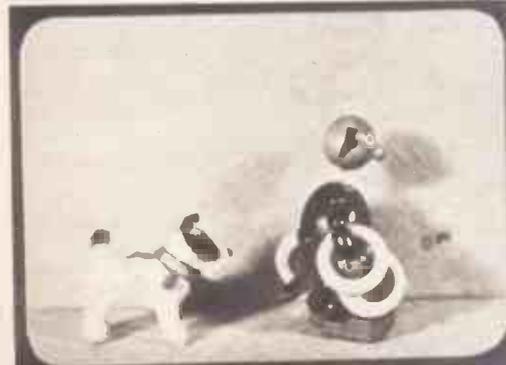
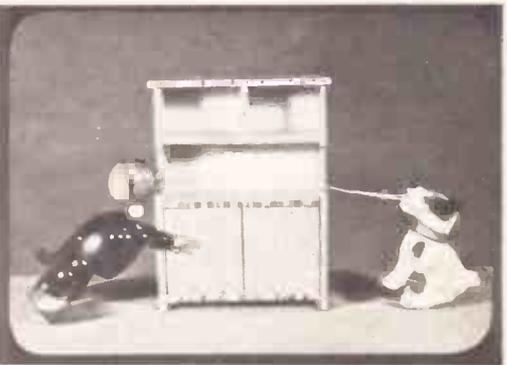
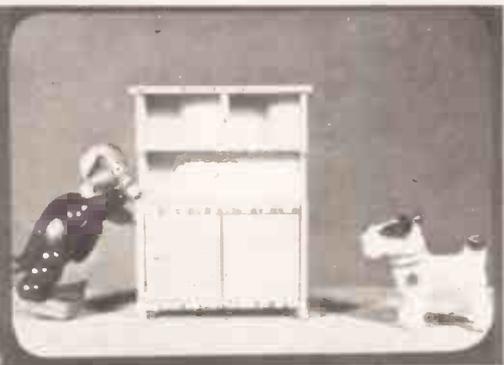
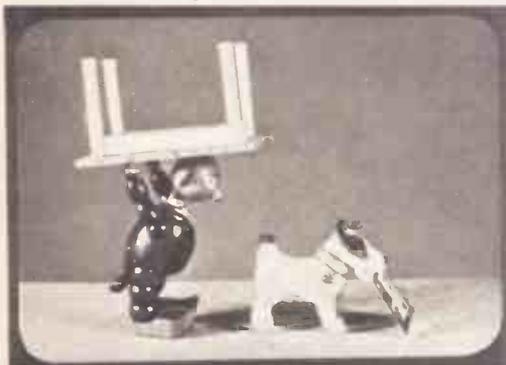
"Where are we going," she called, breathlessly.

"To the last triumph," he said and there was a deep chuckle in his voice. "I want to hear Edith call me—Beethoven!"

ALL CHARACTERS IN THIS STORY ARE ENTIRELY FICTITIOUS.

HERE'S TOTO

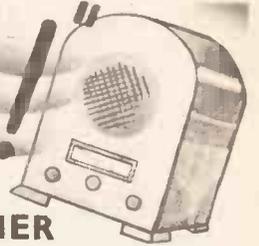
"MOVING DAY"



"A little nonsense now and then . . ." Read this page and be happy!



Crackles and Sparks!



By THE IRRESPONSIBLE LISTENER

THE other night a highbrow friend came round to see me. Friend dotes on Wagner. The B.B.C. was doing a Wagner concert. When that ended, friend twiddled knobs and extracted Wagner from Stuttgart. This went on all the evening, and as I like my Wagner in microscopic doses, I suffered. Friend announced soulfully, "Wagner was the greatest musician who ever lived." "Not so," says I, "and what is more, I'll prove it." "How?" says highbrow. "Easy," says I. "Orpheus was a greater musician than Wagner. Orpheus made all birds sing, but Wagner could only make one low hen grin." Friend went shrieking into the night, so it was worth it.

Disguises for All

NOT long ago they had an idea at the B.B.C. that struck me as ripe. They were trying out pianos before ordering a few dozen and said the makers' names must be covered up so they wouldn't be biased in favour of their favourite brands. Unfortunately, all the wise boys knew them by their shapes, so that didn't work. Then they disguised them by draping them in sack-cloth and, doubtless, sprinkling a few ashes on the lids, and everyone was happy. Good, but it hardly goes far enough.



"... tastefully attiring themselves in bathing costumes, gum boots and false beards."

People who want to lecture on the love-life of the centipede could put the wariest critic off his guard by tastefully attiring themselves in bathing costumes, gum boots, and false beards.

The more I think of the notion, the better I like it. Let's have disguises for everyone. Sir Henry Wood must conduct the next series of Promenade Concerts in pierrot costume; John Watt must dress up as a performing seal; Henry Hall must pretend he's Mr. Barrett of Wimpole Street. Announcers must pad round in long, hooded robes, like Spanish Inquisitors. In the end, Broadcasting House will itself be disguised so perfectly that no one will be able to find it, and won't that be just too grand.

This Week's Rumour

A LISTENER has written to the B.B.C. saying he thoroughly enjoyed a concert of modern music.

Oswald Breaks Out

MY dear little nephew, Oswald, has been to see us again. Oswald is one of those Things that are Sent to try us (no-cross, no-crown, you know), and I'm sure he's very good for our souls. Oswald would give points and a beating to any hair shirt ever woven.

"Uncle," asked Oswald sweetly, "are you off your chump?"

"What—do—you—mean?" I growled menacingly, restraining myself by a huge effort from boxing his ears.

"Well, isn't there something wrong with your mind?" persisted Oswald.

"Before you came into this beautiful world

He's at it again—poking fun at that solemn institution, radio! Our irrepressible contributor gets more and more irreverent each fortnight—and funnier and funnier!

there was never any suspicion of insanity in the family," I told him.

"Well, uncle, you often say that the B.B.C. is always trying to improve your mind, so if it wants all that improving there must be something wrong with it."

"The B.B.C. tries to improve everyone's mind. No matter how good we are, the B.B.C. thinks we can be made better."

"Then does the B.B.C. know better than everyone else, uncle?"

"There are a lot of very clever people at the B.B.C., and they try to give us the best of everything."

"Is that soprano who's making those funny noises now the best soprano there is?"

"No, Oswald, I think she's about the worst."

"Then how can she improve your mind, uncle?"

She can teach me to cultivate patience and resignation, Oswald, two virtues I constantly find myself called upon to exercise."

"Well, then, you ought to be grateful to the B.B.C. for improving your mind instead of grumbling about it. You never seem very patient and resigned when I come here, so I think I'll write to the B.B.C. and tell them you need a lot more sopranos before—"

"Good-night, Oswald."

"Oh—er—good-night, uncle."

Training B.B.C. Babies

THE B.B.C. Staff Training School is now in full swing, and pupils are being swiftly and efficiently moulded into the B.B.C. pattern. Some of the classes are, I hear, very interesting and instructive.

The class for Writers of Broadcast Humour spends one hour a day copying out and memorising jokes from back numbers of weekly papers. They are not allowed to see any papers that are less than ten years old, as only vintage jokes may be used for broadcasting.

Another hour is occupied with listening to selected passages read aloud from Bradshaw's Railway Guide. I couldn't quite see how this helped them until someone explained that every joke must have a point, and, of course, railways are simply full of points.



B.B.C. Charwoman: "The critics been 'aving a go at you again, dearie?"

There was a sad incident the other day, I understand. One promising young pupil was heard to make an original wisecrack. Naturally, he was expelled at once.

More Training School news shortly.

O.B.s at Their Best

WELL, here we are at Alley's Club, just in time to see the contest for the All-in Wrestling Championship of England. Charlie the Cannibal, who is the reigning champion, is going to have a hard fight of it if he is to retain his title.

The challenger, Gigantic Georgie, also known as the Human Gorilla, has just come into the ring. He certainly is a big fellow. He's not so very tall—about six feet, I think—but he's so broad that when he's measured for a suit of clothes he holds one end of the measure on his chest while his tailor takes the other end and circles round him.

Ah, here's Charlie the Cannibal. He's six foot three and enormously strong. Muscles like door-knobs sticking out all over him. He must have taken someone's correspondence course on how to keep fit. Last week he threw a man out of the ring and it wasn't until a couple of hours later they discovered the poor chap had gone through the roof and landed in a tree two streets away.

Now they're starting. Charlie rushed in and tried to grab Georgie round the chest. His arms only reach half-way round, so he can't get a grip. George seizes his opponent by the ears and forces his head back. With great presence of mind Charlie stamps violently on George's foot and the pain makes him let go.

George is very annoyed by this. He stoops quickly and grips Charlie round the knees. Charlie flings himself forward over George's broad back and hangs on to the seat of his pants. The audience yells 'Foul,' the referee tries to part them, but neither takes any notice. Surely something must—there, did you hear that? Georgie's pants have given under the strain, and he dashes for his corner, blushing furiously. That's the end of the first round.

Now they're coming out for the second round. Georgie takes the offensive, but Charlie dodges all round the ring, sticking his tongue out at George and laughing derisively. George is getting furious. He makes a mad rush, trips and sprawls full length.

Charlie takes his chance, jumps high in the air, and comes down stern first on George's chest. Good gracious, he's bounced off again. George scrambles up and is after Charlie. They are rolling on the mat, locked in a deadly grip. Charlie broke away for a moment and now they are on their knees, face to face, holding each other at arm's length.

What's this? The glare is fading from their eyes. Charlie is speaking. He says, 'Aren't you my little baby brother who was stolen by gypsies twenty years ago?' George says, 'Didn't you use to take swigs out of my bottle when mother wasn't looking?' Yes, they really are long-lost brothers. They are sobbing on each other's shoulders. What a romance of the ring. We can't expect them to wrestle any more after that, so we'll say good-night."



"He holds one end of the measure on his chest while the tailor circles round him."

B.B.C.'s NEW ORGANIST

A short "R.P." interview with REGINALD FOORT, the new B.B.C. organist

"HAVE you played abroad at all?" I asked Reginald Foort.

"Oh, yes," Reginald said. "Half over the world. I played at the Paramount Theatre, New York, which has the most famous theatre organ in the world. I did six shows a day there, seven days a week, for ten weeks! The first show they put on ran for three weeks. Part of my contribution was Liszt's Second Hungarian Rhapsody, and playing that forty-two times a week was a bit of a strain. By the time I got to about the sixty-eighth performance I found I simply couldn't concentrate on what I was doing! The only way to get over that was to go into the theatre before the show opened and actually make myself practise it. And as they opened at ten a.m. and didn't close till two a.m., it didn't leave me much time!

"I play a lot in Holland, too. I fly over every fourth Sunday and broadcast from Hilversum. I always do my own announcements, first in English and then in Dutch. I'm afraid my popularity in Holland is due, not to the way I play the organ, but because they like to hear how I'm getting on with my Dutch!

"I always believe in announcing myself before I play, for the personal touch is most important. I had a bit of a fight before they'd let me do it in New York, but I persuaded them to let me try it and I feel sure it had a lot to do with my success.

"I've played at the Paramount Theatre in Paris. I opened the organ there, and also the new organ in the Rome Broadcasting Station. I flew over for that, and I think the trip was the biggest thrill I ever had in my life. It was in a huge German plane, and we went over the Alps at 20,000 feet. You can imagine the glorious panorama of mountains all covered with snow!

"I've played in Copenhagen, Canada, all over the place. I love travelling and meeting new people and playing on different organs."

"How do you arrange your shows?" I asked. "Do you always play the same type of music?"

"Good heavens, no!" said Mr. Foort, "I play all kinds. It's not true to say that the 'man in the street' doesn't like good music. He does, and so does his wife, if it's presented in the right way. But there must be something novel in the presentation. Nowadays, I usually give my organ interlude as a slide show. That's always popular. I plan out a show and then have slides made to describe each item as I play it.

"A listener once wrote in and suggested that I should give an interlude of animal music and mentioned some six tunes. I went through my library of about five thousand pieces and found twenty-five about animals. I chose eighteen and made a grand 'Animal Medley,' complete with a dog-fight.

"I have great fun with the new B.B.C. organ, thinking out new combinations of stops, new selections and new methods of presentation. And then, of course, there's broadcasting. I've just given my five-hundred and twenty-third broadcast, and I don't think there's any doubt about the popularity of theatre organs with the listening public.

"Luckily this organ broadcasts marvellously. I've had the biggest fan mail I've ever had since I started broadcasting again this time. You know, I've been travelling about so much that it's over three years since I broadcast regularly for the B.B.C. But now I shall be on the air regularly."

"R.P." DINNER SET

RESERVATIONS of the "R.P. Dinner set," announced in our last two issues, are now closed.

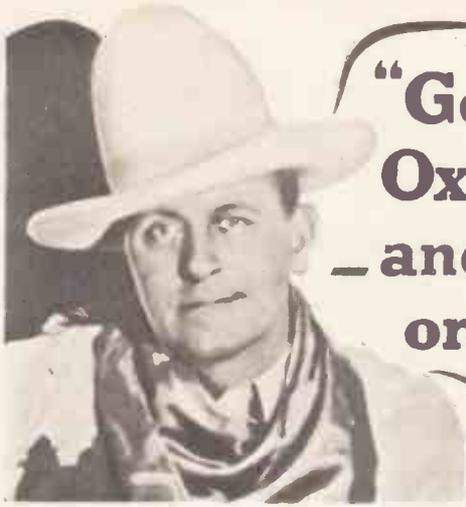
If you have reserved a Set for you or for you and friend, don't forget that, in either case, both you and the new reader introduced must cut out and save the Dinner Set coupon in this week's issue of RADIO PICTORIAL.

When you each have four coupons, these must be forwarded to us together with a Privilege Order form which will be printed in due course, on receipt of which the Sets will be dispatched.

Cut out along dotted line

"R.P." DINNER SET
COUPON

November 6, 1936



"Get a packet of Oxydol today Folks — and test it yourself on all your wash."

Experts have proved by actual tests that Oxydol is the finest washing product money can buy, and that it does every washing job in quicker time than anything else you can buy. But test Oxydol yourself! See how thick, creamy Oxydol lather makes the dirt just roll out of your clothes without any harsh rubbing. See how it washes *your* white things dazzling white and your coloured clothes brighter and cleaner than you've ever washed them before. Prove for yourself that Oxydol saves at least two hours work every wash day. Get either the 3!d. or 6d. Oxydol at your shop today and test it on all your wash this week.



.. and give yourself a real treat this Sunday — tune in to

CARSON ROBISON and his Oxydol Pioneers

Millions are enjoying these Western programmes every Sunday. Make a note of the time and listen-in next Sunday. You'll enjoy every minute of it—old southern favourites—new Prairie songs. You'll hear them all sung by Carson Robison and his famous Oxydol Pioneers!



RADIO LUXEMBOURG
EVERY SUNDAY AT 10.15 A.M.

(1304 METRES)



OXYDOL

FOR A BIGGER TUB OF RICHER SUDS

Made by Thomas Hedley & Co., Ltd., Newcastle-on-Tyne and Manchester

SORES ON LEGS

London, W.C.

Dear Sirs,— After using GERMOLENE for a week I have been completely cured of some awful sores on my legs. These sores were so bad that I was afraid Ulcers would develop and lead to me being rendered unfit for work. A nasty discharge came from them and the agony they gave me was awful. As a last resource, I tried your GERMOLENE, and the pain and soreness left me at the first dressing. In two days the skin was already looking more healthy and now I am quite cured. My friends have also found your Ointment absolutely unbeatable for all kinds of Cuts, Burns, Bruises, etc., and we are all more grateful than we can say.

Yours sincerely, Mr. P. O'C.



ECZEMA, BAD LEG, PSORIASIS, ACNE, PIMPLES, BOILS, CUTS, RASH, SORES, WOUNDS, CHAPS and CHILBLAINS

Healed by

Germolene

Brand ASEPTIC OINTMENT

Price 6d., 1/3, 3/- & 12/- Per Tin, Tubes 4/6

Chilly Autumn days play havoc with delicate throat membranes. Take Allenburys Pastilles regularly to allay irritation and prevent infection

FROM ALL CHEMISTS 8" & 1/3

Allenburys
Glycerine & Black Currant PASTILLES

for your Throat

P.2.

WHAT LISTENERS THINK

Reader Coleman does not want entertainment entirely on the air. He makes an interesting suggestion which may meet with approval from other "non technical" readers

★ STAR LETTER

WE have an infinite variety of good material "on the air," but seldom do we have any talks on wireless itself. I consider we might have a series of short talks on the working of the radio, the reason for the various pieces of apparatus used in our sets, the meaning of "long" and "medium" and "short" waves, etc. Not necessarily talks of a highly technical nature, but something on elementary lines. Possibly a number of simple hints that will lead to better reception, hints that undoubtedly would assist those who, like myself, enjoy listening but would like some insight into the marvels of the radio set.

Such a feature would be far more enlightening and entertaining than much of the information given in text-books.—Ernest C. Coleman, 104 Grandison Road, S.W.11.

Double Act

I WISH the B.B.C. could arrange to broadcast a few duets by celebrated singers. While solo recitals are always very much appreciated, one sometimes longs for the harmonious enthusiasm of a good duet. I would particularly love to hear Frank Mullings and Norman Allin singing together.—T. E. Jackson, School Green Lane, Fulwood, Sheffield 10.

Late-Night-Dixon

REGARDING other correspondence about cinema organ broadcasts, I suggest a series of late dance music broadcasts by that famous "ace" organist, Reg Dixon, would be appreciated by a large number of listeners. Everyone would then realise his wonderful footwork and perfect timekeeping and enjoy the change from the ordinary dance bands which tend to become monotonous.

Many of my friends in this area join me in putting forward the suggestion.—H. D. Greenwood, Halifax Road, Enfield, Middlesex.

Chorus Work

IS it not time the B.B.C. checked somewhat the singing of choruses at Music Hall shows. I do not mind it occasionally, or as in Leonard Henry's song, when it was just a matter of a word here and there, but to expect us, listening at home, to be entertained by the voices of the audience three times in one hour, as on Saturday last, is rather exceeding the limit. It seems to me an easy way for the artiste to pad out his time.—E. A. Hood, Glyn Road, Clapton, E.5.

Marking the Crooners

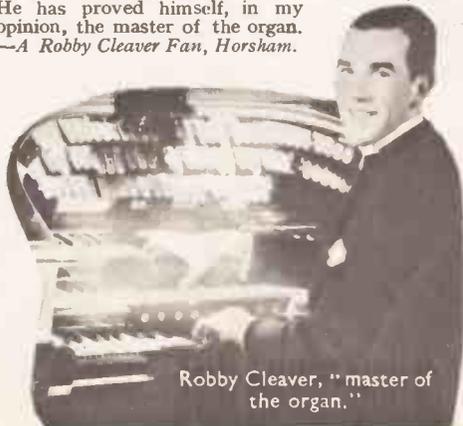
I WOULD like to say a few words regarding all the male singers who have sprung up with different dance bands.

There was a great standard set when Jack Plant sang from the Savoy Hotel which has never been equalled. Plant has a most flexible, true, picked voice with that soft velvet quality, excellent diction and most intimate style. I am still waiting to hear over the radio a voice to compete with it. Marks out of 100: J. Plant, 96; B. Lawrence, 90; R. Ashby, 89; G. Fitzgerald, 80; L. Allen, 79; S. Costa, 79; S. Brown, 76 and others 50. From a very keen listener and a great supporter of the RADIO PICTORIAL. Wishing RADIO PICTORIAL every success.—Yorkshire Fans of Jack Plant.

Certainly We Will

WOULD you publish a portrait of H. Robinson Cleaver, organist of the Regal, Bexley Heath. He has proved himself, in my opinion, the master of the organ.

—A Robby Cleaver Fan, Horsham.



Robby Cleaver, "master of the organ."

Heartfelt Appeal

CHRISTOPHER STONE is the man to make heartfelt appeals on the behalf of charities. He has charm and force. With a deep sincerity, he makes himself felt and heard. He appealed in a forceful way for the animals. What a teacher and "preacher" the church has lost, for his sincere moods would have reached the hearts of his hearers and the fallen. He could be the means of socially uplifting those in need of help, and his voice should be heard more frequently. Cannot he be asked to give helpful advice on other topics. He would make a christian M.P. and is a born leader.—Mary Sadler, Grasmere Gardens, Harrow Weald.

Homely

I PARTICULARLY draw your attention to broadcasts from Croydon Parish Church, conducted by the Bishop of Croydon. I wonder how many listeners like myself sit in the "old armchair" on Sunday morning after breakfast and listen to everything the Bishop has to say. Especially when he gives the address, I enjoy every word spoken by that thoughtful and homely voice. If any of RADIO PICTORIAL's listeners haven't thought of turning the knob on his receiver on Sunday morning, I do hope he or she will give it a fair trial. You'll enjoy it, also remaining in "that chair." The only grudge I have against programmes like this, is that we are never given enough opportunity to hear these broadcasters. Your attention please, B.B.C. After all, they're worthy of the extra time. Best wishes to RADIO PICTORIAL.—Herbert D. Waring, Swan Street, Sibley.

Puzzling

I HOPE the B.B.C. will give us some more puzzle programmes consisting of records of tunes, artistes and sounds, etc., leaving us (the listeners) to guess the names of the tunes, and the artistes and also the actions making the various sounds.

Also, would it be possible for somebody to write some real mysteries such as a burglary or a murder, on these lines; first of all describe the scene, then introduce the suspected characters, and a detective; the detective then thoroughly questions the suspects who would let a few clues slip out when answering these questions; the listener would then have to solve the mystery.—W. Gore, Lancing Road, Ilford, Essex.

All-star Cast

HOW pleasing it would be if we could have our favourites brought together in a broadcast programme.

This would be my ideal cast:
Louis Levy and his Symphony.
Anona Winn.
Claude Dampier.
Ann Penn.
Effie Atherton.
Ronnie Hill.

Ivor Moreton and Dave Kaye.
What do other readers think? Wishing RADIO PICTORIAL—and all who help to make it—all the best.—M. L., Cornwall Road, London, W.11.

THE COMMON CAUSE OF WOMEN'S ILLS

Quite ninety per cent. of the nervous, digestive, and functional ills from which so many women suffer arise from constipation which has invariably been started and has grown chronic through taking strong aperients. When once the bowels can be coaxed back to daily action of their own accord you will find your health improve almost miraculously. This means that you must leave off those strong purgatives and synthetic chemicals which are actually keeping you constipated.

For a time the bowels will need help and this should be provided in the form of a fruit laxative. The best of all, and one whole-heartedly recommended by doctors and nurses, is 'California Syrup of Figs.' Perhaps you are already using it for the children, if so, you have at hand the most effective remedy for constipation. Its valuable medicinal qualities are obtained from an excellent combination of fruit and vegetable extracts which, blended with a pleasant fig syrup, act most beneficially on the bowels.

'California Syrup of Figs' is sold by all chemists—1/3 and 2/6. The larger size comes cheaper. Be sure you get 'California Syrup of Figs' brand. It is gentle enough for the youngest child yet efficient enough for a robust adult. Try it to-day!

(Advt.)

RUFFLES ARE SO LOVELY

(Continued from page 16)

1st row—Cast off 6 sts., P. to the end.
2nd row—Cast off 6 sts., P. the following 2 sts. tog., there now being 2 sts. on the right-hand needle, * (K. 1, P. 1, K. 1 into the next st.), P. 3 tog. Repeat from * to the last 3 sts., (K. 1, P. 1, K. 1 into the next st.), P. 2 tog. Repeat the 1st and 2nd rows twice. Cast off knit-wise.

THE SLEEVES (both alike)

Using No. 2 needles cast on 90 sts.
1st row—Working into the back of the sts., purl. **2nd row**—K. 1, * (K. 1, P. 1, K. 1 into the next st.), P. 3 tog. Repeat from * to the last st., K. 1. **3rd row**—Purl. **4th row**—K. 1, * P. 3 tog. (K. 1, P. 1, K. 1 into the next st.). Repeat from * to the last st., K. 1. **5th row**—P. 1, * P. 2 tog., P. 9. Repeat from * to the last st., P. 1. (82 sts. remain.)
6th, 7th and 8th rows—As the 2nd, 3rd and 4th rows. **9th row**—P. 1, * P. 2 tog., P. 8. Repeat from * to the last st. P. 1. (74 sts. remain.)
10th, 11th and 12th rows—As the 2nd, 3rd and 4th rows. **13th row**—Purl.
14th, 15th and 16th rows—As the 2nd, 3rd and 4th rows. **17th row**—P. 1, * P. 2 tog., P. 7. Repeat from * to the last st., P. 1. (66 sts. remain.) **18th, 19th and 20th rows**—As the 2nd, 3rd and 4th rows. **21st row**—P. 5 tog., P. to the end.
22nd, 23rd and 24th rows—As the 2nd, 3rd and 4th rows. **25th row**—P. to the last 5 sts., P. 5 tog. (58 sts. remain.) Now repeat rows 10-13 inclusive, then repeat rows 10-12 inclusive.
1st row—Cast off 4 sts., P. to the end.
2nd row—Cast off 4 sts., the st. on the right-hand needle counting as K. 1, * (K. 1, P. 1, K. 1 into the next st.), P. 3 tog. Repeat from * to the last st., K. 1. **3rd row**—P. 2 tog., P. to the last 2 sts., P. 2 tog.
4th row—K. 1, P. 2, * (K. 1, P. 1, K. 1 into the next st.), P. 3 tog. Repeat from * to the last st., K. 1. **5th row**—As the 3rd row.
6th row—K. 1, P. 1, * P. 3 tog. (K. 1, P. 1, K. 1 into the next st.). Repeat from * to the end. **7th row**—As the 3rd row.
8th row—K. 1, P. 1, * P. 3 tog. (K. 1, P. 1, K. 1 into the next st.). Repeat from * to the last 2 sts., P. 1, K. 1. **9th row**—As the 3rd row.
10th row—K. 1, * (K. 1, P. 1, K. 1 into the next st.), P. 3 tog. Repeat from * to the last st., K. 1. **11th-18th rows**—As rows 3-10 inclusive.
19th row—As the 3rd row. **20th row**—K. 2 tog., P. 1, * (K. 1, P. 1, K. 1 into the next st.), P. 3 tog. Repeat from * to the last 5 sts. (K. 1, P. 1, K. 1 into the next st.), P. 4 tog. **21st row**—As the 3rd row.
22nd row—P. 4 tog. (K. 1, P. 1, K. 1 into the next st.), * P. 3 tog. (K. 1, P. 1, K. 1 into the next st.). Repeat from * to the last 3 sts., P. 1, K. 2 tog. Repeat rows 19-22 inclusive once again, when 18 sts. remain. Cast off.

THE LOOP TRIMMING

Using No. 2 needles, cast on 7 sts.
1st row—Working into the back of the sts., knit. **2nd row**—K. 1, * insert the point of the right-hand needle into the next st. as if to knit, pass the wool over the point of the right-hand needle and round the first finger of the left hand 3 times, then pass the wool over the point of the right-hand needle as before and draw the loop through the 3 rings of wool previously made, then slipping the rings off the finger, knit together the loop just made and the st. on the left-hand needle, K. 1. Repeat from * to the end.
3rd row—Knit. Repeat the 2nd and 3rd rows until the work measures 36 inches, finishing at the end of a 3rd row. Cast off.
Work 2 smaller lengths of 18 inches in the same manner to complete the sleeves.
The "Wheels" (both the same).
Using the Crochet hook, work 4 chain, join into a ring and mark this point as the commencement of the round. **1st round**—Work 9 d.c. into the ring. **2nd round**—Work 2 d.c. into each d.c. of the previous round.
3rd round—Work 2 d.c. into every alternate d.c. with 1 d.c. on all other sts.

4th round—* 3 chain, miss 1 d.c., 1 d.c. into the next st. Repeat from * to the end.

5th round—Work 3 d.c. into each loop of the previous round. Fasten off.

THE BUTTONS

Using No. 6 needles, cast on 9 sts.
1st row—Working into the back of the sts., knit. **2nd row**—Purl. **3rd row**—Knit.

Repeat the last 2 rows until the work measures 3 inches. Cast off. With the purl side outside form into a tight roll and stitch into position, drawing up each end and fastening off securely.

THE BUTTON-LOOP

Using No. 6 needles, cast on 28 sts.
1st row—Working into the back of the sts., knit. **2nd row**—Purl. Cast off. With the purl side outside, sew the cast-on and cast-off edges together to form a roll.

MAKE-UP

Stitch the shoulders of the Back and Fronts together. Commencing at the top of the ribbing of the Left Front, stitch the trimming all round.

Slightly drawing together the ends of the loop trimming band and the front edge of the ribbing border, place a crocheted "wheel" over the ends just gathered and stitch firmly into position round the edge, thus filling in the space at the base of the band.

Place the button loop to the centre of the "wheel" on the Right Front and stitch into position.

Attach one button over the loop on the Right Front, the button lying vertically, and the second button in the same manner to the centre of the "wheel" on the Left Front.

Stitch all seams.
Attach a length of loop trimming to the edge of each sleeve, commencing at the seam, leaving the ends open.

"Aziadé" £50 Personality Competition

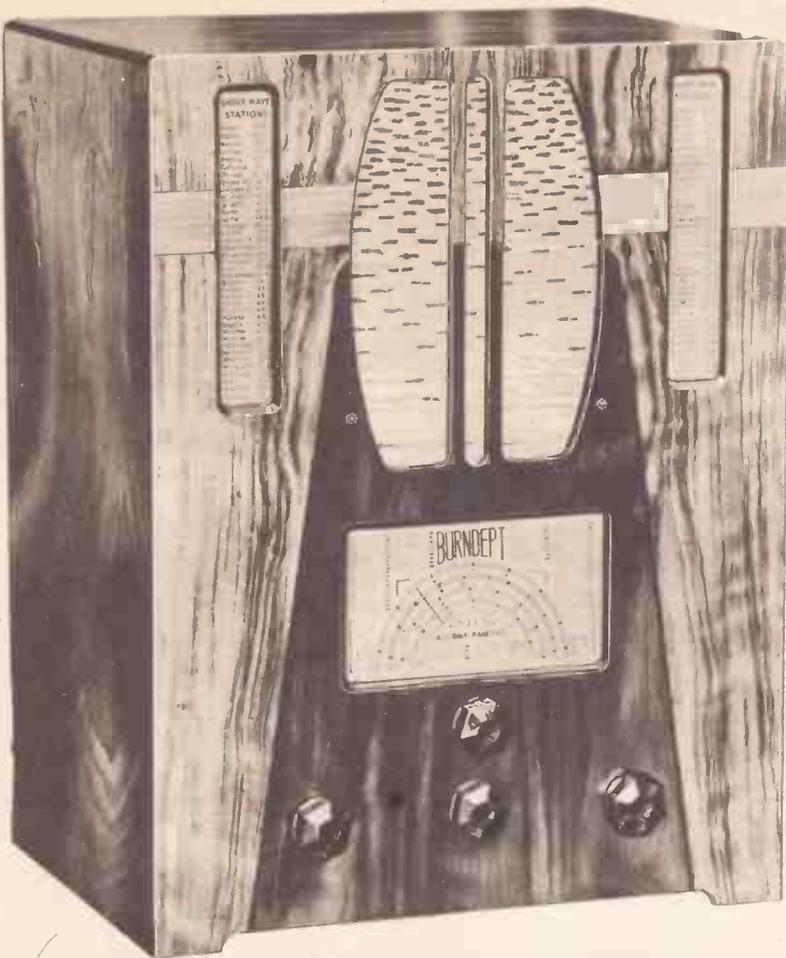
ENTRIES for this Competition among users of the well-known "Aziadé" Compact Perfume, were received from all over the United Kingdom as well as from many foreign countries. Judging was extremely keen and the award was finally given to Miss E. Burnett, 5 Buona Vista Road, Ventnor, I.O.W., to whom a cheque for £50 has been sent.

Adelaide Grey
of LALEEK
SAYS

You live in an
Age of Beauty

Lovely eyes add enormously to your beauty . . . if your lashes are short, rough or uneven, the allure is lost . . . Laleek "Longlash" is a real eyelash grower and an excellent mascara . . . making the lashes long, strong and beautiful. In four waterproof shades—Midnight Blue, Copper Beech, Raven Black, and Colourless for night use.
Laleek "Longlash," 1/-. Special Brush 4d.
A beautiful face is often spoiled by hair or down. This can be removed safely and so easily with my Laleek "Waxaway" which definitely weakens the growth. Laleek "Waxaway" has no unpleasant odour.
Laleek "Waxaway." Price 3/6.
True beauty can never be attained when the skin is lifeless and under-nourished. Feed it, as you beautify it . . . with my "Laleek Rose Skin Food," which nourishes and restores its youth. Laleek "Rose Skin Food." Price 2/9.
Laleek Beauty Preparations are medically approved, used by Royalty, and they cover every beauty need. Stores, Chemists, Hairdressers and Boots or from my Salons.
Face Massage at my Salons 3/6. Consultations daily—Regent 5825.

ADELAIDE GREY
27. OLD BOND ST. W.I.



Radio Test OF THE NEW BURNDEPT ALL-WAVE RADIO

**K. JOWERS
RADIO PICTORIAL**

During the past 15 years Burndept have built up an enviable reputation for high-quality radio receivers. They have now gone whole-heartedly into the production of all-wave receivers. One of the most popular sets of this season . . . real all-world receiver and complete home entertainer. This model sets a new standard in inexpensive radio . . . gives even greater sensitivity and better all-round performance.

Model 251 at £7 19s. 6d. tunes from 13½ to 2000 metres, giving fine results on all four wave-bands. Those who are blessed with mains supply should make a mental note of the Burndept Model 252, which is suitable for A.C. or D.C. mains and is priced at 9 guineas.

TUNING RANGES FROM 13.5 to 2000 METRES

SPECIFICATION

FOUR-BAND BAND-PASS BATTERY RECEIVER

Circuit :—Variable mu H.F. Pentode, high efficiency Triode Detector, transformer coupled to steep-slope output Pentode. Wave ranges 13.5–48.5 Metres, 48–145 Metres, 190–550 Metres, 800–2,100 Metres. Four range scale with wave lengths engraved and complete with lists of well-known world-wide stations. Single knob, double motion tuning, variable mu, wave-range and reaction controls. Complete with battery and accumulator, in well-designed walnut cabinet as illustrated. **£7.19.6**
Model 251. Price

FOUR-BAND BAND-PASS UNIVERSAL MAINS RECEIVER

Circuit :—Variable mu H.F. Pentode, Pentode Detector resistance coupled to output Pentode. Rectifier valve. Wave ranges : 13.5–48.5 Metres, 48–145 Metres, 190–550 Metres, 800–2,100 Metres. Four range, illuminated scale with lists of station names. Single knob, double motion tuning, variable-mu and mains switch combined, wave-range and reaction controls. Mains energised moving-coil loud-speaker. Suitable for all supplies, 200–260 volts, A.C. or D.C. **£9.9.0**
Model 252. Price



The performance and tonal quality of these two Burndept All-Wave Receivers are such that they provide not only all-world listening, but superb reproduction of all your usual Home and Continental stations.

"RADIO PICTORIAL" FREE BROCHURE OFFER

To every reader of RADIO PICTORIAL we will send FREE OF CHARGE a copy of the Burndept Brochure on All-Wave Listening, which not only describes the Burndept All-Wave Receivers in full, but tells you much of interest about the Short-Wave Stations of the world and gives you a complete chart of stations receivable. Post the coupon NOW for your copy.

**POST
THIS
COUPON**



To Burndept, Ltd.,
Light Works, Erith, Kent.

Please send me FREE COPY of your All-Wave Listening Brochure.

Name.....

Address.....

R.P.B. 45.

ALL-WAVE NOTES

YOU CAN WORSHIP with the WORLD

RELIGIOUS services in America are dealt with in rather a different way from the B.B.C.'s morning services to which we are so well accustomed. In this country, and in fact in Europe as a whole, religious services are normally broadcast from some important church, either in the capital city or from some country village.

No attempt is made to boost any particular preacher or denomination, although quite a number of English clergy by virtue of their personality actually become well-known to listeners.

A totally different state of affairs exists in America, for they prefer featuring individuals to broadcasting a religious service as such.

These services do not have any nationality and can be interesting and useful to listeners in any part of the world. It seems to me that most people who listen to religious programmes over the air concentrate more on the choral section or the organ solos rather than on the sermon itself.

I know of several listeners who make a special point of tuning in on Sunday mornings to the Danish short-wave station Skamlebaek, which relays a religious service from the garrison church at 9 o'clock. This lasts for an hour and twenty minutes and even though the service is in Danish, it is a very nice beginning to a Sunday morning's radio. Another instance of this type of reception is the quarter-of-an-hour service broadcast from the parent station Hilversum via its short-wave link Huizen, which starts at 7.41 every morning. This odd time is brought about by the fact that Holland is 19 minutes ahead of Greenwich.

Catholics will be interested to hear of the transmissions from the Vatican City, the Pope's own private station. At 3.30 every Sunday a programme is broadcast entitled "Religious Notes," and this is apparently of great interest to Catholics all over the world.

A service sung in Latin is generally broadcast at 7 o'clock on Sunday evenings. At 10 o'clock every day a new feature has been introduced through the Vatican station. It is intended for invalids and is broadcast in Latin and French.

Turning again to America, to my way of thinking their Sunday programmes are rather spoilt by the fact that their religious services are sandwiched in their normal programmes and do not begin the day or come on at a specialised time as in this country. Pittsburg, for example, relay a service for the First U.P. Church

at 4 o'clock in the afternoon and a further service at 9 o'clock from a little country church. The latter service is not generally listed for the relay is only decided a day or so before the actual broadcast.

The General Electric Co. in Schenectady broadcast their first typical Sunday programme at 10.30 p.m., featuring Ed. McConnell, who sings a number of religious songs intermingled with Southern negro melodies, introducing the religious service which starts at 11 p.m. This half-an-hour is devoted to a different denomination each week.

A service of a different kind is broadcast from W8XL owned by the Crossley Co., and is more or less a boost for Father Coughlin. His sermons are of a very vigorous type into which a smattering of politics is introduced.

Owing to the straightforwardness of his speaking he has been getting into trouble with the Pope just recently and more or less requested to keep to religion and not to turn himself into a politician, but, even so, I believe he has more mail from listeners than any other person in American radio.

His collection, or rather contributions, from listeners, have reached such gigantic proportions that he has been able to build himself a palatial white stone church costing a terrific sum.

Those who do not like to depart from the conventional English type of service should not forget our own Empire stations. Although the B.B.C. relay religious services at fixed times on Sundays, these aren't always convenient for everyone.

Five programmes are broadcast on the short-waves from Daventry every Sunday, the first one at 7.15 a.m., followed by similar programmes at 1.25 p.m., 3.45 p.m., 6.50 p.m., and 11.30 p.m. The 6.30 transmission does not always take the form of a service but is often a relay of organ music.

For some reason or other there are no transmissions from France or Belgium, while one, of course, does not expect very much from Germany or Russia, so in that case there is no disappointment.

These are but a few of the religious services which can be heard on short-waves. There are many others, not listed, which can be heard with reasonable consistency, such as those from Sydney, Cape Town, Winnipeg, and just recently Budapest; these are on Sunday afternoons at 3 o'clock on 19 metres.

KENNETH JOWERS

SETS WE RECOMMEND

IN the very early days of radio we remember McMichael as being one of the few firms supplying short-wave apparatus. Our readers will probably remember how McMichael made a habit of supplying expeditions and the Services with short-wave receivers.

It is not to be wondered at in view of the present interest in short-waves that this firm should interest themselves very seriously in the production of an ultra-modern all-wave receiver.

We have had very fine results from the McMichael 362, a 5-valve all-wave super-het of the de-luxe type. It is an entirely new production which gives the utmost on short-waves and at the same time provides quality reception suitable for the connoisseur on medium and long waves.

The model 362 cabinet is of modern design with piano finished figured walnut, the tuning dial being mounted below the loud-speaker.

This dial is a modification of the giant dial, now a familiar fitment to the standard McMichael receivers. It is calibrated in three distinct wavebands and gives a fair measure of band-spreading on the short-waves. A vernier drive is very smooth in action, so that even the non-technical listener will not have any trouble at all in tuning in a fair percentage of the world's short-wave stations.

A loud-speaker of the energised type provides over 2 watts of undistorted output, while provision has also been made for an external loud-speaker and a gramophone pick-up. The price of this excellent receiver is only 15½ guineas, while hire purchase terms are as low as 5/- weekly.

Table radiogramophones seem to be very popular amongst listeners who do not like the idea of paying £20 to £30 for a fully fledged instrument. Also the modern flatlettes do not always permit of large pieces of furniture such as a modern radiogram.

For such listeners, Burgoyne Radio have introduced their Dragon tablegram. It is a 5-valve super-het receiver for A.C. mains only and is complete with a noiseless induction gramophone motor.

The size of this instrument is comparable with that of a normal table receiver except that it is an inch or two wider from back to front.



Judy Kelly, the film star, with her McMichael set

Full automatic volume control on the three stages makes quite sure that foreign stations will not fade except under the most adverse conditions, while noise suppression keeps down inter-station noise, and a local distance switch enables the National and Regional stations to be pulled in without interference.

This 5-valve receiver is priced at 15 guineas and as it functions just as well as a conventional radiogramophone it is extremely cheap.

Another inexpensive receiver which should be very popular is the Burndept 257. It is a 5-valve A.C. mains super-het of outstanding design. It includes one of the latest frequency changers, a high-gain intermediate frequency amplifier, full automatic volume control, a metal detector, and many other features.

For the non-technical reader, this, boiled down, means that the receiver will have maximum sensitivity for the number of valves used. This can be interpreted in two ways; it will either give a great number of foreign stations, or very good quality with low noise level on the local stations. It tunes from 200 to 2,000 metres and is one of the cheapest sets of its kind available at the moment. It is priced at 10 guineas and can be obtained on hire purchase terms. Write to Burndept for details about it. The address is Light Gun Works, Erith, Kent.

Set WAVES



The quickest surest way of giving your hair a smart finish of waves and curls is five minutes with Amami Wave Set. Here you see the first wave being arranged after the hair has been thoroughly dampened with lotion.

and CURLS



Just a little patience and you'll find it quite simple to arrange those fascinating little curls—thanks to Amami Wave Set.

at HOME



AMAMI WAVE SET 6d. & 1/3

In addition to the famous green lotion, so well-known to all Amami girls, Amami have now introduced the new Amami Spirit Wave Set! Quick-drying. Non-oily. Keeps order over every type of hair. Packed in a yellow carton. At all Chemists, Hairdressers and Stores.

“It’s such a relief to know that using Lifebuoy Toilet Soap prevents the risk of ‘B.O.’”



★ TUNE IN TO
RADIO LUXEMBOURG
 (1293 mètres)
 every Sunday at **6.15 p.m.**
AMBROSE
 and his Orchestra
 PRESENTED BY THE
 MAKERS OF
LIFEBUOY
TOILET SOAP



3D
 PRICE IN UNITED KINGDOM ONLY

LBT 257-201

A LEVER PRODUCT.



Sydney Lipton, whose dance band is so deservedly famous, says that Ovaltine is a real necessity in his strenuous life, always ensuring sound, refreshing sleep.

A FEAST FOR THE HEALTH LOVER

THE November issue of "New Health," the sixpenny magazine for the health lover, has made its bow and, as usual, it contains a wealth of interesting articles. There is a brilliant article by Dr. MacLeod Yearsley on "The Common Cold," its causes and its treatment. This is a subject that, alas, interests us all. Another significant article is "Exercise for the Elderly," by Dr. H. C. Hopkinson. It deals with such important questions as "Are Stairs Bad for Old Hearts?" "Dare I Run to Catch that Train?" "Should I Have that Extra Round of Golf?"

Other splendid features include "What the Mouth Reveals to the Doctor," "Do You Sleep Soundly?" "Slimming, Health and Diet," "Unto the Third and Fourth Generation," a frank article on a grave national evil about which every thinking man and woman should know; "Health Safeguards in the Modern School," "Food for the School Child," "Mushrooms—to Eat or Not to Eat?" "Health from Table Tennis," "Do You Believe in Dreams?" and "Better Breakfasts."

From this rapid survey you will see that "New Health" deals exhaustively with the subjects we need to think about if our health is to be perfect. Don't delay. Order your copy now.

LISTEN TO AMERICA DIRECT!

HAVE you enjoyed the novel experience of listening to America or even far distant Australia by your own fireside? There's a thrill in searching the ether on the short-wave band, and tuning-in stations from the ends of the earth—at full loudspeaker strength, too!

The latest developments in radio research have made it possible to produce a modern all-wave receiver for less than £8, that will enable you to get literally hundreds of new stations. A full description of this set, together with an illustrated Brochure on World-Wide Listening will be sent Free to every reader of RADIO PICTORIAL. Just fill in the coupon below, and send it to:

The Technical Editor, RADIO PICTORIAL, 37-38 Chancery Lane, London, W.C.2.

FREE COUPON

Please send me a free copy of the World-Wide Listening Brochure, describing an All-Wave Receiver which can be bought for under £8.

Name.....

Address.....

Post this in an unsealed envelope, ½d. stamp only.

LISTEN to RADIO LYONS

and Win £120

NEW BROADCASTING GIANT
MAKES ITS BOW

A NEW radio giant is on the air—**RADIO LYONS**. In future this powerful French station will be devoted mainly to broadcasting English programmes sponsored by well-known advertisers, and it is safe to say that within a very short time **RADIO LYONS** will be as popular with British listeners as any other Continental station.

The arrangement of the programmes is in the hands of a new company called Broadcast Advertising Ltd., whose offices are at 50 Pall Mall, London, S.W.1, and there is no doubt they will

reach a very high standard in general interest and entertainment value.

This week there is great news from **RADIO LYONS**. This new broadcasting station is promoting a wonderful competition offering you a

BIG CHANCE TO WIN £120

There are no irksome restrictions, no entrance fee, and the result of the competition will be known within a week.

All you have to do is to place 12 items which will be broadcast from **RADIO LYONS** in the order of quality and attractiveness or entertainment value. This is a most interesting test of your skill, experience, and powers of observation.

Naturally, in judging the competition, the judges will have some regard to the effect of the general vote. In the event of two or more listeners submitting the winning list, the prize money will be divided equally between them. Listen in to **RADIO LYONS** for full particulars.

Here is a remarkable chance for you, free of all restrictions, to win a substantial cash prize. It must be won by somebody—that somebody may be you. Tune in **RADIO LYONS** and have a shot at this interesting competition.

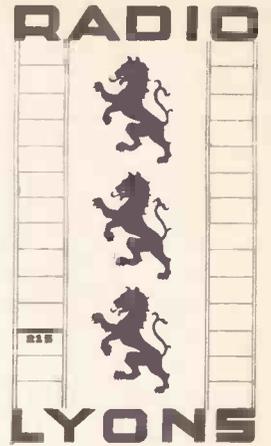
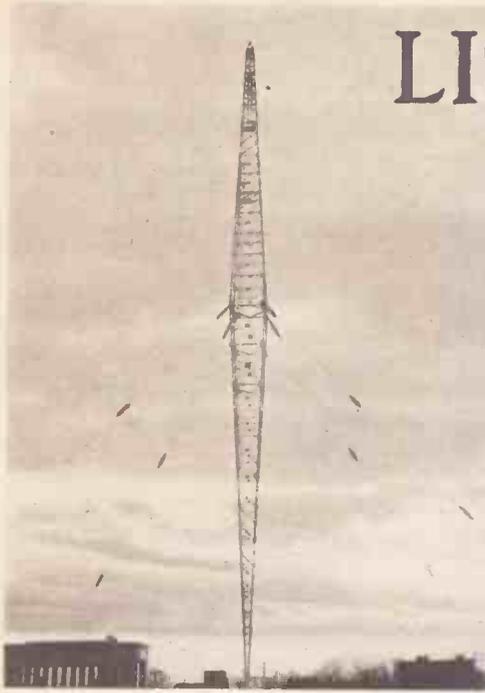
The 12 records forming this competition will be broadcast from **RADIO LYONS** at 5.0 p.m. and 11.0 p.m. on Sunday, November 1, and throughout the week until and including Sunday, November 8.

If you happen to be a subscriber to a Relay Exchange, as well as a "Radio Pictorial" reader, **RADIO LYONS** offers an additional £20 if you win the contest, making £140 in all, but don't forget that the closing time is

FIRST POST TUESDAY, NOVEMBER 10.

Use the coupon on this page, which alone enables you to win the £120, the reason for which is that to ordinary listeners the prize is only £100, but **RADIO LYONS** is adding an additional £20 if the listener winning the contest is also a reader of "Radio Pictorial." You must use the coupon on this page to secure the chance of this extra prize.

The result of this competition will be announced from **RADIO LYONS** on Sunday, November 15, and will be printed in "Radio Pictorial" issue dated November 20.



HOW TO TUNE IN RADIO LYONS

IT is quite easy to tune-in Radio Lyons, for this powerful French station broadcasts on a wavelength of 215.4 metres, and is marked on most tuning dials. As a power of 25 kw. is used, there is no wonder that this station comes in so well.

If the name is not engraved on the tuning dial of your set, the quickest way to find Radio Lyons is to set the pointer on the calibrated scale to 200 metres, and then to tune up towards the National (B.B.C.) until a powerful French station is heard. This is almost certain to be Radio Lyons.

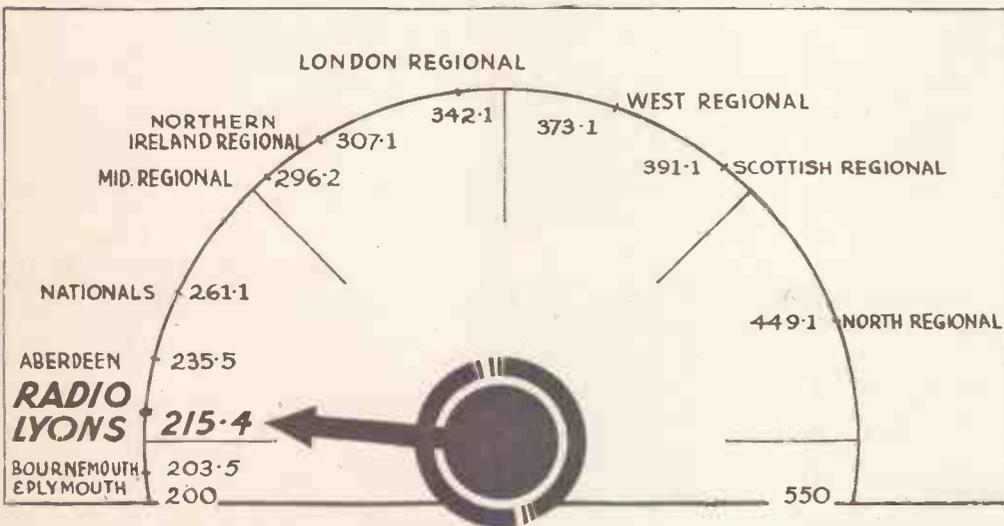
You will find the programme clear and free of extraneous noise. The station's wavelength of 215.4 metres is not shared with any other station, and for that reason there is never any interference, even on quite simple receivers.

The first station above Radio Lyons on your tuning dial is Warsaw, which relays a programme from the main Warsaw station, which is found on long waves. If you have any difficulty, tune in the long wave Warsaw, check up the programme,

and then check it with the second Warsaw station on 216 metres. After this, Radio Lyons will be the next station lower in wavelength, that is, the next station towards the lower end of the tuning scale.

Most commercial receivers nowadays have the tuning scale marked with station names, so it is very likely that Radio Lyons will already be marked, but in case of accidents, here is yet another simple method of identification. Note the positions of Bournemouth and Aberdeen; about mid-way between them you will find Radio Lyons. Königsberg is another very loud station that can always be heard, and as this station is only about 4 degrees above Radio Lyons on the average receiver, it can also be used as a pointer.

A few receivers are calibrated in frequencies instead of wavelengths. If your set happens to be one of these, turn the dial to 1.39, as this frequency corresponds to 215.4 metres, which, as noted above, is the wavelength of Radio Lyons.



IMPORTANT ANNOUNCEMENT

RADIO PICTORIAL is pleased to announce that by special arrangement with Broadcast Advertising, Ltd., full details of the English programmes broadcast from **RADIO LYONS** will be published exclusively in **RADIO**

PICTORIAL commencing with our November 13 issue.

Make a point of perusing these programmes every week. Select the items which interest you and plan your listening in advance.

RADIO LYONS POPULARITY COMPETITION USE THIS COUPON AND WIN £120

FULL details of the items forming this contest will be broadcast from **RADIO LYONS** on November 1, 2, 3, 4, 5, 6, 7 and 8, at 5.0 p.m. and 11.0 p.m.

Write into the following spaces, 1 to 12, the names of the items in the order you have decided :-

- 1.....
- 2.....
- 3.....
- 4.....
- 5.....
- 6.....
- 7.....
- 8.....
- 9.....
- 10.....
- 11.....
- 12.....

Cut out this coupon and send it to :-
BROADCAST ADVERTISING, LTD.,
50 Pall Mall,
London, S.W.1.

Mark your envelope "Competition."
Your entry must be received by first post on Tuesday, November 10, 1936.

I agree to be bound by the rules of the competition broadcast.

Name.....

Address.....

If subscriber to Relay Exchange, state name.....
RADIO PICTORIAL, November 6, 1936.



For Bright Eyes
and Rosy Cheeks

there is nothing like

'OVALTINE'

HERE'S a healthy, happy little "Ovaltiney," proudly wearing her League badge. Her mother writes: "She has had 'Ovaltine' almost since birth and possesses a perfect physique. She won a first Prize in the only competition in which she has been entered."

Ovaltineys are always sturdy, jolly little people. That is because they follow the Seven Ovaltiney Rules of Health and drink delicious 'Ovaltine' every day.

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

LUXEMBOURG CONCERTS

SUNDAY, NOVEMBER 8

- 10.15—10.30 a.m.
CARSON ROBISON AND HIS PIONEERS
We'll Rest at the End of the Trail.
Hot Time in New Orleans To-night.
Give Me the Wide Open Range.
The Old Wooden Rocker.
Listen to the Mockin' Bird.
I Was Born in Ol' Wyomin'.
Presented by
Thos. Hedley & Co., Ltd., makers of Oxydol
Newcastle-on-Tyne
- 10.30 a.m.
OLIVER KIMBALL
The Record Spinner
An Irish Medley
Debroy Somers and his Band
They Didn't Believe Me
Derickson and Brown
American Tour
The Ballyhooligans
Paul Robeson Medley.
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
Oh, My Goodness.
Keep a Twinkle in Your Eye.
Me and the Moon.
I Heard a Song in a Taxi.
Presented by
Brown & Polson
- 11 a.m.
LET'S GO ROUND TO NORMAN LONG'S
with
NORMAN LONG
RUSSELL AND MARCONI
and
SYDNEY JEROME and his ORCHESTRA
Presented by
Kruschen Salts
- 11.15—11.30 a.m.
THE OPEN ROAD
Fighting Strength.
The Gay Highway.
Happy.
Old Comrades.
Hand in Hand.
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 p.m.
MORTON DOWNEY
the Golden Voice of Radio and
THE DRENE ORCHESTRA
Sweetheart, Let's Grow Old Together.
Robins and Roses.
Lovely Lady.
On the Beach at Bali Bali.
Come Back to Erin.
Presented by
Thos. Hedley & Co., Ltd., makers of Drene,
Newcastle-on-Tyne
- 3.0—3.15 p.m.
"WE'VE CHANGED ALL THAT"
featuring
THE TWO LESLIES
- 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
- 5.0 p.m.
"RAY OF SUNSHINE"
- 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
THE CARLYLE COUSINS
MAUDIE EDWARDS
TOM LEAMORE
HARRIS AND HOWELL
LUCAS AND McSHANE
and
NELSON KEYS
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"
One Way Street Sigles
Okay for Sound Kennedy
There's a New World Kennedy
- 7.15 p.m.
MORE MONKEY BUSINESS
with
BILLY REID AND HIS
ACCORDION BAND
DOROTHY SQUIRES
and
LESLIE DOUGLAS
Presented by the makers of
Monkey Brand
- 7.30—7.45 p.m.
WALTZ TIME
Whistling Waltz Lorenzi
Herbstweisen Waldteufel
My First Love Song Parr-Davies
When Love Dies Crémieux
Presented by
Phillips' Dental Magnesia
- 7.45 p.m.
AVA PRESENTS
OLGA
the Radio Pianiste
and
HER GYPSY GIRLS' ORCHESTRA
The Girl with the Glamorous Hair
Signature Tune—Rose in Her Hair.
Dance of the Gypsies.
I Give My Heart.
Knave of Diamonds.
Let's Face the Music and Dance
(Follow the Fleet)
- 8.0—8.30 p.m.
PALMOLIVE PROGRAMME
with
OLIVE PALMER
PAUL OLIVER
BRIAN LAWRENCE
and
FREDERIQUE
Did Anyone Ever ?
Fairings.
Brian Lawrence.
Never Gonna Dance.
Swinganaola.
These Foolish Things.
Paul Oliver and Olive Palmer.
Sing, Baby, Sing.
Shoe Shine Boy.
Waltz from Tom Jones.
Frederique.
There Isn't Any Limit to My Love.
Bojangles of Harlem.

YOU SHOULD NOT MISS

SUNDAY, NOV. 8—cont.

9.0 p.m.
MACLEAN'S CONCERT
The Geisha—Selection.
Frank Westfield and his Orchestra.
Medley of Straus Waltzes.
Alfredo Campoli and his Orchestra.
I Still Love Mary.
William Brownlow.
Love, Life and Laughter—Selection.
New Mayfair Orchestra.

9.15 p.m.
BEECHAM'S REUNION
Compèred by CHRISTOPHER STONE
featuring
JACK PAYNE AND HIS BAND
Cuban Cabby.
Okay for Sound.
I Don't Want to Make History.
I Can't Sing To-night.
Can't Escape From You.
and
MABEL CONSTANDUROS
"Conversation in a Tram."

9.45 p.m.
THE COLGATE REVELLERS
The Way You Look To-night.
Piano Duet—You.
A Star Fell Out of Heaven.
I Ain't Got Nobody.
Pick Yourself Up.

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

MONDAY, NOV. 9

4.0 p.m.
TEA-TIME HOUR
With Debroy Somers and other Artists.
Presented by Horlick's

4.45 p.m.
THE HORLICK'S CHILDREN'S CORNER

TUESDAY, NOV. 10

4.0 p.m.
TEA TIME HOUR
With Debroy Somers and Other Artists
Presented by Horlick's

4.45 p.m.
THE HORLICK'S CHILDREN'S CORNER

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. 11

8.30—8.45 a.m.
SUNNY JIM'S PROGRAMME OF "FORCE" AND MELODY
Adagio from Sonata in C Minor *Beethoven*
England *Besley*
Sanctuary of the Heart *Kretzby*
Handel Series—March from "Scipio."
Presented by A. C. Fincken & Co.

4.0 p.m.
TEA TIME HOUR
With Debroy Somers and Other Artists
Presented by Horlick's

4.45 p.m.
THE HORLICK'S CHILDREN'S CORNER

6.30—6.45 p.m.
SIDNEY TORCH AT THE ORGAN
Guest Artist of the Week
ROBERT ASHLEY
2nd Hungarian Rhapsody.
Ah, Sweet Mystery of Life.
Polly.
When I Have Sung My Songs.
When Did You Leave Heaven.
Presented by Keen, Robinson & Co., Ltd., makers of Waverley Oats

7.0—7.15 p.m.
"BIRDS AND MUSIC"
A Programme presented by the proprietors of "Whistler" Bird Seed
With Bird Imitations by IMITO
Dicky Bird Hop.
Bird of Love Divine.
La Cygne.

THURSDAY, NOV. 12

4.0 p.m.
TEA TIME HOUR
With Debroy Somers and Other Artists
Presented by Horlick's

4.45 p.m.
THE HORLICK'S CHILDREN'S CORNER

FRIDAY, NOV. 13

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.

4.0 p.m.
TEA TIME HOUR
With Debroy Somers and Other Artists
Presented by Horlick's

4.45 p.m.
THE HORLICK'S CHILDREN'S CORNER

SATURDAY, NOV. 14

8.30—8.45 a.m.
SUNNY JIM'S CHILDREN'S PROGRAMME OF "FORCE" AND MELODY
Peer Gynt Suite—Arabian Dance *Grieg*
Kashmiri Love Song *Woodforde-Finden*
The Cobbler's Song *Norton*
Indian Temple Dance
Konigsberger, arr. Schmidt-Hagen
Presented by A. C. Fincken & Co.

4.0 p.m.
TEA TIME HOUR
With Debroy Somers and Other Artists
Presented by Horlick's

4.45 p.m.
THE HORLICK'S CHILDREN'S CORNER

to-day—it is FREE—to "Dancing," RADIO PICTORIAL, 37/38 Chancery Lane, W.C.2.

VALUE

AN error in the Burgoyne Radio advertisement last week priced the new All-Wave TRF 4 Radiogram (Model AW7G) at 22 guineas, which represented really good value. The price, however, should have been only 17 guineas—an amazing radio bargain!

LEARN TO DANCE
ALTHOUGH everybody would like to be able to dance well, it is often an expensive and difficult business to learn. I have just been introduced, however, to a new method which requires neither music nor a partner. The St. James School of Dancing *guarantees* to teach you without attending classes. The method is fully explained in an attractive book entitled "Dance and Be Popular." Send for it



IN THE SUNLIGHT of Virginia, blending starts. At Bristol—in one of the cleanest factories in the world—it continues. Eleven stages in the blending alone! No wonder Capstan are blended better... and so, of course, they smoke better.

10 for 6d. 20 for 11d. PLAIN OR CORK TIPPED



Have you seen the new **PRESENTATION TIN?**
150 cigarettes. Price 7/3.

Issued by The Imperial Tobacco Company (of Great Britain and Ireland), Ltd.

C.C.540G

Sunday, November 8, to Saturday, November 14, 1936.

PROGRAMMIES

from the

CONTINENT in ENGLISH

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

Copyright Reserved

Sunday, Nov. the Eighth

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

- Fighting Strength *Jordan*
- The Gay Highway *Drummond*
- Happy *Lupino*
- Old Comrades *Teike*
- Hand in Hand *Kern*

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:

MORE MONKEY
BUSINESS

Sunday, 10.30 a.m.

...

RONALD FRANKAU

And His Cabaret Kittens

Sunday, 2.0 p.m.

...

BLACK MAGIC

Sunday, 7.0 p.m.

...

THE NICHOLAS BROS.

Famous Revue Stars

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: 2.30 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.

NORHANDY CALLING!

- Chou Chou *Malneck*
- Doin' the New Low Down *McHugh*
- Play of Butterflies *Heykens*
- Oui Oui *Owens*

8.15 a.m. I.B.C. TIME SIGNAL.

- Baby Gaby and the Music Box *Plessow*
- Doggone I've Done It *Franklin*
- Nimble Fingered Gentleman *Mayerl*
- Selection—The Charm School *Moretti*

8.30 a.m. SACRED MUSIC

- Abide With Me *Monk*
- Fierce Raged the Tempest O'er the *Dykes*
- Deep *Redhead*
- Rock of Ages *Redhead*

The Thought for the Week

THE REV. JAMES WALL, M.A.

- Happy and Blest are They *Mendelssohn*

8.45 a.m.

LIGHT ORCHESTRAL MUSIC

- Dance of the Merry Mascots *Ketelbey*
- Aisha *Lindsay*
- Memories of Sweden *Heinrecke*
- 84th March *Komzak*

9.0 a.m. I.B.C. TIME SIGNAL.

MISTOL MELODIES

- Come on Down South.
- My Pretty Quadroon.
- My Golden Slippers.
- Wait Till the Sun Shines, Nellie.
- Night Herd Song.
- Corene Corene.

Presented by the makers of

Mistol,

128 Albert Street, Camden Town, N.W.1

9.15 a.m.

SCOTT'S MARCHES ON

- Fairest of the Fair *Sousa*
- With Sword and Lance *Starke*
- The Phantom Brigade *Myddleton*

Presented by the makers of

Scott's Emulsion,

11 Stonecutter Street, E.C.4

9.30 a.m.

MUSICAL REVERIES

- Without Your Love *Millocker*
- Lost *Mercer*
- I'm All Alone *May*
- Swing *Ellis*

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

Torchlight Music.

Shylock-Polka Brillante.

Saxo-Folly.

Medley of Daly's Favourites.

Presented by the makers of

Preservene Soap

10.0 a.m. WALTZ TIME

- Whistling Waltz *Woods*
- Herbstweisen *Waldteufel*
- My First Love Song *Parr-Davies*
- When Love Dies *Crémieux*

Presented by

Phillips' Dental Magnesia,
179 Acton Vale, W.3

10.15 a.m.

RECREATION CORNER

- The Fleet's in Port Again *Gay*
- I Love the Moon *Rubens*
- Czardas *Monti*
- Everybody Dance *Gordon*

Presented by

Currys, Ltd.,
Great West Road, Brentford

10.30 a.m.

MORE MONKEY BUSINESS

With

BILLY REID AND HIS ACCORDION BAND

DOROTHY SQUIRES

and

LESLIE DOUGLAS

Presented by the makers of

Monkey Brand,

Unilever House, Blackfriars, E.C.4

10.45 a.m. MUSICAL MENU

Mrs. Jean Scott,

President of the Brown and Polson Cookery
Club, gives you Free Cookery Advice each
Week

- Oh! My Goodness! *Gordon*
- Keep a Twinkle in Your Eye *Mercer*
- Me and the Moon *Handman*
- I Can't Give You Anything But
Love, Baby *McHugh*

Presented by

Brown & Polson,
43 Shoe Lane, E.C.4

11.0 a.m. I.B.C. TIME SIGNAL.

POPULAR SELECTIONS

- Hungarian Quick Czardas Dances.
- Music in May.
- Folk Dances From Many Lands—Trojky La
Vinca.
- Sarah, the Sergeant Major's Daughter.

Presented by

D.D.D.,

Fleet Lane, E.C.4

11.15 a.m.

THE SUNDAY MORNING PARADE

- Regimental Marches.
- So I Left *Butcher*
- Songs That Won the War.
- Land of Hope and Glory *Elgar*

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. CARNIVAL TIME

- The Music Comes *Straus*
- Japanese Carnival *Basque*
- At the Dance *Coates*
- Swing Me Up Higher *Mackeben*

5.45 p.m. A Programme of

POPULAR DANCE TUNES

- A Star Fell Out of Heaven *Gordon*
- Shoe Shine Boy *Chaplin*
- Robins and Roses *Burke*
- I Don't Want to Make History *Robin*

Presented by the makers of

Karsote Inhalant,
Adelphi, Salford

6.0 p.m. POPULAR CONCERT

- Spanish Dances Nos. 3 and 5 *Moskowsky*
- The Gay Gosssoon *Ossman*
- Rolling Down to Rio *German*
- The Warbler's Serenade *Perry*

Presented by

Macleans, Ltd.,
Great West Road, Brentford

Featured from

RADIO NORMANDY

THIS WEEK:

THE THREE

MINCEMEATEERS

Monday, 8.15 a.m.

Saturday, 5.0 p.m.

...

MORTON DOWNEY

The Golden Voice
of Radio

Monday 10.15 a.m.

Friday, 3.30 p.m.

...

THE COLGATE

REVELLERS

Thursday, 8.30 a.m.

...

THE SUN-MAID

SONGSTERS

Friday, 10.15 a.m.

(Continued on page 39, column 1)

Sunday, November the Eighth

RADIO NORMANDY

269.5 m., 1113 Kc/s.

RADIO NORMANDY

269.5 m., 1113 Kc/s.

Continued from page 34, column 3.

AFTERNOON PROGRAMME

EVENING PROGRAMME

- 2.0 p.m. KRAFT CONCERT PARTY**
 Ronald Frankau and His Cabaret Kittens
 Including
 RENE ROBERTS
 ELIZABETH SCOTT
 JEAN MELVILLE
 and Her Harmony Imps
 MICHAEL COLE
 MONTE CRICK
 and
 RONALD FRANKAU
 Presented by
 Kraft Cheese Company,
 Hayes, Middlesex
- 2.30 p.m. Jane Carr Selects**
MUSICAL HITS FROM THE FILMS
 I've Got a Feelin' You're Foolin'
 (Broadway Melody of 1936) ... *Brown*
 Everything's in Rhythm with My
 Heart (First a Girl) ... *Sigler*
 Moonburn (Anything Goes) ... *Carmichael*
 Everything Stops for Tea (Come
 Out of the Pantry) ... *Sigler*
 Presented by the makers of
 Lixen, Allen & Hanburys, Ltd.,
 Radio Dept., London, E.2
- 2.45 p.m. YOUNG AND HEALTHY**
 Fighting Strength ... *Jordan*
 The Gay Highway ... *Drummond*
 Happy ... *Lupino*
 Old Comrades ... *Teike*
 Hand in Hand ... *Kern*
 Presented by the makers of
 Iron-Ox,
 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—Faust ... *Gounod*
 Onaway, Awake Beloved ... *Coleridge Taylor*
 Selection—Rose Marie ... *Friml*
 Rhapsody in Blue ... *Gershwin*
 Selection—Show Boat ... *Kern*
 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. ROMANCE IN "A" FLAT**
 Introducing
 Mr. David Ainslie
 What's the Reason? ... *Poe*
 I Thank You, Mr. Brown ... *Openheim*
 Some of These Days ... *Brooks*
 Things Might Have Been So
 Different ... *Lewis*
 Presented by
 David Ainslie & Co., Ltd.,
 35 Pantons Street, S.W.1
- 5.30 p.m. PLEASURE CRUISE**
 With Esther Coleman and Gordon Little
 One Way Street ... *Sigler*
 Okay for Sound ... *Kennedy*
 There's a New World ... *Kennedy*
 Presented by
 Milk of Magnesia,
 179 Acton Vale, W.3
- 5.45 p.m. MASTER O.K. SELECTS THE STARS**
 King Canute
 Popular Melodies—Part I
 Melodrama of the Mice
 Popular Melodies—Part II
 Presented by
 O.K. Sauce,
 Chelsea Works, London, S.W.18
- 6.0 p.m. POPULAR CONCERT**
 Country Dance (Nell Gwynn
 Dances) ... *German*
 My Heart Stood Still ... *Rodgers*
 Rolling Along ... *Richman*
 Tales from the Vienna Woods
 Strauss, arr. Winter
 Presented by Macleans, Ltd., makers of
 "Mac" Brand Antiseptic Throat Sweets,
 Great West Road, Brentford

- 6.15 p.m. NURSE JOHNSON OFF DUTY**
 Gipsy Violin ... *O'Flynn*
 Too Much Imagination ... *Burke*
 Bird Songs at Eventide ... *Coates*
 Song of Songs ... *Moya*
 Presented by
 California Syrup of Figs,
 179 Acton Vale, W.3
- 6.30 p.m. RINSO MUSIC HALL**
 THE CARLYLE COUSINS
 MAUDIE EDWARDS
 TOM LEAMORE
 HARRIS AND HOWELL
 LUCAN AND McSHANE
 and
 NELSON KEYS
 All-Star Variety
 Presented to listeners by the makers of
 Rinso,
 Unilever House, Blackfriars, E.C.4
- 7.0 p.m. BLACK MAGIC**
 If I Had a Talking Picture of You
 Where Am I? ... *De Sylva*
 I Can't Get Over a Girl Like You ... *Warren*
 A Waltz was Born in Vienna ... *Loewe*
 No Greater Love ... *Symes*
 Presented by
 Black Magic Chocolates
- 7.15 p.m. "VOICES OF THE STARS"**
 present
THE NICHOLAS BROTHERS
 Famous Revue Stars
 from
 "BLACKBIRDS OF 1936"
 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
 RUSSELL AND MARCONI
 and
 SYDNEY JEROME AND HIS ORCHESTRA
 Presented by
 Kruschen Salts,
 Adelphi, Salford
- 10.15 p.m. MOONLIGHT AND MELODY**
 I Wished on the Moon ... *Rainger*
 Moonbeams ... *Herbert*
 Moon for Sale ... *Trevor*
 Gipsy Moon ... *Borganoff*
- 10.30 p.m. ALL ABOARD!**
 A Wedding in Java ... *Profes*
 In the Shade of the Palm (Floradora) ... *Stuart*
 The Chinese Story Teller ... *Dreyer*
 In the Temple of the Bells (A
 Study from Peking) ... *Yoshimoto*
 Presented by
 Cunard-White Star, Ltd.,
 26 Cockspur Street, S.W.1
- 10.45 p.m. POTTED VAUDEVILLE**
 Keep Tempo ... *Little*
 Oh Rosalita ... *Llossas*
 Where Lancashire and Yorkshire
 Meet ... *Evans*
 Singing Guitars ... *Schmidsecker*
- 11.0 p.m. ADVANCE FILM NEWS**
 Save Me Sister ... *Harburg*
 Selection—The Great Ziegfeld—
 Part I ... *Adamson*
 I Love to Sing—A ... *Harburg*
 Selectio—The Great Ziegfeld—
 Part II ... *Adamson*
 Presented by
 Associated British Cinemas,
 30 Golden Square, W.1
- 11.15 p.m. MUSICAL COMEDY MEMORIES**
 Selection—The Maid of the Mountains
 Fraser Simson
 Deep in My Heart, Dear (The
 Student Prince) ... *Romberg*
 Villa (The Merry Widow) ... *Lehar*
 Dollar Princess Waltz ... *Fall*
- 11.30 p.m. SWEET MUSIC**
 Dream Pictures ... *Lumby*
 Poeme ... *Fibich*
 The Scene Changes ... *Hill*
 Lily of Laguna ... *Stuart*
 Hawaiian Paradise ... *Owens*
 Stars Fell on Alabama ... *Parish*
 Cherry Ripe ... *Scott*
 Marta ... *Ball*
- 12 (midnight) AN HOUR OF DANCE MUSIC**
 You Gotta Know How to Dance ... *Warren*
 It's No Fun—Fox trot ... *Ager*
 Two Heads Against the Moon ... *Ager*
 I'll Stand By—Quick step ... *Davis*
 Welcome Stranger—Fox trot ... *Mercer*
 I'm Going Away to Wear You Off
 My Mind—Fox trot ... *Smith*
 Boris on the Bass ... *Arden*
 I Wanna Woo—Fox trot ... *Wayne*
- 12.30 a.m. I.B.C. TIME SIGNAL**
 I've Got a Heavy Date ... *Green*
 No Regrets—Fox trot ... *Tobias*
 Alice Blue Gown—Waltz ... *Tierney*
 Weather Man—Fox trot ... *Caesar*
 Wah-Hoo—Fox trot ... *Friend*
 Valentina—Rumba ... *Barry*
 Without Rhythm—Fox trot ... *Sigler*
 Sweet Sue—Fox trot ... *Young*
- 1.0 a.m. I.B.C. Goodnight Melody and Close Down.**

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

- Time of Transmission,
 Sunday: 12 (midnight)—12.30 a.m.
 Announcer: E. E. Allen.
- 12 (midnight) AMERICAN VARIETY**
 I May be Wrong.
 Blues I Love to Sing ... *Ellington*
 Puttin' on the Ritz ... *Berlin*
 Nobody's Sweetheart ... *Kahn*
- 12.15 a.m. I.B.C. TIME SIGNAL.**
 Blue Prelude ... *Bishop*
 Black Moonlight ... *Johnston*
 Ill Wind ... *Arden*
 Our Big Love Scene ... *Freed*
- 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. VARIETY**
 Celebratin' ... *Woods*
 The Laughing Policeman ... *Grey*
 Spring is Here Again ... *Gottler*
 When I Grow Up ... *Henderson*
 Wedding Bells are Ringing for Sally Sherman
 When We All Went to the Zoo ... *Kester*
 Swiss Yodelling Song ... *Hasler*
 When You've Got a Little
 Springtime in Your Heart ... *Woods*
- 11.0 p.m. THE NEW LIGHT SYMPHONY ORCHESTRA (Electrical Recordings)**
 Policeman's Holiday ... *Ewing*
 At Dawning ... *Cadman*
 Three English Dances ... *Quilter*
 Bolero in D Major (Spanish Dances)
 Moskowski
- 11.0 p.m.—Light Symphony Orch.—contd.**
 The Waltzing Doll ... *Poldini*
 Barcarolle (Tales of Hoffman) ... *Offenbach*
 Turkey in the Straw ... *Guion*
 Parade of the Tin Soldiers ... *Jessel*
- 11.30 p.m. INSTRUMENTAL INTERLUDE**
 Argentina ... *Damerell*
 Slippery Fingers ... *Steele*
 The "Kunz" Medley ... *arr. Kunz*
 Only Broken Hearted Me ... *Coningsby*
- 11.45 p.m. POPULAR PEOPLE**
 Tap Your Tootsies ... *Sigler*
 Over My Shoulder ... *Woods*
 The Physician ... *Porter*
 Pardon Me, Pretty Baby ... *Rose*
- 12 (midnight) DANCE MUSIC**
 My First Thrill—Fox trot ... *Sigler*
 Old Ship of Mine—Fox trot ... *Pelosi*
 Red Pepper—Quick Step ... *Lodge*
 In a Shelter from a Shower ... *Brewer*
 The Army Fell for Little Isabel ... *Butler*
 Sympathy—Waltz ... *Butler*
 Let's Have a Jubilee—Quick step ... *Mills*
 Dream Man—Fox trot ... *Young*
 Log Cabin Lullaby—Fox trot ... *Byrne*
 Mammy Bong—Rumba ... *Norman*
 The Object of My Affection ... *Tomlin*
 The Perfume Waltz ... *Croke*
 Things Are Looking Up—Fox trot ... *Gay*
 The Wheel of the Wagon is Broken
 Go to Sleep—Fox trot ... *Hargreaves*
 Just as Long as the World Goes
 Round and Round—Fox trot ... *Woods*
- 1.0 a.m. I.B.C. Goodnight Melody and Close Down.**

For PARIS (Poste Parisien) and RADIO LUXEMBOURG programmes, see page 39.

Monday, Nov. 9th

Tuesday, Nov. 10th

RADIO NORMANDY

269.5 m., 1113 Kc/s.

MORNING PROGRAMME

8.0 a.m. NORMANDY CALLING! Selection—White Horse Inn ... Stolz The Parade of the Wooden Soldiers ... Jessel, arr. Lotter ... Eilenberg arr. Alford ... Little Flatterer ... Wedded Whisnies ... 8.15 a.m. I.B.C. TIME SIGNAL. THE THREE MINCEMEATEERS ... 8.30 a.m. HAPPY DAYS ... 8.45 a.m. SUNNY JIM'S PROGRAMME OF "FORCE" AND MELODY ... 9.0 a.m. I.B.C. TIME SIGNAL. THE OPEN ROAD ... 9.15 a.m. JACK SAVAGE AND HIS COWBOYS ... 2.0 p.m. NEWS PARADE ... 2.15 p.m. A SOUFFLE OF SIFFLEURS ... 2.30 p.m. DANCE MUSIC ... 3.0 p.m. LIGHT ORCHESTRAL CONCERT ... 3.30 p.m. REQUEST PROGRAMME ... 3.45 p.m. VIOL VARIETY ... 4.0 p.m. TEA-TIME HOUR ... 4.0 p.m. Tea-Time Hour—Continued ... 4.15 p.m. I.B.C. TIME SIGNAL. THE I.B.C. NURSERY CORNER ... 4.30 p.m. ADVANCE FILM NEWS ... 4.45 p.m. THE SPECIAL CHILDREN'S CORNER ... 5.0 p.m. I.B.C. TIME SIGNAL. THE I.B.C. NURSERY CORNER ... 5.15 p.m. ADVANCE FILM NEWS ... 5.30 p.m. WHAT'S ON IN LONDON ... 5.45 p.m. RAINBOW RHYTHM ... 6.0 p.m. PROGRAMMES IN FRENCH ...

AFTERNOON PROGRAMME

8.0 a.m. NORMANDY CALLING! Japanese Sandman ... Grinzing ... I Lost My Heart ... Irish Medley ... 8.15 a.m. I.B.C. TIME SIGNAL. GOLDEN HARMONY ... 8.30 a.m. RECORDS BY JEANNETTE MacDONALD ... 8.45 a.m. POPULAR MUSIC ... 9.0 a.m. I.B.C. TIME SIGNAL. HEALTH MAGIC ... 9.15 a.m. JACK SAVAGE AND HIS COWBOYS ... 10.0 a.m. SOME POPULAR RECORDS ... 10.15 a.m. MORTON DOWNEY ... 10.30 a.m. POPULAR CONCERT ... 10.45 a.m. TEN FORTY-FIVE AND ALL THAT ... 11.0 a.m. PROGRAMMES IN FRENCH ...

EVENING PROGRAMME

12 (midnight) AN HOUR OF DANCE MUSIC ... 12.30 a.m. I.B.C. TIME SIGNAL ...

RADIO NORMANDY

269.5 m., 1113 Kc/s.

MORNING PROGRAMME

8.0 a.m. NORMANDY CALLING! Japanese Sandman ... Grinzing ... I Lost My Heart ... Irish Medley ... 8.15 a.m. I.B.C. TIME SIGNAL. GOLDEN HARMONY ... 8.30 a.m. RECORDS BY JEANNETTE MacDONALD ... 8.45 a.m. POPULAR MUSIC ... 9.0 a.m. I.B.C. TIME SIGNAL. HEALTH MAGIC ... 9.15 a.m. JACK SAVAGE AND HIS COWBOYS ... 10.0 a.m. TEN O'CLOCK TUNES ... 10.15 a.m. THE OPEN ROAD ... 10.30 a.m. POPULAR CONCERT ... 10.45 a.m. TEN FORTY-FIVE AND ALL THAT ... 11.0 a.m. PROGRAMMES IN FRENCH ...

AFTERNOON PROGRAMME

2.0 p.m. THE MAGIC CARPET ... 2.15 p.m. ADVANCE FILM NEWS ... 2.30 p.m. THE ETERNAL SHE ... 3.0 p.m. TUNES OF TO-DAY ... 3.30 p.m. PERENNIAL FAVOURITES ... 3.45 p.m. JACK SAVAGE AND HIS COWBOYS ... 4.0 p.m. TEA-TIME HOUR ... 4.0 p.m. Tea-Time Hour—Continued ... 4.15 p.m. I.B.C. TIME SIGNAL. THE I.B.C. NURSERY CORNER ... 4.30 p.m. ADVANCE FILM NEWS ... 4.45 p.m. THE SPECIAL CHILDREN'S CORNER ... 5.0 p.m. I.B.C. TIME SIGNAL. THE I.B.C. NURSERY CORNER ... 5.15 p.m. FINGERING THE FETS ... 5.30 p.m. WHAT'S ON IN LONDON ... 5.45 p.m. RAINBOW RHYTHM ... 6.0 p.m. PROGRAMMES IN FRENCH ...

EVENING PROGRAMME

12 (midnight) "FATS" WALLER AND HIS RHYTHM ... 12.30 a.m. I.B.C. TIME SIGNAL. DANCE MUSIC ...

Wednesday, Nov. 11th

Thursday, Nov. 12th

RADIO NORMANDY

269.5 m., 1113 Kc/s.

MORNING PROGRAMME

- 8.0 a.m. NORMANDY CALLING!**
Melody in F ... *Rubinstein*
Humoresque ... *Dvorak*
Intermezzo (Cavalleria Rusticana) ... *Mascagni*
Air on G String ... *Bach*
- 8.15 a.m. I.B.C. TIME SIGNAL.**
HAPPY DAYS
Pastoral Dance (Neil Gwynn Dances) ... *German*
Ballads of Yesterday ... *d'Hardelot*
Tambourin Chinois ... *Kreisler*
Les Millions d'Arlequin ... *Drigo*
Presented by the manufacturers of Wincarnis and Wincarnis Jelly, Wincarnis Works, Norwich
- 8.30 a.m. ORCHESTRAL MUSIC**
Waltz of the Hours ... *Delibes*
Ave Maria ... *Schubert, arr. Willoughby*
Violin Solo—Schon Rosmarin ... *Kreisler*
Serenade ... *Schubert*
Presented by Juvigold, 21 Farringdon Avenue, E.C.4
- 8.45 a.m. SUNNY JIM'S PROGRAMME OF "FORCE" IN AND MELODY**
Adagio from Sonata in C Minor ... *Beethoven*
England ... *Besley*
Sanctuary of the Heart ... *Ketelbey*
March from Scipio ... *Handel*
Presented by A. C. Fincken & Co., 195 Great Portland Street, W.1
- 9.0 a.m. I.B.C. TIME SIGNAL.**
LIGHT ORCHESTRAL MUSIC
Barcarolle (Tales of Hoffman) ... *Offenbach*
Spring Song ... *Mendelssohn*
Souvenir ... *Drda*
Marche Militaire ... *Schubert, arr. Guiraud*
Presented by Sanitas, 51 Clapham Road, S.W.9
- 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
- 9.15 a.m. Jack Savage—cont.**
No Night There.
What a Friend We Have in Jesus!
How Beautiful Heaven Must Be.
Presented by Crazy Water Crystals, Thames House, S.W.1
- 9.30 a.m. POPULAR TUNES**
Mayfair (London Again Suite) ... *Coates*
The Vagabond King ... *Friml*
In the Shade of the Palm (Floradora) ... *Stuart*
Beautiful Pearl of the South ... *Abraham*
Presented by Fynnon, Limited
- 9.45 a.m. MUSICAL REVERIES**
Without Your Love ... *Millocker*
Lost ... *Mercer*
I'm All Alone ... *May*
Swing ... *Ellis*
Presented by California Syrup of Figs, 179 Acton Vale, W.3
- 10.0 a.m. LISTEN TO VITBE**
William Tell—Andante ... *Rossini*
Serenade ... *Elgar*
Traumeri ... *Schumann*
Softly Awakes My Heart ... *Saint-Saens*
Presented by Vitbe Brown Bread, Crayford, Kent
- 10.15 a.m. ORGAN RECITAL**
Liebestraum ... *Liszt*
On Wings of Song ... *Mendelssohn*
The Lost Chord ... *Sullivan*
Largo ... *Handel*
- 10.30 a.m. POPULAR CONCERT**
Morning (Peer Gynt Suite) ... *Grieg*
Poeme ... *Fibich*
Serenade (Les Millions d'Arlequin) ... *Drigo*
Sizilietta ... *Von Blon*
Presented by Macleans, Ltd., Great West Road, Brentford
- 10.45 a.m. REMEMBRANCE**
Recessional ... *Kipling*
Thoughts on Passing the Cenotaph ... *Ketelbey*
Funeral March ... *Chopin*
- 11.0 a.m. TWO MINUTES' SILENCE PROGRAMMES IN FRENCH**
Assn. des Auditeurs de Radio Normandie

AFTERNOON PROGRAMME

- 2.0 p.m. THE MAGIC CARPET**
The Gay Nineties Waltz Medley.
Minuet at the Court of Louis XIV.
The Dubarry ... *Millocker*
King Charles ... *Browning*
Ballads of Yesterday.
When Grandmama was Twenty ... *Zeller*
Sir Roger de Coverley ... *Daykin*
Twentieth Century Blues ... *Coward*
Coronation Bells ... *Partridge*
- 2.30 p.m. OLD FAVOURITES**
Vocal Gems—Veronique ... *Messenger*
Selection—H.M.S. Pinafore ... *Sullivan*
Wine, Women and Song ... *Strauss*
Annie Laurie ... *arr. Campoli*
Selection—The Mikado ... *Sullivan*
Vocal Gems—The Quaker Girl ... *Monckton*
The Campbells are Coming ... *arr. Mansfield*
Light of Foot March ... *Latann*
- 3.0 p.m. SMOKE RINGS**
A Special Programme for Ladies
At the Café Continental ... *Kennedy*
We Saw the Sea ... *Berlin*
When I Grow Too Old to Dream ... *Romberg*
A Little Rendezvous in Honolulu ... *Leslie*
Presented by A. Lewis (Westminster), Ltd., 9 Broadway, Westminster, S.W.1
- 3.15 p.m. TRULY RURAL**
Echoes of the Valley ... *Gennin*
Hollyhock ... *Mayerl*
O That We Two Were Maying ... *Nevin*
Dance of the Flowers ... *Delibes*
- 3.30 p.m. REQUEST PROGRAMME**
- 3.45 p.m. JACK SAVAGE AND HIS COWBOYS**
Peach-pickin' Time in Georgia.
Heab'n Heab'n.
Peek-a-Boo Waltz.
Goin' Down to Santa Fé Town.
- 3.45 p.m.—Jack Savage—cont.**
That Little Boy of Mine.
Who Broke the Lock?
Presented by Crazy Water Crystals, Thames House, S.W.1
- 4.0 p.m. SPECIAL ARMISTICE DAY PROGRAMME**
Followed at 4.45 p.m. by THE SPECIAL CHILDREN'S CORNER With the Aunties and Uncles
Presented by Horlick's, Slough, Bucks
- 5.0 p.m. I.B.C. TIME SIGNAL. HEALTH AND HAPPINESS**
Fighting Strength ... *Jordan*
The Gay Highway ... *Drummond*
Happy ... *Lupino*
Old Comrades ... *Teike*
Hand in Hand ... *Kern*
Presented by Carter's Little Liver Pills, 64 Hatton Garden, E.C.1
- 5.15 p.m. CINEMA ORGAN RECITAL**
In the Valley of the Moon ... *Burke*
A Little Love, a Little Kiss ... *Silbu*
The Warbler's Serenade ... *Perry*
The Doll Dance ... *Brown*
- 5.30 p.m. WHAT'S ON IN LONDON**
News of the Latest Films, Shows and Other Attractions
- 5.45 p.m. RAINBOW RHYTHM**
Footloose and Fancy—Fox trot ... *Lombardo*
Slipping Through My Fingers ... *Woods*
Piano Medley.
Okay for Sound—Fox trot ... *Kennedy*
Presented by the makers of Tintex, 199 Upper Thames Street, E.C.4
- 6.0 p.m. PROGRAMMES IN FRENCH**
Assn. des Auditeurs de Radio Normandie

EVENING PROGRAMME

- 12 (midnight) AN HOUR OF DANCE MUSIC**
A Star Fell Out of Heaven ... *Gordon*
Okay for Sound—Fox trot ... *Kennedy*
Crying My Heart Out for You ... *Johnson*
Two Hearts in Cuba—Rumba ... *Marsedo*
Until To-morrow—Fox trot ... *Hoffer*
Dixieland Shuffle—Fox trot ... *Haggard*
Dinah—Fox trot ... *Akst*
Sweetheart Czardas ... *Marie*
- 1.0 a.m. I.B.C. TIME SIGNAL.**
- 12 (midnight) AN HOUR OF DANCE MUSIC**
Happy Feet—Quick step ... *Ager*
Empty Saddles—Fox trot ... *Hill*
Got the South in My Soul ... *Washington*
Blue Interlude—Slow Fox trot ... *Carter*
Got to Dance My Way to Heaven ... *Carlson*
The Scene Changes—Fox trot ... *Hill*
Cross Patch—Fox trot ... *Laurinhurst*
I'm Pixilated Over You—Fox trot ... *Heyman*
- 1.0 a.m. I.B.C. Goodnight Melody and Close Down.**

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
Shine On Harvest Moon.
Old Spinning Wheel.
Dream Train.
Sweetheart of Red River Valley.
Waiting for the Robert E. Lee.
I Know There's Somebody Waiting.
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'm Pixilated Over You ... *Heyman*
Limehouse Blues ... *Braham, arr. Richard*
I've a Muggin' ... *Smith*
It's No Fun ... *Newman*
Swing ... *Ellis*
Presented by Colgates Ribbon Dental Cream, Colgate, Ltd., S.W.1
- 8.45 a.m. The Dromedary Dates Programme of SUNSHINE AND MUSIC**
Arabian Dance (Peer Gynt Suite) ... *Grieg*
Kashmiri Love Song ... *Woodforde Finden*
The Cobbler's Song ... *Norton*
Indian Temple Dance ... *Konigsberger, arr. Schmidt-Hagen*
Presented by A. C. Fincken & Co., 195 Great Portland Street, W.1
- 9.0 a.m. I.B.C. TIME SIGNAL. DANCE MUSIC**
No Regrets—Fox trot ... *Tobias*
The Fleet's in Port Again ... *Gay*
Moonlight—Quick step ... *Conrad*
A Rendezvous with a Dream ... *Robin*
Presented by Roboleine, 51 Clapham Road, S.W.9
- 9.15 a.m. THE MELODY LINGERS ON**
Musical Hits of Yesteryear
Compared by Martin Henry
And presented by Vikelp Brand Health and Body-Building Tablets, 10 Henrietta Street, W.1
- 9.30 a.m. WINTER WISDOM**
Poor Old Joe ... *Foster*
Japanese Lantern Dance ... *Yoshimoto*
Marche Militaire ... *Schubert*
Selection—Yeomen of the Guard ... *Sullivan*
Presented by Pineate Honey Cough Syrup, Braydon Road, N.16
- 9.45 a.m. MELODIANA**
Rags, Bottles or Bones ... *Pepper*
I Heard a Song in a Taxi ... *Henderson*
Charlie Kunz Piano Medley ... *arr. Kunz*
Until To-morrow ... *Hoffer*
Presented by Milk of Magnesia, 179 Acton Vale, W.3
- 10.0 a.m. RADIO FAVOURITES**
You ... *Adamson*
Your Heart and Mine ... *Mercer*
Under the Lilac Bough ... *Ross*
Wine, Women and Song ... *Strauss*
Presented by Brooke Bond & Co., Ltd., London, E.1
- 10.15 a.m. THE OPEN ROAD**
El Relicario ... *Padilla*
Boston Commanders ... *Thayer*
I Travel the Road ... *Dundas*
Carry On ... *Flotsam*
Changing of the Guard ... *Carter's Little Liver Pills, 64 Hatton Garden, E.C.1*
- 10.30 a.m. POPULAR CONCERT**
Portrait of a Toy Soldier ... *Ewing*
Waltzland.
Let's Sing Again ... *McHugh*
Sweetheart Czardas ... *Marie*
Presented by Macleans, Ltd., Great West Road, Brentford
- 10.45 a.m. TEN FORTY-FIVE AND ALL THAT**
Cheer Up ... *Mayerl*
I'm an Old Cowhand—Fox trot ... *Mercer*
Joy Dance ... *Kirby*
You ... *Adamson*
- 11.0 a.m. PROGRAMMES IN FRENCH**
Assn. des Auditeurs de Radio Normandie

AFTERNOON PROGRAMME

- 2.30 p.m. THE MAGIC CARPET**
Daybreak Express ... *Ellington*
Souvenir de Capri ... *Beccé*
Hunt in the Black Forest ... *Voelker*
In a Chinese Temple Garden ... *Ketelbey*
You Will Remember Vienna ... *Romberg*
Beautiful Isle of Somewhere ... *Pounds*
Japanese Nocturne ... *Eicheim*
Danube Waves ... *Ivanovici*
Funiculi, Funicula ... *Denza*
- 3.0 p.m. THE STARS AND THE MOON**
Moonlight on the River ... *Green*
It Happened in the Moonlight ... *Broones*
When the Moon Hangs High ... *Fio Rito*
Sweet Melody of Night ... *Korngold*
One Night of Love ... *Schertzing*
Ah, the Moon is Here ... *Kahal*
'Neath the Southern Moon ... *Herbert*
When the Moonbeams Softly Fall ... *Heins*
Moonlight on the Alster ... *Fedras*
- 3.30 p.m. LIGHT MUSIC**
Penny in the Slot ... *Ashworth*
Love's Loneliness—Tango ... *Bochmann*
So Must Our Love Remain ... *Lehar*
Alice Blue Gown ... *Tierney*
Narcissus ... *Nevin*
- 3.45 p.m. JACK SAVAGE AND HIS COWBOYS**
Berry-Picking Time.
Rancho Grande.
If You Were the Only Girl in the World.
Roamin' in the Gloamin'.
Old Black Joe.
Good-bye My Lover, Good-bye.
Presented by Crazy Water Crystals, Thames House, S.W.1
- 4.0 p.m. TEA-TIME HOUR**
With Debroy Somers and Other Artists
Maid of Brazil ... *Marsden*
I Wagga da Stick ... *Dunn*
Hot Chutney ... *Jennings*
Plays of the Waves ... *Robrecht*
Forgiven ... *Fraser Simson*
Passing of the Regiments ... *Winter*
His Majesty's Theatre Medley.
Followed at 4.45 p.m. by THE SPECIAL CHILDREN'S CORNER With the Aunties and Uncles
Presented by Horlick's, Slough, Bucks
- 5.0 p.m. I.B.C. TIME SIGNAL. THE I.B.C. NURSERY CORNER WITH THE UNCLES**
Birthday Greetings
- 5.15 p.m. THE FALL OF THE LEAF**
Falling Leaves ... *Kennedy*
The Wedding of the Winds ... *Hall*
Autumn ... *Chaminade*
Herbstweiden ... *Waldteufel*
- 5.30 p.m. WHAT'S ON IN LONDON**
News of the Latest Films, Shows and Other Attractions
- 5.45 p.m. RAINBOW RHYTHM**
Me and the Moon ... *Hirsch*
Shout Sister Shout ... *Williams*
There Isn't Any Limit to My Love ... *Sigler*
Melody Trumps.
Presented by the makers of Tintex, 199 Upper Thames Street, E.C.4
- 6.0 p.m. PROGRAMMES IN FRENCH**
Assn. des Auditeurs de Radio Normandie

EVENING PROGRAMME

- 12 (midnight) AN HOUR OF DANCE MUSIC**
The Night Ride—Fox trot ... *Phillips*
I'm an Old Cowhand—Fox trot ... *Mercer*
A Waltz was Born in Vienna ... *Locwe*
That's a Plenty—Fox trot ... *Pollack*
You Can't Pull the Wool Over My Eyes—Fox trot ... *Ager*
In a Sentimental Mood ... *Ellington*
Rose of the Rio Grande ... *Leslie*
L'Ultima Parole—Tango ... *Ferraris*
- 12.30 a.m. I.B.C. TIME SIGNAL.**
- 12 (midnight) AN HOUR OF DANCE MUSIC**
Spanish Jake—Fox trot ... *Caesar*
Around and Round the Old Bandstand—Quick step ... *Ida*
Free—Fox trot ... *Kennedy*
How Many Times?—Fox trot ... *Berlin*
Cross Patch—Fox trot ... *Laurinhurst*
There's a Star in the Sky ... *Mayerl*
There'll be Some Changes Made ... *Higgins*
España Waltz ... *Waldteufel*
- 1.0 a.m. I.B.C. Goodnight Melody and Close Down.**

Friday, Nov. 13th

Saturday, Nov. 14th

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
Roll Along Covered Wagon.
When It's Harvest Time.
In the Land Where We Never Grow Old.
Ridin' Old Paint.
I Love My Little Rooster.
Goin' to Have a Big Time To-night.
Presented by
Crazy Water Crystals, Thames House, S.W.1
- 8.15 a.m. **I.B.C. TIME SIGNAL.**
YOUR OLD FRIEND DAN
This'll Make You Whistle ... Sigler
Diane.
You Are My Song Divine.
Irish Melody ... Traditional
The Floral Dance ... Moss
Presented by
Johnson's Wax Polish,
West Drayton, Middlesex
- 8.30 a.m. **GEMS OF MELODY**
The Fiddler's at the Forge ... Ives
Anitra's Dance (Peer Gynt) ... Grieg
Leslie Stuart's Popular Songs ... Stuart
Moonlight on the Danube ... Gay
Presented by the makers of
Betox, 150 Regent Street, W.1
- 8.45 a.m. **SUNNY JIM'S PROGRAMME**
OF "FORCE" AND MELODY
Through Night to Light ... Laukien
Tommy Lad ... Teschemacher
Will You Love Me When I'm Mutton? ... Weston
Gipsy Baron ... Strauss
Presented by
A. C. Fincken & Co.,
195 Great Portland Street, W.1
- 9.0 a.m. **I.B.C. TIME SIGNAL.**
PERENNIAL FAVOURITES
Overture—The Mousmé ... Monckton
Soldiers' Chorus (Faust) ... Gounod, arr. Chorley
Ol' Man River (Show Boat) ... Kern
Selection—Les Cloches de Corneville ... Planquette
Presented by
Help Yourself Annual,
2 Copthall Buildings, E.C.2
- 9.15 a.m. **SIDNEY TORCH AT THE ORGAN**
Guest Artist—Robert Ashley
Hungarian Rhapsody ... Liszt
Ah, Sweet Mystery of Life ... Herbert
Polly ... Zamecnik
- 9.15 p.m. **Sidney Torch—cont.**
When I Have Sung My Songs.
When Did You Leave Heaven?
Presented by the makers of
Waverley Oats, Keen, Robinsons
- 9.30 a.m. **RADIO FAVOURITES**
The Doll Dance ... Brown
Rendezvous ... Alletier
The Busy Bee ... Bendix
Presented by
Brooke Bond & Co., Ltd., London, E.1
- 9.45 a.m. **TUNEFULLY YOURS**
Dandelion, Daisy and Dafodil ... Damerell
Mississippi Moon ... Rodgers
Rio de Janeiro ... de Gredos
Whispering ... Schonberger
Presented by
California Syrup of Figs,
179 Accon Vale, W.2
- 10.0 a.m. **KITCHEN WISDOM**
Andantino ... Mayerl
Margold ... Mayerl
Gipsy Fantasia ... Mayerl
Selection—This'll Make You Whistle ... Sigler
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
I'm an Old Cowhand ... Mercer
Does Your Heart Beat For Me? ... Berlin
We Saw the Sea ... Gay
The Fleet's in Port Again ... Coward
I'll See You Again ... Handy
St. Louis Blues ... Handy
Presented by the proprietors of
Sun-maid Raisins, 59 Eastcheap, E.C.3
- 10.30 a.m. **POPULAR CONCERT**
The March of the Leaden Soldiers ... Pierné
There's Always To-morrow ... Furber
Popular Melodies.
Argentine ... Borchert
Presented by
Macleans, Ltd., Great West Road, Brentford
- 10.45 a.m. **TEN FORTY-FIVE AND ALL THAT**
Oxford Street (London Again Suite) ... Coates
Billy Mayerl's Own Selection ... Mayerl
In Merry Mood ... Hardinger
Free ... Kennedy
- 11.0 a.m. **PROGRAMMES IN FRENCH**
Assn. des Auditeurs de Radio Normandie

AFTERNOON PROGRAMME

- 2.0 p.m. **THE MAGIC CARPET**
Selection—The Pirates of Penzance Sullivan
A Bachelor Gay (Maid of the Mountains) ... Tate
The Pipes of Pan (The Arcadians) Monckton
The English Rose (Merric England) German
When Other Lips (The Bohemian Girl) Balfé
Can't Help Lovin' Dat Man (Show Boat) Kern
A Paradise for Two (Maid of the Mountains) ... Tate
A Little Dash of Dublin (Peg of Old Drury) ... Sigler
Selection—The Mikado ... Sullivan
- 2.30 p.m. **COUNTRY LIFE**
The Fiddler's at the Forge ... Ives
An Old-World Garden.
Margold ... Mayerl
Whispering pines ... Byrne
Farmyard Waltz ... Mills
Whistling Rufus ... Braham
Dark Red Roses ... Granger
Shepherd's Hey ... Ferraris
Zingara (Gipsy Eyes)
- 3.0 p.m. **VARIETY**
3.30 p.m. **MORTON DOWNEY**
The Golden Voice of Radio
with
The Drene Orchestra
Please Believe Me ... Goell
Laughing Irish Eyes ... Slept
Au Revoir, but not Good-bye.
The Glory of Love ... Hill
Among My Souvenirs ... Nicholls
Presented by the makers of
Drene, Thos. Hedley & Co., Ltd.
- 3.45 p.m. **JACK SAVAGE AND HIS COWBOYS**
Shine on Harvest Moon.
Old Spinning Wheel.
Dream Train.
Sweetheart of Red River Valley.
Waiting for the Robert E. Lee.
I Know There's Somebody Waiting.
Presented by
Crazy Water Crystals, Thames House, S.W.1
- 4.0 p.m. **TEA-TIME HOUR**
With Debroy Somers and Other Artists
Goodbye Trouble ... Spoliatsky
Irving Berlin's Songs ... arr. Zalwa
Oo-oo-ooo ... Hill
Rhythm ... Dale
Bolero ... Ravel
Quality Court ... Fletcher
Binker ... Fraser
Daly's Memories.
Followed at 4.45 p.m. by
THE SPECIAL CHILDREN'S CORNER
With the Aunties and Uncles
Presented by
Horlick's, Slough, Bucks
- 5.0 p.m. **I.B.C. TIME SIGNAL.**
THE I.B.C. NURSERY CORNER
WITH THE UNCLÉS
Birthday Greetings
- 5.15 p.m. **LIGHT MUSIC**
Simonetta ... Curzon
Silver Bells—Intermezzo ... Madden
Katja the Dancer—Waltz ... Gilbert
The Grasshopper's Dance ... Bucalossi
- 5.30 p.m. **WHAT'S ON IN LONDON**
News of the Latest Films, Shows and Other Attractions
- 5.45 p.m. **RAINBOW RHYTHM**
Cheer Up ... Mayerl
Big Chief de Sota—Fox trot ... Razaf
On the Beach at Bali Bali ... Sherman
You Gotta Know How to Dance ... Dubin
Presented by the makers of
Tintex,
199 Upper Thames Street, E.C.4
- 6.0 p.m. **PROGRAMMES IN FRENCH**
Assn. des Auditeurs de Radio Normandie

EVENING PROGRAMME

- 12 (midnight) **AN HOUR OF DANCE MUSIC**
Yankee Doodle Never Went to Town ... Hanighen
Taln't No Use—Fox trot ... Magidson
This'll Make You Whistle ... Sigler
It's Love Again ... Woods
Nightfall—Slow Fox trot ... Carter
Ev'ry Time I Look at You ... Mitchell
I Love You Truly—Hot Fox trot ... Jacobs
Don't Mention Love to Me ... Levant
- 12.30 a.m. **I.B.C. TIME SIGNAL.**
- 12 (midnight) **AN HOUR OF DANCE MUSIC**
Fat Babies—Fox trot ... Mundy
Sarah, The Sergeant Major's Daughter—Six-eight ... Kennedy
Afterglow—Fox trot ... Stillman
You're Not the Kind ... Hudson
The Fleet's in Port Again ... Gay
El Capullito de Aleli—Rumba ... Hernandez
There's No Substitute for You ... Stillman
When Day is Done—Fox trot ... De Sylva
- 1.0 a.m. **I.B.C. Goodnight Melody and Close Down.**

RADIO NORMANDY

269.5 m., 1113 Kc/s.

MORNING PROGRAMME

- 8.0 a.m. **MUSICAL CAVALCADE**
Selection—Tales of Hoffman ... Offenbach
Vienna Bonbons ... Strauss, arr. Atzler
Silver Bell—Intermezzo ... Madden
Ballet Egyptian ... Luigini
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
The Scrap Book of Dance Tunes
International Rag ... Burnel
Among My Souvenirs ... Nicholls
Margie ... Davis
Avalon ... Jolson
I'm Forever Blowing Bubbles.
Fascinatin' Rhythm ... Gershwin
Presented by
Rowntrees Gums and Pastilles, York
- 8.30 a.m. **HAPPY DAYS**
I Wake Up Smiling ... Ahlert
A Star Fell Out of Heaven ... Gordon
Grinning ... Benatzsky
Selection—The Cat and the Fiddle ... Kern
Presented by
Odol, Odol Works, Norwich
- 8.45 a.m. **Sunny Jim's SPECIAL CHILDREN'S PROGRAMME**
Of "Force" and Melody
The Whistler and His Dog ... Pryor
Will She be Waiting Up? ... Sternale
MacDougall's Farm.
Kitteh on the Keys ... Confrey
Presented by
A. C. Fincken & Co.,
195 Great Portland Street, W.1
- 9.0 a.m. **I.B.C. TIME SIGNAL.**
SOME POPULAR RECORDS
Penny in the Slot ... Ashworth
The Gay Nineties Waltz Medley.
I'm an Old Cowhand ... Mercer
There's Always a Happy Ending ... Sigler
Presented by
Bile Beans,
C. E. Fulford, Ltd. Leeds
- 9.15 a.m. **THE MELODY LINGERS ON**
Musical Hits of Yesteryear
Compered 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 UNCLÉS
Presented by
Pineate Honey Cough Syrup,
Braydon Road, N.16
- 9.45 a.m. **DREAM WALTZES**
You Have Taken My Heart ... Mercer
Alice Blue Gown ... Tierney
Would You? ... Brown
I Give My Heart ... Millocker
Presented by
True Story Magazine,
30 Bouverie Street, E.C.4
- 10.0 a.m. **LISTEN TO VITBE**
Free ... Kennedy
Selection—Happy Days are Here Again.
Kerry Dance ... Molloy
There Isn't Any Limit to My Love ... Sigler
Presented by
Vitbe Brown Bread, Crayford, Kent
- 10.15 a.m. **THE BOHEMIANS**
(Electrical Recordings)
A Day in the Tyrol ... Romer
Moonlight on the Alster ... Fetras
Bohemian Polka ... Weinberger, arr. Bauer
The Dollar Princess Waltz ... Fall
- 10.30 a.m. **POPULAR CONCERT**
The Whistling Waltz ... Woods
At the Café Continental ... Kennedy
Fiddlesticks ... Jones
Selection—Countess Maritza ... Kalman
Presented by
Macleans, Ltd.,
Great West Road, Brentford
- 10.45 a.m. **TEN FORTY-FIVE AND ALL THAT**
Invitation to the Waltz ... Weber, arr. Walter
Did I Remember? ... Adamson
I Have Lost My Heart in Budapest ... Mihaly
El Relicario—One step ... Padilla
- 11.0 a.m. **PROGRAMMES IN FRENCH**
Assn. des Auditeurs de Radio Normandie

AFTERNOON PROGRAMME

- 2.0 p.m. **WE'RE ON THE AIR**
The Fleet's in Port Again ... Gay
The Right Somebody to Love ... Pollack
I Heard a Song in a Taxi ... Henderson
Charlie Kunz Piano Medley ... arr. Kunz
Presented by
R.A.P., Ltd., Ferry Works, Thames Ditton
- 2.15 p.m. **MY LADY**
A Sunbonnet Blue ... Kahal
The Lady in Red ... Dixon
A Beautiful Lady in Blue ... Lewis
Easter Parade ... Berlin
You Never Looked so Beautiful ... Adamson
- 2.30 p.m. **LIGHT ORCHESTRAL CONCERT**
- 3.0 p.m. **REQUEST PROGRAMME**
- 3.30 p.m. **RAINBOW RHYTHM**
Boris on the Bass ... Arden
Rhythm Saved the World ... Chaplin
Hold My Hand ... Gay
The State of My Heart ... Heyman
Presented by the makers of
Tintex, 199 Upper Thames Street, E.C.4
- 3.45 p.m. **JACK SAVAGE AND HIS COWBOYS**
Roll Along Covered Wagon.
When It's Harvest Time.
In the Land Where We Never Grow Old.
Ridin' Old Paint.
I Love My Little Rooster.
Goin' to Have a Big Time To-Night.
Presented by
Crazy Water Crystals, Thames House, S.W.1
- 4.0 p.m. **TEA-TIME HOUR**
With Debroy Somers and Other Artists
Make it a Party ... Wallace
Dance of the Tumbler ... Rimsky-Korsakov
Nothing at All in Particular ... Merrel
Waltz ... Farrell
Fighting Strength ... Jordan
Prelude to Act 3 (Lohengrin) ... Wagner
The Riff Song ... Romberg
- 4.0 p.m. **Tea-Time Hour—cont.**
Rhythm Lullaby ... Razaf
Jack in the Box ... Myers
Water Boy ... Trad.
The Old Gaiety and The New Gaiety.
Followed at 4.45 p.m. by
THE SPECIAL CHILDREN'S CORNER
With the Aunties and Uncles
Presented by
Horlick's, Slough, Bucks
- 5.0 p.m. **I.B.C. TIME SIGNAL.**
THE THREE MINCEMEATERS
Home in Wyoming.
Red River Valley.
Medley.
After the Ball.
I'm an Old Cowhand.
Sweet Betsy from Pike.
I'm Getting Ready to Go.
Presented by the makers of
Robertson's Mince meat, Catford, S.E.6
- 5.15 p.m. **HEALTH MAGIC**
Acceleration Waltz ... Strauss
Under the Linden Tree ... Felix
Nora Tango ... Boulanger
Souvenir de Mona Lisa ... Scherbel
Presented by
The Society of Herbalists, Ltd.,
Culpeper House, 21 Bruton Street, W.1
- 5.30 p.m. **WHAT'S ON IN LONDON**
News of the Latest Films, Shows and Other Attractions
- 5.45 p.m. **SWING MUSIC**
Request Programme from G. D. Hood and
T. H. Benwell of Anerley
Basin Street Blues ... Williams
Louisiana Swing ... Russell
Apple Blossom ... Venuti
Georgia ... Carmichael
- 6.0 p.m. **PROGRAMMES IN FRENCH**
Assn. des Auditeurs de Radio Normandie

EVENING PROGRAMME

- 12 (midnight) **AN HOUR OF DANCE MUSIC**
Drummer Goes to Town ... Daniels
Dream Time—Fox trot ... Davis
Alone Again—Fox trot ... Woods
Robins and Roses—Fox trot ... Burke
Havana Heaven ... Johnson
Stardust—Fox trot ... Carmichael
Calling Me Home—Fox trot ... Wilfred
- 12.30 a.m. **I.B.C. TIME SIGNAL.**
- 12 (midnight) **AN HOUR OF DANCE MUSIC**
Our Days Together—Fox trot ... Kennedy
Marianna—Rumba Fox trot ... Sunshine
Blazin' the Trail—Fox trot ... Samuels
Did I Remember?—Fox trot ... Adamson
Stars in My Eyes—Waltz ... Kreiser
My, What a Different Night! ... Gordon
The Hills of Old Wyoming ... Robin
When I'm With You—Fox trot ... Gordon
- 1.0 a.m. **I.B.C. Goodnight Melody and Close Down.**

For PARIS (Poste Parisien), RADIO LUXEMBOURG and RADIO LJUBLJANA programmes, see page 39.

PARIS (Poste Parisien)

312.8 m., 959 Kc/s.

Monday, November 9

10.30 p.m.
RAINBOW RHYTHM
A Star Fell Out of Heaven ... Gordon
Lady of Madrid—Spanish One step ... Damerell
A Beautiful Lady in Blue—Waltz ... Lewis
Negrita—Rumba ... Handy
Presented by the makers of
Tintex,
199 Upper Thames Street, E.C.4

10.45 p.m.
VARIETY
Dandelion, Daisy and Daffodil ... Butler
London Rhythm ... Williams
Whisper in My Dreams ... Levine
Here's How ... Grimshaw

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

Tuesday, November 10

10.30 p.m.
DANCE MUSIC AND CABARET
Relayed from the
Scheherazade Night Club
Commentary in English

Wednesday, November 11

10.30 p.m.
RAINBOW RHYTHM
War Marching Songs ... arr. Somers
Keep the Home Fires Burning ... Novello
Where the Black-Eyed Susans Grow ... Whiting
Hitchy Koo ... Gilbert
Presented by the makers of
Tintex,
199 Upper Thames Street, E.C.4

10.45 p.m.
RADIO STARS
Sky High Honeymoon—Quick step ... Meshill
Favourite Comedy Songs ...
Would You? ... Brown
Selection—It's Love Again ... Woods
Presented by
"Radio Pictorial"

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

Thursday, November 12

10.30 p.m.
RAINBOW RHYTHM
Buffoon—Fox trot ... Confrey
Limehouse Blues ... Braham
Puttin' on the Ritz ... Berlin
Marilou—Slow Fox trot ... Mendez
Presented by the makers of
Tintex,
199 Upper Thames Street, E.C.4

10.45 p.m.
FOUR SONGS BY BRIAN LAWRENCE
(Electrical Recordings)
Eileen Ogh ... French
Tormented ... Hudson
Rags, Bottles and Bones ... Pepper
My Sweetie Went Away ... Turk

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

Friday, November 13

Evening Programme
FRENCH THEATRE RELAY

Saturday, November 14

10.30 p.m.
RAINBOW RHYTHM
I Heard a Song in a Taxi—
Fox trot ... Henderson
China Boy—Fox trot ... Winfree
La Bordadora—Tango ... Firpo
I'm Pixilated Over You—Fox trot ... Heyman
Presented by the makers of
Tintex,
199 Upper Thames Street, E.C.4

10.45 p.m.
RADIO REQUEST RECORDS
My Old Kentucky Home ... Foster
Truckin' on Down ... Porter
Hungarian Rhapsody ... Liszt
Rhapsody in Blue—Conclusion ... Gershwin

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 9

9.15—9.30 a.m.
GOOD-MORNING PROGRAMME
Songs of Italy.
A Rendezvous With a Dream ... Robin
Lolita ... Buzzi
Sunny ... Kern
Presented by
Horlick's, Slough, Bucks

Tuesday, November 10

9.30—9.45 a.m.
MUSICAL MENU
With Mrs. Jean Scott
Ginger Snaps ... Bourdon
Take My Heart ... Ahlert
The Doll Dance ... Brown
My Sweetie Went Away ... Turk
Presented by
Brown & Polson,
43 Shoe Lane, E.C.4

6.30—6.45 p.m.
THE MELODY MAKERS
Introducing
A Scrap Book of Dance Tunes
California, Here I Come ... Jolson
Medley ...
Who? ... Youmans
Charleston ... Johnson
What'll I Do? ... Berlin
Chili-Bom-Bom ... Donaldson
Presented by
Rowntrees Gums and Pastilles,
York

Wednesday, November 11

9.15—9.30 a.m.
GOOD-MORNING PROGRAMME
Overture—1914.
Destiny Waltz ... Baynes
The Maxima.
Old Comrades—March ... Teike
Presented by
Horlick's, Slough, Bucks

Thursday, November 12

9.30—9.45 a.m.
MUSICAL MENU
With Mrs. Jean Scott
Buffoon ... Confrey
Au Revoir ... Gilbert
Dreaming ... Joyce
There's No Substitute for You ... Stillman
Presented by
Brown & Polson,
43 Shoe Lane, E.C.4

Friday, November 13

9.15—9.30 a.m.
GOOD-MORNING PROGRAMME
Acrobatics ... Capal
Minuet in D Major.
Free ... Kennedy
Golden Valse ... arr. Winter
Presented by
Horlick's, Slough, Bucks

6.30—6.45 p.m.
THE MELODY MAKERS
Introducing
A Scrapbook of Dance Tunes
Canadian Capers ... Chandler
Because I Love You ... Berlin
On the Mississippi ... Gershwin
Tea for Two ... Youmans
Dinah ... Akst
Presented by
Rowntrees Gums and Pastilles,
York

Saturday, November 14

9.30—9.45 a.m.
MUSICAL MENU
With Mrs. Jean Scott
Wedding of the Rose ... Jessel
Did I Remember? ... Adamson
Glow Worm Idyll ... Lincke
Spanish Jake ... Henderson
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.
LET'S GO ROUND TO NORMAN LONG'S
Featuring
NORMAN LONG
RUSSELL AND MARCONI
and
SYDNEY JEROME AND HIS ORCHESTRA
Presented by
Kruschen Salts,
Adelphi, Salford

6.30 p.m.
HEALTH AND HAPPINESS
National Emblem ... Bagley
Come to the Fair ... Easthope
Don't Let It Bother You ... Martin
Less Than the Dust ... Gordon
The Open Air Brigade ... Finden
Presented by
Carter's Little Liver Pills,
64 Hatton Garden, E.C.1

6.45—7.0 p.m. **VARIETY**
Waltz Memories.
It's a Sin to Tell a Lie ... Mayhew
Melodies of the Month.
Selection—This'll Make You Whistle ... Sigler
Presented by
Thorn's Portable Buildings,
Brampton Road, Bexleyheath, Kent

10.30 p.m.
FOUR SONGS BY BING CROSBY
(Electrical Recordings)
Shoe Shine Boy ... Chaplin
Me and the Moon ... Hirsch
Roundup Lullaby ... Clark
South Sea Island Magic ... Tomerlin

10.45 p.m.
SOME POPULAR RECORDS
The Fleet's in Port Again—One step ... Gay
Song of Freedom ... Ansell
Lonesome Without My Baby.
Supposin'—Fox trot ... Evans
Presented by
Bile Beans,
C. E. Fulford, Ltd., Leeds
(Continued in column 4)

RADIO NORMANDY

STAR FEATURES

MORE MONKEY BUSINESS
Sunday, 10.30 a.m.

THE THREE MINCEMEATEERS
Monday, 8.15 a.m.
Saturday, 5.0 p.m.

RONALD FRANKAU
And His Cabaret Kittens
Sunday, 2.0 p.m.

MORTON DOWNEY
The Golden Voice of Radio
Monday, 10.15 a.m.
Friday, 3.30 p.m.

BLACK MAGIC
Sunday, 7.0 p.m.

THE COLGATE REVELLERS
Thursday, 8.30 a.m.

THE NICHOLAS BROS.
Famous Revue Stars
Sunday, 7.15 p.m.

THE SUN-MAID SONGSTERS
Friday, 10.15 a.m.

PARIS (Poste Parisien)

(Continued from column 1)

11.0 p.m.
LIGHT ORCHESTRAL MUSIC
My Darling ... Strauss
La Siesta ... Norton, arr. Lotter
Negro Spiritual Medley ... arr. Virgo
O Spring, How Fair Thou Art ... Lincke
For You Alone, Lucia ... Bixio
In the Night ... Tate
Lotus Flowers ... Ohlson
Sleeping Beauty ... Tchaikowsky

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

RADIO LJUBLJANA

569 m., 527 Kc/s.

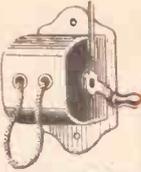
Time of Transmission.
Friday: 9.30 p.m.—10.0 p.m.

Friday, November 13

9.30 p.m.
I.B.C. CONCERT
AN OLD-TIME DANCE AND SING-SONG
(Electrical Recordings)
Lily of Laguna ... Stuart
Wurlitzer Organ.
Take Your Partners.
Primo Scala's Accordion Band.
Phil the Fluter's Ball ... French
Denis O'Neil with Fred Hartley and his Quintet.
The Merry Widow Waltz ... Lehar
Marek Weber and his Orchestra.
If Those Lips Could Only Speak ... Ridgewell
Victorian Quartet.
Teddy Bears' Picnic ... Bratton
Reginald Dixon.
Good Old Time Songs.
Jerry Hoey and his Band.
The Tapper ... Hargreaves
Jock McDermott and his New Carlton Players.

Indoor Clothes Line

A very handy machine in bright colours, with winding handle and 30 ft. soft cotton cord. Length required can be regulated by manipulation of brake. Cord can be wound into machine when not in use. Size 4 x 2 x 2 ins. In box with screws for fixing. **1/2**



RUNNING MOUSE

It is so much like a real mouse in appearance it deceives everybody. It imitates every movement made by a live mouse. It jumps, tumbles over, comes upright again and chases you around the room. You could call it your tame mouse and create a lot of merriment. **Price 1/6 each.** Postage 3d.

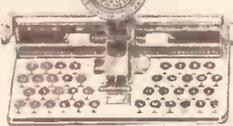
NU-MATIC PAPER BUSTER PISTOL

An ingenious harmless toy. Gives a loud report as the paper ammunition, which is clipped on the muzzle, is "busted." Entirely automatic. 400 shots per roll of ammunition. Finished black and nickel. Size 7 ins. x 6 1/2 ins. In box. **Price 2/-** Post 3d. Refills 6d. per box of 4.



HOME DESK TYPEWRITER

Suitable for writing social and business letters, invitations, etc. So simple a child can use it. We guarantee the writing. Complete alphabet, small and capitals, punctuation marks, figures 1 to 0, question mark, etc. Carriage shifts automatically like expensive machine and bell rings at end of line. Writes on flatbed, making uniform print on envelopes, paper or even cardboard. Everyone should have one. Packed in strong box complete with full instructions at the new low price of 8/6. Postage 6d.



Suitable for writing social and business letters, invitations, etc. So simple a child can use it. We guarantee the writing. Complete alphabet, small and capitals, punctuation marks, figures 1 to 0, question mark, etc. Carriage shifts automatically like expensive machine and bell rings at end of line. Writes on flatbed, making uniform print on envelopes, paper or even cardboard. Everyone should have one. Packed in strong box complete with full instructions at the new low price of 8/6. Postage 6d.

SEEBACKROSCOPE

This instrument is beautifully finished. Holds itself in the eye as magnifying glasses used by jewellers, etc. Placed to the eye, you can see what is taking place back of you and in front of you at the same time. You can have lots of fun with this instrument. **Postage 3d.**



BLACK DEVIL

Looks like a black ball with hideous eyes and crawling feet (seen only when moving). Wind it up and see it gambolling around the room; and do the ladies scream! Only a man with an iron nerve could suppress his fear! **Post 2d. 1/6**

LOOK AT THIS WONDERFUL INSTRUMENT!

It is a double microscope for examining the wonders of Nature. It is also an Opera Glass, Stereoscope, Burning Lens, Reading Glass, Telescope, Compass, Pocket Mirror and Laryngoscope for examining eye, ear, nose and throat. **Post 5d. 1/6**

ACTOR'S MAKE-UP OUTFIT

Materials exactly the same as used by Film Stars. Contains everything you want—Grease Paint, Nose Putty, Burnt Cork, Cream, Spirit Gum, Lines, Hair, Moustache, etc. **WARRANTED PERFECTLY HARMLESS TO THE SKIN.** 6d., 1/-, 2/6, 5/-, 7/6. Postage 3d. and 6d.

A Remarkably Low Priced MOTOR

WORKS BY TORCH BATTERY. Can be adapted to many purposes. Runs all mechanical toys, such as Erector Trix, Mecano Sets, etc. Get this Motor and perform many novel and interesting experiments. **2/11.** Post 4d.

RESURRECTION PLANT

The Miracle Plant Mentioned in the Bible. IT NEVER DIES. Has mystified Botanists and Scientists. Possesses the power of turning from apparently lifeless dry herb to a BEAUTIFUL LIVING FERNLIKE PLANT of a dark green colour. Place the plant in a saucer of water, it will start to grow in 20 minutes. When taken out it will dry up and go to sleep until placed in water again. **Postage 2d.**

Whoopee Cushion is made of rubber, inflated like a balloon, and then placed on a chair, couch, seat, etc. When the victim unsuspectingly sits upon the cushion, it gives forth noises that can be better imagined than described. **Price Postage 2d. 1/4**

LUMINOUS PAINT

Make your watches, clocks, etc., visible at night. Luminous effect is permanent. EMITS RAYS of WHITE LIGHT, perfectly visible in the dark. The darker it is the more brilliant it shines. **Price 1/-.** Post 3d.

PLATE LIFTER (Palpatore)

A startling practical joke. Extra long tubing. Place it under the tablecloth, then press the bulb, or under your vest and ask them to feel your heart! Great fun. Full directions sent. **Price 1/2** (post free).

Parisian Beauties

If you want to test the curiosity of your friends, and have a good chuckle, you should have this album of "Parisian Beauties." What they expect to see and what they will "receive" is quite different. The more the book is handled the more genuine it looks. **Price 6d.** Postage 2d.

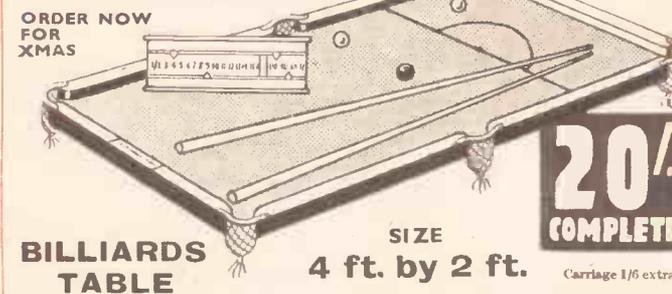
MAGIC BOTTLE

The owner can lay the bottle down on a table and it will lie flat, but ask a friend to do it and it is impossible; you can do it every time! **Price 6d.** Postage 1 1/2d.

The G-MAN AUTOMATIC

A replica of the automatic carried by the famous "G" men of America. Nickel plated. Measures 4 inches long. Finger tip control. The slightest touch operates it. Works as fast as you can move your finger. Sparks fly from the muzzle, and a noise just like a real automatic is heard. No ammunition to buy. **Price 2/6** Post 2 1/2d.

BILLIARDS - The World's Most Fascinating Game in YOUR Home



Something new, exclusive, and different in Billiard Tables. This model is beautifully made with all the precision and detail demanded in a high-class standard Billiard Table. Covered with best quality hard-wearing green cloth. Rubber Cushions. Complete with set of three Balls, two Cues and Scoring Board. Actually, a correct billiard table for one-third the ordinary price. Fits any ordinary table. Solves the "space" problem. When not in use, is placed flat against the wall. **20% COMPLETE** Carriage 1/6 extra

MIDGET BIBLE Great Curiosity

Smallest Bible in the World. Size of a postage stamp. Wonderfully clear printing. 224 pages. Weight under half an ounce. A genuine work of art. Must be seen to be appreciated. **Price 1/-.** Postage 2d.

SNEEZING POWDER

Place a very small amount of this powder on the back of your hand and blow it into the air, and everyone in the room will begin to sneeze without knowing the reason. **3d.** Postage 1 1/2d. box. Price 3d.

MAGISCOPE

A Scientific Instrument now available at the price of a Toy. A wonderful, ever-changing parade of incredibly beautiful and amazing designs. See all the colours of the rainbow. It amazes and educates, has an irresistible appeal to young and old. Full instructions sent. Stands 6 ins. high. **Postage 2 1/2d. 6d.**

SPARKING MATCH BOX

When the box is opened it shoots a stream of harmless sparks about one foot into the air. Besides being absolutely safe and free from danger, it is an excellent joke and will catch even the most foxy ones. **Price 1/-.** Post 1 1/2d.

FORTUNE TELLING BALLS

Consult the Oracle and see what is in store for you. Made of solid glass, with numbers all over its surface. Ask any question, roll the ball and wait until it stops showing the fateful number. The answer book will give the reply to your query. If not satisfied you can try again. **Price 1/-.** post 2d.

MAGIC NOSE FLUTE

A unique and novel musical instrument that is played with nose and mouth combined. Produces very sweet music that somewhat resembles a flute. Anyone can play it; nothing to learn. No knowledge of music required. **Price 1/2**

GIANT CIGAR

8 1/2 inches long. Creates a sensation at any party. The end glows just like a lighted cigar, and smoke comes out! Nothing to get out of order. **Postage 2d. 1/-**

JOKE JAR

Here is some real fun. Put this jar on the table; it looks so tempting that somebody is bound to want to try its contents. Immediately the lid is opened a huge snake more than a foot long jumps out! **Post 2d. Price 6d.**

Handshake Shocker

Worn with a ring in the palm of the hand. When you shake hands your friends think an earthquake has occurred. There are dozens of jokes you can play with this novelty. **Price 1/3** Full details sent.

SQUIRT CIGARETTE

Just hold the celluloid reservoir in the palm of your hand, with the cigarette showing between your fingers. Offer your friend a "light" and then press. It can be used over and over again, and is always ready for the next victim. **Postage 1 1/2d. Price 6d.**

WINDOW SMASHING JOKE

OR WHO BROKE THE CROCKERY
A Most Extraordinary Novelty
The apparatus for this great joke consists of specially made tuned plates which can be carried in coat pocket. When dropped on the floor it sounds exactly like a window being broken or crockery being smashed. There is no limit to the fun you can have. **Postage 3d.**

CANE GARMENT HOLDER

Novelty Garment Holder for gloves, stockings, handkerchiefs, etc. Ideal for drying purposes. Cane slip pegs. Can be used as a coat hanger when closed. Wonderful value. **Post 1/2 3d.** Price 1/2

JOKE PLAYING CARDS

An imitation deck of playing cards in which a jump-out snake is enclosed. As soon as anyone opens the box the snake jumps out, giving the victim quite a scare. A good joke to live up your next bridge party. Also makes a suitable booby prize. **Post 1 1/2d. Price 6d.**

THE SMALLEST CINEMATOGRAF IN THE WORLD

You may have a lot of fun with this little Kinetograph. A regular starter. Made of metal, consists of a tube having a microscopic lens showing pretty French pictures. When the button is turned the observer gets a great surprise. The latest novelty from France. **Postage 2d.**

THREE CARD TRICK

After allowing the company to look at the three cards you invite them to pick the ace. "Oh, that's easy," they say, but even the smartest cannot "spot the ace." You win every time, because you cannot 3d. lose. **Postage 1 1/2d. Price 3d.**

LEARN TO HYPNOTIZE

See how easily you can master the secrets of Hypnotism. Master this strange power. Sway others at will. Learn to use this mysterious power to influence the thoughts of others, control their desires, and make you master of every situation. Make others love you, strengthen your will power, banish fear and worry, improve your memory, overcome bad habits, etc. Everything explained in new book. **Postage 1d. Price 1/2**

DOUBLE ACTION AUTOMATIC PISTOL CIGARETTE CASE

PULL THE TRIGGER—OUT POPS A CIGARETTE THROUGH THE MUZZLE. Protect yourself against hold-ups, rowdies, etc., with this clever double action Automatic Pistol cigarette case. IT LOOKS LIKE A GENUINE AUTOMATIC! When your friends ask for a cigarette, shoot one to them and enjoy a big laugh. **1/6** Postage 2d.

MAGIC CARDS

Face Values can be Read from the BACKS! OUR LATEST "MOCKER" PACK
The backs tell the secret of every card!

Looks the same as any ordinary pack of playing cards, the backs are marked by a wonderful system of secret markings that defy detection. The secret is in the backs of the cards. **Per Pack**

THEY ALMOST TALK TO YOU

Both the suits and numbers are indicated. Full illustrated instructions are enclosed with each pack. **Postage 3d.**

THROW YOUR VOICE

Into a trunk, under the bed, or anywhere. Lots of fun fooling teacher, policeman, or friends.

THE VENTRILLO

a little instrument fits in the mouth out of sight, used with above for Bird Calls, etc. Anyone can use it. Never fails. A full course book on Ventriloquism, together with the Ventrilo, all for 6d., plus Postage 1 1/2d. **6d.**

DANCING SKELETON

A figure 14 inches high which dances and performs various gyrations at your will. **Postage 1 1/2d. 6d.**

LEARN TO DRAW JUST LIKE A PROFESSIONAL

With the aid of the GRAPHOSCOPE anyone can learn easily how to draw fresh and perfectly. It reflects the picture or model on to the drawing board or sheet and the artist traces over the reflection. The result is an exact copy. The artist gains valuable knowledge of the important rudiments of sketching, and after a while finds himself able to draw well freehand. Complete with pad, pencil, picture models, and illustrated instructions. **2/6** Postage 6d.

ADDRESS ALL ORDERS FOR NOVELTIES ON THIS PAGE TO DEPT. R.P.
ELLISDON & SON
246 HIGH HOLBORN, LONDON W.C.1
Remit by Postal Order or English Stamps. Overseas Orders by International Money Order. If convenient, call at our shop, one minute from Holborn Tube Station. BUMPER ILLUSTRATED CATALOGUE FREE WITH EVERY ORDER.