

LUXEMBOURG
NORMANDY : LYONS
PROGRAMMES
Aug. 29 - Sept. 4

RADIO PICTORIAL, August 27, 1937. No. 189
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RADIO PICTORIAL

THE MAGAZINE FOR EVERY LISTENER

3^D

EVERY
FRIDAY



**RADIOLYMPIA
NEWS IN
ARTICLES, GOSSIP
AND PICTURES**

**WHAT DO YOU
THINK FUNNY?**
by **LEONARD HENRY**

**CONTINUING
"B.B.C. IN THE DOCK,"**
*Garry Allighan's
Sensational Series*

**Articles Starring
SUTHERLAND FELCE
and
MAMIE SOUTTER**

**RADIOLYMPIA'S
TELEVISION
MARVELS**



MISS RADIO 1937

THE BEAUTIFUL GIRL CHOSEN TO TYPIFY THE SPIRIT OF RADIO

SHALL WE SEE YOU AT

THE RENDEZVOUS OF THE STARS?

RADIO PICTORIAL'S STAND—No. 105

EVERY radio fan should make a point of visiting "The Rendezvous of the Stars," "Radio Pictorial's" stand, No. 105, where you will be able to obtain the autographs and chat with many of your favourite stars.

Arrangements have been made whereby all the Radiolympia stars and many others of your favourites will visit "The Rendezvous of the Stars" at various times of the day expressly to meet their fans.

The times of the autograph sessions are: 2.30 p.m., 4 p.m., 5.30 p.m., 7 p.m., 8 p.m. and 9.30 p.m.

During to-day (Friday, August 27) and to-morrow (Saturday, August 28),

Paula Green, Eric Coates, The Two Leslies, Sandy Powell, Sutherland Felce, Bertha Willmott, Beryl Orde, Haver and Lee, Bobby Howell and members of his band, Vine, More and Nevard, Harry Farmer and Donald Thorne, and many other stars will appear at various of the sessions.

Next Week's Star programmes.

From Monday to Wednesday, inclusive, you will be able to get the autographs of Paula Green, Sutherland Felce, Bobby Howell, Harry Farmer, Donald Thorne, Stanford and McNaughton, Phyllis Robins, Flotsam and Jetsam, Murray and Mooney, Bennett and Williams, Revnell and West, Louis Levy, Gerry Fitzgerald, Janet Lind and Peggy Cochrane, plus many other "Surprise" visitors.

From Thursday to Saturday, inclusive, Hazell and Day, Mamie Soutter, Paula Green, The Three Herons, Forsyth, Seamon and Farrell, Sutherland Felce, Bobby Howell, Harry Farmer Payne and Hilliard, Louis Levy, Gerry Fitzgerald, Janet Lind, Leonard Henry, Navarre, Donald Thorne, and another batch of "Surprise" visitors will be there to meet their fans.

Don't miss this grand opportunity. Make a note of the times of the sessions and come along to

STAND 105 . . . "Radio Pictorial's" "Rendezvous of the Stars."

LUXEMBOURG NOTES

by S. P. Ogden-Smith

LOOK OUT for the LUXEMBOURG FAIR



On the left is Angus MacFungus one of Luxembourg's most popular broadcasters. He is Ogden-Smith's Scottie and his late-night final bark which he occasionally deigns to give on a Sunday night appeals greatly to listeners

match or two. The champion of Luxembourg, Konter, will almost surely be fighting, and if this match is something of an International affair—as he is about the only professional worth talking about here, there are only boxers of other countries for him to fight, in any case!—it should be of interest to listeners. We shall see what can be done.

Fan Club?

We have received several letters on the subject of a "Radio Luxembourg Fan Club," and before we consider ways and means, we should like to hear from our listeners whether the idea appeals to them; so what about it, all you "fans"? The idea would, I expect, be to reserve certain times during the week for special Club programmes and news, and perhaps to give "registered listeners" preference in Request programmes, and so on. Any suggestions that you, as listeners, care to make will be considered in every way possible; send your ideas to me, either at Radio Luxembourg, or to our London agents, Wireless Publicity Ltd., Electra House, Victoria Embankment, London, W.C.2.

Our Station Orchestra will be back soon, and Monsieur Pensis has, I know, a lot of new numbers for his English-speaking listeners; we have missed his delightful playing, and shall welcome him back—I know that you feel the same.

I am hoping, as I have told you before, to get him to play at least four afternoons a week, in place of the present arrangement of Tuesdays and Fridays only.

Glorious Week

The weather here has been glorious for the past few weeks, and Gordon and I spend every minute of our spare time at the swimming pool. We have had far more English visitors in Luxembourg this year than ever before, and a great deal of our time has been spent in taking parties of them over the Studios. Those of you who contemplate a visit next year will see far more than those we have had this year, as by the holiday season next year the Studios will have been completely rebuilt. That's an added inducement to you to visit us! Cheerio until next week.

HULLO, everybody! Radio Luxembourg calling again, with more news and items of interest to RADIO PICTORIAL readers. Our "Surprise" concerts continue to be exceedingly popular, and the Competition of guessing the singers of eight records which we gave you on Saturday the 14th drew the best response that we have so far received from any of these concerts. Carry on, listeners, and enter in your thousands, and then I can institute a similar idea with real prizes.

A week or two ago, I was mentioning the Luxembourg Fair, and the hopes I had of being able to give you an O.B. or two; I am pleased to say that great preparations are being made by the Fair people, and, by the look of things at this advanced stage, the show is going to be even better than last year, and that's saying a lot! Incidentally, I understand that there is going to be a boxing tournament some time during the Fair, and if it is possible from the point of view of time, I am going to try my hand at commentating a

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THERE'S LAUGHTER IN THE AIR!



WISECRACKS by THE WEEK'S WITTIEST BROADCASTERS

1ST CROONER: I hear you were playing at the Palace Theatre, Hogsorton, last week. How was the business?

2ND DITTO: Oh, swell! The girl in the box-office died of heart failure and nobody knew about it for five days!

(By **BOBBY HOWELL**, whose band is being relayed from Radiolympia on August 30 and September 4.)

COMEDIAN: Now that we've been booked for television, you'd better go and have your face lifted, honey.

LADY PARTNER: Not me. It's too expensive.

COMEDIAN: Oh, then you've already tried to get your face lifted?

LADY PARTNER: Yes, but I let the whole thing drop!

(By **PAULA GREEN**, Marius Winter's croonette, whom you can hear in Radiolympia vaudeville, August 30.)

A comedian who recently returned from a visit to Hollywood was asked by a colleague: "Well, and how did you find things out in the Film City?"

"Personally, I don't think things are too prosperous," replied the comic; "a lot of the actresses there are having to make do with last year's husbands."

(By **LEONARD HENRY**, the Inimitable, another of the stars you can hear from Radiolympia, September 4.)

1ST COMIC: You'll bust your sides with laughing in a minute, Charlie. What's the joke?

2ND COMIC: I'm laughing at that chorus girl's costume.

1ST COMIC: What's so funny about her costume?

2ND COMIC: Brevity is the soul of wit!

(By **MAMIE SOUTTER**, yet another adorning the starry galaxy from Radiolympia on September 4.)

DRUMMER: What do you think of this soprano's voice?

TRUMPETER: It's unsinkable.

DRUMMER: Unsinkable? Don't you mean unthinkable?

TRUMPETER: Naw—I mean nothing in the world can drown it!

(By **ETHEL REVNELL** and **GRACIE WEST**. Listen to this pair in Radiolympia variety on August 30.)

SUBURBAN DIALOGUE

A MAN knocks at the door and asks me if we've got a wireless set. I says, 'Yes, we have.'

"Then what?"

"Then—of all the nerve—he glares at me as though we hadn't paid our licence."

"What did you do?"

"Glare back at him as though we had!"

(By **JUDY SHIRLEY**, sparkling singing commere of "Monday at Seven," on National again, August 30.)

1ST ACTOR: When are you leaving for your tour of South Africa?

2ND ACTOR: I cancelled that tour at the last moment, laddie.

1ST ACTOR: What prompted you to do that?

2ND ACTOR: I happened to read somewhere that ostriches lay eggs weighing up to four pounds!

(By **ENID STAMP-TAYLOR**, lovely radio and screen star, whom you can hear in Crosse and Blackwell's "Dinner at Eight," Luxembourg, August 29.)

COMPOSER OF COWBOY NUMBERS: I've got a swell new number here—all about the ranges.

SONG PUBLISHER: Take it away, it's out of date.

COMPOSER: Whaddya mean—out of date?

SONG PUBLISHER: Nobody cooks on them things nowadays!

(By **CECIL COPE**, a genial "quarter" of the Four Gresham Singers, singing in the Andrews Liver Salt programme from Luxembourg, August 29.)

WIFEY: Doesn't my new gown remind you of a beautiful melody?

HUBBY: It certainly does.

WIFEY: Sweet and low, eh, darling?

HUBBY: That's it—and I supply the notes!

(By **REG LEOPOLD**, star fiddler with Fred Hartley, and in "Soft Lights and Sweet Music," presented by Pepsodent from Luxembourg, August 29.)

The theatre usherette visited the dentist's.

"Now, young lady," began the dentist, "where is the troublesome tooth?"

"Upper balcony," she replied efficiently, "first row on the right!"

(By **LADDIE CLIFF**, one of the musical comedy stars in Horlicks Picture House, Luxembourg, August 29.)

REPORTER: How did you start to be a singer?

VOCALIST: Well, I first started singing when I worked as a butler. I had to keep singing all day long.

REPORTER: You had to keep singing all day long as a butler?

VOCALIST: Yes, the boss made me. If I stopped singing, he'd know I was at his whisky.

(By **STANLEY LUPINO**, who is—of course—with Laddie Cliff in Horlicks Picture House, August 29.)

HEARD IN THE CHARING CROSS ROAD.

"How's that revue of yours coming along?"

"Oh, that? Well, the leading lady got mumps, the comedian developed acute melancholia, business dropped down to almost nothing—and, well, to tell you the truth,

AWKWARD MOMENT AT RADIOLYMPIA



"PARDON ME, I SAW HIM FIRST"

(P.S. There'll be room for you all at "The Rendezvous of the Stars." See page 2.)

buddy, things looked so darned black we turned it into a Nigger Minstrel show!"

(By **ALEC MCGILL**, appearing with Fred Yule in their "Major and Minor" act, presented by Huntley and Palmer from Normandy, August 29.)

A fellow walked into a radio shop, and said, "I want another H.T. Battery."

"Good gracious, sir!" remarked the shopkeeper. "Aren't you the gentleman to whom I've sold three batteries in two days?"

"That's quite right," said the customer, "but the table I stand my radio on is still lopsided!"

(By **BILLY THORBORN**, supplying our tea-time music on National to-morrow, August 28.)

PATER: You know my youngest daughter who was having her voice trained for the radio?

FRIEND: Yes.

PATER: She's eloped with her singing teacher.

FRIEND: Whatever will the neighbours say?

PATER: I guess they'll say "Thank Heavens"!

(By **BERTHA WILLMOTT**, in another Macleans' Old Time Music Hall. Luxembourg and Normandy, August 29.)

It happened in what we have christened the Boli-variety Bar.

FLOTSAM: I think I'll try a "Cheshire Cat" Cocktail.

JETSAM: What's a "Cheshire Cat" Cocktail?

FLOTSAM: I suppose it's Grin-and-It!

(By **FLOTSAM AND JETSAM**, wisecrack-addicts, whom you'll hear in Radiolympia's star-spangled variety, August 30.)

THE diner who sat close to the hotel orchestra voiced his opinions much too loudly. "Playing very badly, aren't they?" he remarked to his companion.

His comment was heard by the band's drummer, a burly six-footer who stepped down to the table and said to the diner, "Who's playing badly?"

The diner looked up, swallowed hard, blinked nervously, and stammered, "S-Surrey."

(By **SIDNEY BURCHALL**, whom you can hear in B.B.C. programmes, September 2 and 3, and in the Horlicks Picture House from Luxembourg, August 20.)

PRODUCER: Where did you learn to sing?

ASPIRANT: I learned singing from a correspondence school.

PRODUCER: Then all I can say is that some of the lessons must have been lost in the post!

(By **GEORGE MELACHRINO**, vocalist with Carroll Gibbons in the Stork Margarine programme, Lyons, August 20.)

Mrs. Jones was a real radio fan, and would accost the stars when she met them in the street.

One day, when she tried to speak to a world-famous broadcaster from the U.S.A., Mr. Jones pulled her back and cried, "For heavens' sake don't speak to him!"

"But this is the fellow who earns £1,500 for five minutes on the air!" said Mrs. Jones.

"My gosh, I knew that," replied her hubby, mopping his brow, "and if he'd said 'Hello' to you, we should have owed him about ten quid!"

(By **GORDON MCLEOD**, playing Dr. Petrie in another of Milk of Magnesia's "Fu Manchu" thrillers, Luxembourg, Sunday, August 20.)

NEXT WEEK

Begins

SMILESTONES IN MY LIFE

Stainless Stephen Begins his Own Story of His Life

Also

Another fine article in **GARRY ALLIGHAN'S** series
"B.B.C. IN THE DOCK"

Magnificent feature article . . .

WHEN THE MORNING STARS TAKE THE ROAD

Articles starring **Anona Winn and Troise**

Our Special Commissioner asks

WHAT'S WRONG WITH THE NEWS BULLETINS?

And All Our Usual Fine Features including Full programmes for Luxembourg, Lyons, Normandy and Poste Parisien.



No. 11. **JUDY SHIRLEY**

STAR PORTRAITS

THIS week's additions in our magnificent list of Art Portraits obtainable by readers are No. 11, **JUDY SHIRLEY**, Maurice Winnick's popular croonette and the "Monday at Seven" Singing Commère, and No. 12, **JACK PAYNE**, the world-famous band leader.

On this page you see these two photographs greatly reduced in size. For 6d. each, inclusive of postage, you can obtain these **SUPERB AUTOGRAPHED ART PORTRAITS**, 10 inches by 8 inches in size, **ALL READY FOR FRAMING.**

The Star Portraits now obtainable are: 1, Gracie Fields; 2, Harry Roy; 3, Evelyn Dall; 4, Brian Lawrence; 5, Anne Lenner; 6, Ambrose; 7, Esther Coleman; 8, George Elrick; 9, Hildegard; 10, The Two Leslies; 11, Judy Shirley; 12, Jack Payne.

To secure any of these portraits write to **STAR PORTRAITS**, "Radio Pictorial," 37-38 Chancery Lane, London, W.C.2, enclosing a postal order for 6d. made out to "Radio Pictorial" and crossed, and stating the photograph required. **Send no stamps.**
10" x 8" — PRICE SIXPENCE EACH.



No. 12. **JACK PAYNE**

The demand for CAPSTAN increases daily

—say **W. D. & H. O. WILLS**



"You're telling ME!"

WILLS'S CAPSTAN CIGARETTES. 10 FOR 6d. 20 FOR 11½d.

"What Do You Think Is Funny?"

The gag that makes Smith double-up leaves Robinson cold. Why is this? A famous comedian analyses humour in this clever article.

By **LEONARD HENRY** (Starring at **RADIOLYMPIA** again this year)

PEOPLE often wonder why great comedians are wistful, sad-eyed little men who look as though they would burst into tears at the slightest provocation. I'll tell you the reason. . . .

You hear a joke that makes you roar with laughter. You slap your thigh with glee and decide that you can't rest until you have passed on this gem of wit to someone else. Five minutes later you run into old Brown and pour your story into his willing ear. You reach your climax and wait for his peals of mirth. They don't arrive.

"Is that all?" he asks.

"Have you heard it before?" you query.

"No; but it doesn't strike me as being very amusing. Now, let me tell you one. . . ."

But you don't want to listen to his rotten story. You stride angrily away, and Brown has gone down many pegs in your estimation. "The man simply can't have a sense of humour," you mutter.

Well, that's why comedians are wistful, sad-eyed—Oh, I said that before, didn't I? But this commonplace experience does illustrate the immense problem that has to be faced by all those who try to keep the public amused.

Comedians, film-makers, artists, cartoonists, writers—all who depend for a living on their skill at raising smiles—spend sleepless nights and cultivate grey hairs trying to decide what is funny and what just isn't.

You see, there is no gauge by which one can measure a joke. Sometimes I think of a joke that tickles me to death. For hours afterwards I give appreciative little chuckles every time I recall it.

Dead Silence

I reflect gloatingly on the roar of delighted laughter that will burst from audiences when I unload it in public. The great moment arrives, the joke goes over the footlights—and is received in dead silence!

"Wrong type of audience," I think. "Too lowbrow!" I try again in more suitable circumstances. More silence!

A good example of this is my definition of a stuffed olive as being only a pickle with a tail light. I think this is so funny that I bring it out every now and then for the sheer pleasure of saying it. But it has never raised even the faintest of titters.

How, then, do we public jesters decide that a joke, a sketch, a film or a story is amusing enough to see the light of day? Once upon a time, we depended on instinct and luck. The public was not so knowledgeable, and if we were fortunate enough to evolve a type of humour that seemed successful, we stuck grimly to that line till we either retired with a fortune or went to the workhouse.

But nowadays things are not quite so simple. Audiences are vaster and more varied and have,

moreover, far more decided views on what pleases them. So the modern entertainer must study his market and cater accordingly. In this he is aided by the fact that, when all is said and done, there are only three basic methods of humorous treatment.

The first is crude exaggeration. In this category we have the red-nosed comedian, the two-penny comic paper, the writer who relies on making fat men in loud check suits slip on banana skins and sit on their own hats.

Pray don't think I am scornful of this type of humour: I love it. I will laugh with anyone at the antics of Messrs. Laurel and Hardy, I will defend the supreme artistry of Mr. George Robey against all comers, but I can recognise that its appeal is an almost brutal exaggeration of simple physical characteristics and those eternal verities, such as mothers-in-law, nagging wives, kippers and beer.

The next method of making things funny is by polished distortion. Here is life as it actually is, characters as they really are, but with just that touch of distortion both in speech and situation that makes things funnier than life could ever be.

Here we have the humour of *Punch* and Mr. P. G. Wodehouse; the inanities of the Hulberts; the Public School and 'Varsity of Ronald Frankau, Gillie Potter and the Western Brothers.

Comic Distortion

Elsie and Doris Waters and Mabel Constanduros come into this group, because, though their characters come from humble walks of life, they are clear and recognisable. Their distortion lies in their always being funny, whereas the true Cockney is funny only by fits and starts.

The third way of being amusing is by logical progression. This type of humour has only attained wide popularity quite recently and its most famous exponents are the Marx Brothers.

For some reason I can never understand, their humour is constantly described as "crazy." It isn't: they simply carry a point to its logical extreme, regardless of its suitability.

For instance, in one of their films Groucho gets his head wedged in a huge jug. His brothers tug furiously to remove it, but without avail. A tin of black paint is handy, so they paint the Groucho moustache and eye-brows on the jug and turn away with the air of having solved a difficult problem to everyone's complete satisfaction. Groucho had temporarily lost his face: they supplied him with a substitute. What more could anyone want?

When complete unexpectedness is blended with glorious logic, we have this type of humour raised to a



Judging by this smile, Leonard is thinking of something that's very funny

very high pitch. Those inspired idiots, Burns and Allen, demonstrated this rather neatly in a recent film. Gracie is being passionately embraced by her lover when her husband unexpectedly comes on the scene. "Help!" screams Gracie.

"What shall I do?" asks her husband in great agitation.

"Hold his hat, you sap!" retorts Gracie.

A killingly funny reply, but merciless in its logic. A husband who doesn't know what to do with his wife's lover deserves to stand by and hold hats while the unencumbered lover gets a better grip!

So there we have our three foundations of humour. There are scores of shades, grades and variations of them; there are innumerable methods of getting one's effects in each category, but I think all humour can be traced back to these roots. And whether you think any particular joke is amusing depends on whether your mentality is attuned to the category to which it belongs. Some people, bless 'em, enjoy all three; some two of them; some only one.

A comedian is well on the road to success when he has developed the ability to size up instantly the preferences of an audience and to give it what it wants. Polished distortion will gain only the most perfunctory applause if crude and hearty exaggeration is the mood of the moment.

Blaming the Writer

Budding humorous writers constantly complain of the difficulty of getting their works accepted by editors. Editors, on the other hand, cry incessantly of the dearth of gifted humorists.

Personally, I would blame the writer every time. An editor, even though his circulation runs into hundreds of thousands, always tries to cater for a definite section of the public whose tastes and preferences he knows precisely. Unless a story or sketch is founded on the kind of humour that amuses his readers, it is useless to him, no matter how funny the readers of some other paper might find it.

When, as so frequently happens, the beginner has made his humour a hopeless hotch-potch of all three types, what can the poor editor do but reject it?

The film maker or stage producer is in a happier position. He puts on an entertainment that runs for upwards of an hour, so he has the space and time to introduce two or more types without clashing. He has his "light" comedian and, for contrast, his "low" comic. Polished distortion shown off against a background of crude exaggeration. Those of the audience who are not vastly entertained by the one will find the other an adequate compensation.

Next time you are tempted to say you simply can't understand what people find to laugh at in the humour of So-and-So, pause a moment and consider the category to which his humour belongs.

It may not fall in the group you favour, but then you only represent one third of the world's humorous taste. Thank heaven for the other two thirds!



A lot of George Robey! This comedian represents supreme artistry, says Leonard Henry

Next week: Beginning **STAINLESS STEPHEN'S** life-story—written by himself

WANDERING MIKE presents THE WEEK'S RADIO GOSSIP

MEET "MISS RADIO, 1937"



Unusual pose of a broadcaster. She is Mae Bamber, well-known Midland star

"Radio Pictorial" reader wins contest :: Strange Glimpses at B.B.C. postbag :: Working on Holiday

"Who was John Peel's wife? Who invented Pêche Melba? What form of salute did a guardsman at the Tower give to a lady in 1520?" they ask. But I cannot think why a listener wanted to know "whether sheep farming was practised extensively in the South of Africa when waltzes came into fashion in Vienna."

Some are more easily satisfied than others. The listener who wrote for a recipe for pork pies and fish and chips was more likely to get it than the one who asked the B.B.C. to find him a wife, or the fellow who wanted the name of a place at least ten miles from any woman.

As there is still some doubt it may save time and trouble if I make it clear that the B.B.C. still does not supply lottery tickets, announce a wedding, supply tourist guides, or recommend wines.

Romantic Job

FEW in fact or fiction lead more colourful lives than King's Messengers, who travel the world carrying dispatches. From London to Tokio, to Bucharest or Santiago they flit with official papers which are far too secret to be sent by other means. The aeroplane has made their journeys faster, and now only fifteen are needed. "Silver Greyhounds," they call them, because of their badge of office. Mr. Wheeler Holohan has spent nineteen years in this select and exciting profession, and he is telling his story to the mike on Sunday.

Working Holidays

SOME fellows seem to thrive on work. Both Stanford Robinson and Arthur Brown are spending busmen's holidays. Robbie has just left Salzburg, where he has been attending one festival, for Bayreuth, where he will sit through another. The man who made the B.B.C. Theatre Orchestra what it is to-day is studying opera on the Continent.

Brown, the man who books the stars, is in Blackpool going the round of the shows. It will take him a week to see them all.

THE Spirit of Radio—Miss Radio, 1937—who so charmingly graces our cover this week was selected from many hundreds of beautiful and glamorous applicants by a committee that had many headaches before making its ultimate choice.

And what a fine choice they made!

This lovely girl's name is Elmina Humphreys and she has just celebrated her twenty-first birthday. She was born in Portsmouth and now lives outside Southampton, on the fringe of the New Forest.

Outdoor Girl

ELMINA is blonde, with blue-grey eyes, a ready smile, and a complexion that is a symphony in satin. She has perfect poise and, though she has had no professional stage or screen experience, it is certain that she has no nerves at the thought of occupying her proud position.

She is a keen swimmer, tennis player, and rider, and enjoys otter-hunting in her native New Forest. One of her chief loves is dancing, and it is her ambition to become a professional exhibition dancer. Meanwhile, however, she has joined the Lucy Clayton School of Mannequins.



Uncle Chris Stone with some of the kiddies taken to Worthing for a fortnight by the members of the Post Toasties League

"Radio Pictorial" Reader

IT was in RADIO PICTORIAL, which she has had since one of the earliest copies, that she read of Britain's search for the Spirit of Radio, and she came to London on the chance of winning the contest.

She tells me that she is a keen radio fan, Ambrose, Sam Browne, Hildegard and Max Miller being her favourite stars.

She is also keen on films, and is crazy about Jack Buchanan and Conrad Veidt.

Strangely enough this lovely lady is still heart-free. Congratulations, Miss Radio.

Mixed Postbag

THOUGH the postbag is still pretty full, listeners do not write in such numbers to the B.B.C. during the summer months. So the fellows who return the soft answers have had time to collect the odd requests which they have handled through the years. I mentioned one or two when the letters reached Broadcasting House, but some are new to me.

A farm labourer who is over seventy wrote that he had completed a roll of his visions which he thought might make a good broadcast, while a landlady reported that she had been visited by "flopping angels" and would like to tell the world. Optimists, of course, but their stories might have been worth hearing. I think that there is an idea for programmes here: "Broadcasts that might never have been heard."

Queer Queries

ANSWERS to the queer questions which reach Broadcasting House would make another programme that some listeners might like to hear.

SECOND BROADCAST from RADIOLYMPIA

August 30th. Regional 8 p.m.

BOBBY HOWELL AND BAND
PAULA GREEN
ROYAL MEISTERSINGERS
MURRAY AND MOONEY
PHYLLIS ROBINS
FLOTSAM AND JETSAM
REVNELL AND WEST
LOUIS LEVY
JANET LIND
GERRY FITZGERALD
DAGENHAM GIRL PIPERS

Organists

HARRY FARMER and
DONALD THORNE

Compère: SUTHERLAND FELCE
Produced by JACK SWINBURNE

THIRD BROADCAST from RADIOLYMPIA

September 4th. National 8 p.m.

BOBBY HOWELL AND BAND
PAULA GREEN
THE THREE HERON SISTERS
MAMIE SOUTTER
FORSYTHE, SEAMON AND
FARRELL
PAYNE AND HILLIARD
LEONARD HENRY
LOUIS LEVY
JANET LIND
GERRY FITZGERALD
DAGENHAM GIRL PIPERS

Organists

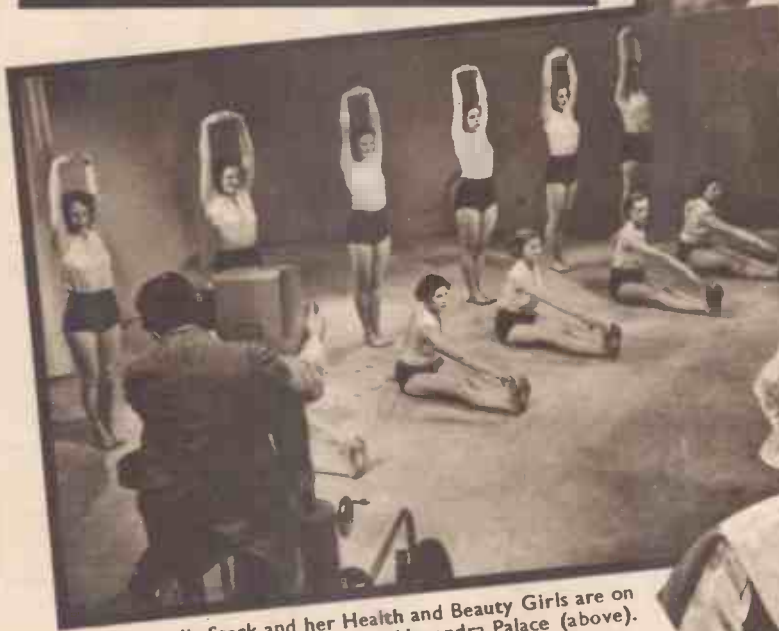
HARRY FARMER and
DONALD THORNE

Compère: SUTHERLAND FELCE
Produced by JACK SWINBURNE

RADIOLYMPIA'S Television MARVELS *by* KENNETH BAILY



Daily transmissions from the Pets' Corner at the Zoo will be a big television attraction. Here is The Zoo Man, Mr. Seth Smith, with a broadcasting sea-lion



Prunella Stack and her Health and Beauty Girls are on view at Radiolympia from Alexandra Palace (above). Vera Lennox, in "Television Follies," one of the many lovely stars you'll be able to see (right)



B.B.C. for the television theatres at Radiolympia will, in fact, sum up the rapid progress made this year. And that progress has been breath-taking. Looking-in daily since the close of last year's Radio Show I have watched television blossom out into first-class entertainment.

At first television variety was rather stilted and crude. Singers, funny men and impersonators appeared on the screen, head and shoulders only in view, and did their piece, one after the other. There was no slick continuity, there were often intervals between items; there were no settings of attractive scenery, no changes of pose or camera angle to give variety. But slowly, and then with amazing rapidity, the producers felt their way and were soon rivaling the film sphere's gaily set variety pictures.

Dancing girls, conjurers, acrobats appeared; more movement became evident; batteries of cameras shooting from every angle gave a variety programme. Pictures of dancers from overhead, from on the floor, pictures of pianists' hands skimming the keyboard, tap-dancers' feet tattooing the floor, lovely pictorial compositions of the loveliest singers and stars in glamorous settings... one after the other they slipped on to the screen without a moment's pause.

The corner of a West End street late at night, occupied by a solitary coffee stall with a few tired street musicians eating hot-dogs, appeared one night on my home screen, the setting for a homely street show.

The rising and falling deck of a pleasure cruise steamer, with bridge and funnels and rigging in the background, and a gay ship's concert taking place... the richly decorated room of a night club, dancers on the floor, lively band behind, diners at their tables around... these and more such wonderful concoctions of the Television Station set designers fill my screen night after night.

With plays it has been the same. The first plays were wooden, and bare of scenery. Then there appeared the dim cloisters of a cathedral, the soft chant of monks, and moving scenes from "Murder in the Cathedral," and the spectral forms of "the tempters" appearing in the screen and vanishing like ghosts to taunt the Archbishop Beckett

I saw the ugly "blasted heath" as the drama of "Macbeth" took place, the grim castle apartments in which Shakespeare's tragic character committed his awful crime. I saw the over-furnished room in which the drama of "Wuthering Heights" took place, and the bedroom with its four-poster and the old inn yard in which the doings of Pickwick came to life.

When the play "Poincaré" was being televised, I watched from the window of the French statesman's room the marching soldiers in the Paris streets at the outbreak of war. I watched an Agatha Christie thriller take place in a realistic rock garden, and another one take place on a tube station. Camels in the desert, caged singing birds in an Eastern bazaar, a fountain splashing over the dusty square of an Eastern city—these I saw when that beautiful production "Hassan" lighted up my screen.

I have seen, on that screen in the corner of my room, the sea rolling up behind the rigging of an old sailing ship the while that sailors in old-time costume sang shanties; and there has been ballet performed against unique, spectacular and modernistic backgrounds. Statesmen, film directors, scientists, artists and socio-

(Please turn to page 39)

HIGH up on a corner of the great Radiolympia building is a spidery aerial. It is the most significant thing of the whole Exhibition.

It is more a symbol of things to come in radio than any of the priceless pieces of apparatus inside the building. It is the television aerial, which will receive from the B.B.C. Television Station at Alexandra Palace the daily television programmes for the Radiolympia crowds to see.

Just as, in 1922, an ordinary wireless aerial strung across a back-yard was a strange sign of wonders to come, so to-day it is the pioneering television aerials that point to the future.

"Television, my foot!" some of you may quite easily be thinking. "Here am I, at Birmingham, or Leeds, or Durham, or Glasgow, or Penzance: what's the good of talking of television to me? From what I hear, a few wealthy folk in London enjoy this television which can only be received around London. It has been started over a year, yet no plan of making it a national service, or even starting it in the provinces, has even been whispered of. And look at the price of sets..."

Well, of course, you are entitled to talk thus; I cannot deny that everything you say is true—true up to yesterday, but not so true of to-day's position and certainly not of to-morrow's great prospects.

Because Radiolympia has no truck with yesterday. Its business is to show you the radio of to-day, and more, of to-morrow. And, as regards television, it not only shows you the perfection which television has reached, but it shows you this on the brink of the most revolutionary radio development since Marconi wirelessly across the Atlantic. Radiolympia 1937 is the Zero Hour of television's establishment as a national service.

Very soon after the conclusion of the Parliamentary recess the Government's Television Advisory Committee will make a report offering proposals for the adequate financing of television so that it can start to become a national service. The Government cannot very easily get out of ratifying these proposals within the next few months.

Let us, then, see what way the finger of television at Radiolympia points.

Last year television was more or less sprung on the organisers of Radiolympia at the last minute. Valiant efforts were made to show it to the public. All, however, that could be done was to send people filing

through four television theatres to get nothing more than a passing glimpse of television. And 70 per cent. of what they glimpsed was film being televised, not a live performance being directly transmitted from the Television Station.

This year you can be seated in one of thirty-two comfortably fitted television theatres and watch fifteen minutes of a varied television programme of live performers, many of them the biggest stars in radio.

You will be able to watch the results of television's greatest development in the past year, that of televising outdoor events. Daily those Radiolympia screens will reveal the animals in the Pets Corner at the Zoo, transmitted from the mobile television transmitter. The special fifteen minute programmes will also include boating on the lake in Alexandra Palace grounds, horse-riding, C. H. Middleton in his garden at the Television Station, sheep-dog trials, and Prunella Stack and her Health and Beauty girls performing with grace and rhythm in a lovely outdoor setting.

The Radiolympia screens will also show you, among other stars, Irene Prador, Billy Mayerl, Vera Lennox, Edward Cooper, Jack Hylton and his Band, Jane Carr, Albert Sandier, Phyllis Robins, Doris Hare, Arthur Prince and "Jim," Sherkot, ballet dancer Wendy Toye, American impersonator Bill Baar, and Henry Hall and his new band including Anita Riddell, Leslie Douglas, Bernard Hunter and Bob Mallin.

You will be able to see what strides the B.B.C. television producers have made with production and settings—there will be the balcony scene from "Romeo and Juliet," other fully staged excerpts from plays, television's "In Town to-Night," "Picture Page," and Tommy Handley in his "Disorderly Room" sketch.

You ladies will be able to watch the best West End mannequins showing off the latest Paris fashions, or, if you prefer it, the famous chef, Boulestin, giving cookery hints and demonstrating his culinary art.

These programmes being specially devised by the

Television is a high-spot of this year's Radiolympia. This article reveals the amazing progress of the latest form of entertainment

"That Girl is Mine . . ."

As soon as Pat's eyes met those of John Quest she knew, with a glorious certainty, that it was planned. But her head tried to rule her heart . . .

By
HELEN
BRETT

PAT picked a cigarette out of the yellow packet and struck a match down the wall which had "No Smoking" painted on it in bold letters. She leant forward and beaded the lashes of her right eye with a match-stick dipped in the eyeblack, and a knock came at the door.

"Two minutes, Miss O'Reilly," shouted the call-boy and she heard his running footsteps grow fainter as they sped down the corridor.

Pat stood up and stubbed out her cigarette on the tin lid of her make-up box. She gave a brief heave to the waistline of the briefest possible shorts and as they moved a fraction higher over her hips they caught the light and flashed a hundred times, being made of a handful of silver sequins.

She shivered a little as she walked along the dour corridor to the wings. It was all right on the stage, the floats warmed you there, but a handful of silver sequins to cover your body isn't the best possible wear backstage.

The electrician grinned at her as she stood in the wings waiting until Mike Mulligan had finished his conversation with the audience.

He turned blindly towards where he knew she would be standing and held out his hand. "Patricia O'Reilly," he said, with a flourish, and Pat ran lightly to the centre of the stage amid a small burst of clapping.

She was popular in Dublin. Her tap dancing was incredibly bad, and her voice incredibly good, but the audience didn't know, and if they did they didn't care. With eyes as blue as a patch of Killarney Lake and a wild Irish smile that tore at your heart, Pat could have sung "Tiger Rag" at a Salzburg Festival and got away with it.

Mike Mulligan swung his baton and his Melody Makers blew fiercely down their saxophones and caused "The Love Bug" to blare forth as Pat kicked her small feet, heel and toe, heel and toe to the rhythm. A spotlight shot out from the wings and turned her sequins to fire, her feet beat time . . . quicker . . . quicker. There were small beads of perspiration along her upper lip and she grinned at Mike.

Someone shouted "encore!" as she finished, but she held up her hand. Mike brought the microphone to her and the applause died away. If there was anything Dublin liked better than Pat O'Reilly's dancing it was to hear her sentimental little voice croon sentimental little songs to her audience.

The band played softly and Pat looked at the audience as she sang. When your eyes got accustomed to the glare from the floats you could make out the first three rows of stalls. You could see the front row quite clearly, and it was a good thing to pick on someone to sing to, it helped you, especially if they were male and young and good looking.

Pat's eyes found John Quest's face and they twinkled. This was young and male and most definitely good looking. She found herself wondering what colour his eyes were—grey perhaps, with that fair hair, or blue? No, blue would be too ordinary, they might be brown and flecked like a trout stream in the sun. She smiled at him charmingly as she finished her song and her heart was a little bit thrilled when he smiled back as he clapped.

When she stepped back beside Mike she knew he was angry, and she knew why. She didn't need to hear his voice, pitched low and toneless, saying, "Cut that out, Pat. I won't have it," to know that his jealousy, that crazy jealousy of his, had got the upper hand.

She took an encore and avoided John Quest's eyes. It was better that way, since Mike had fallen in love with you. She shivered a little as she remembered the young man from Bel-

fast with the Ford V8 and the scene Mike had made, right in the middle of Grafton Street at high noon. It didn't seem to matter to Mike that you didn't love him, that you'd told him, quite definitely and sincerely that you didn't get the slightest thrill when he kissed you. Mike knew you were dependent on him for your job, and Mike didn't care how unpleasant he made things for you.

Since he was waiting for her after their act, she hurried into her clothes when she got back to the dressing-room. She pulled on long stockings like smoke clouds and dug her feet into tall-heeled slippers. The short-sleeved black frock she had made herself, but her little pixie-pointed hat was expensive. Pat knew the value of a hat.

He was leaning against the stage door when she came out, and he tucked her arm into his possessively.

"Sorry, Pat," he said, gruffly, and she smiled at him.

"That's all right, Mike," she said, "you know it helps me to sing if I concentrate on someone."

His temper came back.

"There's no need to smile at every man in the stalls," he said quickly, and she pressed his arm against her side.

"There you go again," she said, "will you not understand. They help me and I feel I ought to pay them. A smile's very little."

They bickered slightly as they walked towards Mike's car. He held the door open for her. "We'll go to the Wicklow for a drink," he said, "it's early yet."

She looked at the clock on the dash and nodded. "We're off early to-night," she said, "wasn't it good?"

He looked at her quickly.

"I cut the last two numbers," he said, "because of that man in the stalls. You ruin my act, Pat. You've got me crazy." He put his arms around her and tried to kiss her mouth, but she pushed him away. "Don't," she said, curtly, "I'm tired." They drove to Grafton Street in silence.

Almost the first person Pat saw when she walked into the horseshoe shaped bar was John Quest. He was leaning against the marble counter



Pat gathered up the papers in her arms and ran back to her room

talking to Terence Ross, and as she swung herself on a high stool, Terence waved to her.

Mike ordered two Jameson's and Pat's heart thumped painfully as she saw Terence and John Quest take their drinks in their hands and move across to where she was sitting.

"Mike," he said, "my friend wants to meet you. He's from England, and he heard his favourite tunes being played by the best band in the Free State to-night. Mike Mulligan—John Quest."

Pat almost grinned as she watched the expression on Mike's face. She knew exactly what was going on in his mind. He'd recognised John Quest, that tall-tale dark flush on his cheek told her that, but his childish love of praise was winning, slowly but surely.

He gave in.

"What are you drinking?" he said, and while he turned to the bar to give his order, Terence introduced Pat.

John Quest held her hand a fraction longer than was necessary and she found that her first guess had been right. His eyes were grey, as grey as a storm-tossed sea and very clear, and they said to her, quite plainly—"You're marvellous!"

A very small thrill walked slowly down her

A Romantic Story of Radioland, thrilling with the tender excitement of young love.

spine and she felt an uncontrolled spasm of anger towards Mike Mulligan who took all the fun out of life. He'd no business to be so unpleasant. They weren't engaged . . . she'd never love him, but there seemed no escape from his jealousy.

She wasn't in love with this tall, blond Englishman. Not she. She'd seen too many English visitors breaking Irish hearts and then sail away in the dawn. But she'd like to flirt with him a little. She'd like to walk over the Wicklow mountains with the mist cool on her face and his fingers clasped in hers. She'd like—well, admit it—she'd like to have him kiss her.

Mike's face was sullen, and she knew they were mad dreams. She knew that she must ignore John Quest or face a scene.

The white box hadn't been there when she left her dressing-room, and Pat fingered it tentatively. Through the thin matchboarding of the room she could hear Mike breaking into his own medley, and she cut the string.

There were flowers inside. Pastel-tinted sweet-peas and tall, bright gladioli, and in the centre a card, small and white. Pat took it up with fingers that shook a little. She knew what she would read almost before she saw the words.

"You couldn't, I suppose," it said, "meet me to-night? I'm waiting outside now. John Quest."

Pat caught her breath. For a moment she could hear nothing but her own heart, then the strains of Mike's final number came faintly. Pat's mind raced. Her fingers loosened the zip fastener of the little sequined shorts, and she was in her outdoor clothes almost before she realised that she had intended to go all the time.

She waited, pressed against the wall, until she heard the door of Mike's dressing-room slam, then she raced down the corridors and into the street.

He was standing against a lamp-post and the light turned his hair to gold and threw amusing shadows down the sides of his nose.

"I've come," she said, breathlessly, "be quick and get away from here."

"So I see," he said, "but why the hurry?"

She tried to explain about Mike as they went towards his car, but the explanation sounded lame and stupid.

"Where shall we go?" he asked, "I'm a stranger in these parts."

Suddenly she knew where they would go, and she directed him carefully. "We'll go to Killarney," she said, "since there's a moon. They say it's as fine as Naples. You should see it."

" . . . And die," he finished for her.

They left Blackrock behind them, and the roads were very dark and secret. John's hand left the steering wheel and covered Pat's small paw as it lay in her lap. She smiled at him and leaned her head against his shoulder. It was very peaceful in the little car, and the theatre and Mike seemed another world away.

Presently he pulled in to the side of the road.

"It becomes imperative that I kiss you, Miss O'Reilly," he said, and he wondered as he said it what had happened to him. Never before in all his thirty-one years had he felt this way about a girl. It was ridiculous . . . fantastic. But he had to find out if what his heart told him were true.

He put his arms on her shoulders and drew her towards him. Her face was tilted up towards his, and he saw a gleam of amusement in her sapphire eyes. His mind was crystal clear and very wise. He knew that nothing would ever be the same as this. This moment of waiting before you kissed the one girl in the world for the first time. Because she was the one girl in the world for him. He knew that now.

Her lips were soft and very sweet and her fingers ran over the nerves at the back of his neck, softly, like baby butterflies.

Pat gave her soul to that kiss. This is worth it, she thought wildly, this is worth the heartbreak and the shame that's to come. This is something I can remember. "I love you," she whispered, very low. She felt him stiffen slightly, and she couldn't know that it was because he could hardly believe his ears. That she should love him. But she didn't, of course, he smiled secretly in the darkness, he'd heard of Irish blarney, still . . . perhaps . . . perhaps the miracle had happened to her as well as to him.

Pat sat up abruptly. So, she thought, so I'm

setting the pace. He's frightened. He doesn't want to be taken seriously.

"Did I do that well?" she asked flippantly, and when his answer came after a split second, his voice was very smooth and even.

"Beautifully," he said, "it must have taken years of practice and self-denial. Or perhaps . . ."

"Not self-denial," she finished for him, with a laugh. She searched in her bag for cigarettes. "Half time," she pointed out, and offered him the packet.

So that he shouldn't see how her fingers shook, she held the cigarette tightly between her lips for him to light. She was very sure of herself, and of what she was going to do. For some stupid reason love had chosen to come to her so that she didn't care what happened in the future. Maybe she'd marry Mike sometime. Poor Mike, it was terrible to love someone who didn't really care for you. But to-night was hers. Hers and her love's. It would have to last her for life.

John's arm was lying loosely across her shoulders and their cigarettes were the only light in the car. Suddenly he threw his away and held her very tightly. His fingers pressed into her shoulder, hurting her, but she didn't care. His lips searched for hers and found them, and Pat found the words of an old, old song running madly through her brain . . . *my heart is saying, he loves you very, very dearly. The way he kissed you he was clearly in love . . .*

Presently he said:

"Sing to me, Pat—would you?" and she nodded, breaking into the modern version of that old, old song—

"Be still, my heart . . ." her lips sang, tenderly and sentimentally, but her eyes belied her words, for they were cold as chips of sapphire as they stared into John's by the light of the dash. I'll

*"To-night was hers—hers
and her love's. It would have
to last her for life." But all
the time Pat's heart ached—
she wanted this to last—for
ever*

show him, she thought. I'll show him I don't care. Good flirt, that's me. I'll show him.

They saw Killarney Bay by the light of the moon and they stood there a moment, their arms around each other.

John said, and his voice was a little shaken.

"What about to-morrow night, Pat. Can I see you?"

She slipped out of his arms and sat on the low, grey stone wall by the roadside. "Sorry," she said. "I'm going to dance over at Greystones with Mike."

As soon as Pat walked into the dance-room her eyes searched for John. She told herself it was ridiculous to suppose he might be there. She didn't want him to be there. Every particle of her brain told her it would be dreadful if he was there. Mike would be unbearable in his jealousy. Every beat of her heart implored him to be there . . . prayed that he'd remembered she was going to dance at Greystones when the act was finished. She had made stupid little bargains with herself. If he's there he loves me. If I see him before I count ten he really meant that kiss.

"Eight, nine," she counted below her breath, and then she saw him, looking out of the window, across the starlit sea. She lost her nerve. She had intended to say, very casually to Mike, "Oh, look, there's that Englishman Terence knows," but her knees felt as if they had turned to water and she could feel again the sweetness of his lips on hers.

Mike led the way to their reserved table and helped her off with her coat. He nodded greeting to the leader of the band, and then he said to Pat: "Excuse me a moment, I want to ask Dan if he's got that new number I heard from Athlone last night."

Pat almost stopped breathing. It seemed too good to be true, now John would speak to her . . . he must . . . and she could tell him he mustn't

ask her to dance. There mustn't be a scene here. She didn't have to look up to know that he had walked across and was standing behind her. She said, quickly:

"John—don't ask me to dance. Please, Mike's so . . . well, I told you last night how it is."

He grinned down at her, holding out his hand. "I don't mind a black eye or two," he said, laughing, "come and show me what you can do."

She got to her feet in a daze. Mike didn't matter. The people didn't matter. Nothing mattered except that she would feel his arms around her again and know the rapture of that close embrace.

There was a light in her eyes when they returned to the table, which was unmistakable, and Mike, sitting there alone, rose to his feet.

"I hope you don't mind . . ." said John, holding out his hand, "nice to see you again."

Mike's face was flushed, and he lapsed into all the brogue he had lost through careful practise.

"Not at all," he said thickly, "and maybe 'twas meself that is the fool to trust a woman. Praise be the saints I found out in time." He became dangerously polite. "Will ye no be wanting a drink?"

"No, thank you," said John, watching his face carefully. He hated to leave Pat to this insane fool, but perhaps it was better. Perhaps she knew how to handle him, and anyway, he could watch from across the room!

He moved away and he saw Pat sit down for a moment, then she jumped to her feet and snatched her coat from the back of the chair. He caught her up as she passed through the door.

"He's—sacked me," she said, tonelessly, then her sense of humour triumphed. "Mike always would mix business with pleasure!"

John drove her back to Dublin and they were very silent. Pat thought, I'm free now anyway. I've got twenty pounds in the bank and four and ninepence in my handbag and I'm bound to get another job. I'm free of Mike. I can go out with John whenever I like. I'm free . . .

He cleared his throat and started to talk rapidly.

"I've got to go back to England," he said, hoarsely, "I feel pretty rotten leaving you in this mess, but I'll write, Pat. I must go back, it's business and very urgent, will you come down to Kingstown to see me off to-morrow morning?"

Pat went cold with anger. So he was frightened. Now she was free he was running away, later perhaps she'd cry about it, now she made a gesture.

One slim hand patted her lips as she yawned.

"Darlint," she said, laughing, "at quarter to nine in the morning—have a heart."

When he had gone, her foolish heart told itself that she had made a mistake and that of course he would write. Of course he would. Not to-day, or to-morrow perhaps, but the day after—surely. And when she saw the letter with the English stamp on it she sang a small song of happiness.

She turned it over in her hands, enjoying the moment of anticipation, then she slit it open and read the opening line—"Dear Miss O'Reilly," her eyes slid to the signature—"Harold Standish" and out of a maze of pain her mind registered the name and its meaning. Harold Standish. The great Harold Standish. B.B.C. Director of Entertainments.

But as she read the typewritten words asking her to come to London for an audition her brain only thought of one thing. London—John lived in London. She'd go. She'd sing as she'd never sung before. She'd be a riot, and when John came crawling round she'd give him—Hell!

She flung her clothes into her one, battered suitcase. She could catch the night boat from North Wall through to Liverpool if she hurried. The B.B.C. and fame. Fame! The triumph was bitter-sweet.

Pat sat up in bed and remembered. . . . Last night and her first broadcast with Gray Hamilton's dance band. The slim young man with the charming smile who was the great Gray Hamilton. The vast building in Portland Place. . . . The busy, traffic-mad London streets. She rushed down the stairs to the front door and found the morning papers on the mat. They didn't belong to her. Probably they were all ordered and paid for by the other boarders, but she didn't care.

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RED TIPS FOR RED LIPS



Lucky cigarette, to be caressed by those cherry-ripe lips! . . . Yes, we all know where that particular brilliance comes from. But who cares so long as the artist's hand is a cunning one? Now she puts her De Reszke down: and down go *his* eyes to the place where her lips have been. He just can't help it. He *must* look to see whether the

Lipstick Stain is on her cigarette—the shameless smear that has taken the edge off so many promising affairs. Nothing to offend the eyes this time. Like a wise girl, she smokes the new D. R. Minors with the RED TIPS, against which even the least adhesive lipstick cannot show. Yet another reason, she says, why '*Mine's a Minor.*'

The Modern Girl Smokes

De Reszke MINORS

30 FOR 1/-

Red Tips

15 FOR 6d

WHAT "SUTTY" LOOKS FOR IN WOMEN

I seek sincerity. The greatest virtue in 1937 and the hardest thing to find.

Sutherland Felce



SOME men make bad husbands because they dream too much, or they drink too much.

Me, I'm not a husband at all, because I laugh too much!

Strange but true—my sense of humour prevents me from getting married.

The reason I'm telling you all this is that I've just had a telephone call from RADIO PICTORIAL, whereupon the following conversation ensued:—

R.P.: "Can I speak to Mr. Sutherland Felce? RADIO PICTORIAL here."

Me: "The young master his in 'is bath."

R.P.: "The little darling. We promise not to look."

Me: "I'll try to hextricate 'is lordship."

R.P.: "You have made us very happy." (Long pause.)

Me: "Hullo. This is Sutherland Felce. What can I do for you?"

R.P.: "We thought it would be amusing if you would explain to your public just why such

"Why are you a bachelor?"

we asked SUTHERLAND

FELCE,

Radiolympia's

compère.

Here is his lighthearted

reply

MARRIAGE? ME? HECK—

I LAUGH TOO MUCH!

an eligible young man as yourself remains a bachelor."

Me: "Well, I've got a wooden leg."

R.P.: "Have you really?"

Me: "What?"

R.P.: "It sounded just as though you said you had a wooden leg."

Me: "How utterly absurd."

R.P.: "Well, why don't you?"

Me: "Why don't I what?"

R.P.: "Get married sometime."

Me: "Well, I guess I laugh too much."

R.P.: "But a wife wouldn't mind that, if you didn't splash too much."

Me: "Eh?"

R.P.: "I said if you didn't splash."

Me: "Sir, you grow offensive."

R.P.: "I thought you said you bath too much."

Me: "Oh heck—don't bother, I'll write it."

So here I am. And it's true, you know, about my laughing too much. True, my fair feminine friends like it at first, and laugh with me when I tell them my funniest anecdotes. Their very presence (particularly if they're beautiful) inspires me to be as amusing as I possibly can.

And then one day they find out that I just can't be serious. And another blooming romance is nipped in the bud.

We may be standing, she and I, on some secluded balcony, at the end of a most amusing house-party. Over us there may be streamers of luscious clematis-blossoms drooping their lovely heads. In the distance, a silver moon floats languidly over the hills.

This is the moment (I realise in retrospect) for any young man who knows his onions to become suddenly serious and intense.

But what do I do? Do I tell her that her eyes are deep pools of stardust? Do I tell her that the moon has set a shimmering halo around the gold of her hair?

Do I—heck!

Feeling terribly happy, I tell her the very latest and brightest story about the bishop and the chorus girl. Or something like that.

She laughs, of course, a social little laugh. But later, inevitably, she is heard to murmur something about "liking a man who can be serious sometimes."

And that's where I take a nosedive.

Maybe it's some deep-rooted protective instinct that impels me to glide over, with light-hearted patter, those moonlit moments that threaten to develop into something too serious, such as matrimony.

You see, I first fell in love seriously at the early age of seventeen, and subsequently took so much emotional bashing-about that I at last learned to tread warily, and to keep love as a pleasure and not a penance.

Confound it, there goes that telephone again.

Me: "Ullo, 'ullo, 'ullo."

Voice (somewhat startled): "Ullo—I mean, hullo. RADIO PICTORIAL here. Is Mr. Felce there?"

Me: "The master is being shaved. 'Old on."

R.P.: "Did you say saved? We thought him incorrigible."

Me: "Felce here. How nice of you to ring me."

R.P.: "Think nothing of it. Listen, Sutherland, supposing you don't tell us why you're a bachelor. Supposing you tell us instead all about the sort of woman you'd like to marry."

Me (calmly, and with great restraint): "I would dearly love to marry a mermaid. And then if

I didn't like her I could toss her back into the sea."

R.P.: "Oh, but how brutal."

Me: "We've got to be brutal nowadays, I fear; if I were married, my wife would find herself being beaten quite regularly, like Chelsea."

R.P.: "Do you really mean that?"

Me: "I think so, but I can't be sure. You see, I've never been married."

R.P.: "We gather you don't approve of the Modern Girl?"

Me: "On the contrary, I adore her. That is, as a playmate. But not as a wife, if—as I suspect—by the 'Modern Girl' you refer to the blasé, woman-of-the-world type. For, to the sophisticated, the unsophisticated has the greatest appeal."

R.P.: "And are you sophisticated, at your age?"

Me: "I admit it, though I'm only twenty-seven. But don't forget that for ten years I've had to stand on my own feet, make my own way, in the show business. So I don't believe in Santa Claus any more, I don't idealise women any more. Yes, how could I help being sophisticated!"

R.P.: "And what do you ask of Women?"

Me: "Very little. Mostly—well, a sympathetic nature. Give me, for a companion, a woman who will share champagne with you one night, and the next—if you happen to be broke—will share a pint of beer. And like it."

R.P.: "And now—after your ten years' emotional gruelling—what would you consider the most important virtue in a wife?"

Me (suspiciously): "Whose wife?"

R.P.: "Yours—when you find her."

Me (suddenly remembering a date): "I'll send you a postcard about it."

And here it is: I seek sincerity—the greatest virtue in 1937, and the hardest thing to find.

Good-bye.

B.B.C. in the DOCK

Indictment No. 5

In "Radio Pictorial's"

IMAGINARY COURT OF JUSTICE

the B.B.C. appears again before Mr. Justice Fairplay. Without necessarily agreeing with all the views expressed in this series, "Radio Pictorial" believes that those views will command everybody's interest

Reported by GARRY ALLIGHAN



SCENE: Mr. Justice Fairplay, in the Court of Public Opinion, at the opening of the fifth indictment in the celebrated "Listeners v. B.B.C." case: "That the evil of centralisation is destroying the Regional system."

MR. JUSTICE FAIRPLAY: "Before you begin, Mr. Lissner, it is my duty to make a statement. I have received several letters from the public, many of them in abusive terms. I want to say that no one, be they official or unofficial apologists of either party in the case, has any right to attempt to influence the course of justice. I am quite capable of arriving at my judgments without extraneous assistance. I am not convinced that 8,270,000 people pay an annual ten shillings for the privilege of having their mental and moral standards raised to the B.B.C. level, if raised it be—on that I do not express an opinion. I merely mention these facts to make both parties in this case—although most, if not all, the letters have come from one side only—realise that no one is above the law. You may now proceed, Mr. Lissner."

MR. LISSNER, K.C. (for the Prosecution): "Before putting the defendant in the witness box, m'lord, I ought to explain the significance of the indictment. It charges the B.B.C. with creating what they themselves call the Regional system with a specific object but, having created the system, failing to achieve—in fact, in my submission, failing to attempt to achieve—their announced object. Defendants are a public utility company and, by virtue of that, they must be of public service. I contend that they have failed to—"

MR. JUSTICE FAIRPLAY: "I am getting a little wearied, Mr. Lissner, of correcting you. It is not within your jurisprudence to stand there and make any allegations against the defendant. It is not for you to allege that they have failed or succeeded. I am sure that such a learned counsel does not require me to point out that his function is to establish and prove facts. I must ask you to proceed to establish your case by evidence."

(Some people in the gallery, wearing old school ties, applauded, and one young man called out: "He-ah, he-ah!")

MR. JUSTICE FAIRPLAY: "Will the usher kindly remove any person who indulges in vocal hooliganism again."

MR. LISSNER, K.C.: "I thank you, m'lord; and will proceed to examine the defendant." (Turning to the dock.) "Please go into the witness box."

(Witness enters the box, takes the oath and smiles at the old-school ties in the gallery.)

MR. LISSNER, K.C.: "When you have completely concluded your greetings to your rather noisy friends, we will get down to business. You are the B.B.C., and your function is to provide a broadcast service for the whole of the nation?"

B.B.C.: "No, sir—for that part of the nation which pays ten shillings yearly."

MR. LISSNER, K.C.: "Such exactitude in replies is very welcome—and surprising. I hope it continues. Now tell me: did you, in or about the

year 1923, decide to base your operations on what is known as the Regional scheme?"

B.B.C.: "Yes; and we have built Regional stations in various parts of the country."

MR. LISSNER, K.C.: "Good; and perhaps you will tell his lordship how much they cost?"

B.B.C.: "We never make such information public."

MR. LISSNER, K.C.: "Are we to understand that you expect to take millions of pounds of public moneys, spend them or misspend them according to the passing whim of one of your executives, and refuse to give any account to the public of what you have done with their money? Let me tell you, sir, that you are in a court of British justice and the British public will insist on an accounting. Permit me to make it easier for you by putting the question in a different way. Would you say that to build and equip any one of your Regional stations would have cost £150,000 at least?"

B.B.C.: "Oh, certainly. A modern transmitting station is a very costly affair. I should put the figure much higher."

MR. LISSNER, K.C.: "Well, let us be generous to you and accept that low figure. Now, would you say that the cost of running a Regional station, including overheads, staffing, engineering and all programme material, including artists' and

musicians' fees, is no less than £3,000 a week?"
B.B.C.: "You are certainly not over-stating the costs."

MR. LISSNER, K.C.: "So that, since 1923, the Regional system has cost a total of more than five million pounds?"

B.B.C.: "I quite agree, although the figure is on the low side."

MR. LISSNER, K.C.: "Now what I want to ask you is: Do you consider that, having spent five millions or more of my clients' money, you are giving them full value for that expenditure?"

B.B.C.: "Certainly."

MR. LISSNER, K.C.: "Very well, let us see. Do you recognise this?" (handing witness a document). "It is a statement that was made by Sir John Reith in reply to American criticism of British broadcasting and does he use these words: 'The B.B.C. transmitters are so placed as to give not less than two contrasted programmes to a large majority of the population.' Are they his actual words?"

B.B.C.: "That's what it says here."

MR. LISSNER, K.C. (sharply): "I suppose you are not going to contradict Sir John Reith, are you? Now let me ask you: do you consider that your transmitters are, actually, giving not fewer than two contrasted programmes?"

B.B.C.: "Yes; in fact more. We have broadcast programmes from the National long-wave transmitter, the National short-wave transmitter and six Regional transmitters."

MR. LISSNER, K.C.: "I suppose, by making that statement in a public court, you are trying to give the impression that, with these transmitters in operation they are all broadcasting different programmes. Let us see, then. Are you aware that the National short-wave transmitter that you boast about does not broadcast any material at all for the first six hours of each broadcasting day?"

(Witness muttered something.)

MR. JUSTICE FAIRPLAY: "Speak up, sir: I am burning with anxiety to hear the words of wisdom that always fall from B.B.C. lips."

(Witness made no reply.)

MR. LISSNER, K.C.: "Your silence is eloquent. Now let us look at another aspect of this matter. Was it not your boast, when you first persuaded my clients to let you spend a million of their money on your Regional scheme, that it would enable each Region to broadcast local programmes for local reception?"

B.B.C.: "Yes, sir."

MR. LISSNER, K.C.: "I propose to show, m'lord, that promise and performance are millions of miles apart."

MR. JUSTICE FAIRPLAY: "But what, may I ask, are a million miles to radio, Mr. Lissner?"

MR. LISSNER, K.C.: "To radio, m'lord, a million miles is nothing; to the B.B.C. even an inch is an ell."

MR. JUSTICE FAIRPLAY: "An ell of an exaggeration, Mr. Lissner." (To the public who laughed noisily): "If there is any more unseemly conduct I shall have the gallery cleared. Pray proceed, Mr. Lissner—it is disgraceful that the proceedings of a Court of Justice should be disturbed by such a vulgar scene."

MR. LISSNER, K.C. (grimly): "I agree with you, m'lord." (To witness): "Now, sir; let us see how you have kept your promise to my clients. Is it not a fact that in any one average day the Regionals have to broadcast from six to

(Please turn to page 31)

No. 5

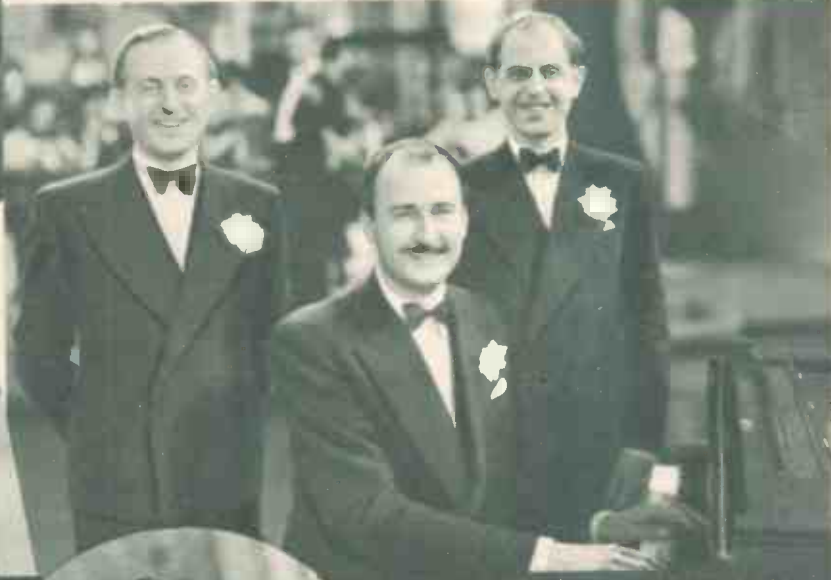
IS CENTRALISATION
DESTROYING THE
REGIONAL SYSTEM ?

"SONG WRITERS ON PARADE"

An eagerly awaited film is "Song Writers on Parade," starring the premier tunesmiths of Tin Pan Alley. This page gives you a foretaste of a treat in store in the late autumn



Michael Carr and Jimmy Kennedy with (centre) Herbert Smith, director of the film



The Three Admirals, gay and immaculate, are in the film



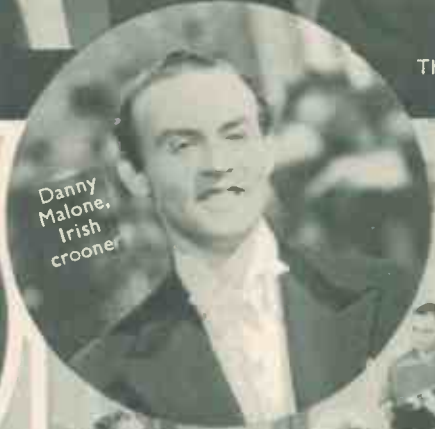
Jimmy Kennedy plays "stooge" to three lovelies, The Rhythm Sisters



Fred Godfrey, song-writer



(Above) Delyse Charlton inspired a song



Danny Malone, Irish crooner



The camera crew photographing Delyse Charlton and Horatio Nicholls who wrote the waltz sensation, "Delyse"



Bruce Sievier chatting with Box, Cox and Roberts, The Tin Pan Alley Trio



Another star act in the film is "The Hillbillies," whom you see here

RADIO FAVOURITES IN

REGINALD FOORT, the popular B.B.C. organist, has agreed to make a series of films. Negotiations have been in progress for some time. The contract has only just been signed.

This new contract follows the production of two more or less experimental efforts, which will be released soon. Now it has been decided to do several more. The series ought to be popular.

Each picture is to last ten minutes, and Foort will be seen personally. The idea is to interpret music with an appropriate background. Instead of the music merely being an accompaniment, it will be equally as important as the picture. "In fact," Foort explains, "one will interpret the other."

The first of the completed productions is *Lullaby*, and it interprets Brahms' composition of that title. The story on the screen shows a phase of history relating to the time when white bread was forbidden by law.

The second is *Funeral March of the Marionette*.

Four more have been decided upon, and they will be entirely different. The intention is to give Foort more scope. One of the four will give him a chance of comparing the Thames, with English countryside and habits, with the Volga, showing Russian scenes and habits.

The first two presented several technical difficulties. A search had to be made for a suitable organ. Eventually, the one at the Paramount Theatre, Tottenham Court Road, was used.

Usually, the film part of a "musical" is made first. Then it is run through on the screen while the musician adds the music, "harmonising" with the scenes as they appear. But in Reginald Foort's case, the peculiar nature of the pictures made this technique unsatisfactory and a new idea had to be found.

Foort experimented, and in the end hit upon the scheme of memorising the whole picture, and timing every scene with a stop-watch. Then he sat at the organ with the stop-watch in front of him, and instead of having the film showing on the screen, he kept his eye on the watch the whole time. The result was far more effective than any other technique, and it is the one he intends to carry out when making the rest of the series.

You'll like Reginald Foort on the screen, by the way. He reveals himself as a genial and natural film personality.

Stardom for Jetsam

Jetsam, bass-toned half of Flotsam and Jetsam, is going to become a talkie star. He was telling me the other day about his plans. He will appear in the picture without Flotsam.

Flotsam is not particularly keen on movie-making (due, I'm afraid, to false modesty). He will, however, be writing the music for his partner's film.

Jetsam (Malcolm McEachern) has appeared in several pictures, usually with Flotsam, but he has never actually starred before. The two of them headed the billing of *Calling All Stars*, but this was because they acted more or less as comperes.

"The picture is not really going to star me," Jetsam explained. "The story has been written around my voice. You can call that the star." He laughed. "I don't think anybody would want to star my face!" he added.

Production plans have not been definitely fixed yet; but Jetsam has okayed the story, and I don't think it will be too long before you see the picture.

Write to John K. Newnham if you want to know where and when to see your radio favourites in films. He is always glad to help fans with information.

Ida Lupino—Song Writer

There's no stopping the Lupino family!

Stanley's clever daughter, Ida, has made a very big name for herself as a film actress. Now it has been revealed that she is a composer as well. She has been writing quite a lot of tunes just to amuse herself, and there is a strong possibility that you'll be hearing them over the air soon.

I hear that Henry Hall is looking at some of her numbers; and Andre Kostalanetz, one of the most famous radio conductors in America, says he is going to broadcast some of them.

Kostalanetz has just been working on Ida's new picture, *Artists and Models*, and it was while he was doing so that he discovered that the blonde star was a composer. When he asked her whether she wrote the words or music first, she couldn't tell him. She said that her ideas usually came with words and music so intertwined that she couldn't possibly say which preceded the other!

Star Parade

If you're at all interested in American broadcasting personalities, you'll enjoy seeing *The Hit Parade*, which has just been trade shown.

It's a sort of "Calling All Stars" of American notabilities (with, let it be said, a very much stronger story). The cast is headed by Duke Ellington, as famous here as in his native States. He has his orchestra with him. If it's swing you want, well, here it is.

One of the most interesting members of the cast is Frances Langford. This brunette charmer made a hit in *Broadway Melody of 1936*, and a week or two ago she signed a new long-term contract with Metro-Goldwyn-Mayer.

She is another of Rudy Vallee's croonettes to make the grade. She sang with his band for some time. It was her rendering of Cole Porter's "Night and Day" that led to her film contract. She was singing it at a party and a film executive happened to be present. And the radio and stage singer suddenly found herself in Hollywood.

Her voice is husky and throaty, and it's the

secret of her success. She owes it all to an operation. She used to be a soprano. Then she had to have her tonsils out, and after the operation she found herself with this new voice!

Phil Regan, a New York policeman who became a big radio star when he appeared with Burns and Allen on the air, is with her. Another famous American broadcaster in the picture is Eddie Duchin, who appears with his orchestra.

By the way, did you know where Duke Ellington found his name? His real name is Edward Kennedy Ellington. But as a boy he always dressed so well that the neighbourhood lads called him "the Duke." And the name stuck.

He has two superstitions. He will never fire a member of his orchestra; and he will never let a button remain loose.

Noble to Film

Pleasant news for Ray Noble's fans. This popular band leader hasn't been heard over the air for a long time, owing to the fact that he has been touring America.

You'll be able to see him on the screen, however. Hollywood magnates heard him; saw him, liked him. And now he has signed a contract with Radio to appear in a picture for them. It's probable that his first film will be *Damsel in Distress*, with Fred Astaire.

Ray has always been popular in America. It's well known that, before he had ever been there, his records became best-sellers throughout the States. He established a great reputation for himself. Since going over there personally, the Americans have liked him even more.

So it doesn't look as if we shall be seeing him in England again for some time. Except on the screen!

Potted Variety!

I have just seen a series of pictures called *Highlights of Variety*. If you want to see a number of radio stars on the screen, keep your eyes open for these little films.

They are only one-reel affairs lasting ten minutes or so. And the material doesn't strike me as being very new. In fact, I have a strong suspicion that they are extracts from old pictures, cut down. The suspicion came to me when I noticed that Renee and Billie Houston appeared together in one of the films.



Fans! His grace Duke Ellington, most famous of all swing musicians, stars with his orchestra in "The Hit Parade"

FILMLAND

Not that there's anything wrong with this. It's quite a good idea.

There are six in the series, and among the radio stars to be seen in them are Billy Cotton and his band, Bertha Willmott, John Rorke, Phyllis Robins, Nellie Wallace, Bobbie "Uke" Henshaw, and, as I've already said, the Houston Sisters.

The pictures are being released right away.

General Releases

Radiolympia crowded out the general release criticisms last week, but as the films are only just showing and will be going the rounds for the next few weeks, I'll summarise them now.

There's quite a glut of them. The best of the bunch is *O-Kay for Sound*, featuring the famous Crazy Gang—Nervo and Knox, Flanagan and Allen, and Naughton and Gold—and with Fred Duprez, Enid Stamp-Taylor, H. F. Maltby and Peter Dawson also in the cast. It's simply a riot of, thoroughly amusing craziness, with some spectacular scenes thrown in. *The hit of the picture is a running commentary burlesque by Teddy Knox. He does two commentaries on an all-in wrestling match, one in English style, and the other in American. Exaggerated, of course, but hilariously funny.*

There's a whole bunch of radio favourites in *Variety Hour*. They are headed by Brian Lawrence and his Lansdowne Band, and others in the cast are Carson Robison and his Pioneers, Clapham and Dwyer, the Four Music Hall Boys, and Raymond Newell. The picture, however, is not as good as its cast. Production is without much imagination, and the turns are too loosely strung together. But, of course, the acts are well worth seeing.

Clapham and Dwyer are seen as a couple of radio entertainers who are trying to reinstate themselves in the good opinion of the director of a broadcasting corporation. They are funny, but as they do pretty well the same thing in *Sing As You Swing*, I think it's about time they left this subject alone.

Keith Falkner (there's as much confusion over the missing "u" in his name as there is over the "a" in Brian Lawrence) makes his film debut in *Mayfair Melody*, a tuneful and unpretentious story of a baritone who is the protégé of a girl who tries to turn him into an opera star; but he prefers musical comedy. It is quite amusing and attractively handled, and Falkner shows great promise as a screen personality.

Claude Dampier is teamed with the famous Hollywood star, Zasu Pitts, in

Jetsam, of Flotsam and Jetsam fame, is planning solo talkie stardom: Reginald Foort is going to make a series of films. Read about your radio favourites' screen activities in this week's gossip by

John K. Newnham

a hectic story of a suburban husband who gets mistaken for a jewel thief, with embarrassing results. The picture's chief weakness is that the story is never at all believable, but Claude's performance is delightfully funny, and Zasu Pitts succeeds in being amusing in spite of weak material. It's quite enjoyable of its kind.

Knights for a Day is a moderately amusing farce in which Nelson Keys gets mixed up with an ex-king and a historical pageant. It owes most of its entertainment value to "Bunch" Keys, whose good spirits are catching. His impersonations will keep you amused, too. Fred Duprez also appears in the cast (thus doing a "double").

And there is Edwin Styles as a film star in *Patricia Gets Her Man*, which has been directed by Reginald Purdell. It is a fairly amusing little comedy of a girl who falls in love with the star and tries to gain his attention by going about with a gigolo. But she doesn't know that the gigolo is really a Count.

By contrast, there are very few radio stars in next Monday's releases. Talbot O'Farrell, Denier Warren and Danny Malone are among the players in *Rose of Tralee*. It is a sentimental drama with music concerning an Irish singer who goes to



A Parisian figure of elegance in pyjamas—Olive Blakeney as she appears in Jessie Matthews' "Gangway," coming to the West End soon



(Above) Those brilliant piano partners, Rawicz and Landauer, have been discovered to be comedians, too. See them in both roles in "The Street Singer." Margaret Lockwood is the girl



(Left) Ex-policeman Phil Regan appears with brunette, husky-voiced Frances Langford in "Broadway Melody of 1936." Frances was once Rudy Vallee's crooner; she has just signed a new contract with M.-G.-M.

America in search of fame. He makes a big hit over the radio, but he gets out of touch with his wife and child. But everything comes right in the end. Quite enjoyable, if you like a lot of sentiment and Irish ballads.

By the way, there's a gorgeous scene in Joe E. Brown's "When's Your Birthday?" The comedian is seen as a boxer who superstitiously waits for the moon to rise when entering a big fight.

He does everything he can possibly think of to cause delays. And when he is asked to say a few words over the radio, he refuses to leave off talking. He and the announcer fight for the microphone, rolling over the floor together, with Joe still talking.

It's a grand piece of comedy!

NORTHERN CONCERT PARTY PARADE

In its constant search for talent the greedy microphone has found a goldmine in the many North of England concert parties. Read this article and get to know some of the stars that shine in this gay sphere.

By
CHARLES HATTON

WITH a coastline far more extensive than that of any other region, it is not surprising to find North Regional specialising in concert party shows during the summer months, when you may depend on hearing at least a dozen different parties broadcasting from all corners of this region.

Let's take a peep at these pierrots—though it must be admitted that the present-day shows no longer favour the old pierrot style. They are invariably little cabarets or revues, with an occasional leavening of the old-style material for the benefit of the older members of the audience.

It's no easy job compiling a concert party programme—with every audience quite different from the last, and a new generation with new likes and dislikes pouring into the concert party pavilions every year.

So, if any man has to keep a close eye on the public taste, it is the concert party producer. And the men who cater for this type of entertainment in the North are astute and always on the *qui vive* to give their patrons something new.

Take, for instance, Frank Terry, whose name is synonymous with the Floral Pavilion, New Brighton, with its masses of gorgeous flowers and picturesque view across the River Mersey, with huge liners steaming past every hour. Frank took the Floral Pavilion seven years ago, and trans-



Genial Frank Terry takes a breather from the cares of concert party promotion.



This gay crowd constitutes Murray Ashford's famous "Bouquets," who have broadcast often from the Spa Theatre, Scarborough.

formed it from a "white elephant" into one of the premier seaside attractions in the country.

First of all he presented "Lancashire Mummies," and this show leapt into fame in a night by reason of its topical skits and up-to-date ideas. Frank writes a good deal of his material himself, and has over a hundred songs to his credit. He is one of the quickest lyric writers in the country, for noisy surroundings can't upset him, and he has often written songs while aboard a boat or train.

Last year he originated the character of the "Showman," and wrote the connecting material for the big Blackpool night—"Top of the Tower." This year he has written two Blackpool shows, and compered them himself.

But it is the show, "Pleasure on Parade," with which Frank has been mainly associated in his broadcasts, and which has been on the air over fifty times, including several relays from theatres during winter tours. This year, he has an extra show called "The Marina Pleasure Parade," in the Isle of Man, so he is having a busy time travelling between the two shows to supervise and comper the broadcasts.

They have a first-rate company at New Brighton this year, including the ever-popular pianist entertainer, Claud Branston, who was one of the original Lancashire Mummies. Claud's hobby is yachting, and you'll find him on the Mersey any Sunday when the weather's fine.

Comedian Jack Murray, backbone of the show, has been with Frank Terry for three years, and

with his partner, Connie Hobbs, has broadcast on many occasions both from the B.B.C. studios, New Brighton, and the Isle of Man.

Jessie Jewel, new to this show, though a great favourite in other Frank Terry productions, is getting plenty of laughs and making heaps of friends at New Brighton. Billy Richards, tenor, and Norman Russell, baritone, combine with Claud Branston in that very popular harmony act, "The Three Rebels," which always tops the show.

In Frank Terry's Isle of Man company is his wife, Jessie Crone, a comedienne of great experience, and his daughter, Pat, a soubrette and dancer who is going to top some pretty big bills before long.

So you see the Terry household doesn't get much time to spare during the summer months. You might catch Frank on New Brighton sands if you got there at seven o'clock in the morning. He would be swiping at a golf ball most assiduously—but his handicap still remains at eighteen.

Cochran of the North

Now let's move along to Morecambe, headquarters of Ernest Binns, who has well been described as "The Cochran of the North." His Arcadian Follies companies at Morecambe and Blackpool are great favourites with radio enthusiasts, for they are on the air regularly through the summer, and the Blackpool company is also heard from various theatres during the winter months.

Ernest has his own scenery studio at Morecambe, and keeps a staff busy there all the year round, for, in addition to his concert parties, he is also interested in revues and pantomimes.

He certainly spots the stars, too. Do you know that he discovered Max Miller, of music hall and film fame; Marjery Wyn, musical comedy and radio star, and Leslie Hatton, another musical comedy comedian who is fast making a big name for himself?

There's no doubt that Ernest Binns has worked

★ Concert parties have brought many stars into the lime-light. This article introduces many names that you may not know yet—but wait! The microphone is helping to put them into the public eye

his way up in the show business for he was an acrobat in a circus before he was out of his 'teens. His early training under the "big top" certainly came in useful when he had to perform a remarkable acrobatic dance in his own production of "To-night's the Night," because no other member of the company could tackle it.

That was over ten years ago, but Ernest Binns still keeps fit, and says he wouldn't mind running through the number again tomorrow.

Broadcasts of Ernest Binns' shows have long since passed the hundred mark, and he has been instrumental in building up the reputation by radio of many artistes who have come under his banner.

It is not generally known that Ernest Binns appeared as a variety artiste with such famous old-timers as R. G. Knowles, Susie Belmore, and Jock MacPherson, thirty years ago. During the war he served in the Royal Air Force, and had some hectic times trying out new machine guns which had to shoot "through" propellers when the machines were in action.

Half-Dozen Shows

Ernest Binns has no fewer than six shows on the boards this summer. In addition to his Blackpool and Morecambe Number One productions, there are the Happy Mountebanks at Morecambe, the Colwyn Follies (another broadcasting party), the Marine Follies at Fleetwood, and "Come to the Show" at Redcar.

The Morecambe Arcadian Follies include Albert Modley, a very promising comedian, and Iris Sadler, comedienne, who played leading parts in last season's "Mother Goose" pantomime, which was broadcast from the Alhambra Theatre, Bradford.

The remainder of the company comprises: David Morris, baritone; Lucielle St. John, soprano; Hal Julian, comedian; Beryl Churchill, vocal soubrette; Benny Bennett, light comedian and dancer; Raymond Sisters, speciality dancers, and the Rhythmic Rascals (Les Marell, Ben Conway, and Billy Yorke), the show being produced by Harry Mitchell Craig.

And so to the Spa Theatre, Scarborough, where Murray Ashford is presenting the Bouquets, a name which is famous in concert party history. For many years there have been two or three versions of this well-known show at the various larger resorts. This year's company, at Scarborough, is particularly strong, and will be heard on the air, both on National and Northern wavelengths.

Murray Ashford, who leads the company, is, of course, a veteran broadcaster, having been heard on many occasions from the London studios. His chief aider and abettor is Gladys Sewell, a comedienne very well known on the music halls and also to radio enthusiasts.

Saltburn Stars

In the company are Gwen May, soprano; Lionel King, entertainer; Ivor Worrington, pianist; Vera Kitchen, soubrette; Jack Howard, baritone; Will Ambro, comedian; Carlo, accordionist; Sylvia Nichols, dancer; and Jean and Daphne Mariahanos, speciality dancers.

Now we come to a very unusual little party which is making a big name for itself on the air. I refer to the Little Theatre Cabaret at Saltburn-by-the-Sea. This show has been getting National dates this summer, and you may depend upon it they are worthy of them.

These entertainers have been going strong for seven years, and this is their fourth year of broadcasting. Under the direction of Harry Tollfree, the show has certainly put Saltburn on the map, and brought it publicity which is the envy of many larger resorts.

Seven years ago, Harry Tollfree and Mrs. M. O. Osborne, lessee of the theatre, took a small square wooden building at the shore end of the pier, and

transformed it into a bright, comfortable theatre with first-class seating and the genuine 'carnival' atmosphere which is indispensable to success in this line of entertainment. For broadcasts, he hit upon the happy idea of fixing a microphone under the pier so that listeners can hear the waves, which help to form a picture of these very pleasant surroundings among the Cleveland Hills.

There are only six people in this show, but they are specially chosen for their versatility. And they certainly deliver the goods.

This year's recruit is young Joan Shadwell, daughter of the famous Charles, who is making many friends as a soubrette. Joan has a most attractive voice and a very pleasing stage personality. She is, of course, an experienced broadcaster, for she took the air on many occasions with Coventry Hippodrome Orchestra.

Harry Tollfree, who carries the production on his shoulders, is a very genial performer, with an excellent voice. He specialises in film work during the winter months, and has been associated with many of the well-known stars.

Popular Walter Barker

Two very popular members of the party are Linda Love, comedienne, and Ivy Esta, pianist entertainer. They also present a double act which never fails to bring down the house. Walter Barker is a comedian who is a never-failing laughter raiser, and adds to his laurels with every broadcast.

The show presents a novelty act in Cal McCord, the Canadian entertainer, a young and very charming personality. The first time the "powers that be" heard him on the air, they immediately arranged for him to broadcast to Canada in the Empire programmes.

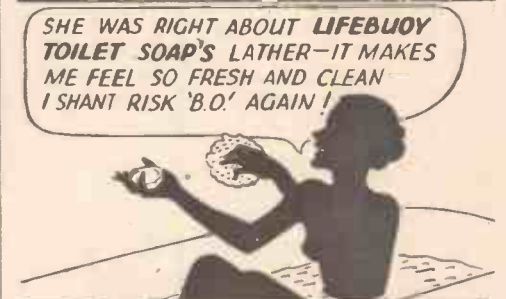
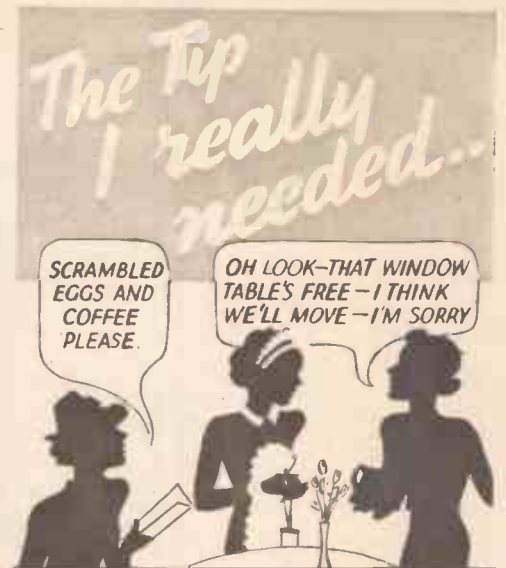
That completes the Saltburn Six—and the secret of their success is hard work and team work!

Well, that's a sample of some of the shows you are hearing during the summer if you tune into the Northern wavelength. There are several more of course—some actively broadcasting, others waiting their chance to step into the radio limelight. Maybe I'll tell you more about them one day.



Ernest Binns, a busy concert party man

OVERHEARD CONVERSATIONS



Tune in to
AMBROSE and his ORCHESTRA
 FROM
RADIO LUXEMBOURG (1253)
EVERY SUNDAY EVENING
 6 to 6:30
 presented by the makers of
LIFEBUOY TOILET SOAP

LBT 312-466

A LEVER PRODUCT



Here is Mamie Soutter with a gay band of dumb but charming friends

**“MAMIE
—that
Funny Little
MAMIE!”**

WIT and exuberance have lifted Mamie Soutter high up the radio tree. She is one of the most refreshing personalities I know. Practically nothing can dry up that keen and sparkling sense of humour.

After over a hundred broadcasts, Mamie claims never to have repeated the same gag twice. Which, of course, besides being a record, accounts to a large extent for her success. Nevertheless, it is to her own effervescent personality that she owes so much of her success.

When you meet her, that personality strikes you with a Louis-like punch. You look into two large hazel eyes and realise instinctively that you could never have a dull moment in her company.

She bubbles. She just can't help it. A witty remark punctuates every sentence. She slips humorous anecdotes into the most ordinary conversation. It is all spontaneous . . . infectious . . .

From the time Mamie, at the age of seven, earned sixpence a week in Francis Laidler's "Twelve Little Sunbeams," right up to this month when she is one of the stars in the peak show of the year, Radiolympia, she has packed in that comparatively short career of hers more fun and excitement than many other people do in a lifetime.

Perhaps the only time Mamie did not feel like "The Modern Bundle of Mirth" was the day she made her first appearance before the microphone.

It was while she was playing at the Victoria Palace that a B.B.C. talent scout saw her and realised what possibilities she possessed for radio work.

Her First Broadcast

An audition was arranged, and a broadcasting engagement was the result.

On that fateful night, nearly ten years ago, Mamie hurried from the theatre to Savoy Hill. She did not expect to see an audience, and therefore hadn't troubled to remove all her make-up.

Arriving at the studio, she was horrified to find a very smart audience assembled. This was not a good beginning, and to make matters far worse, a woman in the front row stared at her the whole time through a pair of lorgnettes.

These worried Mamie. Then, on top of it all, her pianist was overcome with nerves. She had never in all her life felt so heartily glad when her act came to an end.

She suffered so acutely that night, that she could not be persuaded to do another broadcast for nearly two years.

The next time, however, nothing happened to upset her, and within three years she had done as many as fifty broadcasts.

That number has been more than doubled since. Mamie's ready wit once saved a very delicate situation on the stage.

While she was appearing with Gene Gerrard in Julian Wylie's *Gay Hussar* in Manchester, something went wrong with an elaborate Turkish bath scene.

Gene had to get into the Turkish bath. Inside the box there was a switch which would set one of four boxes of smoke in action.

During the rehearsals everything went off splendidly, but, on the night, the moment Gene turned on the switch three of the boxes went off simultaneously.

The smoke almost suffocated him, and made it impossible for him to gag. Inside the box were two handles which were there to help Gene carry the Turkish bath round the stage.

When he recovered from the "smoke" attack he caught hold of these handles and received an even greater shock. They were alive with electricity.

Unable to do more than wait and hope for the best, he was forced to leave Mamie to carry off the scene on her own. This is where her ready wit saved the situation.

Mamie gagged. Soon she had the whole house rocking with laughter, and what otherwise might have been a "flat" scene turned out to be one of the brightest in the show.

A Bit Too Early

When Mamie appeared in the *Mother Goose* pantomime at the Glasgow Alhambra she had rather a curious experience. It was a joke—and it was on her.

One Monday afternoon she arrived for a matinee performance and hurried up to her dressing-room with only a few minutes in which to make-up and change.

Much to her surprise she discovered that there were no lights. She shouted until one of the theatre hands hurried on to the scene.

"This is a shocking way to treat artistes," exclaimed Mamie, and proceeded to tell the man just what she thought of a theatre which failed to supply lights for artistes to make-up and dress by, and emphasising the fact that she was already late.

When she had finished the man politely pointed out that the matinee was not due to take place until the following Monday.

Mamie was just a week too soon. How her fellow artistes pulled her leg about it afterwards does not bear recollection.

Still, Mamie does not mind having her leg pulled. In fact, she always joins in the fun, and that is only one of the many reasons why she is so popular everywhere she goes.

Versatility is part of her make-up. Apart from being one of the most delightful and refreshing comediennes on the stage and air, she is also a clever dancer, singer, and impersonator.

Her repertoire of anec-

★ The disconcerting lorgnettes—The "Turkish Bath" that went wrong — When Mamie was too punctual—The Empty Studio. Read about these amusing adventures of

MAMIE SOUTTER
in this article by
Mackenzie Newnham

dotes is almost inexhaustible. She was once told to be at Broadcasting House at 11.30 in the evening for an Empire broadcast.

When she arrived she was shown into a studio. Much to her surprise the place was empty. Mamie waited patiently, and still no one came. When 11.30 arrived she was in a panic.

Putting on her hat and coat, she decided to go home. She felt that she couldn't wait there alone for a moment longer.

Just as she was leaving the commissionaire came up and spoke to her. He noticed that she was looking worried.

Everything turned out all right, though. Mamie had been shown into the wrong studio, and in any case the show was not due to begin until 11.40.

A happy ending to a very disturbing twenty minutes.

The Two Mamies

There is another side to Mamie's character, however. She is domesticated and very happily married. She is fond of cooking and sewing. And, I believe, her husband will vouch for the excellence of her culinary masterpieces.

Mamie is a keen outdoor sportswoman. She swims well, plays an excellent game of golf, feels perfectly at home on horseback, and simply adores motoring.

Besides all that, Mamie is a music lover. This is partly explained, perhaps, by the fact that she is a large per cent. Irish and, therefore, a sentimentalist.

Yes, there are really two Mamies. The sparkling, impish, exuberant and witty playgirl, and the loving, sentimental, kind-hearted and domesticated little wife.

Blending these two into one, we have one of the grandest personalities on the air to-day, and one that truly deserves the important stardom which was bestowed upon her when she was asked to appear at Radiolympia this year.



Her first broadcast experience was horrible — but fortunately she was persuaded to come back to the "mike," and now Mamie Soutter is one of our breeziest comediennes

RADIOLYMPIA 1937

The show is on! A galaxy of stars await you for your entertainment. From Monday, August 30, to September 4 inclusive, the stars featured on this and the next three pages will be in the variety performances in the Radiolympia Theatre.

LEONARD HENRY

(September 2-4)

IT seems unnecessary to introduce Leonard Henry at this stage, when he has twice been elected the most popular comedian on the air, and has been broadcasting constantly in revues, musical comedy, vaudeville, the Children's Hour, comic opera—even Shakespeare—since Savoy Hill days.

In his early days Leonard wanted to be a scientist. He worked in a chemical factory from six to six for ten shillings a week, until he eventually managed to poison himself. While he was at the seaside, convalescing, he happened to see a concert party, asked for a job and was given a week's trial. So he borrowed his father's dress suit and sang songs at the piano for the season.

Everything followed from that—years of concert parties and revues leading up to an appearance with Charlot's Revue in 1925 and the final honour of a Command Performance in 1932.

His hobby is work. He is fond of cats, cold meat and pickles and music (ancient and modern). At one time he wrote and composed songs for West End revues but now finds it more profitable to write them for himself.

He is married to Betty Bates, the sister of Thorpe Bates, whom he met in a concert party

His work since has constituted providing brilliant musical backgrounds for all the Gaumont-British films, but he has also become one of the most popular radio favourites with his regular "Music From the Movies" broadcasts.

Incidentally, he was one of the earliest Outside Broadcasters, for in 1924 he broadcast regularly with his Shepherd's Bush Pavilion Orchestra.

He is a tiny little man, but with a smile and a heart out of all proportion to his size.



Leonard Henry joins the show on Thursday



Peggy Cochrane will delight you all with songs at the piano

BENNETT and WILLIAMS

(August 30—September 1)

WE first caught the Bennett and Williams act five years ago at Stratford Empire. We were, as it happens, nineteen years late, as their act was first formed twenty-four years ago.

Twenty-four years. That must be pretty nearly a record in show business, where acts are formed and so often founder on the rock of jealousy.

The first time we saw them we felt that here were a couple of comedians who were of first-rate standard and subsequent examinations of their act have not proved our theory wrong. Their comedy patter is always bright, new and topical and, backed up by their one-string fiddle-playing, they present mirth and melody in lashings.

Harry Bennett is the tall, slim one with the crazy hat, the comic moustache and the cat whose tail lights up. Harry Williams, small and quiet, is the perfect "stooge" . . . suffering patiently the most dreadful verbal indignities from his partner.

They first met as lads at a party. They'd both brought along their one-string fiddles to entertain the guests and each grimly went through his repertoire. At the end of the party they decided to avoid future rivalry by joining forces.

Incidentally, the other day we met an old soldier who told us that he well remembered Harry Williams with his one-string fiddle in the trenches. He has

several . . . he had to, because his instrument was frequently

blown up!

In the winter they stay in town and do very well at masonic dinners, music-halls and concerts. In the summer they tour. They have made many broadcast appearances; their latest being in one of John Sharman's recent "Music Halls."

(Please turn to next page)



Our old friends Flotsam and Jetsam—Radiolympia attractions

LOUIS LEVY

(August 30—September 4)

ONCE again the genius of Gaumont-British brings his Music from the Movies orchestra to Radiolympia. The name of Louis Levy spells Entertainment.

Louis started his musical career after nine months' tuition when he appeared on the music-halls with Charlie Austin's troupe of juveniles. Louis had to play "The Broken Melody" on his fiddle and sing "On, On To Victory" . . . all for thirty shillings a week.

Then Levy studied under Guido Papini both in London and Italy and then, as one of Britain's foremost violinists, he started in the film business, which, ever since, he has adorned with his talent.



Bennett and Williams (Bennett with hat) are crazy comics at Radiolympia

The Three Herons, harmony trio

MORE RADIOLYMPIA

RADIO PICTORIAL

August 27, 1937



Stanford and McNaughton



Glamorous Phyllis Robins



Gerry Fitzgerald, vocalist

PHYLLIS ROBINS

(August 30—September 1)

LEADING lady in the Glamour Department at Radiolympia is our old friend Phyllis Robins, the blonde songstress who won so many friends when she starred in the B.B.C. Dance Orchestra with Henry Hall.

Phyllis is a Sheffield girl and when she was at school she was advised by her teacher to give up singing, because she would never have a voice! Which, in view of her later exploits, calls for quiet mirth.

When she left school she toured the music halls with her sister in a Sister Act. She went to many parts of the world but when she returned she had no luck at all. Then Henry Hall chanced to hear a gramophone record of her voice and was so impressed that he gave her an audition. That, of course, led to stardom.

She has sung with Jack Hylton and Ambrose as well and now, as a solo act, she is winning new fans all over the country.

MAMIE SOUTTER

(September 2-4)

THERE will be a lot of laughs at Radiolympia this week and many of them will be caused by Mamie Soutter, sparkling comedienne and wife of Jack Swinburne, the Radiolympia producer.

Mamie started her career when she was ten as a member of Francis Laidler's "Sunbeams." She was fired because she became too round! The kiddies were all alike as regards weight and were ruthlessly weeded out when they began to grow.

For that she received 6d. a week till she became a "star" in the show and then three and sixpence a week!

Later she took up musical comedy work, first as a toe-dancer, then as a comedienne. Gradually she cut out the dancing in favour of laughter-making.

She first broadcast about seven years ago when she was seen by a talent spotter at Victoria Palace, London. She has appeared in several pantomimes and made a great success three years ago in the musical show *Gay Hussar*. Recently teamed up with Lupino Lane as a double act for radio and appeared in *Music Hall*.

Dislikes windy weather, having her name spelt wrongly and people with no sense of humour. Likes sewing, cooking, golf, swimming and motoring.

FLOTSAM and JETSAM

(August 30—September 1)

MR. FLOTSAM—B. C. Hilliam, is a Canadian.

Mr. Jetsam—Malcolm McEachern, is an Australian.

Jetsam is the famous basso who sings all the low notes. Flotsam plays the piano and writes many of the songs.

Jetsam was born at Allbury in New South Wales. He first sang in public when he was

seventeen years old. In 1920 he toured Australia with Melba.

His first important engagement, when he came to England in 1921, was at a Promenade Concert with Sir Henry Wood. Result—instantaneous success. The very same year he sang at the Command Performance, and since has appeared at the Queen's Hall over a hundred times.

Before coming to England, Jetsam made a tour of America and it was in New York that he first made Flotsam's acquaintance. They actually joined together for the purpose of entertaining troops at the end of the war, but it was not until 1923 that Hilliam came to England and met his old friend again at a Malcolm McEachern concert at the Queen's Hall, and they joined forces.

THE THREE HERONS

(September 2-4)

THERE are two surprising facts about the Three Herons, feminine harmony trio: they actually are sisters, and their name really is Heron.

Joan (20), Wendy, leader and soloist (21) and Kay (23) belong to a family of nine children, all, from their earliest years, keen amateur musicians. The three sisters started out in life as typists but their out-of-office hours were spent in singing at concerts and parties. Their professional career began in earnest, when, having successfully passed the audition, they gave their first broadcast from the Birmingham studios in 1935.

It was soon after this that they decided to take the plunge, turn their backs on their typewriters, and devote themselves to becoming fully fledged radio stars.

Fortune favoured them. Ernest Longstaffe picked them for a series of Variety broadcasts. Then Bram Martin, at the time band leader at the Holborn Restaurant, happened to hear one of their broadcasts, and promptly engaged the Three Herons to broadcast with his band.

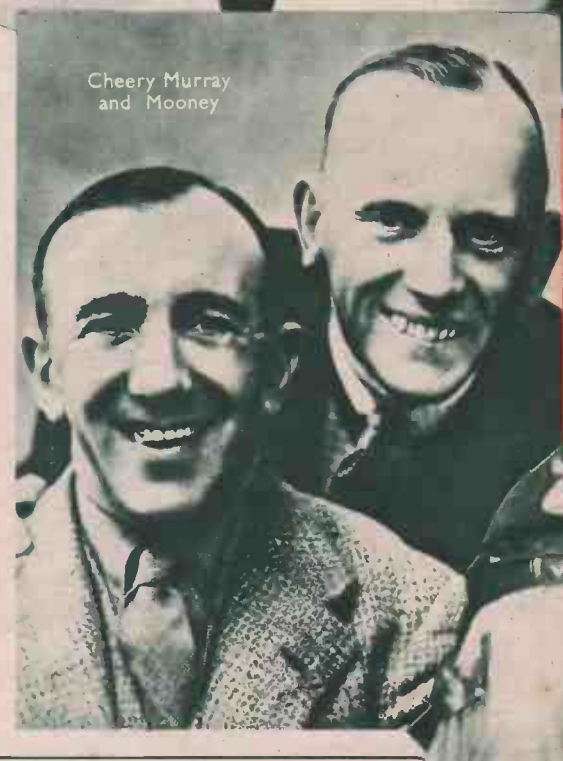
Since then they have broadcast on numerous occasions, solo and with Jack Payne's band. Every Sunday night you can hear them singing with Marius Winter's band from Luxembourg.

At Radiolympia you will hear them in their favourite type of programme which consists partly of popular songs of the moment, and partly of folk songs.

REVNELL and WEST

(August 30—September 1)

THE fact that Ethel Revnell is nearly six feet in her stockings and Grace West barely five feet even with her shoes on,



Cheery Murray and Mooney

is one of the reasons why they refused to broadcast their act for so long.

They thought that as so much of the comic effect is visual—they wear short "kid's" frocks and all—the whole thing was bound to be a flop on the air. Nobody was more surprised than Revnell and West were when, persuaded by John Sharman, they at last gave their first broadcast and found themselves an over-night success.

Ethel Revnell really is a Cockney born within the sound of Bow Bells. Most of the sketches are based on her actual experiences. The idea for their famous "kid act" came to her when she was watching a Sunday School outing from the top of a bus. At the time she and Grace were in concert party together. She rushed home, found a couple of frocks, far too small, wrote up the gags, and tried the act out the same night.

STARS



Mamie Soutter



Tom Payne and (right) his partner, Vera Liard



Revnell and West as The Ugly Sisters

Navarre, Prince of Mimics



Still they come, these illustrious radio names. Your favourite stars of the air, helping to make the Radiolympia shows the finest variety entertainments of the year

Janet Lind will sing with Louis Levy's band



Revnell and West got their first break in Tom Arnold's *One Dam' Thing After Another*. They were immediately booked for the Ugly Sisters in pantomime at Manchester, and the following year were Ugly Sisters again at Drury Lane, being the first women to play those parts at the Lane. They always wear their short frocks in the studio. It gives them courage. And they write their gags in little school copy-books.

RUPERT HAZELL and ELSIE DAY (September 2-4)

RUPERT HAZELL, comic joker, and **Elsie Day**, fair songstress, are a clever combination beloved by listeners. They achieved the proud honour of a Royal Command Performance in 1923, and have already starred at Radiolympia (1934 and 1935). Once they went to Australia with a ten weeks' contract. Played there five years.

Elsie Day (in private life Mrs. Rupert Hazell) started her career with Seymour Hicks' *Head Over Heels*. Rupert was a great friend of Edgar Wallace, and collaborated with him in the writing of *Joybells* and *Whirligig*. Rupert Hazell is also author of most of George Robey's successes (including *Here's George!*—B.B.C. revue in which Elsie Day played all the female roles as well as singing the numbers). Rupert and George are great friends—whereby hangs a tale.

George, when in town, generally rings up about 10 a.m. One morning he will say in a rich Scots accent, "This is Ramsay Macdonald speaking." Another time he will be Lord Nuffield, or any other public character.

At 10 o'clock one morning Elsie answered the phone and a voice said, "This is the Mayor of East Ham." Elsie was quite undaunted. "Oh, yes?" she answered. "Would you like to speak to Lord Astor?" There was an ominous silence at the other end of the line and then an excited whispered consultation. It was then that Elsie realised that something had gone wrong. It was the Mayor of East Ham who wanted to book them to entertain at his reception!

PEGGY COCHRANE (August 30—September 1)

WHEN you talk to Peggy Cochrane, you almost lose sight of the fact that, behind her charm and attractive personality, there exists a musician of amazing versatility and brilliance.

And listeners who are enthralled by her modern rhythmic piano solos may forget that she made a considerable reputation as a classical violinist and pianist. On a day not so long ago she left the Queen's Hall, where she had played a violin concerto, to appear one hour later at a famous West End cabaret, giving songs and syncopation at the piano—with equal success!

(Please turn to next page)



Continuing
WHO'S WHO AT RADIOLYMPIA

(Left) Rupert Hazell and Elsie Day, partners in professional and private life. (Below) Louis Levy, who will conduct his "Music from the Movies" band from Monday to Saturday

She has also written ballet music, and won scores of prizes as an amateur ballroom dancer. No wonder she is called the Versatile Peggy Cochrane!

Peggy's first effort at popular music was a song written for the original Co-Optimists. But syncopated music only interested her as an amusement until Maurice Ravel heard her play one night at a party. Taking his advice, she took up jazz seriously and once more succeeded. She is particularly famous for her "Tune-a-Minute" programmes.

STANFORD and McNAUGHTON
(August 30—September 1)

STAN STANFORD and Fred McNaughton joined forces only six months ago. But their quick-fire patter act caught on immediately, and they are now firmly established in variety.

Fred's pedigree as a music-hall artist is impressive. He is a nephew of the late, great Marie Lloyd. His father was one of the celebrated McNaughtons, music hall toppers of the nineties.

So you see if Fred is not a born artiste, he ought to be. And yet, his family, so misguided are families, fixed on the Law as a career for him.

A few years ago he formed a partnership with Raymond Bennett, and as Bennett and McNaughton they went on the air about four years ago, and appeared at last year's Radiolympia.

Fred's new partner, Stan Stanford, is another dyed-in-the-wool music hall artist. Since he was ten years old, he has played most parts in the entertainment profession, beginning as a circus performer and rising to stardom as partner to Chesney Allen on the halls.

Stanford and Allen were the principal comedians in Florrie Forde's revues. When Tom Arnold took Stanford over as his principal comedian, it was Stanford who found for Allen his new partner, the famous Bud Flanagan.

In return, it was Flanagan and Allen who suggested the Stanford and McNaughton partnership, which was first heard on the air from the Argyle, Birkenhead.

MURRAY AND MOONEY
(August 30—September 1)

HARRY MURRAY and Harry Mooney have been partners for fifteen years. They have played concert parties, variety and music hall all over England.

They were doing their act once at the Metropolitan Music Hall, Edgware Road, when a man strolled in at the back of the hall. The business on the stage at once fixed his attention; from then until the end of the act his eyes never wandered. After the performance, he made his way to the dressing-rooms backstage. It was George Black, Variety's greatest showman, and he booked Murray and Mooney there and then for the following week at the Palladium. That interview meant the beginning of a new successful career for the pair, which culminated in 1934 in a Royal Command Performance. Since then their act has become well known to wireless audiences.

Both Murray and Mooney are married. They

are famous among their friends for their fund of anecdotes and stories. Mooney, the comedian, is known to all Music Hall goers by his little grey cap. Murray, the stooge, is champion golfer of the Vaudeville Golfing Society.

NAVARRE
(September 2-4)

FOR the second year in succession, Navarre, the popular thirty-one-year-old Australian impersonator of the great, is starring at Radiolympia.

Navarre sings in six different languages, English, French, Italian, Spanish, German and Russian, and can imitate any famous singer in his or her own key.

When 21 he joined the Cadet Army, then joined a concert party in support of a famous prima donna. Toured Australia till 1927, then made his first visit to Europe. Sir Basil Zaharoff, the mystery man of Europe, heard Navarre sing in *La Boheme*, and consented to finance his studies. Navarre went to Milan, and after a year's training began to sing leading operatic roles.

In 1933 he came to England. Sang in many concerts and in non-stop variety. Then, at a party given by Dame Novello Davies, Navarre, for fun, started to imitate certain passé opera singers. The guests were highly amused, and this gave him the idea for his present act, which is to imitate not passé singers but the most famous ones. And he does it admirably.

His first broadcast was a sensation, few people believing that they were not actually hearing records of Chaliapine and Tauber. He is a keen golfer, rider and swimmer. He possesses an antique Egyptian ring, for which he has refused as much as £500, and without which he refuses to appear on stage, screen or radio.

GERRY FITZGERALD
(August 30—September 4)

WITH Robert Ashley busy rehearsing for his first appearance in West End musical comedy, Gerry Fitzgerald is ably filling the breach as singer with Louis Levy's "Music From the Movies" orchestra.

Gerry is a good choice, for he is one of the most popular vocalists on the air. He is a Canadian who started out as a singer of serious operas and oratorios. He has been in this country for some years and a while ago made his first West End appearance in a show called *To and Fro*. He has sung extensively on the sponsored broadcast programmes and also with many of the leading B.C.C. bands.

JANET LIND

(August 30—September 4)

JANET'S name has been associated right from the beginning with Louis Levy's orchestra and, last Radiolympia, she made a tremendous personal success.

She is known as "The Girl With a Smile in Her Voice." After being educated in a convent, she set out to win fame as a dancer. Then she changed her mind and her name and started as a singer. She has appeared in a number of musical shows on the B.B.C., and recently has made one or two appearances with the Air-Do-Wells, her sparkling sense of humour and charming voice greatly adding to the gaiety of that clever combination.

She also sings with Peter Yorke's orchestra, which is really only keeping her in "the family," because Peter, of course, does all the amazing orchestrations for Levy's shows.

PAYNE and HILLIARD
(September 2-4)

THOUGH Payne and Hilliard are both London born, they first broadcast ten years ago from Toronto, for the Canadian National Broadcasting Company.

There are few countries who have not been entertained by them. The partners have toured the United States twice, South Africa five times, and Australia twice. In England, they broadcast as far back as the Savoy Hill days and returned to the mike this summer after a long interval.

Tom Payne and Vera Hilliard are husband and wife. The first time they met, Tom proposed. She turned him down. Nothing daunted, Tom proposed again, by letter, as Vera had in the meantime gone abroad. This time Vera said "Yes," and enclosed a key in her letter. "Will you take this key to the Safe Deposit," she said. "You will find an urn there. It contains the ashes of my first husband. Please throw them away . . . and replace urn for future use!"

Payne is an experienced performer in every branch of his profession, including musical comedy, pantomime, drama and eight years in a circus. And his hobby, he confesses, is trying to find new material for his act.

FORSYTHE, SEAMON and FARRELL
(September 3-4)

ONE of the finest acts ever to come from America is Forsythe, Seamon and Farrell, musical comedians of the slickest, wisecracking type.

They made their first appearance over here some years back. Three years ago they returned for, as they thought, a month. Actually, they stayed a year!

They are known in the business as "A Ton of Fun," as Charlie Forsythe and Elinor Farrell are both on the portly side. This is balanced by Adele Seamon, a charming little acrobatic dancer, who is Charlie Forsythe's wife. They are great practical jokers and firm friends of Claude Dampier and Billie Carlyle.



Forsythe, Seamon and Farrell, popular American act

ANOTHER LOOK ROUND THE STANDS

MALCOLM HARVEY

takes you on another tour of the stands and tells you all you want to know about the newest radio receivers.

JUST before the Exhibition opened several readers wrote to me asking for advice on the best battery-operated all-wave receivers. Frankly, as I am mainly interested in mains-operated receivers, I was not as well up in the design of battery sets as I might have been, so I paid particular interest to battery-operated receivers during my preview of the Radio Show.

Two outstanding exhibits were the Ferranti 1137B and 1237B receivers on stand 21. These are both seven-stage super-hets with two-speed tuning dials and incorporate an arrangement to reduce H.T. consumption without impairing the volume or quality. Both sets can give a good account of themselves on short and broadcast wavebands and are really good value for money. The 1137B is housed in a walnut moulded cabinet for 11 guineas, while the 1237B has a walnut cabinet of really perfect finish at 12½ guineas.

Both these receivers are fitted with connections for extension loudspeakers and when I wandered along to stand 26 I saw some very cheap loudspeakers suitable for extension work on the Celestion stand. They make a Junior 8 cabinet model complete with volume control for 42s. 6d., which is suitable for use with most commercial receivers.

I noticed that two midget portables on the Hivac stand, No. 27, were creating more than the usual amount of interest, and it seems as if the Wayfarer Major and the Wayfarer Grand are about the best value in portable receivers likely to be available this season.

Almost next door on stand No. 32 was a whole host of Exide batteries and accumulators, but what interested me mostly was not the radio components at all, but a little semi-automatic gas-lighter which the housewife will find of unusual help in the kitchen. This little gadget is priced at 5s.

For cheapness there surely cannot be much to compete with the Vidor model 273 on stand 33. This receiver is a three-valver with an 8-in. moving-coil loudspeaker giving quality which is more or less comparable with a small mains-driven receiver. Altogether a most satisfactory receiver for those without mains supply.

A real novelty is the Beethoven A.C./D.C. all-wave portable, for with this receiver American and other short-wave stations can be tuned-in without any aerial or earth, for the set is completely self-contained with the exception, of course, of the power point. The total weight is only 15 lbs. and this five-valve receiver is priced at £10 17s. 6d. Make a point of going to stand 34.

Halcyon are making a big show of their television receiver, but of more general interest, I feel sure, is the battery-operated six-valve, nine-stage, all-wave super-het, for which they claim a performance equal to a mains-driven receiver. It is priced at 14 guineas, and is probably one of the largest sets of its kind.



Mullard receivers include an ingenious scheme that gives most realistic quality. Here is Debrov Somers with his Mullard MAS7 receiver

I spent more time than I could afford on stand 42, examining the equipment produced by Belling and Lee for suppressing extraneous noise in radio receivers. They make an Eliminoise aerial suitable for use between 10 and 2,000 metres; some noise-suppressors



The Minigrand piano: closed



This is the Minigrand piano which has a wide frequency range. It gives tone and volume equal to that of the average Baby Grand piano

and had a total H.T. consumption of 8 milliamps. For those who do not know what milliamps are, the simplest explanation is that the H.T. battery will probably run for six months before it has to be renewed. The second receiver on this stand is an all-wave super-het covering four wavebands. This receiver gives a wonderful performance on short waves.

McMichael as usual concentrate on high-quality receivers and are showing a twin-speaker all-wave super-het at 14½ guineas, an all-wave transportable, a radiogramophone with twin speakers, and an all-wave battery transportable. Actually the McMichael stand, No. 59, is a most interesting one for there is such a wide range of new receivers displayed.

I had the opportunity of testing the QAC5 Pye receiver which tunes over five wavebands and includes the television sound channel. A useful innovation on this set is flywheel tuning. You will see for yourself just how this works when you examine the receiver on stand No. 60.

A very cheap battery all-wave superhet is the Cossor model 483, priced at £7 19s., while they also have a

(Please turn to next page)

for connecting in the mains lead, which carry a money-back guarantee, and some very nice television aerials all ready for erection.

Perhaps the most outstanding exhibit is the Marconiphone Master-Gram, which consists of a television receiver, a four-waveband radio receiver, tuning from 16.7 metres upwards, and an automatic record-changing gramophone, all housed in a cabinet of very modern design. The price is 120 guineas, but the receiver is really an outstanding exhibit. Stand No. is 53.

An A.C./D.C. five-valve all-wave super-het is being displayed on the G.E.C. stand, No. 54. This receiver includes over a dozen new features and is a real family set, for it can be used on A.C. or D.C. and tunes from 16 metres upwards. The price is 10½ guineas.

I have often thought how nice it would be to have a radio set about the same height as an armchair that could be tuned without me having to move out of a comfortable position. It seems that my thoughts have been anticipated, for on the Alba stand they have an "Armchair Radio." Actually, the cabinet is like a miniature table and a choice of three different receivers can be obtained. If nothing else, this receiver is certainly out of the ordinary.

Very few sets cover all wavelengths without a break, but I notice that on the Invicta stand, No. 56, they have a model priced at 17 guineas which tunes from 6.5 to 2,200 metres. It includes cathode-ray tuning, two-speed drive, and a special elliptical cone speaker.

There were two receivers on the Ever Ready stand, No. 58, which caught my eye. One was a 6-guinea battery model using three valves



Ekco receivers include a drum-drive mounted edgways. It is worked on the swinging principle, so the flick of the dial makes the tuner go from one end of the scale to the other



In this Armchair Radio, a new innovation by H.M.V., is included a 10-valve all-wave chassis. The cabinet revolves

ANOTHER LOOK ROUND THE STANDS

(Continued from previous page)

new version of the famous Melody Maker for £5 12s. 6d. The more I see of the H.M.V. exhibits the more I appreciate the work that has been put into the design of their new receivers. They have a whole range of five-band receivers embodying six-valve chassis. There is a table receiver at 19 guineas, a radio-gramophone at 29½ guineas, and an automatic radio-gramophone at 35 guineas. All these five-band sets tune from 7 metres upwards, so that listeners can pick up the television sound channel.

For those interested in battery-operated sets, make a special note of model 166, a 13-guinea all-world super-het using five valves. It tunes from 18 metres upwards.

I mentioned last week that I was going to make a special point of looking around the Ekco stand. When I got to stand No. 69 I realised it was certainly worth the trouble, for they had an almost entirely new range of instruments.

First of all, most of their new sets include an ingenious tuning system having a type of spinning wheel

mounted edgewise. I also noticed that they had a new type of cabinet of very pleasing design on their model AW98, a nine-stage super-het tuning from 7 metres upwards. This receiver is priced at 15½ guineas, while there is a very similar battery model at 13 guineas. A new development for Ekco is a lightweight portable, and this should create no little feminine interest owing to the colour scheme used. It is priced at £7 19s. 6d.

I should imagine that one of the most popular instruments will be C88, an all-wave console priced at 16 guineas, which includes provision for reception of television signals.

Bush Radio, who have the Gaumont-British Corporation behind them, have set a new standard in value for money. Perhaps the most outstanding receiver is an all-wave super-het for 10 guineas, closely followed by an all-wave console for 15 guineas.

Mullard receivers employ some of those ideas which many thought merely to be still in the laboratory stage. For example, they include inverse feed-back,



Pilot receivers have magic-eye tuning with a floodlit four-band dial

which means that harmonic distortion is cut out, giving unusually realistic reproduction. The Mullard sets vary in price from 7 to 15 guineas, which is very little to ask for such modern receivers such as they are producing.

I do not feel that there are any loudspeakers more suitable for extension work than those displayed on the W.B. stand, No. 75. They have a special matching arrangement so that the biggest ham-handed Henry cannot fail to get the maximum quality from his receiver when using an extension loudspeaker.

A company that have set a new standard in all-wave receivers is Pilot Radio, who are showing on stand 84. They were particularly keen to show me their model CU535, an all-wave five-valve console receiver priced at 15 guineas. It certainly was a fine-looking receiver, but I do not think it was any better value for money than the RGU535, which is a similar chassis in radio-gramophone form at 26 guineas. These receivers include the new highly efficient Octal valves.

There are two extremes on the Burndept stand. First, an all-wave battery-operated receiver for £8 5s., which has the outstanding feature that it covers from 13½ metres upwards, while second, is a magnificent instrument, model 259, a high-quality A.C.-operated all-wave receiver, with electron coupled output valves that give 5 watts. Altogether eight valves are used in this receiver.

Last week I mentioned that Minipianos made a most interesting exhibit. Still further to increase their prestige they have introduced a Minigrand piano that gives tone and volume equal to that of a conventional baby grand piano. It has also a most interesting lid. It is most difficult to explain how it works, so go along and see this stand, and ask to see the new Minigrand piano.

Decca, perhaps better known for records and gramophones, have introduced a most comprehensive range of receivers. There is an all-wave radio-gramophone and, of course, the popular four-valve Portrola portable radio-gramophone, and an A.C./D.C. super-het giving 3 watts output.

Altogether the Exhibition is a most satisfactory one, for the cabinet work of receivers is not only pretty, but very sensible, while the performance of most receivers is higher than ever before. Receivers vary in price from £3 up to about 175 guineas, so that there should be something to suit everyone.

Radio in —



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—the final touch of MODERN COMFORT!

Just as radiators bring room-to-room warmth, so in increasing thousands of modern homes the extension speaker is bringing radio's cheerful entertainment to housewives and householders throughout the day—whatever room is in use. To get the best from your radio, fit Stentorians in a few extra rooms to-day. Most good dealers stock them and they work from any receiver. Prices from 24/6 in cabinet.

For W.B. Speakers, quality receivers, and components, see STAND 75, RADIIOLYMPIA.



Stentorian

The Perfect Extra Speaker for ANY Set

WHITELEY ELECTRICAL RADIO CO., LTD. (Pictorial Dept.) MANSFIELD, NOTTS.



This is the Cossor Radio-gramophone model 3864 with the floodlit easy-to-read tuning dial

The Woman Listener



Lovely screen mother, Virginia Bruce

Be
a
Beautiful
Mother—
says
MAX
FACTOR

Hollywood Beauty Genius

MOTHERS are the most glamorous of all women! Furthermore, it is only quite logical that they should be. Motherhood has given them qualities that can only be attained by their experience.

They have learned tolerance, understanding, unselfishness, and a sense of values that come to women only through their relationship to their children. Hollywood's most glamorous stars, from the twenties to the forties, are mothers! Their priceless qualities show in their faces and personalities.

A list of Hollywood's stellar mothers quickly illustrates this. Marlene Dietrich, Norma Shearer, Billie Burke, Evelyn Venable, Virginia Bruce, and scores of others. They not only thrill their audiences, but are beautiful symbols of motherhood and an inspiration to their children.

First Impressions of Beauty

Children receive their first impressions of beauty from their mothers. The girl who is careful about her personal appearance usually has a mother who sets her a good example. The young man who has beautiful ideals about women can trace them back to his earliest memories of his mother.

Never become negligent of your personal appearance because you feel that no one but your children will see you. It is more important to be lovely for them than for anyone else.

Those dinners day by day, when there is no one home but the children, are your opportunity to leave indelible impressions on your sons and daughters—impressions that will mean much to them in the future.

Take Care of your Hands

It is to be admitted that most mothers are very busy. Many of them have all their housework and cooking to do, as well as the care of their children. However, if they plan their days well, and keep their beauty preparations in convenient places, they may be as well groomed as women who have fewer responsibilities.

Hands! The mother who does her own work is likely to lose the youthful beauty of her hands

first. She should keep a bottle of her favourite hand lotion in the kitchen, near the sink that demands so much of her time. Then it will be convenient for her to use it whenever she has her hands in water, while in the kitchen.

On wash days, it is especially important to remember to use the lotion after each rubbing and rinsing. Then, of course, the bathroom must have a bottle, too, for both mother and the children, when they wash their hands.

Preserve a Youthful Skin

Even a busy mother can preserve the supple beauty of her skin with a simple routine which is as beneficial as any that may be had. Cleanliness is the most important step. The face that is washed religiously every night, and then patted with skin and tissue cream, has the best in beauty insurance.

When hands seem particularly rough or red from the demands of housework, the same cream applied at night and worn under loose cotton gloves, will restore them to good condition, and the consistent use of hand lotion will preserve it.

Large pores and oily skin should always have astringent after washing, while skin freshener will tone up the drier skin with mild but not drastic effects.

Make-up is for Mother

It will take but a few minutes of your time to keep yourself beautiful if you observe these fundamental beauty principles. Touch up your face with powder foundation, rouge, lipstick and powder, and you will always appear well-groomed and lovely to your children.

Be very careful, however, to alter your cosmetic colours to fit your age as time passes on. The colour and texture of the skin usually starts changing at about thirty-five, and if your hair starts going grey, you must pay particular attention to the colour of your powder, rouge and lipstick. The colours you wear in youth are very likely to make your face appear hard later on. Paler tones are kinder to the middle-aged skin.

FIVE-SHILLING HINT

Five shillings are offered for every hint published on this page. Send yours to "Radio Pictorial," Hints, Chansitor House, Chancery Lane, London, W.C.2

FRESH FLOWERS

FLOWERS will keep fresh much longer if you glue four small pieces of cork to the bottom of the glass block in which you intend to arrange them. This allows water to flow freely underneath the block, so that the flowers receive as much fresh water as they need, instead of living in an inch of stagnant water.—Miss M. Benton, 141 Daubney Street, Cleethorpes, Lincs.

End Torture of
PILES

However maddening the irritation, Germoloids will stop it. However bad the inflammation, Germoloids will reduce it. They are a marvellous combination of soothing, emollient, astringent and antiseptic ingredients, and they never fail to give quick relief and lasting improvement.

A Germoloid Suppository at bedtime ensures continuous medication all through the night, besides providing ample lubrication and a dense lasting protective coating to prevent "dragging down" and acid irritation. They also prevent "morning constipation," because the special lubricant also checks absorption of moisture.

Use one each night until cured—then one per week as protection from renewed attack.



From all Chemists 1/3 PER BOX of 12

(For External Piles use Germolene Brand Ointment in addition.)

WHY NOT JOIN US?

- EVERY SUNDAY MORNING—
- EVERY SUNDAY AFTERNOON—
- EVERY MONDAY MORNING—
- EVERY TUESDAY MORNING—
- EVERY WEDNESDAY AFTERNOON—
- EVERY THURSDAY MORNING—

The CARTERS
CARAVAN

SETS OUT ON

"THE OPEN ROAD"
SONGS—DRAMA—MUSIC

Remember the times and the stations:

RADIO LUXEMBOURG (1293 metres)
11.15 a.m. every Sunday; 8.45 a.m. every Monday; 8.30 a.m. every Thursday.

RADIO NORMANDY (269.5 metres)
2.45 p.m. every Sunday; 9.0 a.m. every Monday; 10.15 a.m. every Tuesday; 5.0 p.m. every Wednesday; 10.15 a.m. every Thursday (except first Thursday in month).

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

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

CARTERS Brand LITTLE LIVER PILLS

Radio Normandy transmissions arranged through International Broadcasting Co., Ltd.

NEXT WEEK

"SMILESTONES IN MY
LIFE"

By STAINLESS STEPHEN

ROBERTSON'S KNOW THE SECRET...

MANY ORANGES
with all indigestible parts removed
MAKE GOOD MARMALADE



but only when made as
Robertson's make it

Robertson's know the secret of good marmalade making. They use more choice fruit to make every jar, because they discard all the indigestible pith and fibres which usually go into ordinary marmalades, and use only the fruit juice, the goodness of the peel and pure white sugar.

'Golden Shred' and 'Silver Shred' Marmalades are both made this way to preserve all the goodness of the fruit.

The only Marmalade to hold the Highest Award of the Institute of Hygiene



6½ lb. jar 1½ lb. jar

ROBERTSON'S
'Golden Shred'
Orange Marmalade

'Silver Shred'
Lemon Jelly Marmalade

The Woman Listener

COOKING WITH ELIZABETH CRAIG

Our Broadcasting Expert continues her Household Diary, and lets you into the secret of her latest cookery successes.

ON Saturday, Elizabeth Craig the Second and I went exploring in Hampstead. Once a week at least, I like to poke around, shopping sometimes in reality, sometimes only in imagination. What did we find? That a shop newly opened in New End Square makes and delivers before 8 a.m. lovely chewy morning rolls. That you can now buy dried nectarines at 1s. per lb. which, when soaked overnight in cold water to cover, can then be steamed like figs or prunes, with a snippet of lemon peel, and sugar to sweeten. Try Nectarine Salad or Compote of Nectarines on Sunday, with cream or custard as a sweet, for dinner or supper.

Now let me give you recipes for some of the things my niece on holiday likes me to make.

RABBIT PIE WITH POTATO CRUST

1 wild young rabbit, 8 ozs. beefsteak or pickled pork, ¼ lb. cooked ham, 1 teaspoon minced parsley, 1½ tablespoons flour, pinch grated nutmeg, salt and pepper to taste, stock or water to taste.

Joint rabbit. Soak in salt water to cover for 1½ hours. Use all the joints except the ribs. Make them into gravy with a slice of carrot and onion, or stock for soup. Season flour to taste. Dip joints, ham and steak or pork in flour. Arrange in a pie dish with a funnel in the centre. Sprinkle with parsley and nutmeg. Add stock or water. Cover and cook in a slow oven till meat is tender. Leave till cold. Cover with potato crust. Bake in a hot oven till golden brown. Enough for six persons.

TO MAKE POTATO CRUST

2 cups cold mashed potatoes, 1½ teaspoons baking powder, 1 cup flour, 2 ozs. butter, ¼ teaspoon salt, milk as required.

Beat potatoes till very smooth. Sift flour with baking powder and salt into a basin. Stir into potatoes. Beat in enough milk to give you a light, soft, but dry dough. Turn on to a lightly floured board. Roll out. Dab one-third of the butter over in flakes. Fold in three and roll again. Repeat, adding butter and rolling twice, then roll out and use for covering any meat or poultry mixture which needs a potato crust. Ornament with a fork. Make one or two holes with a skewer on top of crust.

To Vary.—Add ½ teaspoon grated onion, ¼ teaspoon paprika and ½ beaten egg to potato mixture.

BUTTERSCOTCH RICE

½ cup rice, 4 cups milk, 1 oz. butter, ¼ cup golden syrup, ½ teaspoon salt, ½ teaspoon ground cinnamon.

Wash rice in a colander below the cold water tap. Heat butter and syrup slowly in a saucepan till butter is melted. Mix rice with milk, salt, syrup and butter. Stir in cinnamon. Turn into a buttered pie dish. Cover. Bake in a very slow oven for about 3 hours. Enough for four persons.

COCONUT STRIPS

Cut two-day old bread into ¾-inch thick slices. Remove crusts. Cut into strips about 2 ins. long. Spread all sides, covering well, with condensed milk. Roll in desiccated coconut. Brown in a hot oven. Cool before serving.

FOODS I'VE TESTED THIS WEEK

Macedoine of Vegetables.—Hot: Good for adding to any stewed meat or to a casserole of meat, or to rich stock when a meat and vegetable broth is wanted in a hurry.

Cold: Drain well. Mix with mayonnaise to taste. Serve garnished with pickled watercress or shredded lettuce. Serve with any cold meat or pie.

Pineapple Marmalade.—Use with toast at breakfast or with bread or scones and butter at tea. I also half-filled baked tartlet cases with it, and topped them with unsweetened, unflavoured whipped cream.

Ginger Marmalade.—Serve in place of ground ginger and sugar with iced melon. Very good for breakfast or tea with toast or bread and butter.

Plums in Loganberry Syrup.—These are delicious served at breakfast in place of fresh fruit. Equally good for dinner, cold with cream or any milk mould, or heated in can and served with hot milk pudding.

Sliced Carrots.—Hot: Turn can into a colander. Drain well. Turn into any casserole or stew of meat, or heat in a little melted butter and season with pepper, and serve with any fried, grilled or roast meat. Cold: Moisten with French dressing. Sprinkle with minced parsley or chives. Serve as a course in hors d'œuvres. Moisten with mayonnaise. Serve in a bowl lined with lettuce leaves with any cold meat.

Canned Onions.—(1) Drain and add to any casserole of cooked meat heated in gravy or brown sauce. (2) Heat in melted butter. Serve with a fried or grilled chop or steak.

TO MAKE A GOOD SAUCE

1. If you heat milk before stirring it into butter and flour, it is easier to avoid lumps.
2. If sauce does lump, beat till smooth with an egg beater.
3. To keep sauce hot, leave in the upper part of a double saucepan with hot water in pan below.
4. Make all sauces containing eggs or cream in the top of a double saucepan.
5. If mayonnaise curdles while making, mix an egg yolk with a tablespoon of cold water and stir a little of the curdled mixture into egg yolk and water by degrees. Keep stirring until thick enough.

Now let me give you some table decorations suitable for the next few months.

TABLE DECORATIONS FOR SEPTEMBER

1. A copper bowl of purple heather.
2. Bunches of mountain ash berries, arranged in a glass bowl.
3. Autumn foliage massed with yellow chrysanthemum heads, in stumpy vases.
4. Short vases filled with short sprigs of Michaelmas daisies.



Crisp, luscious, sweet mouthfuls—Coconut Strips. They are made in a few minutes and cost very little.

What Listeners Think

SONGSTERS WITH THE ORGAN

Five shillings is paid for every letter—or extract—used in this column. Address your letters to "What Listeners Think," Radio Pictorial, 37 Chancery Lane, W.C.2. Anonymous letters are ignored.



Denny Dennis

WHEN we have organ recitals on the air, why can't the B.B.C. have a vocalist with the organ. I'm sure all of us would appreciate this, even if the vocalist had two songs in six, especially if it were some one like Brian Lawrance, Sam Costa or Denny Dennis.—Mrs. S. J. Reeves, 31 Green Wrythe Lane, Carshalton, Surrey.

Learning

I WANT to hand some laurels to the B.B.C. Before we possessed a radio I did not know or care anything about serious music. Certainly I knew certain tunes, but I did not bother to find out the titles of them. But now I both understand and appreciate these compositions, because as I hear them over the air, they are explained to me. I know now that Toscanini and Sir Henry Wood are famous conductors, and that Elgar, German, and Coates are ranked as famous British composers.—Jessie Robertson, 148 Roseberry St., Oaklands, Glasgow, C5.

Roguish

IF only B.B.C. announcers and artistes would stop being arch! If a lighter note creeps into the news or a little persiflage enters into a play or an "auntie" tells a story in the children's hour, the roguishness of the speaker is positively shattering.

Unless it comes from one of the "outside" comedians the B.B.C. never broadcasts any natural, normal, healthy and unaffected humour.—Terry Reynolds, 21 Windsor Road, Bournemouth.

Too Much Sport

I DO not think it is fair that the dance music sessions from 5 to 6 p.m. should be cut into so often for sports commentaries. Admittedly, these commentaries are very interesting and informative, and I enjoy listening to them very much, but there are some people who take no interest whatsoever in sport, and who rely on the dance music for tea time entertainment. It would not be so bad if the National gave some light music earlier on the Saturday afternoons, but recently the commentaries have been continuous from 2 till well past 5 o'clock. The interruption of dance music was especially annoying a week or so back, when Nat Gonella paid one of his all too few visits to the studio, and was faded out in the middle of his programme.

I therefore suggest that the medium wave Nationals (London, North, and Scottish) on 261.1 m., when they come on at 5 o'clock, should transmit the dance music continuously, whilst the Droitwich transmitter on 1,500 m. could be reserved for sports "fade-outs."

Wishing "R.P." all the best in future.—(Master) Michael Hedgeland, Hill View, 8 Hayle Road, Maidstone.

Questionnaire

WHY doesn't the B.B.C. take the trouble to send an annual questionnaire—after the style of the Bernstein Cinema Questionnaire—to all licence-holders?

It would have to contain a comprehensive list of questions, and a good space for general remarks. It would probably be a whole time job for a special staff to sort out the replies, but it would be a fairly sure way of finding out what listeners really do like—and the B.B.C. ought to be able to afford to give employment to a few extra people, anyway.—J. Silver, "Esperance," Gloucester Road, Parkstone, Dorset.

Why Tantalise Listeners?

WHY, when the B.B.C. has prepared a programme of more than usual interest to all its listeners, does it broadcast it from a station only the minority can "get"?

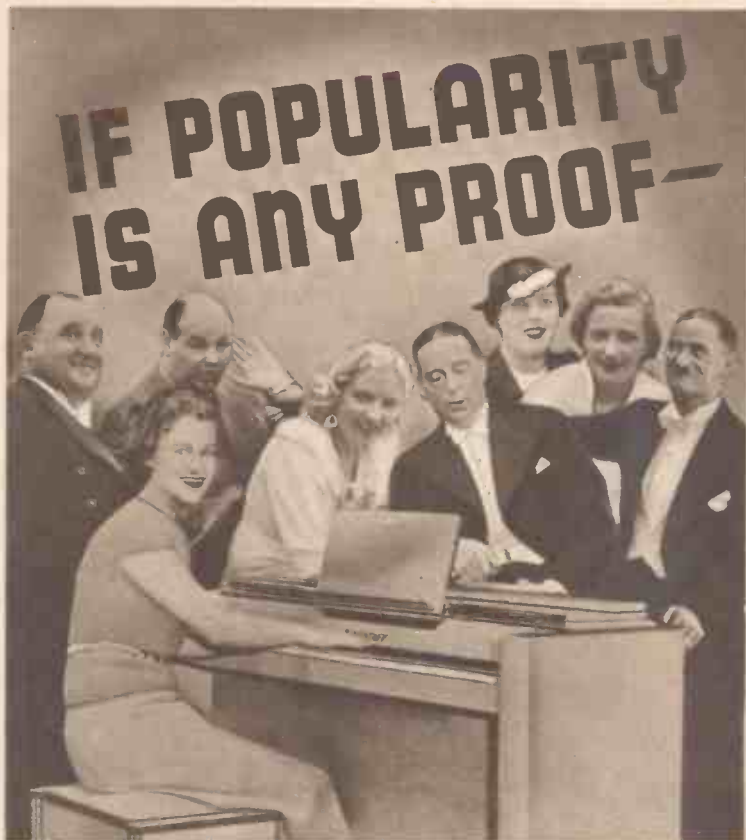
We've just had yet another instance of this most annoying habit. Imagine restricting a "diverting" programme (the B.B.C.'s description) on "Fans" to the London Regional area! Does the B.B.C. think all "Fans" live in the south, and that northerners aren't interested in Rudolph Valentino, Gaby Deslys, Lewis Waller, Beerbohm Tree, Lily Elsie, and Owen Nares?

Surely programmes with a majority appeal might be broadcast on the Daventry wavelength, so we can all hear them instead of the lucky few? —B. Blackburn, 34 Ashfield Grove, Reedley.

North Envis South

THE southerner certainly gets the best out of broadcasting because he can —

1. Wait for autographs outside Broadcasting House; see his "idols" in the flesh; and with luck, like one autograph hunter, be invited to broadcast then and there!
2. See the famous dance bands and crooners in action.
3. Witness a Music Hall in St. George's Hall. (Northerners can't very well avail themselves of this privilege, because, besides the railway fare, one couldn't be sure of being able to get away, when one's turn came for a pass.)
4. Attend the concerts broadcast from the Concert Hall.
5. Look-in at television.—(Mrs.) M. Knowles, 14 Drummond Avenue, Blackpool.



IF POPULARITY IS ANY PROOF—

IF popularity is any proof, then the Eavestaff "Minigrano" is as perfect an instrument as any that famous factory has ever produced . . . for this original miniature piano is the most popular piano in the world! Celebrated stars of the stage, screen and radio have acclaimed it with enthusiasm . . . our own Royal Family has bestowed upon it

gracious patronage . . . great musicians, leading dance band leaders, well-known teachers of music have delighted in its lovely tone and delightful versatility. There are models to match every colour scheme from as little as 27 gns. Play one at your dealer's to-day.



The EAVESTAFF *Pianette* "Minigrano"

AND NOW—ANOTHER EAVESTAFF TRIUMPH!

For ten years we have experimented in producing the perfect modern upright piano—an instrument that would combine all the qualities of the finest models with the tone and resonance of a Baby Grand. The Eavestaff "MINIGRAND" is our triumphant success!

Graceful and modern in line with patent opening front . . . more perfect in tone than anything we have ever achieved. In Oak, Mahogany and various finishes—45 gns. Walnut Veneer—50 gns.



The EAVESTAFF "MINIGRAND" PIANO

To W. G. EAVESTAFF & SONS, LTD., Ashfield Road, Marringay, N.4.

Please send me your latest full-colour brochure "Galaxy" together with details of the MINIGRAND.

Name Address

R.P.27/8/37

POST THIS COUPON TODAY



DANCE-BAND FANS' DEPARTMENT — NEWS, VIEWS AND GOSSIP



Al Saxon gets a step up this week—see column iii

HOW TO JOIN A DANCE-BAND

Hints for the would-be professional musician

By EDGAR JACKSON

THE postman brings increasing numbers of letters from young folk asking how one joins a dance band.

The answer is a lemon—if only because it is a tart, tough business.

The best way is first of all to gain experience in a semi-pro. band.

One gets into touch with one either through personal introduction, or an advertisement in the local paper—something like this:

Dance Bands Note!—Handsome young pianist, plays also violin, sax., trumpet, guitar, flute, harp and bagpipes, croons and arranges, excellent sight reader, wants join good local semi-pro. dance band. Willing rehearse. Money no object.—Write, 'phone or cable—

Sooner or later the above may bring a reply, and after weeks of tedious rehearsals (many of which were abortive because one or more of the boys couldn't turn up) the band gets an engagement at the Church Hall at 7s. 6d. per man. This leaves you only about £4 12s. 7d. down on your subscription to the band parts fund, share of hire of rehearsal room to date, etc.

Still, even these 7s. 6d. jobs have their advantages. As I say, you are gaining valuable experience and, equally important, probably meeting other boys who drift in and out of the outfit and may give you introductions to other local bands wanting last-minute deputies. In this way you begin to get known.

Eventually you commence to think you have become worthy of a better fate. You would like to turn pro. and get a full-time job.

You remember you deputised one night at the Palais. You go to see the leader there.

Yes, he remembers you. You couldn't read very well then, could you. Your tone was bad and your intonation worse. No, he hasn't a vacancy.

Your face tells its own story. He melts. Wait a minute. The sax. player of The Burning Rhythm Eight has just left. Go and see their leader, Joe Plonk. He lives at—

You go. Mr. Plonk is out. You go again. Once, twice, ten times. Eventually you get him. He is sorry. Just filled the post. But he thinks his pal, Al Beatum, of the Blue Ink Blobs, wants someone who plays something.

Having gone the rounds in this way, in due course you land an afternoon job, perhaps in some small café, from which you get into the local Palais band after all.

Then you again begin to think you could do better.

Who plays trumpet for Ambrose? Tommy McQuater. He's good, but so are you, you say. Yes, you'll do it. Go to London.

Amazing how difficult it is to get to see Bert. Couldn't be harder to get hold of the Prime Minister.

Never mind, you'll try a lesser light. Drat it, he is as inaccessible.

A week, a month, two months pass. Funds begin to run out.

Archer Street, where the musicians go daily to find "gigs"—which are, of course, one-night engagements. Been there quite a lot lately. But nobody knows you. Worse, nobody seems to want to.

You hang about there for weeks. No one speaks to you. You might be invisible for all the notice you command. You begin to wonder if you actually are.

Then, when footsore, weary and almost heartbroken, you are deciding to return home to Muddlecombe, someone rushes up.

"Do you play that thing?" noting the trumpet case in your hand.



The "new" Three Sisters, consisting of (top) Mavis Edwards, (middle) Mary, from the original Three Sisters and (below) the indefatigable Kay Munro Smythe

"Yes."
"Right. See you Hawkes rehearsal rooms 2 o'clock. Audition to-morrow. My trumpet's let me down." And the vision vanishes as quickly as he arrived.

Dazed, you wonder if it were just an illusion. Two o'clock proves it was not. You rehearse hard, getting black looks from the boys as you stumble through parts they have had note perfect for weeks.

To-morrow comes. You give the audition. So do eight other bands. Your heart sinks. They all seemed so happy and confident. You were scared stiff.

For three weeks you hear nothing. You can't make inquiries because in the rush you had forgotten to ask the leader his name. You search "the street." Not a sign of his face.

Then, on the very day you were really going home, comes a telegram:

"Got the job. Starts Thursday week. Rehearsal 2.30 to-day. Same place."
Oh, boy! IT'S HAPPENED.

Although I may have written it with a sketchiness that borders on levity, this story happens to be genuinely that of a personal friend. Moreover, it approximates, believe me, to the experience of nine out of every ten young musicians, Londoners and provincials, who decide to enter the dance music profession.

And unfortunately there is no way of smoothing the rough and tiring road to success. The only thing to do is to keep a stout heart and persevere.

BUDDY BRAMWELL

CHATTERS

ONCE again bouquets are due to Harry Mills and Marius B. Winter, who have been responsible for booking the excellent acts for the Radiolympia shows. They've done another swell job of work, booking well-balanced acts that are representative of radio.

All this arduous Radiolympia work is extra to the regular routine by which Harry and Marius have kept their various artistes busy throughout the year. Harry, of course, has always been a busy worker... his job as manager of the Jack Payne outfit was never a sinecure. And Marius, well, Marius manages to keep busy as a band-leader as well, with B.B.C. and sponsored work. The energy of some of these people!

First mid-evening broadcast of Al (Alvin) Saxon is scheduled for Wednesday, National, 9-9.40 p.m. I commend Saxon to your critical attention, for his band, now playing at the Chez Henri Club has got that certain something.

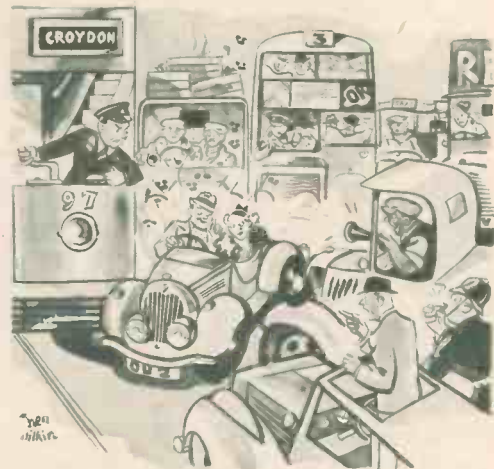
He was trained to be a solicitor and then a barrister but his love for music was too strong. He left home and joined a dance-band and was more or less cut off with the proverbial bob. But he's won through, I'm glad to say.

I caught the Dan Donovan act the other night at the Stratford Empire (is there, by the way, a more friendly and helpful theatre than this, backstage or front of theatre?) and, believe me, Dan's show is "the berries." He's got a great stage personality and, in a white suit and with his pianists in white, too, the stage is beautifully dressed.

Dan sings a well-balanced mixture of Irish fun and straight sentiment, with a sprinkling of popular numbers, and a pleasing interlude is the double piano act by his pianists, Zara and Rhoda Michaels.

I told you last week that Billy Scott-Coomber's plans were in the air. Well, things have developed. He is starting on Monday at Shepherd's Bush Empire in an act labelled "Say It With Melody." The act has been written round Billy and Vera Guilaroff, that magician of the piano-keys, known as "Canada's Melody Girl," and Teddy Foster and his Kings of Swing will be in the act as well.

"The Pocket Crosby" broadcasts with Mantovani's dance orchestra tomorrow (Saturday).



"Listen, darling, Joe Loss!"

Edgar Jackson's Selections—RECORDS OF THE WEEK

For Everybody

CARROLL GIBBONS AND THE SAVOY ORPHEANS—"There's a Lull in My Life" and "Never in a Million Years" (Columbia FB1732).

For Swing Fans

FLETCHER HENDERSON'S ORCHESTRA—"Rhythm of the Tambourine" and "Stampede" (Vocalion S.90).



Oscar Rabin (with violin) and his Band at the Hammersmith Palais de Danse

Buddy Continues to Chatter

"Pocket Crosby" is the label they've hitched on to twelve-year-old Johnny Green, the still-at-school vocalist who's broadcast with Harry Roy, Dave Frost, Bram Martin. Also played in Harry's soon-to-be-released film *Rhythm Racketeers*.

I am able to reveal that shortly this aforementioned little Johnny Green will blossom forth as a bandleader, too. Harry Roy will produce and present the band, members of which will be between fourteen and sixteen years of age. With youth at the helm!

Sutherland Felce will be making a frantic rush from Radiolympia to-morrow (Aug. 28) to act as còmpère in Mantovani's broadcast.

Met the ever-charming Kitty Masters, looking better and happier than I have ever seen her. That's what marriage does, folks... especially when it's to a nice guy like her husband.

Her split with Les Allen is entirely amicable on both sides and is due to the fact that both wish to keep their acts fresh and novel.

Kitty, by the way, was recently crowned Queen of Carnival at Ripley, near Derby, and now carries a charming inscribed cigarette case, presented by the Carnival authorities. Pity she doesn't smoke!

I hear, unofficially, that the costume for the boys in Henry Hall's stage-show will consist of buff-coloured dinner jackets, with black facings and black trousers. Seems the colour scheme was tried out on Leslie Douglas and passed okay for sound!

Joe Daniels, Hottest Shot of the Hot-Shots has got himself a croonette and the little lady is none other than June Malo, that peppy, dynamic person who used to be with Charlie Kunz, then Billy Gerhardi, then at the Paradise Club. They've three more week's in town and then hie for "the sticks."

London branch of Mary Lee Fan Club formed. Hon. Secretary, Mr. John Pullen, 13 Bexley Road, Erith, Kent.

Mantovani fans should rally round the banner of Mr. H. E. Marlow who has formed a Mantovani Fan Club. Address is 53 Kensington Park Road, Notting Hill, W.11.

Another new fan club is in honour of Turner

Layton, and the Hon. Secretary is Mr. Smod Weatherall, 14 New Street, Sleaford, Lincs.

A writer of many "hit" dance songs has just told me that "There's no money in it nowadays. I write 'em still, for my own pleasure, and then tuck them away."

That's Hal Swain, jovial Yorkshire bandleader. Remember "My Irish Home Sweet Home," which sold 350,000 copies? Well, credit that to Hal.

His latest is "Let Me Sing an Irish Song"—unpublished. Few people know he also collaborated in "Show Me the Way to Go Home," world-beater which put songwriters Campbell and Connelly into the music-publishing business.

On the Air This Week!

YOUR FAVOURITE DANCE BANDS

- AMBROSE—Sunday, Luxembourg 6 p.m.
- BISSETT—Sunday, Luxembourg, 7.30 p.m.; Normandy, 10 a.m.; Lyons 9.45 p.m. Monday, Luxembourg, 8 a.m. Tuesday, Luxembourg, 4.45 p.m.; Normandy, 9.45 p.m. Wednesday, Luxembourg, 8 a.m. Thursday, Luxembourg, 8 a.m.
- CARROLL—Saturday (September 4) Regional 9 p.m.
- COLLINS—Friday, Regional, 8 p.m.
- COTTON—Sunday, Luxembourg, 2 a.m.; Normandy, 2 a.m. Tuesday, Regional, 10.25 p.m.; National 11.15 p.m.
- DAREWSKI—Monday, Regional, 10.30 p.m.; National, 10.50 p.m.
- FRANKEL—Monday, National, 8 p.m.
- FROST—Sunday, Luxembourg, 12.30 p.m.
- GERALDO—Sunday, Luxembourg, 11 a.m.
- GIBBONS—Sunday, Lyons, 11.15 p.m. Friday, Lyons, 11 p.m.
- HALL—To-morrow (Saturday)—12.30 p.m. morning. Tuesday, Regional, 8.35 p.m. Wednesday, National, 5 p.m.; Regional, 10.30 p.m.; National, 11.15 p.m. Friday, National, 12.30 p.m. morning. Saturday (September 4) National, 12.30 p.m. morning.
- HARRIS—Saturday (September 4) Regional, 10.30 p.m.; National, 11.30 p.m.
- LAWRANCE—Sunday, Luxembourg, 9.30 a.m.
- LIPTON—Sunday, Luxembourg, 7.45 p.m.
- MARTIN—Friday, Regional, 10.30 p.m.; National, 11 p.m.
- PAYNE—Sunday, Lyons, 10.45 p.m.; Luxembourg, 9.15 p.m.
- PREAGER—Thursday, National, 5 p.m.
- REA—Thursday, Regional, 10.30 p.m.; National, 11.15 p.m.
- SAXON—Wednesday, National, 9 p.m.
- SCOTT WOOD—Saturday (September 4), National, 6.20 p.m.
- SHAW—Sunday, Luxembourg, 11.15 p.m.
- SOMERS—Sunday, Luxembourg, 4 p.m.; Normandy, 4 p.m.
- STONE—Sunday, Normandy, 3.45 p.m.
- WINTER—Sunday, Luxembourg, 12.15 p.m., 11 p.m.



"DO YOU FEEL ONLY Half alive?"

Read this amazing tribute to the power of PHOSFERINE TONIC WINE.

"It is with great pleasure that I write to say how much good Phosferine Tonic Wine has done to me. My listlessness and general "fed-upness" has left me, and even during the hot weather which I used to dread, I now find plenty of energy and enthusiasm for life.

"I may say I was pleasantly surprised for I imagined it was my lot to go through my days feeling only half alive."

Mrs. F. F., Hatch End, Mddx.

RADIO NORMANDY'S BRIGHTEST BROADCAST!



GORDON LITTLE in "MUSIC THRO' THE WINDOW"
Every Monday and Friday 9.15—9.30 a.m.

DO NOT FAIL TO TUNE IN

Take a wineglassful of Phosferine Tonic Wine two or three times a day. You can feel the health-restoring wine doing you good. Sold by all Wine Merchants, Licensed Chemists & Stores.



PHOSFERINE TONIC WINE

THE BEST THE WORLD PRODUCES.

A MOST DELIGHTFUL BEVERAGE — CHEERING AND COMFORTING

Streets

LISTEN TO RADIO LUXEMBOURG

1,293 metres

Information supplied by Wireless Publicity, Ltd., of Electra House, Victoria Embankment, London, W.C.2, Sole Agents for Radio Luxembourg in the United Kingdom.
 Chief Announcer : Mr. Ogden Smith. Assistant Announcer : Mr. S. H. Gordon Box.

SUNDAY, AUG. 29

- 8.15 a.m. Request Programme
- 9.0 a.m. Station Concert
- 9.15 a.m. Master O. K. the Saucy Boy
Concert presented by the makers of Mason's O.K. Sauce.
- 9.30 a.m. BRIAN LAWRENCE AND HIS MELODY FOUR
Presented by Keatings.
- 9.45 a.m. ALFREDO CAMPOLI AND HIS ORCHESTRA
Talk by Nurse Johnson on CHILD PROBLEMS
Presented by California Syrup of Figs, 179 Acton Vale, London, W.3.
- 10.0 a.m. "Old Salty" and His Accordion.
Old Salty has a narrow escape from a ferocious crocodile.—*Presented by Rowntree's Cocoa.*
- 10.15 a.m. CARSON ROBISON AND HIS PIONEERS
Presented by Thos. Hedley & Sons, Newcastle-on-Tyne. The makers of Oxydol.
- 10.30 a.m. OLIVER KIMBALL (The Record Spinner)
Presented by Bisurated Magnesia.
- 10.45 a.m. THE DREAM MAN
Clive Arnum, the Dream Man, tells you what dreams may mean to you.
Mrs. Jean Scott, President of the Brown and Polson Cookery Club, gives you free cookery advice.
Presented by Brown and Polsons.
- 11.0 a.m. ELEVENSES WITH GERALDO AND DIPLOMA.—*Presented by the makers of Diploma.*
- 11.15 a.m. THE OPEN ROAD
Presented by Carter's Little Liver Pills, 64 Hatton Garden, London, E.C.1.
- 11.30 a.m. Luxembourg Religious Talk (in French).
- 12 noon. The Calvert Cavalcade of Sport.
Presented by Calvert's Tooth Powder.

KEATING'S KILLS— and Now



from
RADIO LUXEMBOURG
 EVERY SUNDAY
 at 9.30 a.m.

OUR SIGNATURE TUNE
 'A HUNTING WE WILL GO'

DON'T MISS IT



THE WORLD-FAMOUS INSECTICIDE



Leslie Carew, comedian, in the Life-buoy programme on Sunday at 6 p.m.



Pretty Gina Malo's voice will be heard in Horlicks Picture House, Sunday at 4 p.m.

- 12.15 p.m. Orchard Variety
With Marius B. Winter and His Orchestra and their guest artistes, Kenway and Young.—*Presented by Rowntree's Fruit Gums and Pastilles.*
- 12.30 p.m. Peter the Planter presents Fred Hartley's Sextette, with Brian Lawrence.
Presented by Lyons' Green Label Tea.
- 12.45 p.m. Melody and Mirth
Major and Minor take the Biscuit—Huntley and Palmers, of course!
- 1.0 p.m. Princess Marguerite Programme
Music by Grant Hughes and His Orchestra. Introducing Princess Marguerite All-Purpose Creams.—*Made by Theron, Perivale, Greenford, Middlesex.*
- 1.30 p.m. OVALTINE PROGRAMME OF MELODY AND SONG
Presented by the makers of Ovaltine.
- 2.0 p.m. The Kraft Show
Directed by Billy Cotton with Alan Breeze.—*Presented by Kraft Cheese Co. Ltd., Hayes, Middlesex.*
- 2.30 p.m. Your Old Friend Dan
Presented by S. C. Johnson & Sons, Ltd., makers of Johnson's Glo-Coat.
- 2.45 p.m. MUSICAL MOODS
featuring LEE SIMS and ILOMAY BAILEY
Presented by Thos. Hedley & Co. Ltd., Newcastle-on-Tyne, makers of Fairy Soap.
- 3.0 p.m. MORTON DOWNEY (The Golden Voice of Radio)
Presented by Thos. Hedley & Co., Ltd., Newcastle-on-Tyne, makers of Drene Shampoo.
- 3.15 p.m. The Andrews Liver Salt Programme. Directed by Jay Wilbur, featuring The Gresham Singers and Fredric Bayco at the organ.—*Presented by Andrews Liver Salts.*
- 3.30 p.m. Black Magic
A programme for sweethearts.—*Presented by Black Magic Chocolates.*
- 3.45 p.m. JOHN GOODWOOD on the Coty Programme
A new programme of haunting melodies, beauty information, and John Goodwood, astrologer and student of the stars, who will tell you how the planets shape your destiny.—*Presented by Coty (England), Ltd.*
- 4.0 p.m. HORLICKS PICTURE HOUSE
With Debroy Somers and Company
Starring Sidney Burchall, Helen Raymond, Florence Oldham, Jack Cooper, Bert Yarlett
Voices of Gina Malo, Lu Ann Meredith, Stanley Lupino and Laddie Cliff.
Presented by Horlicks, Slough, Bucks.
- 5.0 p.m. Ray of Sunshine Programme
Comped by Christopher Stone.—*Presented by the makers of Phillips' Tonic Yeast and Betox.*
- 5.30 p.m. THE OVALTINEYS
Entertainment especially broadcast for the League of Ovaltineys. With Songs and Stories by the Ovaltineys and Harry Hemsley.
Accompanied by the Ovaltineys Orchestra.
Presented by the makers of Ovaltine.
- 6.0 p.m. UP-TO-THE-MINUTE RHYTHM MUSIC
Ambrose and His Orchestra with Evelyn Dall, Sam Browne, Max Bacon and Leslie Carew
Presented by the makers of Lifebuoy Toilet Soap.
- 6.30 p.m. RINSO RADIO MUSIC HALL
Master of Ceremonies: Edwin Styles
Featuring: The Western Brothers, Gypsy Nina, Peter Dawson, Leon Cortez and his Coster Band, Bob and Alf Pearson, Jock McDermott and the Rinsø Music Hall Orchestra.
Presented by the makers of Rinsø, Unilever House, Blackfriars, London, E.C.4.
- 7.0 p.m. DR. FU MANCHU
By Sax Rohmer
No. 39—The Hairless Horror
A further episode in the timeless war between the famous criminal investigator Nayland Smith and Dr. Fu Manchu, arch-foe of the Orient.
Cast: Dr. Fu Manchu—Frank Cochrane, Nayland Smith—D. A. Clarke Smith, Dr. Petrie—Gordon McLeod, Weymouth—Arthur Young, Karamanich—Rani Waller
Presented by the makers of Milk of Magnesia, 179 Acton Vale, London, W.3.
- 7.15 p.m. Eddie Pola and His Twisted Tunes. A programme of twisted words and music.—*Presented by the makers of Monkey Brand.*
- 7.30 p.m. WALTZ TIME
With Billy Bissett and his Waltz Time Orchestra
Anita Hart, Eddie Lee and The Waltz Timers
Presented by Phillips' Dental Magnesia, 179 Acton Vale, London, W.3.
- 7.45 p.m. Dinner at Eight
Enid Stamp-Taylor introduces "My Friends the Stars"; Adele Dixon and Patrick Waddington, with Anne de Nys and John Ridley at the Grand Pianos, with the C. & B. Band, directed by Sydney Lipton.—*Presented by Crosse & Blackwells.*

- 8.0 p.m. PALMOLIVE PROGRAMME
with Olive Palmer and Paul Oliver
Presented by Palmolive.
- 8.30 p.m. Luxembourg News (in French)
- 9.0 p.m. OLD TIME MUSIC HALL MEMORIES
Impersonations of Marie Lloyd, Vesta Victoria, Gus Elen, Harry Flagson, Harry Lester etc., etc.
by Bertha Wilmott, Muriel Farquhar and Fred Douglas
Presented by Macleans, Limited.
- 9.15 p.m. BEECHAMS REUNION
With Jack Payne and His Band with their Guest Artiste Reginald Purdell
Comped by Christopher Stone
Presented by the makers of Beechams Pills and Dinneford's Magnesia.
- 9.45 p.m. The Colgate Revellers
Love is Good for Anything that Ails You, Friend; Gee, but You're Swell, Tobias; On a Little Dream Ranch, Hill; Alibi Baby, Heyman; Poor Robinson Crusoe, Adams.—*Presented by Colgate Ribbon Dental and Shaving Creams.*
- 10.0 p.m. POND'S SERENADE TO BEAUTY
A programme for Lovers.—*Presented by Pond's Extract Co., Ltd., Perivale, Middlesex.*
- 10.30 p.m. A QUESTION OF TASTE
Introduced by the Western Brothers.
Presented by the makers of Quaker Flakes.
- 10.45 p.m. Station Concert
- 11.0 p.m. Rhyme with Reason
A musical programme in a new style, with Marius B. Winter's Seven Swingers, the Three Heron Sisters and the Two Black Notes.—*Presented by Bile Beans.*
- 11.15 p.m. Sweet Melodies
Played by Al Shaw and His Twenty Strings.—*Presented by the makers of Zambuk.*
- 11.30 to 12 midnight Request Concert

MONDAY, AUGUST 30

- 8.0 a.m. WALTZ TIME
With Billy Bissett and His Waltz Time Orchestra
Anita Hart, Joe Lee and The Waltz Timers
Presented by Phillips' Dental Magnesia, 179 Acton Vale, London, W.3.
- 8.15 a.m. HORLICKS
Music in the Morning
Presented by Horlicks, Slough, Bucks.
- 8.30 a.m. Dance Music
- 8.45 a.m. THE OPEN ROAD
Presented by Carter's Little Liver Pills, 64 Hatton Garden, London, E.C.1.
- 9.0 a.m. Smile Awhile
Programme of musical humour.
- 9.15 a.m. Tom Patch, the Wandering Philosopher and his Dog, Raffles. A programme of particular interest to all dog lovers. Both adults and children will eagerly follow the exploits of this Wandering Philosopher, and his doggy pal, Raffles.—*Presented by Bob Martin, Limited.*
- 9.30 a.m. Variety
- 9.45 a.m. Keeping house with Elizabeth Craig. Introduced by Peter the Planter.
Presented by Lyons' Green Label Tea.
- 10.0 a.m. Station Concert
- 10.15 a.m. Request Programme
- 3.30 p.m. Concert of Light Orchestral Music.

Please turn to page 32

B.B.C. IN THE DOCK

Continued from page 12

eight hours of London-made programmes? And does that not mean that, instead of local programmes for local reception being broadcast, the programmes produced by Londoners at your London headquarters are being forced down the unwilling loudspeakers of Midlanders, Northerners, Scots, Welsh, and Irish listeners?"

B.B.C.: "I disagree that they are unwilling listeners."

MR. LISSNER, K.C.: "If you disagree too strongly I shall call the editors of every local newspaper to prove the thousands of letters that have been written by listeners who are infuriated at the London domination of the Regional programmes. I am content to leave the matter to his lordship. Before you step down I want to ask you a few more questions. Do you know a man named Charles Siepmann?"

B.B.C.: "Yes; he is responsible for programme planning."

MR. LISSNER, K.C.: "Thank you. Was Charles Siepmann not appointed specially to be the London headquarters supervisor of the Regional stations?"

B.B.C.: "No; he was Regional Liaison Officer."

MR. JUSTICE FAIRPLAY: "That sounds highly impressive; but to be a liaison officer he would have to have two centres to—as it were—liaison, wouldn't he? And would those two centres be the London headquarters and the Regional stations?"

B.B.C.: "Yes, my lord."

MR. LISSNER, K.C.: "Was it not part of Mr. Siepmann's duties to visit each Regional station and co-ordinate their local activities on a National basis? And is that not centralisation?"

B.B.C.: "In a sense, yes."

MR. LISSNER, K.C.: "Did certain of your Regional Directors object to this centralisation? Have there been many resignations among your Regional staffs? And do your Regional staffs strongly resent the interference of London headquarters with local affairs?"

B.B.C.: "I do not admit that London headquarters have interfered with local programme arrangements."

MR. LISSNER, K.C.: "Oh, you don't, eh? Admit nothing, apologise for nothing, is your motto, is it? Let me see whether you will live up to that motto. Did not your North Regional Staff originate a programme called 'Steel'? Was it not written by a North Regional writer? Did it not express the life of the city of Sheffield and was it not essentially a Northern programme?"

B.B.C.: "Certainly."

MR. LISSNER, K.C.: "Then why, if it was a production of the North Regional and essentially a Northern programme, did you take it out of the hands of the North Regional staff and send one of your headquarters men to produce and present it?"

(Witness did not reply.)

MR. LISSNER, K.C.: "Did your Midland Regional staff originate and devise a programme called 'Hereward the Last Englishman'? Did it deal with life in the Midlands and was it not essentially a Midland programme?"

B.B.C.: "I suppose so."

MR. LISSNER, K.C.: "You suppose so, do you? Then tell his lordship why, if you suppose it was essentially a Midland programme, you sent a man from your London headquarters to produce it and two London artists to play the leading parts?"

(Again witness made no reply.)

MR. LISSNER, K.C. (addressing the Judge): "M'lord, I have mentioned only two of several cases to show how the London headquarters interfere with the local programme arrangements of the Regional stations. I have, I hope, proved how,

after spending a million of my clients' money, on the pretext of ensuring contrasting programmes and local broadcasts for local reception, the B.B.C. have put the Regional system under London denomination with a pronounced policy of centralisation. I ask for the verdict."

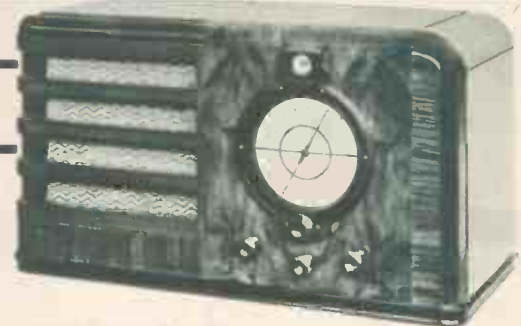
MR. JUSTICE FAIRPLAY: "It is transparently clear that the defendant has abused his monopolistic powers by creating an expensive network of local stations, with the apparent intention of providing local programmes which would contrast with other programmes but which, under investigation, are found to be merely relay stations of London-made programmes. There seems to be no question that the B.B.C. favour a policy of centralisation, but whether that is good or ill I have not been called on to decide."

"I find the defendant guilty of this indictment and order him to keep faith with the listening public by providing the two contrasting programmes which he has failed to do during most part of most days."

NEXT WEEK.—"B.B.C. in the Dock," Sixth indictment: "That the B.B.C. has failed to bring radio drama to a sufficiently high level."

Pilot Radio

ALL-WAVE RADIO AT ITS VERY BEST



PILOT MODEL U475

Seven Valve All-wave Superhet. For A.C. mains. This is one of the many new Pilot models and it covers "All-world listening." Four separate wave-bands from 16 to 2,000 metres. The large compass dial is selectively illuminated for the wave-band in use and station names and wavelengths are clearly marked. Fast and slow tuning control makes for ease and accuracy in selecting the station you want. A full range dynamic speaker—Automatic Volume control—Variable tone control and the famous "tune by eye" Electronic Tuning Beacon make this Pilot model one of outstanding merit.

17 GNS.

(H.P. Terms available.)

THE DOORS ARE OPEN. Radiolympia is now daily thronged with listeners and would-be listeners. All are on the look-out for the very latest and best value in radio. If you go to Radiolympia you will at once perceive that "All-world listening" on "All-wave Receivers" is the dominating topic of conversation and the theme of decoration.

PILOT have for years been giving their listeners more entertainment for their money, because they have been building ALL-WAVE RADIO and giving owners of PILOT sets "All-world listening." With PILOT the World Is your Radio stage. Enjoy it!



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Eight Valve All-wave Superhet. For A.C. mains. This console receiver employs the latest type high efficiency Octal base valves. Short, medium and long wavebands are covered. Image rejection circuit. Selectively illuminated dial. 10-inch dynamic speaker on special baffle. Tuning Beacon. This is another new Pilot for "All-world listening."

18 GNS.

PILOT MODEL B344

A Four Valve All-wave Superhet. This is Pilot's contribution to "All-world" listeners who must have a Battery-operated "All-wave Radio." Price without batteries

11½ GNS.

PILOT MODEL U535

A Five Valve All-wave Superhet. For A.C. mains. This Pilot gives you "All-world listening" at a very reasonable figure.

12½ GNS.



The Best GREY HAIR

Remedy is made at home

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



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LISTEN TO RADIO LUXEMBOURG

1,293 metres

Full Programme Details continued from page 30



Star of Rinso Music Hall—Gypsy Nina. Sunday at 6.30 p.m.



Stanley Lupino's laughter-making voice will be heard in Horlicks Picture House on Sunday.

4.0 p.m. Thé Dansant
4.30 p.m. Swing Music
4.45 p.m. ALFREDO CAMPOLI AND HIS ORCHESTRA
Talk by Nurse Johnson on Child Problems
Presented by California Syrup of Figs, 179 Acton Vale, London, W.3.
5.0 p.m. Borwick's Lemon Barley Concert
Presented by Geo. Borwick & Sons, Ltd.
5.15 to 5.30 p.m. Station Concert
6.30 p.m. Request Programme
6.45 to 7.0 p.m. Film Stars on Parade

TUESDAY, AUGUST 31

8.0 a.m. HILDEGARDE
The most fascinating personality of 1937.
8.15 a.m. "8.15 and All's Well"
Featuring Browning and Starr.—*Presented by the makers of Alka Seltzer.*
8.30 a.m. Crooners
8.45 a.m. Station Concert
9.0 a.m. Lucky Dip
9.15 a.m. FOUR KOLYNOS SMILES
Presented by the makers of Kolynos Dental Cream.
9.30 a.m. Brown and Polson Cookery Club. Club news and cookery talks by the President of the Brown and Polson Cookery Club, Mrs. Jean Scott.—*Presented by Brown and Polsons.*
9.45 a.m. Fingering the Frets
10.0 a.m. Station Concert
10.15 a.m. Request Programme
3.30 p.m. Concert of Music
4.0 p.m. MILTON'S TEA-TIME TALKS
with Gil Chard
A fascinating programme of words and music.—*Presented by Milton's Antiseptic, John Milton House, London, N.*
4.30 p.m. Selection from the Shows
4.45 p.m. WALTZ TIME
With Billy Bissett and His Waltz Time Orchestra
Anita Hart
Joe Lee
and
The Waltz Timers
Presented by Phillips' Dental Magnesia, 179 Acton Vale, London, W.3.
5.0 p.m. Station Concert
5.15 p.m. Musical Alphabet
6.30 p.m. Request Programme
6.45 to 7.0 p.m. Altcar's Radio Review
Latest greyhound racing news, gossip and form in this evening's programme.—*Presented by Altcar.*

WEDNESDAY, SEPT. 1

8.0 a.m. WALTZ TIME
with Billy Bissett and His Orchestra
Anita Hart
Eddie Lee
and the Waltz Timers
Presented by Phillips' Dental Magnesia, 179 Acton Vale, London, W.3.
8.15 a.m. HORLICKS MUSIC IN THE MORNING
Presented by Horlicks, Slough, Bucks.
8.30 a.m. Scott's Movie Matinee
Presented by the makers of Scott's Emulsion.
8.45 a.m. A programme presented by the makers of Andrews Liver Salts.
9.0 a.m. Voices of the Stars
present John Mills, the brilliant young actor-vocalist.—*Sponsored by Rowntree's, the makers of Chocolate Crisps.*
9.15 a.m. Tom Patch
The Wandering Philosopher and his dog, Raffles. A programme of particular interest to all dog lovers. Both adults and children will eagerly follow the exploits of this Wandering Philosopher and his doggy pal, Raffles.—*Presented by Bob Martin, Limited.*
9.30 a.m. OLIVER KIMBALL
The Record Spinner
Programme presented by Bisurated Magnesia.
9.45 a.m. Radio Favourites
Presented by Brooke Bond Dividend Tea.
10.0 a.m. Station Concert
10.15 a.m. Request Programme
3.30 p.m. Concert of Light Orchestral Music
4.0 p.m. Tea-Time Cabaret
4.30 p.m. Famous Artists and Melodies
4.45 p.m. DR. FU MANCHU
No. 7—The Brain Thief
Cast:
Dr. Fu Manchu—Frank Cochrane
Nayland Smith—D. A. Clarke Smith
Dr. Patric—Jack Lambert
We-mouth—Arthur Young
Karamanah—Pamela Titheradge
Other characters—Mervyn Johns
Presented by the makers of Milk of Magnesia, 179 Acton Vale, London, W.3.
5.0 p.m. CARSON ROBISON and HIS PIONEERS
Presented by Thos. Hedley & Co., Ltd., Newcastle-on-Tyne, makers of Oxydol.
6.30 p.m. Request Programme
6.45 p.m. The Female of the Species

THURSDAY, SEPT. 2

8.0 a.m. WALTZ TIME
with Billy Bissett and His Orchestra
Anita Hart
Joe Lee
and
The Waltz Timers
Presented by Phillips' Dental Magnesia, 179 The Vale, Acton, London, W.3.
8.15 a.m. HORLICKS MUSIC IN THE MORNING
Wake Up and Sing, Friend; Back Again to Happy-Go-Lucky Days, Wallace; Just Once for All Time, Heyman; Live, Laugh and Love, Heyman; Fancy Meeting You, Arlen; Heads or Tails, Carr; I'm Gonna Sit Right Down and Write Myself a Letter, Young; P.S. I Love You, Mercer; Girl Next Door, Everett.—*Presented by Horlicks, Slough, Bucks.*
8.30 a.m. THE OPEN ROAD
Colonel Bogey, Alfard; Over My Shoulder, Wood; Stein Song, Vallee; Ca, c'est Paris, Padilla; Officer of the Day, Hale.—*Presented by the makers of Carter's Little Liver Pills.*
8.45 a.m. A programme presented by the makers of Andrews Liver Salts.
9.0 a.m. Variety Programme
9.15 a.m. Tom Patch
The Wandering Philosopher and his Dog, Raffles. A programme of particular interest to all dog-lovers. Both adults and children will eagerly follow the exploits of this Wandering Philosopher and his doggy pal, Raffles.—*Presented by Bob Martin, Limited.*
9.30 a.m. Brown & Polson Cookery Club. Club news and cookery talks by the President of the Brown & Polson Cookery Club, Mrs. Jean Scott.—*Presented by Brown & Polsons.*
9.45 a.m. Keeping House with Elizabeth Craig. Introduced by Peter the Planter.
Presented by Lyons' Green Label Tea.
10.0 a.m. Station Concert
10.15 a.m. Request Programme
3.30 p.m. Concert of Light Orchestral Music
4.0 p.m. MILTON'S TEA-TIME TALK
with Gil Chard
A fascinating programme of words and music.—*Presented by Milton Antiseptic, John Milton House, London, N.*
4.30 p.m. Your Old Friend Dan
Singing his way into the Home.—*Presented by S. C. Johnson & Son, Ltd., makers of Johnson's Wax Polish.*
4.45 p.m. SONGS AND SENTIMENT
A programme of Piano and Vocal Duets.
Presented for your entertainment by the makers of Danderine.
5.0 p.m. MUSICAL MOODS
Featuring Lee Sims and Ilomay Bailey.
Presented by Thos. Hedley & Co., Ltd., Newcastle-on-Tyne, makers of Fairy Soap.
6.30 p.m. Request Programme
6.45 p.m. Altcar's Radio Review
Latest Greyhound Racing News Gossip and Form on this evening's programme.—*Presented by Altcar.*

FRIDAY, SEPT. 3

8.0 a.m. HILDEGARDE
The most fascinating personality of 1937. Too Marvellous for Words, Whiting; These Foolish Things, Strachey; Wanted; Rain in My Eyes; Watching the Stars, Goodheart.—*Presented by Phillips' Dental Magnesia, 179 Acton Vale, London, W.3.*
8.15 a.m. Record Review
A programme of popular melodies, chosen by Donald Watt.—*Presented by the makers of Do-Do.*
8.30 a.m. CHIVERS CONCERT
Presented by Chivers & Sons, Limited.
8.45 a.m. SINGING JOE
The Sanpic Man
In the Sanpic Quarter-Hour.
Presented by the makers of Sanpic, Reckitt's & Sons, Ltd., Hull.

9.0 a.m. GOOD MORNING, NEIGHBOUR
Reckitt's Bath Cube's Programme, featuring The Three Admirals, Betty Dale and Bill Bowness.
Presented by Reckitt's & Sons, Limited, Hull.
9.15 a.m. Countryside
A musical panorama of our glorious country highways and byways, featuring Simon the Singer and the Carnation Countryside Quintet.—*Presented by the makers of Carnation Milk, the milk from the Contented Cows.*
9.30 a.m. Station Concert
9.45 a.m. Brooke Bond Concert
Presented by Brooke Bond Dividend Tea.
10.0 a.m. Station Concert
10.15 a.m. Request Programme
3.30 p.m. Concert of Light Orchestral Music
4.0 p.m. Whirl of the Waltz
4.30 p.m. Station Concert
4.45 p.m. ALFREDO CAMPOLI
And His Orchestra
Talk by Nurse Johnson on Child Problems.
Dance of the Icicles, Kenned-Russell; Passing Clouds, King; Selection from Princess Charming: Part 1, Love is a Song, Noble; Part 2, Near and Yet So Far, Noble; Brave Hearts, Noble.—*Presented by California Syrup of Figs, 179 Acton Vale, London, W.3.*
5.0 p.m. Morton Downey
The Golden Voice of Radio.—*Presented by Thos. Hedley & Co., Ltd., Newcastle-on-Tyne, makers of 'Drene' Shampoo.*
5.15 p.m. Musical Alphabet
6.30 p.m. Request Programme
6.45 p.m. Swing Music
11.0 a.m. Dancing Time
12 midnight Princess Marguerite
Programme of Music.—*Presented by Theron Laboratories, Perivale, Middlesex.*
12.30 to 1 a.m. Late Dance Music

SATURDAY, SEPT. 4.

8.0 a.m. ALFREDO CAMPOLI
And His Orchestra
Talk by Nurse Johnson on Child Problems.
Presented by California Syrup of Figs.
8.15 a.m. HORLICKS MUSIC IN THE MORNING
Presented by Horlicks, Slough, Bucks.
8.30 a.m. Sunny Jim's Programme of "Force" and Melody.—*Presented by A. C. Fincken & Company.*
8.45 a.m. Variety
9.15 a.m. Tom Patch, the Wandering Philosopher and his Dog, Raffles. A programme of particular interest to all dog lovers. Both adults and children will eagerly follow the exploits of this Wandering Philosopher and his doggy pal, Raffles.—*Presented by Bob Martin, Limited.*
9.30 a.m. Brown and Polson Cookery Club
Club news and cookery talks, by the president of the Brown and Polson Cookery Club—Mrs. Jean Scott.—*Presented by Brown and Polsons.*
9.45 a.m. Keeping house with Elizabeth Craig. Introduced by Peter the Planter.
Presented by Lyons' Green Label Tea.
10.0 a.m. Station Concert
10.15 a.m. A programme presented by the makers of Andrews Liver Salts.
3.30 p.m. Concert of Light Orchestral Music
4.0 p.m. Thé Dansant
4.30 p.m. Songs from the Films
4.45 p.m. HILDEGARDE
The most fascinating personality of 1937
Presented by Milk of Magnesia.
5.0 p.m. FOUR KOLYNOS SMILES
Presented by the makers of Kolynos Dental Cream.
5.15 to 5.30 p.m. Coloured Arctics
Request Programme
6.30 p.m. Request Programme
6.45 to 7.0 p.m. Altcar's Radio Review
Latest Greyhound racing news, gossip and form on this evening's programme.—*Presented by Altcar.*
11.0 to 1.0 a.m. Dancing Time

"Calling all dog lovers..."



Here's something new on the air, something unusual, something which everybody who loves dogs will want to hear. You are going to meet a new radio personality, someone whom you will look forward to, day by day, week by week, and who will bring his Plus dog along with him. In no time these two friends will become *your* friends over the air. If you've got a dog or are interested in dogs in any way at all, you'll be thrilled by these fascinating and unusual programmes. So don't forget to listen in to Luxembourg

The new radio personality and his Plus dog friend will broadcast regularly in the PLUS dog programmes from Luxembourg on Mondays, Wednesdays, Thursdays and Saturdays at 9.15 in the morning.

Bob Martin's

CONDITION POWDERS

What grand companionship there is in a Plus dog. Friendly, plucky, full of spirit—ready for anything that's going; quick to understand if you're wanting sympathy; sparkling with fun if you're ready for a game. Make your dog a Plus dog by keeping him right at the top of his form with Bob Martin's Condition Powders. You can get them for 6d. and 1/- from all chemists, corn merchants, dog shops, etc.

THAT GIRL IS MINE

Continued from page 9

She had to know. She gathered them up in her arms and ran back to her room. The *Daily Chanticleer*—Leslie Graves. A "wonderful voice," she had, had she. The *Dispatch*—Bernard West thought she should be heard at Radiolympia. Pat burst into tears. She was There!

Her thoughts flew on. Radiolympia—supposing it happened. Surely, *surely* he'd be at the exhibition, surely he'd send her word, then she felt a sick pain in her heart. He'd send her word all right. She was no longer Pat O'Reilly of Dublin, she was radio's latest success. She'd never know, now, whether he wanted her—or her glamour, if he came back.

Then she laughed at her imagination. Radiolympia indeed. It wouldn't come true—it *couldn't!* But it could, and it did. There was an air of muted excitement at Broadcasting House when she arrived for her rehearsal. Four days to go before the exhibition opened and they had decided to push her into the programme at the last moment.

Pat said "Oh, thank you. Thank you so much," a dozen times as she came through the green curtains behind the stage into the artistes' bar at Radiolympia. Her head was whirling. They had encored her. The audience liked her. She turned round blindly as someone spoke.

"Would you like a drink, Miss O'Reilly? I'm sorry to hurry you, but Mr. Standish would like to see you. I've a taxi outside to take you back to Portland Place." He was small and pale, with hornrimmed glasses, and Pat liked him immediately.

"I'd love a drink," she said, happily, "and I'll need one, too, meeting Harold Standish for the first time."

"You haven't met him yet?" the pale young man asked, "well, lots of people *never* do. You're honoured."

Pat handed him her empty glass and they walked together to the taxi.

"You don't know what he wants to see me about," she said, "do you?" An awful thought shook her, "I wasn't *flat*, was I?" she asked, tearfully.

The pale young man roared with laughter. "You were *marvellous*," he said, frankly, "but even if you were flat our Harold wouldn't know. He can't hear *that* far."

Pat told herself not to be silly. Of course there was nothing wrong, how could there be? But nevertheless her knees were shaking slightly as she walked into Broadcasting House.

The pale young man came into the lift with her and took her along endless corridors. He opened a door. "Miss O'Reilly," he said, and vanished.

John took her in his arms the moment the door closed. She gave herself up willingly to his embrace. When she could speak she told him everything he wanted to know. "I love you," she told him, "I do, John. I don't care whether it's only my glamour you've fallen for, John, I love you."

Suddenly she remembered. "I've come to see Harold Standish," she said, "John, what *are* you doing in his office?" "My office," he said, quietly. "May I introduce myself. Harold John Standish. The 'Quest' is tacked on when I'm looking for talent. Neat, rather, I thought."

Pat said: "Then . . . then . . ."

He picked her up in his arms and sat down in the brown leather armchair. He kissed her on the left eyebrow. "Listen," he said, and kissed her again, for luck.

"You might have told *me*," she said. "I nearly did," he said, "until you got me by the back hair, so to speak. Woman, I adore you. I fell in love with you just about the moment you first smiled at me. You talked of glamour just now—what about mine? Do you imagine I wanted to take the risk of having you promise to marry me—you will, by the way, won't you?—because of my trailing clouds of glory?"

Pat said, with her lips very close to his: "Stop talking, dear heart. I've dreamed of your lips on mine. I've ached to have your arms about me. John, my precious, don't waste so much time!"

All characters in this story are entirely fictitious.

Look after that Perm!



Set Your Waves with A Vitamin Lotion.

THE whole art of making your 'perm' both lovely and lasting lies in keeping your hair healthy. Every permanent wave tends to dry out the natural scalp oils, and you can't hope to keep a lovely 'perm' unless you replace them. That's where the new 'Lavona' comes in! 'Lavona' Hair Tonic *Red Label*, the tonic wave set, contains the actual components of Nature's own scalp-food—Vitamin 'F', cholesterol and lecithin. The permdried scalp greedily absorbs this wonderful vitamin lotion. All dryness, brittleness and untidy fluffiness disappear at once. Your hair becomes beautifully silky and glossy; the waves almost seem to set themselves, and do really 'stay put.' Ordinary methods of setting just can't compare with the revitalising, tonic action of 'Lavona' Hair Tonic. Get a 2/3d. bottle from the chemist today — and be sure you get the *new Red Label 'Lavona'*!

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"Blue Label" for Greasy Scalp.



"Darling, je vous aime beaucoup!
Je ne sais pas what to do
You've completely stolen my heart..."

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the idol of three continents sings for you six days out of seven

Sunday, 5.30 p.m.,	NORMANDY
Monday, 9.45 a.m.,	NORMANDY
Tuesday, 8.0 a.m.,	LUXEMBOURG
Thursday, 9.45 a.m.,	NORMANDY
Friday, 8.0 a.m.,	LUXEMBOURG
Saturday, 4.45 p.m.,	LUXEMBOURG

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FOR BRIGHTER RADIO . . .

RADIO NORMANDY

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11, Hallam Street, Portland Place, London, W.1.

Announcers: David J. Davies, Thorp Devereux, Kenneth Maconochie, Ian Newman.



SUNDAY, AUG. 29

Morning Programme

- 7.45 a.m. Normandy Calling
- 8.15 a.m. **I.B.C. TIME SIGNAL**
Sacred Music. The Thought for the Week—The Rev. James Wall, M.A.
- 8.30 a.m. Military Band Concert
Presented by the makers of Novopine Foot Energiser, Yeo Street, E.C.3.
- 8.45 a.m. Sporting Special
Presented by International Sporting Pools, Victoria Street, Bristol, 1.
- 9.0 a.m. **I.B.C. TIME SIGNAL**
- 9.15 a.m. Hollywood Heroes
Presented by the makers of Lux Toilet Soap.
- 9.30 a.m. **ALFREDO CAMPOLI AND HIS ORCHESTRA**
Talk by Nurse Johnson on Child Problems
Presented by California Syrup of Figs, 179 Acton Vale, W.3.
- 9.45 a.m. **THE SMOKING CONCERT**
A Convivial Collection with a Cigarette and a Song on Their Lips
featuring **CHARLIE THE CHAIRMAN** and the Smoking Concert Company
Presented by Rizla Cigarette Papers, Rizla House, Beresford Avenue, Wembley, Middlesex.

Times of Transmissions	
Sunday:	7.45 a.m.—11.45 a.m. 2.00 p.m.—7.30 p.m. 10.00 p.m.—1.00 a.m.
Weekdays:	7.45 a.m.—11.00 a.m. 2.00 p.m.—6.00 p.m. 12 (midnight)—1.00 a.m.
Thursday:	3.30 p.m.—6.00 p.m.
Friday, Saturday, 12 (midnight)—2.00 a.m.	

- 10.0 a.m. **WALTZ TIME**
With Billy Bisset and His Waltz Time Orchestra
Anita Hart
Eddie Lee and The Waltz Timers
Presented by Phillips' Dental Magnesia, 179 Acton Vale, W.3.
- 10.15 a.m. **CARSON ROBISON**
And His Pioneers
Presented by Oxydol & Co., Ltd., Newcastle-on-Tyne.
- 10.30 a.m. **Eddie Pola**
And His Twisted Tunes. A Programme of Twisted Words and Music.—*Presented by the makers of Monkey Brand, Unilever House, Blackfriars, E.C.4.*
- 10.45 a.m. **The Rowntree Aerodrome**
A Programme of Flying and Music. Singing a Happy Song, *Stern*; East of the Sun, *Bourman*; An Excuse for Dancing, *Jerome*; House Tops; There's a New Day Coming, *Young*; With Plenty of Money and You, *Warren*.—*Presented by the makers of Rowntree's Aero Chocolate.*



The voice of Laddie Cliff will be heard in the Horlicks programme, on Sunday at 4 p.m.

- 11.0 a.m. **I.B.C. TIME SIGNAL**
PUTTING A NEW COMPLEXION ON LIFE
Sing Something in the Morning, *Bredsky*; Rainbow on the River, *Webster*; Here Comes To-morrow, *Actman*; Let Me Sing You to Sleep With a Love Song, *Revel*; I Feel Like a Feather in the Breeze, *Revel*.—*Presented by D.D.D., Fleet Lane, E.C.4.*
 - 11.15 a.m. Radio Parade
Union Cinemas present Harold Ramsay and his friends Robinson Cleaver, Elsie Jackson and Fred Hudson, relayed from the Union Cinema, Kingston.
 - 11.45 a.m. Programmes in French
Assn. des Auditeurs de Radio Normandie
- Afternoon Programme**
- 2.0 p.m. **The Kraft Show**
Directed by Billy Cotton, with Alan Breeze.—*Presented by Kraft Cheese Company, Ltd., Hayes, Middlesex.*

- 2.30 p.m. Sing a Song of Nonsense
Why Did She Fall for the Leader of the Band? *Kennedy*; When Day is Done, *Katscher*; What Can You Give a Nudist on His Birthday? *Le Clerq*; Who? *Kern*; We'll All Go Riding on a Rainbow, *Woods*; With My Shillelagh Under My Arm, *O'Brien*.—*Presented by Lixen, Allen and Hanburys, Ltd., Radio Dept., E.C.2.*
- 2.45 p.m. **THE OPEN ROAD**
Belphegor March, *Brepsant*; Swing, *Ellis*; Steadfast and True, *Teike*; When You've Got a Little Springtime, *Wood*; Middy March, *Alford*.—*Presented by Carter's Little Liver Pills, 64 Hatton Garden, E.C.1.*
- 3.0 p.m. **A SERENADE TO BEAUTY**
Presented by Pond's Extract Co., Perivale, Greenford, Middlesex.
- 3.30 p.m. Melody and Mirth
Major and Minor. Take the Biscuit. *Presented by Huntley & Palmers, Ltd., Biscuit Manufacturers, Reading.*
- 3.45 p.m. **Mayfair's Favourite Dance Tunes of the Week**
PLAYED BY LEW STONE AND HIS BAND
Presented by Pond's Face Powder.
- 4.0 p.m. **THE HORLICKS PICTURE HOUSE**
With Debroy Somers and Company
Starring
Sidney Burchall
Jack Cooper
Florence Oldham
Helen Raymond
Bert Yarlett
with the
Voices of Gina Malo, Lu Ann Meredith, Stanley Lupino and Laddie Cliff
Presented by Horlicks, Slough, Bucks.
- 5.0 p.m. **I.B.C. TIME SIGNAL**
Peter the Planter presents Fred Hartley's Sextet with Brian Lawrence.—*On behalf of Lyons Green Label Tea.*
- 5.15 p.m. **A QUESTION OF TASTE**
A Programme in which Members of the Public Select and Present Their Own Tastes in Music. With the Quaker Orchestra and Singers.—*Presented by the makers of Quaker Corn Flakes, Southall, Middlesex.*

Evening Programme

- 5.30 p.m. **HILDEGARDE**
The Most Fascinating Personality of 1937
Presented by Milk of Magnesia, 179 Acton Vale, W.3.
- 7.0 p.m. **Black Magic**
A Programme for Sweethearts. Maybe It's the Spring, *Phillips*; Always in My Heart, *Coads*; All of a Sudden; Fancy Our Meeting, *Gershwin*; Side by Side, *Yellen*.—*Presented by Black Magic Chocolates.*
- 7.15 p.m. **Voices of the Stars**
present John Mills, the brilliant young Actor Vocalist.—*Sponsored by Rowntree's, the makers of Chocolate Crisp.*
- 7.30 p.m. Programmes in French
Assn. des Auditeurs de Radio Normandie
- 10.0 p.m. Paris Exhibition News
- 10.15 p.m. **Soft Lights and Sweet Music**
I'd Like to do Things For You, *Ager*; Poor Butterfly, *Golden*; Soft Lights and Sweet Music, *Berlin*; La Polichinelle, *Kreisler*; Magnolias in the Moonlight, *Schertzing*.—*Presented by Pepsodent, Ltd., Park Royal Road, N.W.10.*
- 10.30 p.m. Request Programme
From Miss Eileen Thornley.
- 10.45 p.m. **Advance Film News**
Presented by Associated British Cinemas, 30 Golden Square, W.1.
- 11.0 p.m. **Vaudeville**
Presented by Western Sports Pools, Westgate Chambers, Newport, Mon.



"Major and Minor"—Fred Yule and Alec McGill—uplift their voices in "Melody and Mirth" on Sunday at 3.30 p.m.

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Everything for everybody's taste.

- 11.15 p.m. Happiness Ahead
Presented by Goodway Bonus Football Pools, Sunderland.
- 11.30 p.m. Sweet Music
- 12 (midnight) Melody at Midnight
Hal Grayson and His Orchestra. Guest Artist: Gene Austin (Electrical Recordings).—Presented by Bile Beans, C. E. Fulford, Ltd., Leeds.
- 12.30 a.m. I.B.C. TIME SIGNAL
Dance Music.
- 1.0 a.m. I.B.C. Goodnight Melody and Close Down.

MONDAY, AUG. 30

- 7.45 a.m. Laugh and Grow Fit
With Joe Murgatroyd (the Lad fra' Yorkshire).
- 8.0 a.m. MUSIC IN THE MORNING
Look Up and Laugh, Parr-Davies; Flying High, Reader; Sailing Along on a Carpet of Clouds, Sigler; There's Yoo Hoo in Your Eyes, Tobias; Miss Annabelle Lee, Pollack; Don't Stop Me if You've Heard it Before, Sigler; What Have We Got to Lose? Kahn; Mr. and Mrs. is the Name, Dixon.—Presented by Horlicks, Slough, Bucks.
- 8.15 a.m. 8.15 and All's Well
An Early Morning Programme to Encourage the Healthy, Happy Side of Life, featuring
Browning and Starr
Presented by Alka Seltzer Products.
- 8.30 a.m. I.B.C. TIME SIGNAL
Aunt Lena's Plantation Melodies, with the soft-voiced Southern singing of Your Favourite Stars.—Presented by J. and J. Colman, Ltd., Norwich.
- 8.45 a.m. Jane and John
Hope You Will Like. Anchor's Aweigh, Zimmerman; Dream Lover, Schertzinger; Frisquita Serenade, Lehár; Ah, Sweet Mystery of Life, Herbert.—Presented by Drages, Limited, Everyman House, Oxford Street, W.1.
- 9.0 a.m. I.B.C. TIME SIGNAL
THE OPEN ROAD
Blaze Away, Holzman; Jolly Good Company, Wallace; Scottish March; Valencia, Padilla; King Cotton March, Sousa.—Presented by Carter's Little Liver Pills, 64 Hatton Garden, E.C.1.
- 9.15 a.m. GORDON LITTLE
In Music Through the Window
Presented by Phosferine Tonic Wine, La Belle Sauvage, E.C.4.
- 9.30 a.m. Theatre Successes
- 9.45 a.m. HILDEGARDE
The Most Fascinating Personality of 1937
Presented by Milk of Magnesia, 179 Acton Vale, W.3.
- 10.0 a.m. Light Fare
- 10.30 a.m. Records by Primo Scala's
Accordion Band.
- 10.45 a.m. Ten Forty-Five and All That
With Plenty of Money and You, Dubin; St. Louis Blues, Handy; Cupid on the Cake, arr. Reece; Selection—Champagne Waltz, Coslow.
- 11.0 a.m. Programmes in French
Assn. des Auditeurs de Radio Normandie.
- 2.0 p.m. Pierrot Parade
Celebrity Concert Party. Swingin' Along—Part I; Be Yourself, Ellis; Who Could? We Could, We Two, Wallace; Variations on Tipperary, Williams; Oh, that Mitz, Strauss; A British Mother's Big Flight, Herbert; Swingin' Along—Part II.
- 2.30 p.m. Paris Exhibition News
- 2.45 p.m. Kitchen Harmony
The Old Kitchen Kettle, Woods; The Spooning of the Knife and Fork, Squires; The Girl on the Little Blue Plate, Alter; Granny's Little Old Skin Rug, Gifford; Knick Knacks on the Mantel, Fio Rito.
- 3.0 p.m. Around the Union Cinemas
With Harold Ramsay and other Artists.
—Presented by Union Cinemas, Union House, 15 Regent Street, W.1.
- 3.15 p.m. Request Programme
from a Storrington Listener. If Those Lips Could Only Speak, Goodwin; Down by the River, Hart; In a Persian Market, Kotelbey; Why Has a Cow Got Four Legs? Furber; Who's Been Polishing the Sun? Gay.
- 3.30 p.m. Orchestral Concert
- 4.0 p.m. Records by Bram Martin and
His Band.
- 4.30 p.m. Hawaiian Quarter Hour
Honolulu Moon, Lawrence; Akaka Falls, Parker; Sundown in Old Waikiki, Carlton; My Bird of Paradise, Berlin; Maui Girl.
- 4.45 p.m. Cookery Nook
Your Tea-Time Rendezvous with Phyllis Peck, McDougall's Cookery Expert.—Presented by McDougalls, Ltd., Millwall Docks, E.14.
- 5.0 p.m. I.B.C. TIME SIGNAL
POST TOASTIES RADIO CORNER
Uncle Chris (Christopher Stone)
Presented to the Children by the makers of Post Toasties, 10 Soho Square, W.1.

- 5.15 p.m. Advance Film News
Presented by Associated British Cinemas, 30 Golden Square, W.1.
- 5.30 p.m. A Quarter-hour Programme
For Boys and Girls. Birthday Greetings from the Uncles.
- 5.45 p.m. Selections from Nippy
The Toy Town Party, Eytton; Tea for Two, Caesar; A Couple of Fine Old Schools, Eytton; Nippy, Eytton; We're in Love, Eytton.
- 6.0 p.m. Programmes in French
Assn. des Auditeurs de Radio Normandie
- 12.0 (midnight) Melody at Midnight
Jimmy Grier and His Orchestra. Guest Artistes: The Rhythm Rascals (Electrical Recordings).—Presented by Bile Beans, C. E. Fulford, Ltd., Leeds.
- 12.30 a.m. I.B.C. TIME SIGNAL
Dance Music.
- 1.0 a.m. I.B.C. Goodnight Melody and Close Down.

TUESDAY, AUG. 31

- 7.45 a.m. Laugh and Grow Fit
With Joe Murgatroyd (The Lad fra' Yorkshire).
- 8.0 a.m. Light Music
Savoy American Medley, arr. Somers; My Lady Dainty, Hesse; Whispering Pines, Bryne; Oxford Street, Coates.
- 8.15 a.m. I.B.C. TIME SIGNAL
Jane and John Hope You Will Like Parade of the City Guards, Jessel; Mighty Lak' a Rose, Nevin; The Student Prince, Romberg; Charlie Kunz Revivals. Presented by Drages, Ltd., Everyman House, Oxford Street, W.1.
- 8.30 a.m. Records By
Webster Booth and the Four Crotchets. Presented by Vitacup, Wincarnis Works, Norwich.
- 8.45 a.m. Cookery Nook
Your Rendezvous with Phyllis Peck, McDougall's Cookery Expert.—Presented by McDougalls, Ltd., Millwall Docks, E.14.
- 9.0 a.m. I.B.C. TIME SIGNAL
Request Programme. From Frank Lewry of Brighton, Sussex. Parade of the Tin Soldiers, Jessel; Peanut Vendor, Sunshine; Man on the Flying Trapeze, O'Keefe; Rita the Rumba Queen, Norris.
- 9.15 a.m. Tunes You Might Have Heard
Selection—Pirates of Penzance, Sullivan; May I Have the Next Romance With You? Revel; The Honeysuckle and the Bee, Knapps; If You Want to Know the Time, Ask a Policeman, Burando; Selection—Rose Marie, Friml.—Presented by the proprietors of Lavona Hair Tonic, Braydon Road, N.16.
- 9.30 a.m. Tunes We All Know
English Maypole Dances; Waltzing to the Guitar; Photograph of Mother's Wedding Group, Hargreaves; Selection—Les Cloches de Corneville, Planquette.—Presented by Limestone Phosphate, Braydon Road, N.16.
- 9.45 a.m. WALTZ TIME
with
Billy Bissett and His Waltz Time
Orchestra
Anita Hart
Eddie Lee and The Waltz Timers
Presented by Phillip's Dental Magnesia, 179 Acton Vale, W.3.
- 10.0 a.m. Military Band Music
Knightsbridge March, Coates; Selection—The Quaker Girl, Monckton; Down South, Myddleton; Naila, Deibes.
- 10.15 a.m. THE OPEN ROAD
Liberty Bell March, Sousa; Song of the Highway, Reed; Sabres and Spurs, Sousa; Smile, Darn You, Smile, Rick; It's the Band, Miller.—Presented by Carter's Little Liver Pills, 64 Hatton Garden, E.C.1

- 10.30 a.m. POPULAR CONCERT
Selection—Fanfare; Nola, Arndt; The Clock and the Dresden China Figures, Kotelbey; The Skaters' Waltz, Waldteufel.—Presented by Macleans, Ltd., Great West Road, Brentford.
- 10.45 a.m. Ten Forty-Five and All That
- 11.0 a.m. Programmes in French
Assn. des Auditeurs de Radio Normandie
- 2.0 p.m. Records By
Bram Martin and His Band.
- 2.15 p.m. Advance Film News
Presented by Associated British Cinemas, 30 Golden Square, W.1.
- 2.30 p.m. Paris Exhibition News
- 2.45 p.m. Dancing Reflections
in the Musical Mirror. Tzigane Czardas, arr. Don Rico; Hawaiian Waltz Medley, Trad.; Doin' the New Low Down, McHugh; At the Palais de Danse, Kotelbey.—Presented by the makers of Novopine Foot Energiser, Yeo Street, E.C.3.
- 3.0 p.m. OLIVER KIMBALL
The Record Spinner
Waiting at the Church, Leigh; Come, Landlord, Fill the Flowing Bowl, Trad.; I Like Bananas, Yacich; The Green Isle, Trad.—Presented by Bismag, Ltd., Braydon Road, N.16.



Leon Cortez and his Coster Pals dressed in their "Pearlies." They are in the Rinso Music Hall bill at 6.30 p.m. this Sunday.

- 3.15 p.m. Variety Concert
- 3.45 p.m. Martial Moments
- 4.15 p.m. Soaring With Seraflo
The Merry-go-round Broke Down, Friend; Sweeping the Clouds Away, Coslow; You're a Li-a-ty, Gifford; The Charladies' Ball, O'Donovan.—Presented by the proprietors of Seraflo Self Raising Flour, Dartford, Kent.
- 4.30 p.m. A Tchaikowsky Half Hour
Valse des Fleurs (Casse Noisette Suite); Chant Sans Paroles; Chanson Triste; Waltz (String Serenade); Romance; Selection—Eugen Onegin; Dance of the Sugar Plum Fairy; Trepak (Nutcracker Suite).
- 5.0 p.m. I.B.C. TIME SIGNAL
POST TOASTIES RADIO CORNER
Uncle Chris (Christopher Stone)
Presented to the Children by the makers of Post Toasties, 10 Soho Square, W.1.
- 5.30 p.m. PALMOLIVE HALF-HOUR
With the Palmolivers
Brian Lawrence
Paul Oliver and Olive Palmer
Presented by Palmolive Soap, Palmolive, Ltd., S.W.1.
- 6.0 p.m. Programmes in French
Assn. des Auditeurs de Radio Normandie
- 12 (midnight) Melody at Midnight
Hal Grayson and His Orchestra. Guest Artistes: Carol Lee and the Three Brownies. (Electrical Recordings).—Presented by Bile Beans, C. E. Fulford, Ltd., Leeds.
- 12.30 a.m. I.B.C. TIME SIGNAL
Dance Music.
- 1.0 a.m. I.B.C. Goodnight Melody and Close Down.

WEDNESDAY, SEPT. 1

- 7.45 a.m. Laugh and Grow Fit
With Joe Murgatroyd (the Lad fra' Yorkshire).
- 8.0 a.m. MUSIC IN THE MORNING
There's a New World, Kennedy; I'm Sitting on Top of the World, Henderson; Blue Sky Avenue, Conrad; On a Little Bamboo Bridge, Sherman; Madame, Won't You Take a Little Tea? Roseberry; Get Out and Get Under the Moon, Shay; All By Yourself in the Moonlight, Wallis; A Little Boy, a Little Girl and a Little Moon, King.—Presented by Horlicks, Slough, Bucks.
- 8.15 a.m. I.B.C. TIME SIGNAL
Prosperity Programme featuring Altair, the Astrologer.—Presented by Odol, Odol Works, Norwich.
- 8.30 a.m. Aunt Lena's Plantation
Melodies. With the soft-voiced Southern singing of Your Favourite Stars.—Presented by J. and J. Colman, Ltd., Norwich.
- 8.45 a.m. "Force" and Melody
Versatility—Reginald Foort. Keep Smiling, Foort; In a Persian Market, Kotelbey; Choo Choo, Trumbauer; Selection—The Mikado, Sullivan.—Presented by A. C. Fincken & Co., Clifton House, Euston Road, N.W.1.
- 9.0 a.m. I.B.C. TIME SIGNAL
Dance Music. Selection—Shall We Dance, Gershwin; Carelessly—Fox trot, Kenny; El Cabure—Tango, de Bassi; Here Comes To-morrow—Fox trot, Actman.—Presented by Sanitas, 51 Clapham Road, S.W.9.

- 9.15 a.m. Favourite Melodies
The Merry-Go-Round Broke Down, Friend; Pennies from Heaven, Johnston; You Can't Do That There 'Ere, Rolls; Nautical Moments, arr. Winter.—Presented by Freezezone Corn Remover, Braydon Road, N.16.
- 9.30 a.m. Popular Tunes
Selection—The Belle of New York, Kerker; Following the Sun Around, Tierney; My Lady Dainty, Hesse; Estudiantina Waltz, Waldteufel.—Presented by Fynnon, Limited.
- 9.45 a.m. ALFREDO CAMPOLI
AND HIS ORCHESTRA
Talk by Nurse Johnson on Child Problems
Presented by California Syrup of Figs, 179 Acton Vale, W.3.
- 10.0 a.m. Listen to Vitbe
Back to Those Happy Days, Nicholls; The Poor Apache, Rodgers; Yogi Bogi, Holmes; Slap that Bass, Gershwin. Presented by Vitbe Bread, Crayford, Kent.
- 10.15 a.m. TANTALISING TUNES
Guess the Titles
A "Teaser" Programme Compered by Steven Miller
And presented by the makers of Lacto Calamine, The Crookes Laboratories, Park Royal, N.W.10.
- 10.30 a.m. Normandy Play Bill
Advance News and Some of Next Week's High Spots.
- 10.45 a.m. Ten Forty-Five and All That
Let's Swing It, Tobias; Where Cafe Lights are Gleaming, Goehr; Kunz Piano Medley; Making' Whoopee, Kahn.
- 11.0 a.m. Programmes in French
Assn. des Auditeurs de Radio Normandie
- 2.0 p.m. Pierrot Parade
Celebrity Concert Party.
- 2.30 p.m. Paris Exhibition News
- 2.45 p.m. Dream Waltzes
You, Just You, Stolz; Seal it With a Kiss, Schwartz; Will You Remember? Romberg; Raisins and Almonds, Goldfaden
Presented by True Story Magazine, 30 Bouverie Street, E.C.4.
- 3.0 p.m. Around the Union Cinemas
With Harold Ramsay And Other Artists.
Presented by Union Cinemas, Union House, 15 Regent Street, W.1.
- 3.15 p.m. MUSICAL MOODS
An Unrehearsed Entertainment by Lee Sims and Homay Bailey
Presented by the makers of Fairy Soap, Thos. Hedley & Co., Ltd., Newcastle-on-Tyne and Manchester.
- 3.30 p.m. MORTON DOWNEY
The Golden Voice of Radio
Presented by Thos. Hedley & Co., Ltd., Makers of Drene Shampoo.
- 3.45 p.m. SONG SUGGESTIONS
Presented by the makers of Lava Soap, Thos. Hedley & Co., Ltd., Newcastle-on-Tyne.
- 4.0 p.m. MILTON TEA-TIME TALKS
Fascinating Programme of Words and Music
With Gil Chard
Presented by Milton Antiseptic, John Milton House, N.7.

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Tune in RADIO NORMANDY

—Continued from previous page



Maestro Lew Stone who plays Dance Music on Sunday at 3.45 p.m., and on Friday at 3.45 p.m.

- 9.30 a.m.** **OLIVER KIMBALL**
The Record Spinner
March of the King's Men, *Plater*; Toyland Medley; Wedding of the Rose, *Jeseli*; Belle of New York, *Kerker*.—Presented by Bismag, Limited, Braydon Road, N.16.
- 9.45 a.m.** **HILDEGARDE**
The Most Fascinating Personality of 1937 Presented by Milk of Magnesia, 179 Acton Vale, W.3.
- 10.0 a.m.** Religious Music
Relayed from The Basilica of Sainte Therese de l'Enfant Jesus at Lisieux.
- 3.30 p.m.** Patchwork
- 3.45 p.m.** Dancing Reflections
In the Musical Mirror
Presented by the makers of Novopline Foot Energiser, Yeo Street, E.C.3.
- 4.0 p.m.** Jane and John
Hope You Will Like. Yvonne, *Nicholls*; Goodbye, *Benatsky*; Gipsy Princess Waltz, *Kalman*; Medley of Stephen Foster Melodies.—Presented by Drages, Limited, Everyman House, Oxford Street, W.1.
- 4.15 p.m.** PUTTING A NEW COMPLEXION ON LIFE. *BooHoo, Lombardo*; Chasing Shadows, *Davis*; Love Is Good For Anything that Ails You, *Friend*; Speaking of the Weather, *Harburg*; The Merry-go-round Broke Down, *Franklin*.—Presented by D.D.D., Fleet Lane, E.C.4. (U.P.C. Production.)
- 4.30 p.m.** Radio Personalities
- 4.45 p.m.** Records by Brian Lawrance and His Lansdowne House Orchestra.
- 5.0 p.m.** **I.B.C. TIME SIGNAL**
POST TOASTIES RADIO CORNER
Uncle Chris (Christopher Stone)
Presented to the Children by the makers of Post Toasties, 10 Soho Square, W.1.
- 5.15 p.m.** A Quarter-Hour Programme for Boys and Girls. Birthday Greetings from the Uncles.
- 5.30 p.m.** Light Orchestral Concert
- 6.0 p.m.** Programmes in French
Assn. des Auditeurs de Radio Normandie
- 12 (midnight)** Melody at Midnight
Hal Grayson and His Orchestra. Guest Artistes: The Jones Boys. (Electrical Recordings).—Presented by Bile Beans, C. E. Fulford, Ltd., Leeds.
- 12.30 a.m.** **I.B.C. TIME SIGNAL**
Dance Music.
- 1.0 a.m.** I.B.C. Goodnight Melody and Close Down.

THURSDAY, SEPT. 2

- 7.45 a.m.** Laugh and Grow Fit
With Joe Murgatroyd (The Lad fra' Yorkshire).
- 8.0 a.m.** **SINGING JOE**
The Sanpic Man
Come Back to Erin, *Claribel*; River, Stay Away From My Door, *Dixon*; Good-night My Lucky Day, *Stepi*; Mistress of the Master, *Phillips*; Song of Freedom, *Spoliansky*.—Presented by the makers of Sanpic, Reckitt & Sons, Ltd., Hull.
- 8.15 a.m.** **I.B.C. TIME SIGNAL**
GOOD MORNING, NEIGHBOUR
featuring
The Three Admirals
Betty Dale
and
Bill Bowness
Presented by the makers of Reckitt's Bath Cubes, Reckitt & Sons, Ltd., Hull.
- 8.30 a.m.** The Colgate Revellers
Presented by Colgate's Ribbon Dental Cream, Colgate, Ltd., S.W.1.
- 8.45 a.m.** Popular Music
By Charles Gounod. Funeral March of a Marionette; Flower Song; Vulcan's Song; Faust.—Ballet Music.—Presented by Fels Naptha, Clifton House, Euston Road, N.W.1.
- 9.0 a.m.** **I.B.C. TIME SIGNAL**
Dance Music. With My Little Horse and Wagon, *Gilbert*; It Must Be Love—Fox trot, *Koehler*; The Greatest Mistake of My Life, *Nelson*; I Can't Lose That Longing for You, *Dixon*.—Presented by Woodward's Grape Water, 51 Clapham Road, S.W.9.
- 9.15 a.m.** Popular Melodies
on the Cinema Organ.

- 9.30 a.m.** **OLIVER KIMBALL**
The Record Spinner
March of the King's Men, *Plater*; Toyland Medley; Wedding of the Rose, *Jeseli*; Belle of New York, *Kerker*.—Presented by Bismag, Limited, Braydon Road, N.16.
- 9.45 a.m.** **HILDEGARDE**
The Most Fascinating Personality of 1937 Presented by Milk of Magnesia, 179 Acton Vale, W.3.
- 10.0 a.m.** Religious Music
Relayed from The Basilica of Sainte Therese de l'Enfant Jesus at Lisieux.
- 3.30 p.m.** Patchwork
- 3.45 p.m.** Dancing Reflections
In the Musical Mirror
Presented by the makers of Novopline Foot Energiser, Yeo Street, E.C.3.
- 4.0 p.m.** Jane and John
Hope You Will Like. Yvonne, *Nicholls*; Goodbye, *Benatsky*; Gipsy Princess Waltz, *Kalman*; Medley of Stephen Foster Melodies.—Presented by Drages, Limited, Everyman House, Oxford Street, W.1.
- 4.15 p.m.** PUTTING A NEW COMPLEXION ON LIFE. *BooHoo, Lombardo*; Chasing Shadows, *Davis*; Love Is Good For Anything that Ails You, *Friend*; Speaking of the Weather, *Harburg*; The Merry-go-round Broke Down, *Franklin*.—Presented by D.D.D., Fleet Lane, E.C.4. (U.P.C. Production.)
- 4.30 p.m.** Radio Personalities
- 4.45 p.m.** Records by Brian Lawrance and His Lansdowne House Orchestra.
- 5.0 p.m.** **I.B.C. TIME SIGNAL**
POST TOASTIES RADIO CORNER
Uncle Chris (Christopher Stone)
Presented to the Children by the makers of Post Toasties, 10 Soho Square, W.1.
- 5.15 p.m.** A Quarter-Hour Programme for Boys and Girls. Birthday Greetings from the Uncles.
- 5.30 p.m.** Light Orchestral Concert
- 6.0 p.m.** Programmes in French
Assn. des Auditeurs de Radio Normandie
- 12 (midnight)** Melody at Midnight
Hal Grayson and His Orchestra. Guest Artistes: The Jones Boys. (Electrical Recordings).—Presented by Bile Beans, C. E. Fulford, Ltd., Leeds.
- 12.30 a.m.** **I.B.C. TIME SIGNAL**
Dance Music.
- 1.0 a.m.** I.B.C. Goodnight Melody and Close Down.

FRIDAY, SEPT. 3

- 7.45 a.m.** Laugh and Grow Fit
With Joe Murgatroyd (The Lad fra' Yorkshire).
- 8.0 a.m.** **MUSIC IN THE MORNING**
Back to Those Happy Go Lucky Days; Just Once for All Time, *Heyman*; Live, Laugh and Love, *Heyman*; Fancy Meeting You, *Harburg*; Heads or Tails? *Ida*; I'm Gonna Sit Right Down, *Young*; P.S., I Love You, *Mercer*; The Girl Next Door, *Everett*.—Presented by Horlicks, Slough, Bucks.
- 8.15 a.m.** 8.15 And All's Well
An Early Morning Programme to Encourage the Healthy, Happy Side of Life. Featuring Browning and Starr.—Presented by Alka Seltzer Products.
- 8.30 a.m.** **I.B.C. TIME SIGNAL**
Cavalcade of Stars. Presented by Donald Watt.—Presented by the makers of Do-Do Asthma Tablets, 34 Smedley Street, S.W.8.
- 8.45 a.m.** Sunny Jim's Programme of "Force" and Melody. The Grasshopper's Dance, *Bucalossi*; The Flies Crawled Up the Window, *Ellis*; Flight of the Bumble Bee, *Rimsky Korsakov*; La Cucaracha, *D'Lorah*.—Presented by A. C. Fincken and Co., Clifton House, Euston Road, N.W.1.
- 9.0 a.m.** **I.B.C. TIME SIGNAL**
For Beauty's Sake. Red Rose, *Messenger*; Roses of the South, *Strauss*; The One Rose, *McIntyre*; Rose in Her Hair, *Warren*.—Presented by Cuticura Preparations, 31 Banner Street, E.C.1.
- 9.15 a.m.** **GORDON LITTLE**
In Music Through the Window
Presented by Phosferine Tonic Wine, La Belle Sauvage, E.C.4.
- 9.30 a.m.** Radio Favourites
Song of the Vagabonds, *Friml*; The Last Waltz, *Straus*; The Teddy Bear's Picnic, *Bratton*; Selection—The Gang Show of 1936, *Reader*.—Presented by Brooke Bond and Co., Ltd., London, E.1.
- 9.45 a.m.** **ALFREDO CAMPOLI**
AND HIS ORCHESTRA
Talk by Nurse Johnson on Child Problems
Presented by California Syrup of Figs, 179 Acton Vale, W.3.

- 10.0 a.m.** A Refreshing Programme
Dancing Dolls—Medley; The Broken Melody, *Van Biene*; September in the Rain, *Warren*; Tin Pan Alley Medley. Presented by Borwick's Lemon Barley, 1 Bunhill Row, S.W.1.
- 10.15 a.m.** Keyboard Capers
Squirrel Dance, *Smith*; Dinah, *Lewis*; Marigold, *Mayerl*; Kunz Medley.
- 10.30 a.m.** **SONGS AND MUSIC**
From Stage and Screen
Music from the Movies—March, *Levy*; Silver Patrol (Silver Patrol), *Thayer*; Will You Remember? (Maytime), *Young*; Selection—Home and Beauty, *Brodsky*. Presented by Macleans, Ltd., Great West Road, Brentford.
- 10.45 a.m.** Ten Forty-Five and All That
Hot Pie; Leafy Lanes, *Phillips*; The Tiddy-fa-Lol-fa-Larty Fusiliers, *Sarony*; When You Play on Your Gay Castanets, *Brown*.
- 11.0 a.m.** Programmes in French
Assn. des Auditeurs de Radio Normandie
- 2.0 p.m.** Pierrrot Parade
Celebrity Concert Party. With a Twinkle in Your Eye, *Reader*; When We Feather Our Nest, *Gifford*; Mighty Lak' a Rose, *Navin*; Magic Notes, *Steinsinger*; Yodelling Tommy Atkins, *Van Dusen*; Busy, Busy, *Picon*; Melodies of the Month; Little Annie Rooney, *Nolan*; Keep a Twinkle in Your Eye, *Mercer*.
- 2.30 p.m.** Paris Exhibition News
- 2.45 p.m.** Schubertiana
Marche Militaire; Serenade; Moment Musical; Entr'acte (Rosamunde).
- 3.0 p.m.** Request Programme
from Master Desmond Pearce.
- 3.30 p.m.** Jane and John
Hope You Will Like. Dance of the Merry Mascots, *Kelbey*; A Bird Sang in the Rain, *Wood*; Caprice Viennois, *Kreisl*; Swing Me Up Higher, *Mackeben*.—Presented by Drages, Limited, Everyman House, Oxford Street, W.1.
- 3.45 p.m.** Records by Lew Stone and His Band.
- 4.0 p.m.** **MILTON TEA-TIME TALKS**
Fascinating Programme of Words and Music
With Gil Chard
Presented by the makers of Milton Antiseptic, John Milton House, N.7.
- 4.30 p.m.** Fingers of Harmony
The Queen was in the Parlour, *Reaves*; Kunz Medley; Sweet Jasmine, *Hesse*; I've Got You Under My Skin, *Porter*.—Presented by the proprietors of Daren Bread, Daren, Ltd., Dartford Kent.
- 4.45 p.m.** Cookery Nook
Your Tea-time Rendezvous. With Phyllis Peck, McDougall's Cookery Expert.—Presented by McDougall, Ltd., Millwall Docks, E.14.
- 5.0 p.m.** **I.B.C. TIME SIGNAL**
POST TOASTIES RADIO CORNER
Uncle Chris (Christopher Stone)
Presented to the Children by the makers of Post Toasties, 10 Soho Square, W.1.
- 5.15 p.m.** A Quarter-Hour Programme for Boys and Girls. Birthday Greetings from the Uncles.
- 5.30 p.m.** A Hill-Billy Sing-Song
Oh, Monah, *Weems*; My Little Buckaroo, *Scholl*; Humming Bird Reel, *Traditional*; Buffalo Gals, *Traditional*; When It's Springtime in the Rockies, *Wooley*; On a Good Old Time Straw Ride.
- 5.45 p.m.** What's On in London
News of the Latest Films, Shows and Other Attractions.
- 6.0 p.m.** Programmes in French
Assn. des Auditeurs de Radio Normandie
- 12 (midnight)** Melody at Midnight
Jimmy Grier and His Orchestra. Guest Artistes: Cleo Brown and the Charlotiers (Electrical Recordings).—Presented by Bile Beans, C. E. Fulford, Ltd., Leeds.
- 12.30-2 a.m.** **I.B.C. TIME SIGNAL**
DANCE MUSIC.
- 1.0 a.m.** **I.B.C. TIME SIGNAL**
- 1.30 a.m.** **I.B.C. TIME SIGNAL**
- 2.0 a.m.** I.B.C. Goodnight Melody and Close Down.

SATURDAY, SEPT. 4

- 7.45 a.m.** Laugh and Grow Fit
With Joe Murgatroyd (The Lad fra' Yorkshire).
- 8.0 a.m.** **MUSIC IN THE MORNING**
Happy, *Lupino*; I Want to be Happy, *Youmans*; I'm Happy When I'm Hiking, *Wallace*; Let's Put Our Heads Together, *Arlen*; Some of These Days, *Shelton*; Lovable, Woods; Whenever I Think of You, *Woods*; My Best Girl, *Donaldson*.—Presented by Horlicks, Slough, Bucks.
- 8.15 a.m.** **I.B.C. TIME SIGNAL**
Records by "Fats" Waller and His Rhythm.
- 8.30 a.m.** Happy Days
It Always Starts to Rain, *Wallace*; Beautiful Lady, *Caryll*; I Won't Dance, *Harburg*; Tinkle—Tinkle, Woods; Over My Shoulder, Woods.—Presented by Wincarnis, Wincarnis Works, Norwich.

- 8.45 a.m.** Sunny Jim's Programme of "Force" and Melody. Toymaker's Dream, *Golden*; A Sailor's Adventures, *Raihu*; Peaceful Street, *Elliott*; The Windmill Waltz, *Rvst*.—Presented by A. C. Fincken & Co., Clifton House, Eusto: Road, N.W.1.
- 9.0 a.m.** **I.B.C. TIME SIGNAL**
Light Music. Plantation Songs, *Powell*; Sing Something in the Morning, *Brodsky*; Nola, *Arndt*; Flor Gitana, *Ferraris*; The Fiddler's at the Forge, *Ives*; Talkie His Medley, 1932; Jolly Brothers, *Lisbona*; Spanish Gipsy Dance, *Marquina*.
- 9.30 a.m.** Favourite Melodies
Rakoczy March, *Berlioz*; Ol' Man River, *Kern*; Vocal Gems—No, No, Nanette, *Youmans*; Selection—Shall We Dance? *Gershwin*.—Presented by Freezone Corn Remover, Braydon Road, N.16.
- 9.45 a.m.** Military Band Music
Twist and Twirl, *Kottau*; Cavalcade of Martial Songs, *Gay*; Acclamations—Waltz, *Waldteufel*; Light of Foot, *Latanave*.
- 10.0 a.m.** Listen To Vitbe
Hello Blackpool—Medley; A Couple of Fine Old Schools, *Eyton*; A Motor Ride, *Bigood*; The Changing of the Guard, *Floisam*.—Presented by Vitbe Bread, Crayford, Kent.
- 10.15 a.m.** News Parade
Auf Wiedersehen, My Dear, *Agar*; Broadway Rhythm, *Brown*; The Continental, *Madgison*; New Moon, *Romberg*.—Presented by the editor of "News Review."
- 10.30 a.m.** Canine Quarter Hour
Your Dog's Come Home Again, *Harrington*; Rags, *Flynn*; Me and My Dog, *Ellis*; When My Little Pomeranian, *Little*.
- 10.45 a.m.** Ten Forty-Five And All That
Buffoon, *Confrey*; September in the Rain, *Warren*; The Merry-go-Round Broke Down, *Friend*; Medley.
- 11.0 a.m.** Programmes in French
Assn. des Auditeurs de Radio Normandie
- 2.0 p.m.** Blackbirds
Celebrity Concert Party.
- 2.30 p.m.** Paris Exhibition-News
- 2.45 p.m.** The Whirl of the World
Love is Good for Anything That Ails You, *Friend*; Will You Remember? *Young*; Minuet, *Mozart*; I've Got Beginner's Luck, *Gershwin*.—Presented by Moneigneur News Theatres.
- 3.0 p.m.** Musical Cavalcade
The Swallows, *Strauss*; Festival Polonaise, *Swenden*; Minuet, *Beethoven*; Tambourin, *Gossec*; Russian Gipsy Medley, *arr. Colombo*.—Presented by the publishers of Cavalcade, 2 Salisbury Square, E.C.4.
- 3.15 p.m.** Around the Union Cinemas
With Harold Ramsay and other artists. Presented by Union Cinemas, Union House, 15 Regent Street, W.1.
- 3.30 p.m.** Dancing Time
A Programme of Dance Music chosen by Victor Sylvester.
- 4.0 p.m.** Scotch Plaid
Featuring Sir Harry Lauder (Electrical Recordings).
- 4.15 p.m.** Swing Music
Request Programme from Mrs. D. N. Parfitt.
- 4.30 p.m.** Film Medleys
Recorded by Anton and The Paramount Theatre Orchestra, with Al Broughton.
- 4.45 p.m.** The Week's Commentary
Sunday on the Swanee, *Powell*; Monday, Tuesday, Wednesday, *Harris*; Thursday, Night in Egypt, *Schumann*; We're Tops on Saturday Night, *Kennedy*.
- 5.0 p.m.** **I.B.C. TIME SIGNAL**
POST TOASTIES RADIO CORNER
Uncle Chris (Christopher Stone)
Presented to the Children by the makers of Post Toasties, 10 Soho Square, W.1.
- 5.15 p.m.** Melodies of To-day and Yesterday. Now is the Time for Love; Harlem Madness; Killarney; Charlie Kunz Revivals.—Presented by Rentals R.A.P., Ltd., 183 Regent Street, W.1.
- 5.30 p.m.** Who's Won?
The Results of Association Football Matches Played To-day will be Broadcast as Soon as they Come to Hand. Presented by International Sporting Pools, Victoria Street, Bristol, 1.
- 6.0 p.m.** Programmes in French
Assn. des Auditeurs de Radio Normandie
- 12 (midnight)** Melody at Midnight
Jimmy Grier and His Orchestra. Guest Artistes: Gene Austin and the Uptowners (Electrical Recordings).—Presented by Bile Beans, C. E. Fulford, Ltd., Leeds.
- 12.30-2 a.m.** **I.B.C. TIME SIGNAL**
DANCE MUSIC.
- 1.0 a.m.** **I.B.C. TIME SIGNAL**
- 1.30 a.m.** **I.B.C. TIME SIGNAL**
- 2.0 a.m.** I.B.C. Goodnight Melody and Close Down.

PARIS

(Poste Parisien)

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Times of Transmissions
 Sunday: 6.00 p.m.—7.00 p.m.
 10.30 p.m.—11.30 p.m.
 Weekdays: 10.30 p.m.—11.00 p.m.
 Announcer: John Sullivan.

SUNDAY, AUG. 29

- 6.0 p.m.** Sporting Special Selection—Lionel Monckton Melodies; Twinkle, Twinkle Little Star, Magidson; Raindrops, Palm; My Little Buckaroo, Jerome; The Night is Young and You're So Beautiful, Sussie; Selection—Chocolate Soldier, Straus; Baby, Whatcha Goin' To Do To-night? Lerner.—Presented by International Sporting Pools, Victoria Street, Bristol, 1.
- 6.30 p.m.** From Shows and Films September in the Rain (Melody for Two), Warren; I Hear a Call to Arms (Swing High, Swing Low), Coslow; Seal It With a Kiss (That Girl From Paris), Schwartz; Jamboree (Top of the Town), McHugh; Blame It on the Rumba (Top of the Town), McHugh; All God's Chillin Got Rhythm (A Day at the Races), Jurmann; The Shadow Waltz (Gold Diggers of 1933), Warren; They Can't Take That Away From Me (Shall We Dance), Gershwin; At the Balalaika (Balalaika), Posford.
- 10.30 p.m.** Variety Theatre I Can't Give You Anything But Love, McHugh; Will You Remember? Romberg; The Coronation Waltz, Kennedy; I Need You, Bottrell.—Presented by Goodsway Bonus Football Pools, Sunderland.
- 10.45 p.m.** Old Favourites Ma Curly Headed Babby, Clutsam; Old Panama, Alford; Sea Shanties; Whistling Rufus, Mills.
- 11.0 p.m.** Cabaret Love Me Forever, Scherzinger; Rock and Roll, Clare; Whoa Babe, Clinton; Midnight in Mayfair, Chase; George, What Do You Want to Be So Slow For? Lane; Improvisation, Reinhardt; All Alone in Vienna, Ilda; Vagabond Fiddler, Damerrell; Just Once For All Time, Heymann.
- 11.0 p.m.** I.B.C. TIME SIGNAL I.B.C. Goodnight Melody and Close Down.

MONDAY, AUG. 30

- 10.30 p.m.** George Formby with His Ukelele (Electrical Recordings). When We Feather Our Nest, Gifford; When I'm Cleaning Windows, Gifford; Keep Your Seats, Please, Gifford; Your's a Li-a-ty, Gifford.
- 10.45 p.m.** It's Time For Dancing Spooky Takes a Holiday—Fox trot, Clinton; The Merry Go-Round Broke Down, Friend; El Cabure—Tango, de Bassi; Swing High, Swing Low—Fox trot, Freed; With My Little Horse and Wagon, Gilbert.
- 11.0 p.m.** I.B.C. TIME SIGNAL I.B.C. Goodnight Melody and Close Down.

TUESDAY, AUG. 31

- 10.30 p.m.** Dance Music and Cabaret Relayed from the Scheherazade Night Club. Compèred by John Sullivan.

WEDNESDAY, SEPT. 1

- 10.30 p.m.** Light Orchestral Concert Amina, Lincke; Spring in Japan, Ohno; Wood Nymphs, Coates; That Naughty Waltz, Levy.
- 10.45 p.m.** Radio Stars Whoa Babe—Fox trot, Clinton; I Saw a Ship a-Sailing—Fox trot, Jerome; The Greatest Mistake of My Life, Nelson; Smile When You Say Goodbye, Parr-Davies.—Presented by "Radio Pictorial."
- 11.0 p.m.** I.B.C. TIME SIGNAL I.B.C. Goodnight Melody and Close Down.

THURSDAY, SEPT. 2

- 10.30 p.m.** Request Programme The Waltz in Swing Time, Kern; It Happened in Monterey, Wayne; Vocal Gems—Show Boat, Kern; In a Gipsy Caravan, Dameyell; Sweet and Lovely, Arnhem; Red Roofs of Brittany, Watson; If You Love Me, Noble; Sons of the Brave, Bidgood; Selection—Countess Maritza, Kalman.
- 11.0 p.m.** I.B.C. TIME SIGNAL I.B.C. Goodnight Melody and Close Down.

FRIDAY, SEPT. 3

- 8.55 p.m.** The New Revue De Rip, with Jeanne Auberte. Relay from The Théâtre des Nouveautés, Paris.

RADIO MÉDITERRANÉE

(Juan-les-Pins)
 235.1 m., 1276 Kc/s.

Times of Transmissions
 Sunday: 10.30 p.m.—1.0 a.m.

SUNDAY, AUG. 29

- 10.30 p.m.** Variety Spring is Here Again, Gottler; La de de, La de da, de Rose; Let's Have a Jolly Good Time, Kester; Across the Great Divide, Box; Love and Learn, Schwartz; Ridin' Around in the Rain, Austin; Poor Little Angelina, Kennedy; Bye, Bye, Baby, Hirsch.
- 11.0 p.m.** Light Orchestral Concert Kiss Me Again, Herbert; Ragamuffin, Rixner; In the Shadows, Finck; The Waltzing Doll, Poldini; Song—Sylvia, Speaks; Phantom Brigade, Myddleton; Destiny, Baynes; Zigeuner, Coward.
- 11.30 p.m.** Old Favourites Do You Recall? Flanagan; Live, Love and Laugh, Heymann; The Cobbler's Song, Norton; Coal Black Mammy, St. Helier; The Japanese Sandman, Egan; They Didn't Believe Me, Kern; O' Man River, Kern; Throw Open Wide Your Window, May.
- 12 (midnight)** Dance Music Midnight in Mayfair—Quick step, Chase; Watching the Stars—Fox trot, Lerner; In the Sweet Long Ago, Tobias; Little Old Lady of Poverty Street, Lerner; Let's Dance at the Make Believe Ballroom—Fox trot, Razaf; At the Balalaika—Tango, Posford; There's that Look in Your Eyes Again—Fox trot, Revel; On a Typical Tropical Night, Johnston; Afterglow—Fox trot, Stillman; I'm Gonna Kiss Myself Good-bye, Gordon; The Love Bug Will Bite You, Tomlin; My Little Buckaroo—Fox trot, Jerome; Keep Calling Me Sweetheart, Ilda; Swing is in the Air—Fox trot, Lerner; Prairie Romeo—Fox trot, Godfrey; On a Little Bamboo Bridge, Fletcher; What Are We Gonna Do with Baby?—Fox trot, Ingram.
- 1.0 a.m.** I.B.C. Goodnight Melody and Close Down.

RADIO LJUBLJANA

549.3 m. 527 Kc/s.

Time of Transmission
 Friday: 10.30—11.0 p.m.
 Announcer: F. Miklavcic.

- 10.30 p.m.** Organ Selections Rustiques; Fantasia on Three Scottish Airs, arr. Henderson; In a Monastery Garden, Ketelbey; Leslie Stuart Selection, Stuart.
- 10.45 p.m.** Songs of Home Little Grey Home in the West, Lohr; My Mother, Marsden; Home Sweet Home, Bishop; My Old Irish Mother, Dean.
- 11.0 p.m.** Close Down.

SHORT-WAVE EMPIRE TRANSMISSIONS

31.65 m., 9480 Kc/s.

31.65 m., 9480 Kc/s.
 Time of Transmission
 Sunday: 12—12.30 a.m.
 Announcer: E. E. Allen

- 12 (midnight)** Spanish Music La Mulatita, Romero; Bolero Classique; Sevillian Breezes, Teresa; Capricho Andaluz, Rucher.
- 12.15 a.m.** I.B.C. TIME SIGNAL Buen Amigo, de Caro; Jota Valenciana, Granados; Sevilla, Albeniz; Madonna of the Bullfighters, Espanosa.
- 12.30 a.m.** I.B.C. Goodnight Melody.

SATURDAY, SEPT. 4

- 10.30 p.m.** Trolise and His Mandoliers (Electrical Recordings.) Waltz Memories; Hawaiian Paradise, Owens; El Relicario, Padilla; Gipsy Moon, Borganoff.
- 10.45 p.m.** Swing Music Devil in the Moon, Hill; It Was a Sad Night in Harlem, Kresa; Please Keep Me in Your Dreams, Seymour; Oriental Shuffle, Reinhardt; Smoke Dreams, Brown.
- 11.0 p.m.** I.B.C. TIME SIGNAL I.B.C. Goodnight Melody and Close Down.

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 The smallest of its kind in the world.



A/C or D/C 100 to 260 volts
 Ready to plug into the electric light.

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 Back Set Guaranteed. Trade enquiries invited.

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 FOOTBALLS, special offer, 18-panel, All Leather 5/6 each
 SHINGUARDS, White Duck ... 10/4 pair
 Ditto Leather ... 1/6 "
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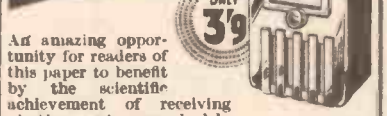
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An amazing opportunity for readers of this paper to benefit by the scientific achievement of receiving stations at remarkable volume from so small a set. Only 2 1/2 ins. square it requires NO BATTERIES, NO ELECTRICITY, NO VALVES, and NO UPKEEP COSTS. Simply add aerial, earth and 'phones and tune in. You will be amazed at the results. Carry it in your pocket wherever you go—visiting friends, camping, motoring, etc. Price includes beautiful walnut grained bakelite case as illustrated. Only 3/9, post 3d. 'Phones 3/9, post 3d. Listen in to-morrow by sending now. No more to pay.

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MAN, WEAR THIS

Every man should wear the new VITALITY Anti-Strain Belt—conserves ENERGY, keeps FIGURE trim, braces important muscles and prevents tiredness, strains, rupture, prostate troubles. Amazingly comfortable and cool; all-elastic. Money back if not delighted. 3/6.



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Radio Lyons Calling!



Announcer: Gerald Carnes

You will always find entertainment on 215 metres



Tuesday, 10.15 p.m.: Lovely June Knight will sing in "The Lilac Domino"



Beecham's Reunion invites Eve Becke to be guest artiste. Sunday, 10.45 p.m.

10.15 p.m.
DR. FU MANCHU, by Sax Rohmer
 Episode No. 26
 "The Queen of Hearts"
 A further dramatic episode in the tireless war between the famous criminal investigator, Nayland Smith and Dr. Fu Manchu, arch-fiend of the Orient.
 Dr. Fu Manchu—Frank Cochrane
 Nayland Smith—D. A. Clarke-Smith
 Dr. Petrie—John Rae
 Weymouth—Arthur Young
 Logan—Vernon Kelso
 Taxi driver—Vernon Kelso
 Frazer—Arthur Young
 Li King Su—Arthur Young
 Lorani—Rani Waller

Presented in serial form by the makers of Milk of Magnesia.

10.30 p.m.
PRESERVENE NIGGER MINSTRELS
 An old-time minstrel show, featuring Johnny Schofield (son of the late Johnny Schofield of "Mohawk" fame) and Kent Stevenson (the wise-cracking interlocutor). A programme full of fun and entertainment.—Presented by the makers of Preservene.



"Variety"—Friday, 10.30 p.m.—features scintillating Florence Desmond

11.30 p.m. "Organ Parade"
 With popular cinema-organists.
12 (midnight) Close Down

TUESDAY, AUG. 31

10.0 p.m. Dorothy Lamour (sensational new film discovery) and Jimmy Dorsey's Orchestra.
10.15 p.m. June Knight, Michael Bartlett, and The London Palladium Orchestra in gems from "The Lilac Domino."
10.30 p.m.
CARSON ROBISON AND HIS PIONEERS
 (The Western Prairie's favourite songsters)
 Cowboy melodies, humour and fun.—Presented by the makers of Oxydol.
10.45 p.m. Programme of Modern Dance Music, featuring No. 1 Dance Orchestras. Sent to you by the makers of Beecham's Pills.
11.0 p.m. "Sign Please"
 The Signature Game, rapidly gaining popularity with our listeners, introduced and conducted by friendly, popular, Tony Melrose. Address your letters to 10 Soho Square, London, W.1.
11.30 p.m. "The Night Watchman"
 Bringing another selection of music.
12 (midnight) Close Down

10.30 p.m.
MORTON DOWNEY
 (Radio's Golden Voice)
 Assisted by the Drene Orchestra and Organ
 Under the personal direction of Hal Hoffer
 Presented by the courtesy of Drene.
10.45 p.m. Programme of Modern Dance Music with your favourite rhythm-makers.—Sent to you by the makers of Beecham's Pills.
11.0 p.m. Dance Tunes Popularity Contest. Yet another opportunity for you to forecast Britain's five most popular dance tunes. All entries must be addressed to, Radio Vox, 10, Soho Square, London, W.1.
11.30 p.m. "Trans-Atlantic"
 The latest in song, dance and humour from "across the Pond," by American artistes and orchestras.
12 (midnight) Close Down

FRIDAY, SEPT. 3

10.0 p.m. The Borwick's Programme. Refreshing melodies, songs and dance music.—Presented by the makers of Borwick's Lemon Barley Water.
10.15 p.m. "Sunny Jim" Transmitting "Force and Melody." A programme of contrasts in music.—Presented by A. C. Fincken & Co.

10.0 p.m. Shep Fields and his Rippling Rhythm. America's most unusual dance combination in a programme of "Rippling Rhythm."
10.15 p.m. "Bolenium Bill on Parade"
 A programme of stirring songs and marches, featuring "Bolenium Bill" and his army of daily workers.—Presented by the manufacturers of Bolenium Overalls.
10.30 p.m. "Variety"
 With Nat Gonella and his Georgians, Florence Desmond, Charlie Kunz, The Two Leslies, The Comedy Harmonists, Louise Silver and your compère—Gerald Carnes.
11.0 p.m.
CARROLL GIBBONS AND HIS RHYTHM BOYS
 with Anne Lenner
 George Melachrino and The Three Ginx In dance music, songs and musical memories.
 Presented by the courtesy of the makers of Stork Margarine.
11.30 p.m. "The Night Watchman"
 Bringing a further supply of his favourite melodies
12 (midnight) Close Down

WEDNESDAY, SEPT. 1

10.0 p.m. The Borwick's Programme. Refreshing melodies, songs and dance music.—Presented by the makers of Borwick's Lemon Barley Water.
10.15 p.m. "Sunny Jim" Transmitting "Force and Melody." A programme of contrasts in music.—Presented by A. C. Fincken & Co.



Phil Green plays the piano in the Lyle Evans' programme—Monday, 10.30 p.m.

10.30 p.m. "MUSICAL MOODS"
 Featuring Ilomay Bailey and Lee Sims. A delightful piano and vocal entertainment.—Presented by arrangement with the makers of Fairy Soap.
10.45 p.m. "Dancing Time"
11.0 p.m. "Film-Time" with your film-friend and guide, "The Man on the Set," bringing an interesting competition. Address, 10, Soho Square, London, W.1.
11.30 p.m. Light Music
12 (midnight) Close Down

SATURDAY, SEPT. 4

10.0 p.m. Dance Music
 Thirty minutes of your favourite dance orchestras.
10.30 p.m. "On Wings of Song"
 A collection of ballads.
10.45 p.m. "Film-Time"
 With your film-friend and guide, "The Man on the Set," with a supply of film news and an interesting contest. Address for entries—10, Soho Square, London, W.1.
11.15 p.m. A Programme of Light Music and Song presented by Empire Pools. Listen for weekly results.
11.30 p.m. "Passing-By"
 A Corner for Listeners, conducted by Tony Melrose, who is helping listeners with their life problems. Write to him at 10, Soho Square, London, W.1.
12 (midnight) Close Down

THURSDAY, SEPT. 2

10.0 p.m. THE PALMOLIVE HALF-HOUR
 Featuring Palmolive's own masters of rhythm
 The Palmolivers, with songs, ballads and duets by Paul Oliver and Olive Palmer. Sponsored and presented by the makers of Palmolive.

"SMILESTONES IN MY LIFE"
 by Stainless Stephen.
 Beginning in next week's
"RADIO PICTORIAL"

SUN., AUG. 29

8.15 p.m. "Gramo-Variety"
 A variety of good things on gramophone records.
8.30 p.m. "A QUESTION OF TASTE"
 featuring
 The Western Brothers
 The Quaker Orchestra, pianists and singers, and two members of the listening public
 Sent to you by the makers of Quaker Cornflakes.
8.45 p.m. The Laugh Parade
 Fifteen humorous minutes.
9.0 p.m. "Young and Healthy"
 Dance music and popular songs, presented weekly by the makers of Bile Beans.
9.15 p.m. The Zam-Buk Programme
 Melody, humour and song in a quarter-hour entertainment.—Presented by the makers of Zam-Buk.
9.30 p.m.
ALFREDO CAMPOLI AND HIS ORCHESTRA
 In a programme of light music with an interesting talk by Nurse Johnson. Presented for your entertainment by the makers of California Syrup of Figs.
9.45 p.m. "WALTZ TIME"
 featuring
 Billy Bissett and his Waltz-Time Orchestra with Joe Lee and Anita Hart and The Waltz Timers
 A programme of Immortal Waltzes.—Presented by the makers of Phillips' Dental Magnesia.
10.0 p.m. "SONGS AND SENTIMENT"
 A delightfully informal programme of piano and vocal duets, featuring Helen Clare and Ronald Hill.—Brought to you by the makers of Danderline.

10.45 p.m. "BEECHAM'S REUNION"
 presenting
 Jack Payne and his Band
 Billy Scott-Coomber
 Ralph Sylvester
 Ronnie Genarder
 and this week's guest artiste
 Eve Becke
 The programme competed throughout by Christopher Stone and presented by courtesy of Beecham's Pills, Ltd.

11.15 p.m. CARROLL GIBBONS AND HIS RHYTHM BOYS with Ann Lenner
 George Melachrino and The Three Ginx In a programme of dance music that you can dance to, songs to which you can listen and musical memories that thrill. Presented by the makers of Stock Margarine
11.45 p.m. "The Night Watchman"
 Bringing the evening programmes and the day to a close with his soothing selection of music.
12 (midnight) Close Down

MONDAY, AUG. 30

10.0 p.m. Benny Goodman and his Orchestra and Quartet, featuring Teddy Wilson (piano), Lionel Hampton (vibraphone), and Gene Krupa (drums).
10.15 p.m. "Sunny Jim" Transmitting "Force and Melody." An old-time ballad concert.—Presented by A. C. Fincken & Co.
10.30 p.m. Your Old Friend "Dan"
 A fresh supply of new songs from Lyle Evans, assisted by Phil Green at the piano.—Presented by arrangement with the makers of Johnson's Wax Polish.
10.45 p.m. "Time For Dancing"
 To your favourite dance orchestras.
11.0 p.m. "Review of Revues" and "Musical Comedy Memories."

THE I.B.C. SHOP WINDOW

By The Looker-In

SWEET MUSIC FOR SUNDAYS

THAT pleasant hour on Sundays when the feeling of post-luncheon heaviness has worn off and you are idly dalliating with thoughts of a refreshing cup of tea, is the time chosen by the makers of famous beauty preparations that every woman knows—Pond's Vanishing Cream and Pond's Face Powder—to present two programmes specially blended to your mood.

Under the title of a "Serenade of Beauty," the first programme, which is broadcast from 3.00 to 3.30 p.m., presents one of Radio's most popular personalities, "The Devoted Lover," whose quiet magnetic voice brings to hundreds of listeners their most romantic half-hour of the week. Against a background of favourite melodies and song he reads his Love Letter, just a snatch of prose or a few lines of verse, paying tribute to "My dear Lady Listener"—the woman who is every woman, whether her name is Mary, Kathleen or Pauline.

And at 3.45 p.m. Pond's present another high spot

RADIOLYMPIA'S TELEVISION MARVELS

(Continued from page 7)

logical experts have pointed to charts, shown films, worked models to illustrate their talks.

And who, seeing it, will ever forget the first outside television broadcast? What event more appropriate for it—the Coronation Procession, every detail of it clearly seen as it entered Apsley Gate. And why did my tennis friends crowd my home when the Wimbledon championships were on? Because they could watch them as plainly as if they were on the Centre Court.

There then, in brief, is the story of the past year's progress of television from the experimental-novelty stage to the standard of established home entertainment.

Coupled with this progress at the B.B.C. end of television is that made by the manufacturers of television receivers. Television reception to-day is a simple matter of pressing a switch and sitting back. The juggling with knobs to get the picture clear, in focus and steady, of a year ago, is eliminated. The pictures are beautiful, lifelike reproductions, steady and clear and as easy to look at as those seen from the best seat of a most up-to-date cinema.

In many cases, too, receiver screens are larger, and the quality of reproduction such that, on summer evenings, programmes can be watched without darkening the room with heavy curtains.

At Radiolympia last year three firms were showing television receivers. At this year's Exhibition you will be able to see no less than fourteen competing makes. Each firm's receivers combine the latest and most up-to-date improvements, discovered in busy research laboratories over the past twelve months, with a new artistic craftsmanship which has been evolved to meet the need of making a television set one of the most handsome pieces of furniture of the modern home.

The difficulties which beset the television engineers when receivers for the home were introduced a year ago, have been overcome. Interference with reception from motor cars, electric trains, trams and electrical apparatus, has been fought and defeated.

No longer does my televisior loudspeaker crackle and its screen flash with streaks of white light when traffic on the busy crossroads outside is at its densest. Even one of the largest thunder and lightening storms of the last few hot weeks failed to disturb it!

Simultaneously with the great technical improvement in receivers, transmission has also been greatly improved. The frequent breakdowns in the service of the Television Station, to be expected in so new a medium, are now a thing of the past, recalled with amusement as the "growing pains" of television transmission, even though it is but a year since they were occurring.

The technique of sound broadcasting took more than twelve months to settle down into a reliable state. Such has been the rapid stride of television that, although greater perfection will, of course, be reached, it is technically, to-day, where sound broadcasting was after five years' development.

More surprising still, the B.B.C. television experts have themselves been amazed at the transmission power of the London Station. Although it was designed to give the London area only a service of television, its programmes are being clearly received every day at places as far distant as Coventry, Ipswich and Brighton.

This is important, for future television stations—which will come into being when the Government decides soon how to establish a national service—will be so designed as to have a far larger reliable service area than was ever expected. And, the larger the area, the more people will want receivers, and the lower will receiver prices drop.

Television marches on. That spidery aerial stuck up over Radiolympia is the herald of immediate developments which it is probably impossible to forecast, so gigantic are the implications.

of radio entertainment, Lew Stone and his band playing Mayfair's favourite dance tunes of the week. Lew, as you know, is leader of the Café de Paris dance band, and in these programmes he features every Sunday a selection of up-to-the-minute dance hits played in his own inimitable style. Listen on Sunday for his signature tune—"Oh, Susannah"—and for the tunes he and his band played this week at the Café de Paris.

ARTHUR ROSEBERY'S BAND

HORLICKS latest series of weekday programmes, called "Music in the Morning," has quickly become a highspot of radio entertainment, for it is characterised by the same slickness and perfection of production that has been associated with this Company's programmes since they first went on the air over two years ago. Featured are Arthur Rosebery and his Band, who established a great reputation at the Chez Henri Club some time ago. Arthur is one of the outstanding personalities in British dance music, and he has ample scope for his talents in these Horlicks programmes, which are given from both Normandy and Luxembourg. In addition to the usual band numbers there is the attraction of Arthur's own piano solos,

and the programmes have excellent vocalists in Alan Kane, Leslie Douglas, and Florence Oldham.

Programmes from Normandy are broadcast on Mondays, Wednesday, Fridays and Saturdays at 8 a.m.

AEROPLANE FLIGHT

SUNDAY mornings at 10.45 finds you dressed and breakfasted in time to accompany the makers of "Aero" Chocolate on an imaginary aeroplane flight against a background of cheerful music.

Rowntree's also start off the evening with a swing with their "Black Magic" programmes from Normandy at 7 o'clock. This is the sweethearts' own quarter of an hour, with the Ace of Hearts Orchestra supplying romance in the form of gay and dreamy tunes.

The Chocolate Crisp programme following immediately afterwards at 7.15 presents the voice of a famous star (there is a different one each week), and music is played associated with that star's name. Names to conjure with that have been featured at different times in this programme include such impressive ones as Carl Brisson, Phyllis Monkman, Elsie Randolph, John Mills, Fay Compton, Zelma O'Neal, Violet Lorraine, and W. H. Berry.

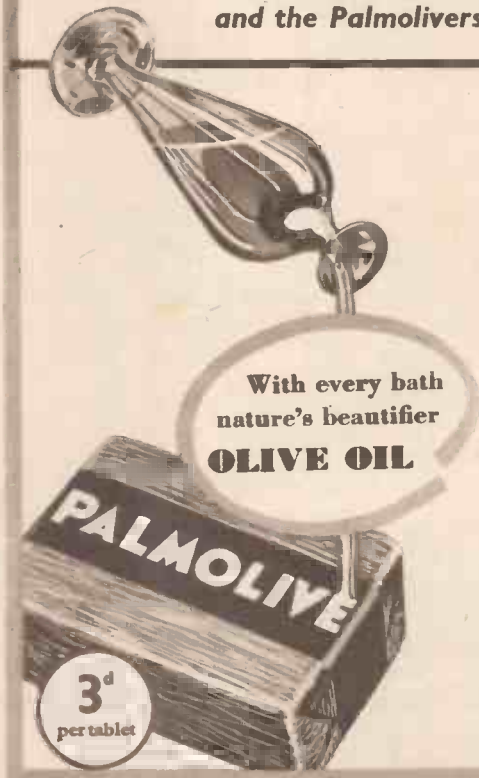
Tune in to
THE PALMOLIVE HALF HOUR OF LIGHT MUSIC

Sundays at 8 p.m.
RADIO LUXEMBOURG
(1293 metres)

Tuesdays at 5.30 p.m.
RADIO NORMANDY
Transmission through I.B.C. Ltd.
(269.5 metres)

Thursdays at 10 p.m.
RADIO LYONS
(215 metres)

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With every bath
nature's beautifier
OLIVE OIL



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

PALMOLIVE used as a bath soap gives her whole skin the natural loveliness of her Schoolgirl Complexion. She's wise in following the advice of no less than 20,000 beauty experts, who unanimously recommend soap-and-water washing with an Olive Oil soap—Palmolive. They declare that the best possible way of preserving youthful skin beauty is a daily massage—well into the pores—of that gentle, deep-cleansing olive oil lather of Palmolive.



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Look at these **BIG WINS** for ATALANTA'S CLIENTS

LITTLEWOOD'S
£11,323 / 15 / 0
 Won for another Atalanta Client
 91, Hannah Street, Collyhurst, Manchester.
 Dear Mr. Atalanta,
 You will know by now that I have won £11,323 15/- on Littlewood's Penny Pool. Many thanks for your wonderful forecasts. You have my permission to use this letter as a testimonial. Again thanking you.
 Yours sincerely, Robert Hayes.

And still another ATALANTA success!
£8,249 / 10 / 3
 won on Littlewood's by ATALANTA'S client.
 216 Otley Road, Bradford.
 Dear Mr. Atalanta,
 £8,249/10/3 is a fortune I never expected to receive for 1d. Littlewood's Pool forecasts you sent me have proved to me you really know what the Football results are going to be, and I thank you for your great help.
 Every success to you, Atalanta.
 Hugh Sunter.

WON ON STRANG'S. £1,324
 53, George Street, Church Gresley.
 Dear Atalanta,
 I realise now the real worth of your forecasts. £1,324, for 1d. is a wonderful return for my small outlay and I must express my trust in you, so that your other clients will have more faith in you than ever. Thanking you again.
 Tom Brown.

MURPHY'S £1,153/7/2
WON FOR MY CLIENT. READ THIS WONDERFUL TESTIMONIAL.
 59, Mildred Street, Tynant Beddau, Portypridd, Wales.
 Dear Atalanta,
 You are really wonderful. I cannot tell you just how I feel. Many thanks for the 6 lines on Murphy's Pool, which I obtained 21 points, receiving £1,153/7/2 for 1d.
 Allow me to thank you from the bottom of my heart. Yours most sincerely,
 Mrs. A. Williams.

WON ON VERNON'S £874
 Cartref, New Road, Ruscombe, Nr. Reading, Berks.
 Dear Sir—Please find enclosed cheque value £218/12/- commission on my wonderful win of £874 in Vernons'.
 Thanking you and hoping to soon have the pleasure of sending another cheque.
 Mrs. G. Smith.

COPE'S. £834 / 7 / 1
 117, Shivegreen Lane, Sheffield 5.
 Dear Atalanta,
 I cannot understand why millions of people do not send to you.
 £834/7/1 like I won on Cope's would surely come in handy to many other clients of yours. I hope you win a fortune for many more punters like me. Wishing you every success.
 Yours, G. T. Royston.

ATALANTA'S BIG WIN YEAR

All you have to do TO WIN A FORTUNE

Send a postal order to-day as terms and state upon whose coupon you require my predictions—LITTLEWOOD'S, VERNONS', STRANG'S, COPE'S, MURPHY'S, SHERMAN'S, etc., and any other popular pool. We reply by return post, you filling in original coupon to forward to promoters. A stamped addressed envelope must be enclosed with every order, and sufficient stamped addressed envelopes with period orders.

LOOK

£40696'14'2
ALL WON IN 4 WEEKS

Shoot

1937 is going to be a big year for ATALANTA'S clients... last year's forecasts, which netted fortunes for so many, will be eclipsed because ATALANTA, the world's greatest forecaster, is all-out to scoop the Pools. This is going to be a Boom Year in Football—a Boom Year for the Pools—a Boom Year for You. ATALANTA'S record will be outstanding. Already most of last year's clients have sent in their orders and cash for this season. Don't miss a chance of a win during the first weeks. Get in quickly. Get in for the great Kick-off to a Record Season.

TERMS

PROMISE 25% COMMISSION ON WINS OVER £25 (ONE QUARTER)

Id. Pool or Points	WEEKS																	Coups on any Pool
	1	2	3	4	5	8	10	15	20	25	30	35	37					
6 Cols.	6d.	1	13	19	23	3	3	39	59	76	9	311	313	13	91	1	Coup	
12	1	1926	36	4	6	7	611	314	618	621	325	26	2	..	..	..
18	1	132	639	45	59	8611	16	621	27	32	637	38	63	..	..	..
24	1	193	646	6	7	610	914	621	626	635	642	347	348	64	..	..
30	2	34	5	9	7	9	14	17	25	32	641	650	57	59	5	..		
36	2	6	67	8	611	16	621	31	339	651	61	369	672	6	..	..
42	3	5	7	310	312	619	924	35	946	58	670	80	7	83	97	..		
48	3	36	8	6	10	914	21	626	639	651	64	377	388	693	68	..		

ALL WINS PROVED TO THE EDITOR OF "FOOTBALL FORECAST"

ATALANTA'S FORECASTS ARE THE TALK OF THE FOOTBALL WORLD. ATALANTA will start where he left off last season... in a blaze of success.

NOTE
SPECIAL COUPS and PENNY POOL lines are charged for separately. Example:— Three special coups for one week on commission terms will cost you 1/3. Also 21 lines on Penny Pool for one week will cost you 1/9. Total Cost of 3 coups and 24 lines for 1 week is therefore 3/- and 1 S.A.K. *Stamped addressed envelopes must be sent for each week ordered or cost of stamps included in P.O.

TERMS

NO COMMISSION ON WINS

Id. Pool or Points	WEEKS																	Coups on any Pool
	1	2	3	4	5	8	10	15	20	25	30	35	37					
6 Cols.	9d.	1	3	23	33	39	49	56	9	310	912	9	16	19	9	261	Coup	
12	1	132	33	43	53	8	10	315	320	325	3	30	35	36	62	..		
18	1	193	4	9	6	7	611	314	622	29	363	43	3	50	3	52	93	
24	2	34	3	6	8	9	15	319	328	638	47	56	65	6	69	34	..	
30	2	95	3	7	9	912	318	924	35	647	358	9	70	81	3	86	65	
36	3	36	9	11	914	622	28	341	655	969	82	6	95	6	101	36	..	
42	3	97	10	14	17	626	334	650	668	384	101	116	6	123	67	..		
48	4	38	11	9	15	19	29	637	655	73	991	3109	9	126	3135	8	..	

★ LET ATALANTA DO THE WORRYING



ATALANTA, ST. PETERSGATE, STOCKPORT, CHESHIRE

THIS IN TO ATALANTA NOW

ORDER FORM for a fortune

To-day's Date.....
 *Please write in block letters R

Please send me.....Lines for Penny Pool and.....

Coups for Pools numbered.....on (State Pool Firm).....

Pool for.....Week/s. } Cross out which-
ON NO COMMISSION TERMS }
I PROMISE 25% COMMISSION ON WINS OVER £25 } ever not required

Herewith is Postal Order No.....value.....

made payable to ATALANTA and crossed/& Co./ for forecasts, and I have included sufficient S.A.E. for weeks ordered or cost of same included in P.O.

NAME.....

ADDRESS.....

TOWN..... COUNTY.....