

**SIX STAR WRITERS : SIXTY PICTURES**

**40** PAGES

# RADIO PICTORIAL

**INCLUDES FULL  
ENGLISH PROGRAMMES  
FROM THE CONTINENT**

**3<sup>D</sup>**

Every Friday

Writing in this Issue :

**ASHLEY STERNE : JACK PAYNE**

**SIR HENRY WOOD : JOHN TRENT**

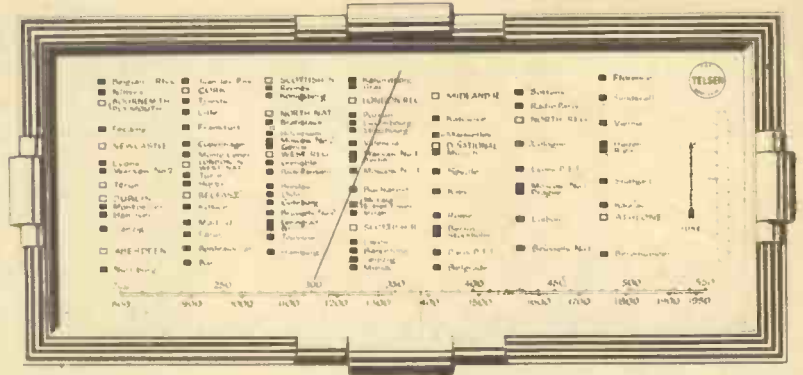
**OLIVER BALDWIN : VAL GIELGUD**

*Fading?*



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**E**VERY Telsen Superhet incorporates what is known as a "signal-frequency amplifier," which secures two important advantages. First, by providing improved automatic volume control on *three* valves instead of only *two* (as on other superhets) it maintains the volume of *output* at a constant level, even when the actual *signals* received from the distant station to which you are listening fade to a considerable extent. Secondly, it prevents what is known as "re-radiation" or, in other words, interference to neighbouring listeners who wish to receive stations adjacent to the one to which you are listening.

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**Ann PENN**

*brilliant broadcasting mimic, whose impressions of famous people provided one of the most popular turns at Radio-lympia this year.*



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STAR**  
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S 52

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**“STILL KEEP GOING WHEN THE REST HAVE STOPPED”**

# The Art of Listening



Photo: Marconiphone.

There is an art in listening which is vital to good reception. Oliver Baldwin says: "Many people know that to listen to good music after a bad dinner is tantamount to ruining your love

of the art for many a future evening . . . it is as important to know when to switch off as it is to choose your subjects; and be ready to listen to them at the correct time."

**H**AS it ever struck you that there is an art in listening to the wireless which is as important to your proper reception as a good set? Many people know that to listen to good music after a bad dinner is tantamount to ruining your love of the art for many a future evening.

Many know that to listen to a good speaker after a temporary difference of opinion under the domestic roof makes you over-critical and cynical; and many people know that however good a sermon may be, a freezing cold church will destroy any remaining Christian quality you may possess. The same sort of thing is true of broadcasting.

The first essential of good listening is a good receiving set. Whistling from faulty valves and crackling from atmospheric are bad for the nerves. A room in which half the family hate the wireless is the worst possible place to enjoy yourself.

A constantly ringing telephone should be as far away as possible from your ear. In fact, the really good listener should muffle his bell and become a hermit for the duration of his enjoyment.

Let us set the scene for perfect listening.

Having the set and the sympathetic company, the next thing is to provide yourself with some diversion to turn to if the programme is likely to weary you at certain times. For this a game of solo Patience is the most admirable.

Should you like your cup of tea as an aid to listening, have it to hand; and if you have some mending to do, what more perfect time to do it?

You must have your slippers on, so that you feel really comfortable, and your chair and clothing must be exactly right.

This is where listening at home is so much better than going out for your entertainment.

Now that all is set, turn on the machine to the programme you have chosen. Let us say that to-night you are in the mood for classical music, that you want to hear the news, and that later on you might like to finish off with a little jazz. Your companion agrees with you, but also has a partiality for the film critic whom you hate like poison.

Then you will see the advantage of the pack of cards that lie to hand; for during his quarter of an hour you can seek refuge in "Miss Milligan."

In listening to wireless it is no good listening indiscriminately or listening too long continuously, for an over-dose or an ill-assortment leads to mental stagnation.

*It is as important to know when to switch off as it is to choose your subjects; and be ready to listen to them at the correct time.*

To enjoy classical music, for instance, it is best to switch off after it is over, rather than risk the shock of a subsequent item which may be an anticlimax to the ear or the mind.

Many people get tired of their wirelesses and remark with an air of superiority that "they never listen in now." Yet, in nine cases out of ten, they will be forced to own that they have

patience to travel and enjoy your wireless at the same time.

The most domineering of the passengers will turn the radio on to his favourite station and sit in obvious enjoyment in front of it, while other travellers wait the first opportunity to turn the whole thing off or switch to a station which can give them also their favourite radio stars.

To sit, as I did, and watch the way in which the other travellers took their opportunities to approach the instrument without appearing too rude, and then see them switch the knobs over the moment the last man left the car or moved his position was as amusing as it was instructive.

No one received any pleasure out of the broadcast except myself, for the others never allowed an item to finish.

One man was so determined to get his chance at switching on his favourite programme that he purposely missed his lunch in the dining-car and remained in undisputed possession of the instrument for a longer time than any of his fellow-travellers.

There is no doubt that too frequent use of the wireless makes us blasé, and our criticisms of the programmes are very often made without our realising our own failings as listeners.

*To listen intelligently we should use as much discrimination as we do in choosing our books, our clothes or our friends.*

We must not expect to like everything, and consequently we do not risk ordering books on subjects we do not care for; clothes which do not suit or friends that irritate.

The same method should be used in listening-in. Good taste in listening-in is as possible as good taste in art.

The time for listening-in is also important. For there can be no good concentration or appreciation when a few minutes of good music or informative talk are sandwiched between a hasty lunch and a visit to the dentist.

When we bother to study the way of listening-in that suits us best, we shall appreciate the programmes all the more . . . and be less inclined to criticise the organisation that is doing so much to keep us interested and amused, harassed as it is on two sides—from the critical angle of the ordinary public and from the pressure of party politicians.

By Oliver BALDWIN

listened in so much, so unintelligently and so continuously that reception has merely become one continual noise to them. They have lost their sensitiveness to good music, good talks or good radio plays: their senses have become worn out, and it will take them some little time to recover.

Wireless on board ship or in the open air at night are surely great settings for concentration, and there is something in the muffled echo of water which is particularly conducive to even reception.

I have always wanted to be able to listen to music on the beach of some South Sea island. The nearest I got to it was a long trek with a portable wireless in the little Sahara . . . when the jolting of the camel, by completely upsetting the workings of the machine, made it impossible to listen in under a desert moon!

Perhaps I was a little hasty in suggesting that you have a companion with you when you are about to enjoy your evening programme. I was thinking of the joy of mutual exchanges of appreciation, but sometimes a companion can cause great havoc to your peace of mind.

On the club cars in parts of the United States there are wirelesses which can be operated by the passengers, and then it certainly needs tact and

# Some Famous LISTENERS!

## URSULA MEADLE

Widow, local gossip, hypochondriac, and retired steam-laundress. Born at Blithering Parva in 1889 according to her own account, and in 1867 according to her birth-certificate.

Started life as the usual infant-in-arms, and was shortcoated at the age of one. Was subsequently short-skirted in 1926. Educated chiefly at her mother's knee, face downwards.

Became an ardent listener in the earliest days of broadcasting, but failed to hear anything whatever for several years owing to her lead-in having been inadvertently attached to the clothes-line instead of the aerial.



The error eventually discovered and rectified, she experienced her first hark last November, when she heard the New York Stock Market Report; and her enjoyment at the novelty was in no way diminished by the fact that she was

under the impression she was listening to a Ridgeway Parade.

Since then, she has only been decoyed away from her set with the greatest difficulty, not because she particularly wants to listen, but because, being of Scots descent, she feels that she has not hitherto extracted the full value from her licence, and is anxious to make up for lost time.

Mrs. Meadle is the widow of six, having buried three husbands (greatly respected, E. & O. E.), cremated two, and mislaid one during the spring-cleaning of 1924. Apart from radio, her hobbies are stilt-walking, cheese-tasting, and playing the tambourine.

## ESAU DUBBLE

Agriculturalist, yokel, Oldest Inhabitant, and froth-blower. A native of Soking Hevileigh, Esau was born ninety-three years ago, and attributes his advanced age chiefly to that fact.

A true son of the soil, he has been engaged in the mangel-wurzeling profession, man and boy, for nigh on ninety years come next Lifeboat Saturday. He mangled his millionth wurzel last July, and was allowed by his employer to keep it as a souvenir.

Became an ardent listener in 1925 on being placed upon the Black List at the "Dog and Doughnut," a catastrophe which deprived him of his sole amusement.



First listened-in to a Running Commentary on the Boat Race, but as he understood the announcer to say "beetroots" and not "Boat Race," he totally failed either to comprehend or appreciate the item.

He is to-day a keen admirer of the music of Hindemith and Honegger, which, in his picturesque Slopsire dialect, he describes as "dom voine."

It vividly reminds him, he says, of the day when his colleague, Jedediah Earwhacker, caught his whiskers in the chaff-cutter, the memory of which incident never fails to reduce the ancient to paroxysms of mirth.

The items to which he looks forward with keenest interest are Senorita Maria de Laguna's Spanish Talks and Mr. Lloyd James's series on King's English. Albeit a recent talk by the latter on "Voel Sounds" did not prove to be the Farmyard Imitations to which Esau had been eagerly looking forward.

He was invited to stand as Hard Labour Candidate for Wormwood Scrubbs at the last General Election, but on learning that the £150 deposit was not deposited with the candidate, he very patriotically decided to put the Nation before the Party and cleave to his hoe instead.

ASHLEY STERNE is fed up with radio star biographies and for a change turns the publicity limelight on to the private lives of some famous listeners.

## SUSAN JEMIMA MUFFIN

Spinster (but not without hopes), house-parlour-maid and crockery-smasher. Became a listener the very first day she entered domestic service at "The Gables," Much Keeking, and so zealously did she haunt her employers' key-holes that she early contracted, and nearly perished from, a severe attack of housemaid's ear.

She partially recovered, however, and to-day can hear practically anything except the various household bells.

To Susan's talent for listening may be attributed the broadcasting of most of the scandal for which Much Keeking has always been notorious, and it is not too much to claim for her that she holds the reputations of many of the inhabitants between her finger and thumb.



Already numerous characters have "come to pieces in my 'and, m'm'" (to use a formula of her own).

When not engaged in listening, Susan devotes most of her time to Experimental Television, and never seems to weary of peering wistfully from the

pantry in the direction from which the milkman is expected to materialise.

## PERCY GUTOR

Radio maniac. Born at Mucking Abbot, and will shortly be murdered there if he isn't jolly careful. Educated entirely on the Correspondence System.

Was one of the first listeners to assemble his own receiving set, and in the early days of radio displayed his ingenuity by utilising the public telegraph-wires as an aerial and the Crystal Palace as a detector.

Ever since, has followed the development of radio-mechanics with great assiduity, constructing the first amateur valve-set with the valve from his bicycle-pump and a discarded electric light bulb.



To-day he is locally regarded as a specialist on "interference," and is never happier than when adding entirely unsolicited "improvements" to his friends' sets, which usually end in their being able to hear nothing except a simultaneous blend of Warsaw and Barcelona.

Percy is the author of several little text-books (MS) for listeners, notably "Popular Valvular Diseases," "Asthmaspherics: their Treatment and Cure," "Licence Evasion Made Easy," and "Oscillation: How to Spell it and Quell it."

## VERA QUICKLEY ROWE-TATEHAM

Spinster (confirmed, but no reasonable offer refused), Quartermistress-Sergeant of Girl Guides, and Typical Example of Blooming English Girlhood. Born at Great Twiddling in 1890 (estimated).

Ardent radio fan, possessing three complete sets—crystal in the breakfast-room, valve in the drawing-room, and pink gutta percha in the soap dish.

Vera's speciality, however, is not so much listening as scampering round the Stations. Her dial is one capable of exceptionally delicate adjustment, though you might not think so from the accompanying portrait of it.



Her present record is 172 Stations in 14½ minutes, but as this feat was accomplished when she was not at her best—she was afflicted at the time with a severe attack of digitalis, or knob-twiddler's palsy—she is

confident of beating these figures at a very early juncture.

Since devoting her life to radio she has adopted as her family motto: "Ora pro knobis."

## ORVILLE NEWSONCE

Educated at Eton, Harrow, Cambridge (Honours in Sausages), Oxford (First in marmalade), Sandhurst, and Woolwich. Originally designed for the Army, the Army didn't much care for the design (see inset), and Orville attempted to enter the Navy, but got plucked.



He is described by his friends as the world's most gluttonous listener. He possesses four loud-speakers, which it is his delight to tune-in to four different stations coincidentally.

By this means he claims to have discovered a new type of listening, and experiments nightly with a view to ascertain-

ing which combination of items affords the most artistic ensemble.

He has, for example, secured a most inspiring result by listening to a Strauss Symphonic Poem (London) simultaneously with the Fat Stock Prices (Birmingham), a Welsh Talk of Celtic Kitchen-Middens (Cardiff), and the Aldershot Tattoo (Daventry).



YOU were probably attracted by the photograph of Henry Hall on the cover of a recent Show Number of "Radio Pictorial."

Would you like an exclusive copy of this photograph?

Actual photographic prints, ready for framing, measuring 10 in. by 8 in., can be obtained from this office, price 1s. 3d., packed and post paid.

The photographs are of excellent quality and show Henry exactly as he is on the attractive cover design. Send for your copy now to avoid disappointment.

John TRENT takes you on a visit to

# The B.B.C. TELEVISION Studio



Have you ever seen television? Here is an actual photograph taken during a television programme. The audience is watching a televised mannequin trying on hats.

**T**HE whispering ceased, the orchestra finished tuning up, and all that we heard for three minutes was the rustling of silk as dancers, dimly seen in the darkened studio, were posed for the opening picture. A tall soldierly figure was moving silently among the artists, arranging the grouping; a dancer took two paces towards the centre and her dress was re-draped, another, bent low in a curtsy, rose, stepped a little to the side, and dropped again.

It was nearly eleven and in a few minutes an eye-and-earful entertainment was to be broadcast. "Are you ready, engineers? May we have the light, please?" called Eustace Robb, the producer, stepping back to survey his grouping, and in a moment the scene was lit by a brilliant flickering beam of light from a window at the front of the studio.

A final adjustment was made to the black sashes which had been added to the gowns, the picture was focused, the light went out, and we blinked in the sudden darkness.

While the scene was lit, there was just time to notice that the studio was covered with plain grey linoleum and was bare, apart from a back-cloth which showed palm trees and a bay painted boldly in black upon a white linen sheet.

Black silk curtains, hanging from ceiling to floor on one side of the room, concealed an orchestra.

**A**fter a minute of suspense, a red light glowed in the twilight, and from the shadows behind me a familiar voice announced the first item—a ballet.

The arc shone again, blinking upon the artists, the musicians struck up, and the dancers moved to a graceful minuet.

Television, the Cinderella of radio, is developing a new technique in the twilight of this Regency drawing room, which is the latest addition to the range of studios outside Broadcasting House.

If dandies of a hundred odd years ago could return to this scene of their triumphs, they would rub their eyes when they saw the ashen faces of the dancers, though they would certainly recognise the peaceful steps and perhaps admire the frilly frocks.

Strange things happen in the B.B.C.'s television studio and here John Trent, our Special Commissioner, describes a personal visit.

Details of dress count for a lot in this new art. Contrasting colours are essential, and black and white give the best results, but an evening suit is not a good subject. The glint of starched linen blurs the picture, and distinguished guests taking part in programmes are asked to wear afternoon dress. If a speaker arrives in a dinner jacket he must cross his arms to hide his boiled shirt!

Bows on the shoulders, sashes at the waist, scarves round the neck, and hems to the skirt in black tulle are often added to dresses when artists turn up in light evening frocks. The producer keeps a roll of this material handy in his store.

The photo-electric cells, too, play queer tricks with colours. Pinks and reds lose their value and appear white, while blues and mauves gain in intensity and look several shades darker when seen on the screen.

There are dressing rooms fitted with large mirrors behind the studio on the same floor, and here the artists dress and make up. Some stars bring their dressers, while others rely on relatives to help them. Betty Bolton always comes with her mother, who is now an expert in dressing for that flickering, piercing light. Jean Bartlett, who acts as assistant producer, advises on the finer points of the feminine wardrobe.

**W**ith faces, as with clothes, contrast is needed. Willy Clarkson was consulted, and he said: "Your make-up must be heavy." So eyebrows, eyelids and lips are pencilled in dark blue paint, while the face is tinted a ghastly white, though the nose is lightly touched at the sides with blue. This painting has disguised from each other two life-long friends!

Sometimes exceptions have to be made to this treatment. The producer feels that he cannot ask an illustrious guest to submit his face to the paint-box. The Duke of Marlborough, Lord Lee of Fareham, and Jim and Amy Mollison all appeared without make-up, and what the pictures lacked in definition they gained in distinction

Most "props" have to be specially treated. Tex McLeod spun a black rope while he yarned before the projector, and Joe Young had to get a black top for his demonstration. In front of a white screen any black object makes a good picture, even when moving quickly.

Stage property used in the studio is simple and mostly made in the carpenters' shop as the programmes require. A staircase, a lattice window, and a table are often in use, but as the picture received on the screen at home is a small one, the producer places most emphasis on the artist.

All kinds of turns which would be useless at Broadcasting House come to 16 Portland Place to perform in this room on the first floor. Boxers, jugglers, dancers, cartoonists, trick cyclists, skaters, and animal acts have all faced that shaft of light which because of its constant flicker looks so disconcerting. The gracious Genee, the vital Karsarvina, the youthful Riabouchinska, Dolin and Sokolova, have danced in the glare of the arc and rejoiced in the novel experience. I have stood in the beam for some minutes, and it is remarkable how quickly the eyes get used to it. After a time the flicker is not disturbing, and Laurie Devine, who has danced in many programmes, prefers the beam to a spotlight.

**B**londe or brunette?

Eustace Robb will never commit himself to an opinion on the touchy point of which type produces the best television stars. Jane Carr is fair, Eve Becke is auburn, and Leonie Zifado is dark. All televise successfully, and are often seen and heard. Natural colouring does not seem to make much difference, anyway they all have to make up for the studio; but regular, well-defined features are a great help to an artist who aspires to stardom in radio's newest art.

As on the cinema screen, artists can be seen in close-up, semi-distant, and long "shots." For close-up work a star stands within a yard of the apparatus which projects the beam, and in this position her head and shoulders cover the picture. Standing about eight feet farther away from the lens, a three-quarter length picture will be transmitted showing the artist from head to knees, while two yards farther back her full figure with a little background will be broadcast.

While taking tips from both the theatre and

*Continued on page 11*

Getting ready for the mike—Bobby Howes (left) and Carroll Gibbons at the piano while rehearsing for a Columbia recording. On the right is Raymond Langley, the Columbia impresario.



### Dare's Broadcast

Dare Lea, who is now playing at the New Princes, has very quickly come into the ranks of O.B. dance broadcasters. Only a few days ago he was on the 5.15—6 period and the following day he was broadcasting from 10.30 until midnight.

This is a very well balanced broadcasting combination, and Ralph Sylvester has just recently joined Dare's band.

### What's in a Name?

Lance de Giberne Sieveking looks picturesque but the trouble with a name like that is the risk that someone will describe its possessor as a foreigner, which is hard luck on the producer, who is as British as you and I. His ancestors left Scandinavia many, many years ago and what's more, he is related to three great English families: the Smiths, the Hodges, and the Hopkins.

Lance served in the Army and the R.A.F. during the War, is tall and fair and writes novels in his spare time. We shall hear a play of his in the autumn.

### Bottled for the Empire

A number of topical variety shows are recorded on the Blattnerphone so that they can be given later in the Empire Broadcasts. I have just heard that the B.B.C. is going to some popular regional centres for its "bottled" Empire material and on a recent Wednesday a Midland Regional item from Leamington Spa—Bob Roberts and the Royal Quixotes—was recorded and later put out from the Empire transmissions. The Royal Quixotes is broadcast from 3.15 to 4.30 in the Midland programme and during the whole of this time a Blattnerphone machine was running in Broadcasting House.

### Songs and Words

Having discovered that Michael North, the London radio and cabaret star, was born at Malvern, Martyn Webster has secured his occasional services for Midland Regional productions, and he is playing lead in a play with music called "Once in a Blue Moon," on September 25.

Michael has written a number of charming songs himself, and these will also be broadcast from Midland Regional in various productions. He spent several years of his life in India, and claims to be entirely self-taught where music is concerned.

### His Hobby is the Weather!

When I saw "Jacko"—Birmingham's chief wannoncer and idol of the children, he had just taken up duties again after what he declares to be his most enjoyable holiday to date. He has been to Sweden—the northern countries are very popular with the B.B.C. officials this year.

Jacko has two very interesting hobbies—butterflies and the weather. He has kept a record of every day's

### Eavesdropping?

I was driving with a friend yesterday when he switched on his new car radio set. He was not accustomed to tuning the instrument and the first words from the loud-speaker caused some surprise to the other passengers.

"The owner is being very ill," said a voice—and then all that we heard was laughter. I think that we must have been eavesdropping, listening by mistake to an aeroplane. Anyway, the driver turned the dial and in a few moments we were enjoying the London Regional programme.

### Radio on the Road

Listening in the car had a curious effect on the driver. It caused him to slacken speed and when half way home it looked as though we might be late for dinner unless we hurried. I noticed that he switched off the programme before settling down to a spell of fast driving.

Although the wireless set did not affect the running of the car he found that listening to it reduced his average speed by at least ten miles per hour. So far from being a danger on the road, it seems that radio sets in motors should reduce the number of accidents caused by speed.

### A Little Different

It is hard to keep pace with all the new combinations appearing in the programmes.

Frank Stewart had a notion to mix eight instruments with four voices and to change the instruments from time to time. The idea caught on, and the result is "The Alphas."

Frank is the leader of the orchestra at Frascati's and he can draw on fresh players in the main orchestra whenever he wishes to change the instrumental composition of this broadcasting outfit. These new combinations are all a little different and so help to brighten the programmes.

### His Unfinished Symphony

Mrs. Blake, daughter of the late Sir Edward Elgar, recently visited Broadcasting House and handed over to Dr. Adrian Boult, Music Director of the B.B.C., the manuscript of the Symphony which Sir Edward was engaged in writing for some months before his death.

This work, it will be remembered, was commissioned by the B.B.C. A few bars had been orchestrated, but only a moderately complete sketch of the first movement and fragments of the others are in existence. No attempt, however, will be made to put the work into a form suitable for performance. The manuscript will be placed in the B.B.C. archives.



Al Bowlly, the popular vocalist of Lew Stone's Band, snapped by the "Radio Pictorial" cameraman



The Twiddleknobs—by FERRIER



weather for the past thirty years. "I nearly went mad with delight when I saw the most gorgeous butterflies in the Swedish woods," he told me—"and I'd never taken my net!"

"In Town . . ."

When broadcasting engagements clash with private affairs—even a wedding—broadcasting must come first! Aranka von Major, who appeared recently at Radiolympia in the "In Town to-night" feature, has just experienced the truth of this.

She had gone to Hungary for her wedding among her own people and also to fulfil some engagements for the Hungarian broadcasting station. A broadcast of Café Colette was arranged, however, before the date on which she had intended to return and an urgent telegram recalled her. Instead of her broadcast from the Hungarian station they put out a message regretting her inability to sing but saying that listeners would be able to hear her from London if they tuned-in to the National programme.

She also had to change her wedding arrangements and decided to get married in England instead. Miss von Major, besides being a singer, is also a writer of short stories, many of which have appeared in the Continental press.

An Empire Orchestra

An announcement concerning the Empire programmes had just been made—Mr. Eric Fogg has been appointed to the position of Empire Music Director.

This means that the B.B.C. will in future be able to provide, by means of a new orchestra which Mr. Fogg will conduct, special concerts for parts of the Dominions where the big English-speaking communities would otherwise hardly ever hear "live" performances from England.

Mr. Fogg has been connected with Northern broadcasting since 1923, and is well-known as a young composer. His appointment will mean a considerable "pepping-up" of Empire broadcasts.

Screen and Studio

Stars of the screen and stars of the air are apt to change places these days and have a shot at playing each others' parts. Most broadcasters have faced the film camera at some time or other and several Gaumont-British stars have become well-known to listeners.

Jessie Matthews is one of these; she was "last heard," you remember, with her hus-

band, Sonnie Hale, at a Henry Hall "Guest Night." They have just been spending their holiday on the Thames in the motor-cruiser *Sveric*, while Jack Hulbert, Claude Hulbert and Cicely Courtneidge, of radio and film fame, have been brightening the South Coast at Felpham, Sussex.

Our Cover

I am glad to see that, in addition to the number of colour pages inside RADIO PICTORIAL having been increased, the attractive two-colour designs on the cover become more interesting every week.

I should like to tell you that the radio star on the cover this week is Miss Irene Taylor who is a very popular American broadcaster and is frequently heard through the Columbia stations.



You heard them broadcasting on the Continent—Carroll Gibbons and the Savoy Orpheans photographed prior to flying to an engagement at the Casino, Deauville

"TWO ZOO TICKETS" . . . A FINE A. J. ALAN STORY IN NEXT FRIDAY'S "RADIO PIC.", 3d.

VAL GIELGUD—the B.B.C. Dramatic Director—retells one of his most famous radio plays

[A clock strikes four.]

**H**ARVEY: Hello, Gerald! Having a party? Well, well, who wouldn't be a pretty little A.D.C.?

**MAYNE:** What on earth are you up to, Harvey? Why aren't you making the enemy tremble with your filthy trench mortars instead of making dirty marks on my nice clean parquet?

**HARVEY:** Damn your parquet! I'm here for a conference with the Corps Commander, my boy. I'm an important person, so treat me with the deference all A.D.C.'s pay important persons—if they're wise.

**MAYNE:** This isn't your room, Harvey.  
**HARVEY:** Don't be so stuffy. I don't know my way about your ruddy headquarters. I'm a soldier, not one of you!

**MAYNE:** I'm sick of this tradition that the staff are all either fools or cowards! Sorry, Harvey. I've had a trying morning. Old Herriot lost his map-case, and the siphons ran out at lunch.

**HARVEY:** O pray accept my condolences, Captain Mayne! Indeed, the horrors of war! You must have had a ghastly time!

**MAYNE:** It may sound funny! But you wait till you've had some. If you make a mess of a bombardment and get strafed, you can always put it on to the weather or the stupidity of the infantry, or the badness of your T.M. bombs, or any dam' thing you like. But what could I tell Herriot to explain no siphons? The Commander-in-Chief was at lunch, too.

**HARVEY:** I say, bad luck!  
**MAYNE:** I should think it was. Look here, Harvey, I can't stand about gossiping with you—the Commander-in-Chief's using this room for a pow-wow.

**HARVEY:** The deuce he is!  
**MAYNE:** A chat with the new Divisional General of the 25th? Next door to your lot aren't they?

**HARVEY:** Yes. Nice to see you know something about the war, Mayne. Poor old Mossyface's successor. I heard they'd got the Butcher, poor devil!

**MAYNE:** They haven't. He's a new chap straight out from home. Not even a regular. I can't understand how he got the job. He only got a brigade four months ago—a home defence brigade; all cyclists and varicose veins!

**HARVEY:** What's his name?  
**MAYNE:** Gore.

**HARVEY:** Jolly name for a jolly war.  
**MAYNE:** Charles Repton Gore, if that helps you Harvey. D'you know anything about him?

**HARVEY:** Not a thing. But then I'm not an A.D.C. I've no curiosity and the bright young people who pay visits from home to keep the army up-to-date about home gossip don't come very near trench mortars in the line.

**MAYNE:** Oh chuck it, George.  
**HARVEY:** My dear Gerald. That sounded quite human. You know you were a nice little boy when you were a subaltern.

**MAYNE:** You'll never be a nice old man, George, if you live to be a field-marshal. Come along out of it. I can hear Sir John's voice.

[A pause. Sound of boots across the floor. Door opens.]

**C.-IN.-C.:** Is this the room?  
**MAYNE:** Yes, sir.

**C.-IN.-C.:** Major Harvey, isn't it?  
**HARVEY:** Yes, sir.

**C.-IN.-C.:** I thought I remembered your face. India, wasn't it?  
**HARVEY:** Yes, sir.

**C.-IN.-C.:** Ah yes, of course, Mayne!  
**MAYNE:** Yes, sir.

**C.-IN.-C.:** Major Harvey will dine here to-night. Does that suit you?  
**HARVEY:** Thank you very much, sir.

**C.-IN.-C.:** Not a bit. I seem to remember that you used to tell rather a good story. Is General Gore here?

**MAYNE:** Waiting in the C.G.S.'s room, I believe, sir.

**C.-IN.-C.:** Good. Bring him along. And I don't want to be interrupted unless it's absolutely necessary.  
**MAYNE:** Quite so, sir.

**C.-IN.-C.:** Very well. Till to-night, then, Major Harvey.

**DRAMATIS PERSONAE**

- Major Harvey (*Trench Mortars*).
- Captain Mayne (*A.D.C.*).
- Sir John Blair (*Commander-in-Chief*).
- Major-General Gore.
- A Padre.
- Brigadier-General Brett.
- Brigadier-General Livingstone.
- Brigadier-General Edwards.
- A Sergeant.
- Lieutenant Stanford (*Signals Officer*).
- Sir Walter Cunningham (*Chief of Staff*).
- A Military Historian.
- A Typist.

"For a man to rise to be a good soldier costs him all it can cost the scholar, and that in so much a greater degree that there is no comparison, since at every step he is in imminent danger of his life."—*Don Quixote*.

[Pause. Door opens, shuts. Footsteps.]

**MAYNE:** General Gore, sir.  
**C.-IN.-C.:** Thank you, Mayne. Come and sit down, General. I don't think we've met before.  
**GORE:** No, Sir John.

**C.-IN.-C.:** Well, I expect we shall have a good deal to talk about and a cup of tea may make talking easier. Oh, I can manage to pour it out for myself, Mayne. I may be sixty-five and a bit, but I'm not decrepit yet. I shall go in to see Sir Walter after this.

**MAYNE:** Very good, sir.  
[Steps. Door opens; shuts.]

**C.-IN.-C.:** D'you know Mayne, Gore?  
**GORE:** No.

**C.-IN.-C. (laughing):** The best A.D.C. in the Army! I believe he keeps poor old Herriot alive—fills his hot-water bottle and everything. But I mustn't be too frivolous or you'll begin to believe what the papers say about me.

**GORE:** And that is?  
**C.-IN.-C.:** That I don't take the war seriously. Yes, you're an intelligent fellow. I read that paper of yours on home defence. Well, you appreciate the situation?

**GORE:** I only know it's spring, and that armies have attacked in spring since armies began. I know that the general belief is that we've got men and money for about one more offensive. I know the morale of the country is thoroughly shaky.

**C.-IN.-C.:** In a nutshell. Now, listen to me. Our next attack is due in a month from now. To-day is March 1. The balloon goes up on April 2. And we've got to succeed this time. Come over here and look at the map.

[Pause and steps.]  
**C.-IN.-C.:** You see how we stand. Everywhere we hold the high ground, the ground from which we can attack in comfort, with good artillery observation, and reasonably dry trenches, except there, from "X" to "Z."

**GORE (slowly):** Almost exactly my divisional front, Sir John.

**C.-IN.-C.:** Precisely. Now do you see?  
**GORE:** Not unless you mean that I am to attack as a preliminary to secure that remnant of high ground. And that sounds a little too obvious, sir.

**C.-IN.-C. (slowly):** Yes, it's not quite as simple

as that. In brief, the scheme is this: On March 31 your division will attack in force between "X" and "Z." You will be repulsed. On April 1 you will attack again, reinforced. This time you will be cut to pieces. On those two days lighter attacks will be mounted elsewhere—feints at, for instance, "P" here, "L" and "Q." They will be repulsed, but not pressed. You follow?

**GORE (puzzled):** Yes, sir.  
**C.-IN.-C.:** Very well. On April 2 the real offensive will be opened.

**GORE:** Where?  
**C.-IN.-C.:** At the one spot where they won't expect it. On your divisional front between "X" and "Z."

**GORE:** On my former divisional front you mean, Sir John.

**C.-IN.-C.:** You take me exactly. I see I was right about you.

**GORE:** It's obvious this is too vital a matter for there to be left any chance of misunderstanding. My division is to be deliberately sacrificed on those two days?

**C.-IN.-C. (gravely):** I'm afraid so. This scheme alone promises us favourable odds. It's got to be done, Gore.

**GORE:** I see. But why did you get me out for this particular job?

**C.-IN.-C.:** For two main reasons. First, as I've already said, you are intelligent. Secondly, I had to get a general new to the enemy. They know nothing of you. General Sloane was expected to take over the 25th Division. His reputation is, unfortunately, European. You know his nickname with the troops?

**GORE:** "The Butcher." I see, sir.

**C.-IN.-C.:** To have appointed him would have been as good as giving a copy of my plan to enemy headquarters. Now, they will think that, with a new man from home, that sector of the line is bound to remain free of large-scale operations. Then, when you do attack, they'll be even more certain, first, that it is the big show, and when it fails that the big one will come elsewhere.

**GORE:** It's ingenious, sir.  
[Pause.]

**C.-IN.-C.:** I can rely on you, then, General Gore?

**GORE:** I'm under orders, sir.  
**C.-IN.-C.:** Quite so. But privately, as man to man?

**GORE:** I'm a little dazed still by the idea. A division is, roughly, in infantry, ten thousand men. You mean the division to be—destroyed?

**C.-IN.-C.:** It's no use mincing words—yes, I do.  
**GORE:** As I see it, Sir John, it's a question of whether a successful offensive is worth the price?

**C.-IN.-C.:** Surely the answer to that is that nothing but a successful offensive can save us from losing the war, which will cost us everything we value.

**GORE:** And we're sure of that?  
**C.-IN.-C.:** I wish to heaven we weren't so sure. Remember, we've won every war we've fought since Elizabeth. Continual victory doesn't lead to friendship with the people we've thrashed.

**GORE:** Human nature's certainly pretty constant.

**C.-IN.-C.:** Ah, I'm glad you can see it that way. Vital to be able to take the broad view, Gore. I'm glad. But at the same time I should like to tell you how sorry I am for you personally. I'm asking you to do a damnable thing. I can only ask you to believe that I find it equally damnable to be in the position of having to ask you to do it.

**GORE:** I'm sure of that, sir.  
**C.-IN.-C.:** Thank you. [Pause] I'm so sorry. I never poured out that tea after all. I'm afraid it's cold by now. Mayne shall justify himself and get us some more.

**GORE:** Not for me, sir. [Slowly] I don't think I feel like it—now.

**C.-IN.-C.:** Well, I'll leave you to think over details, and then I'll come back and we'll go and have a chat with Sir Walter—we must see about strengthening your gunners.

[His voice fades and the door shutting cuts it off.]  
[Fade up the tramp of men marching.]

[Gore's steps as he goes to the window. His position should be marked by further distance here from the microphone.]

**GORE:** By George, those chaps march well!  
**MAYNE:** Did Sir John ring, sir?

This radio play is published in Val Gielgud's "How to Write Radio Plays" (Hurst & Blackett). Applications for amateur performing rights should be made to James Pinker & Son, Talbot House, Arundel Street, W.C.2.

GORE (to microphone): He's gone to Sir Walter. Oh, Mayne, do you happen to know what those troops are?

MAYNE: Good lot, don't you think, sir? Yes, they're some of the 89th Brigade of the 25th Division—your new division, sir. As good a crowd as you'll find, sir, if you don't mind my saying so.

GORE: My own division! I see. Thank you, Mayne. Can I have a car in about an hour?

MAYNE: Of course, sir.

GORE: What? Oh—yes—I'm sorry, Mayne. Stupid of me—only a nightmare—shall we get on?

MAYNE: You're looking thoroughly done up, sir. But we're almost there.

GORE: I only want a night's sleep. Did I—?

MAYNE: What, sir?

GORE: Nothing.

[Short silence. Car starts up again and fades out slowly.]

GORE: Not—only from your own point of view? PADRE: I may be prejudiced, General, but I find that it does a fighting man no harm to have strong religious convictions.

GORE: Cromwell and the Mahdi, eh?

PADRE: They're good examples of what I mean.

GORE: Perhaps that's why I've asked you to see me this morning. I'm not a man of great religious feeling, though I hope I've as deep a respect for religion and for religious men as anyone. But I'm faced with a problem which perhaps only religious convictions can solve.

PADRE: I should be delighted to help you, if I may.

GORE: I can only give you the briefest outline of the implications of the thing. In the near future I am ordered to carry out a plan which deliberately involves the massacre of this division.

[Pause.]

PADRE: Yes, I see.

GORE: A professional soldier would have, as I see it, no right to question such an order, but I am not a professional. I hold this job because they could find no professional so capable—I don't want to boast, Padre, but the position must be absolutely clear in our minds.

PADRE: Yes, you are justified in questioning. GORE: I don't believe the plan will gain its object, even if I obey.

PADRE: Are you sure of the facts—sure enough to come to such a conclusion?

GORE (firmly): Yes. But, of course, I may be wrong. Now—am I right to throw away ten thousand men on the strength of an order, the value of which I can't credit?

PADRE: I can't possibly tell you that. I can only tell you what I should do.

GORE: And that is?

PADRE: I should obey.

[Silence.]

GORE: Would you mind explaining why?

PADRE: General Gore, I love these men of yours—more than you can, for I've been with them longer and I know them better. But they are only here, under you and me, for one purpose—to win this war. I believe in the justice of our cause, as I believe in God.

GORE: Of course. So do I.

PADRE: I don't mean that in fighting we are doing God's work. But in doing our job, no matter what it is, so long as we believe that it is a job that has to be done, we are doing the work which we were put in this world to do. Further, I believe in personal immortality. Death cannot be terrible weighed against eternal life.

GORE: Suppose you find even mortal life too hard?

PADRE: I belong to an older generation, General. That is the creed of a soft breed, which reads too many Russian novels during adolescence. It's no good shirking life, either here or hereafter.

GORE: It's not so much death, if it could be a quick, clean death for all those thousands. I'm



"I am ordered to carry out a plan which deliberately involves the massacre of this division"

GORE: I shall be going up to my headquarters. MAYNE: Very good, sir. I'll put in a packet of sandwiches. And would you prefer some whisky or a bottle of champagne?

GORE: Champagne! Sounds a trifle odd for a war.

MAYNE: Oh, just to celebrate your getting the division, sir.

[Pause.]

GORE (almost hysterical): To celebrate my division! (Calm again) Thank you very much; it's a nice idea of yours, Mayne, but I don't really feel much like a celebration this evening.

MAYNE: I see, sir. Whisky then.

[Door shuts.]

GORE: My own division! [The tramp slowly fades out into the distance. Gun-fire.]

[Slowly fade in the sound of a car driven at high speed, marking it early by the noise of a blaxon.]

GORE: It was good of General Herriot to loan you to me for a day or two, Mayne. How much longer do you think?

MAYNE: Not more than a quarter of an hour, sir.

GORE: I see. I'll try to sleep, then. I'm feeling cooked.

MAYNE: I'm afraid the road's none too good, sir.

[Fade up noise of car. As soon as voices begin, add echo, so as to stamp their "dream" quality.]

C.-IN.-C.: Nothing but a successful offensive can save us from losing the war. . . . Vital to take a broad view. . . . Got to be done. . . . I can rely on you, General Gore. . . . (Louder) Your division will attack in force between "X" and "Z" . . . April 2. . . . You will be repulsed. . . . You will be cut to pieces. . . . Look at the map. . . . It has got to be done. . . .

[These sentences are linked by noise of car rising to a fierce roar.]

GORE (crying out): For heaven's sake, sir—no!

[Silence.]

MAYNE: I beg your pardon, sir. I think you must have been dreaming.

PADRE: Oh, Captain Mayne.

MAYNE: Yes, Padre. What are you doing here?

PADRE: The General asked me to come over this morning. Didn't he tell you?

MAYNE: No.

PADRE (laughing): Oh, don't look so hurt.

GORE: Good morning, Mayne. Good of you to come over, Padre. That's all, Mayne. Will you get a meeting with the Brigadier's set for to-morrow morning at ten?

MAYNE: Very good, sir.

[Door shuts.]

GORE: Sit down, Padre. This is rather a difficult business for me to approach. I want your advice as man to man, not as padre of my division to a general—but it's official business for all that. Comes of not being a professional soldier, I suppose.

PADRE: Anything I can do, sir, of course—

GORE: I don't doubt it. First of all, everything I say must be strictly confidential, or there may be the most serious consequences.

PADRE: I understand.

GORE: Good. Have you been with the division long?

PADRE: Almost a year.

GORE: What do you think of it?

PADRE: One of the best in the whole Army.

# Red

# Jobs

thinking of the wounds, the hurting, the thirst, the filth, the misery at home—

PADRE: We agreed the job must be done, and these are the things that alone can get this particular job done. Speaking for myself I cannot blame you.

GORE: -Yourself?

PADRE: I go into the line with a battalion to-morrow. I'm glad to know what I've to expect, and that I am sure to have a chance of being useful.

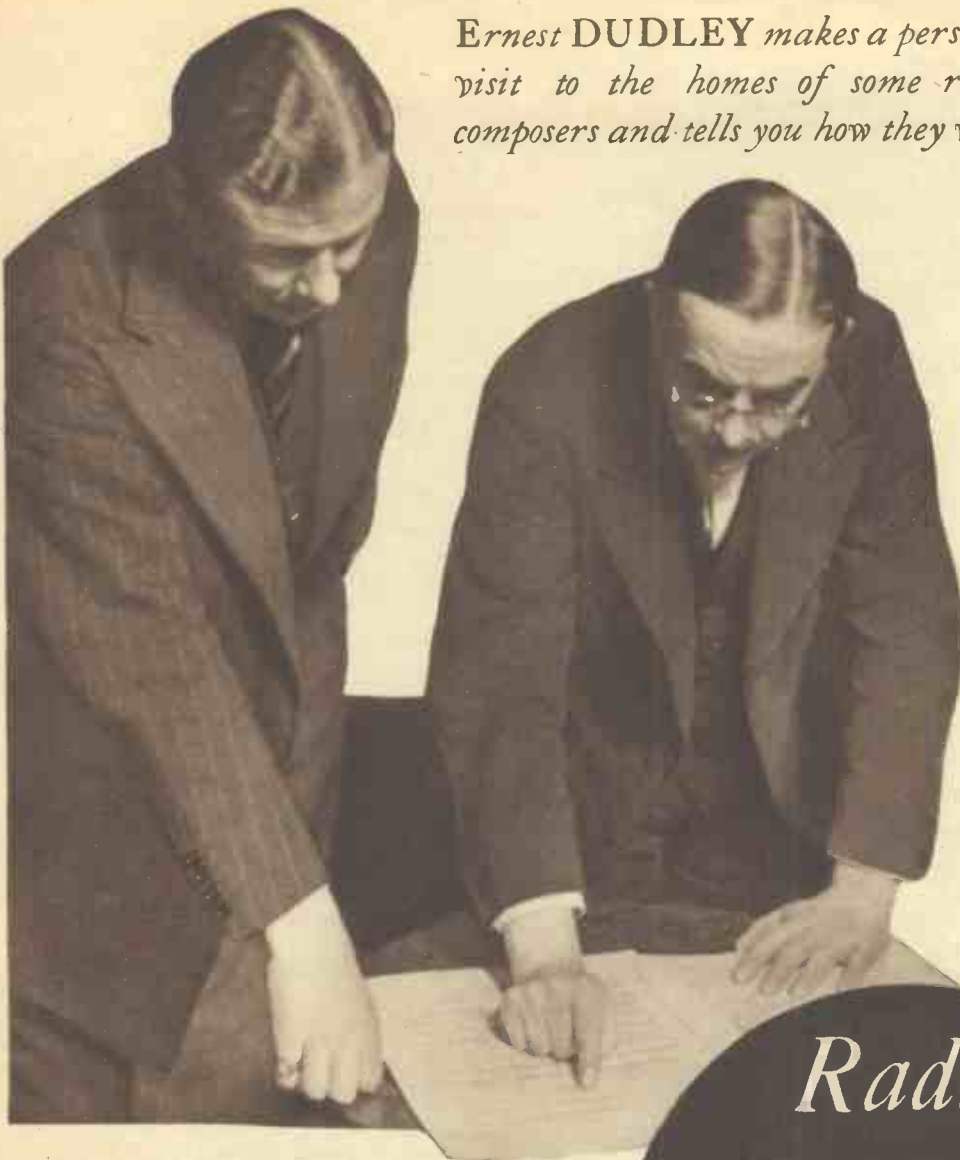
GORE: I had no idea—I'm sorry, Padre. I'd no right.

PADRE: I wish I could have been helpful. I'm afraid I've only talked platitudes—and, of course, if you're right in your belief that the whole plan is based on false premises, it alters the situation.

GORE: Well, suppose I am right on that point?

(Continued on page 30)

*Ernest DUDLEY makes a personal visit to the homes of some radio composers and tells you how they work*



Dance music and serious music often meet at the microphone. This photograph shows an historic meeting of John Ireland and Jack Payne at the B.B.C. to discuss musical technicalities in a work of Ireland's which was subsequently broadcast from the Queen's Hall and in which Jack was consulted.

**W**ALTER LEIGH, who composed, to our delight, "The Pride of the Regiment" and "Jolly Roger," finds the morning and after tea the times best for working.

"Provided I am in good health, and my digestion working satisfactorily," he said, "I find that working more or less to a routine suits me best. I say 'more or less' advisedly—for I must admit that, given, say, three months in which to write an operetta, I should be inclined to take the first two months rather light-heartedly, and do three months' work during the third!"

Mr. Leigh studied in Germany, and was at the Festival Theatre, Cambridge, for two years. There he had to write fresh music each week, as the plays were only run for that short time. This groundwork, he assured me, was wonderful training for him. He wrote all kinds of music, from revue to incidental music for Greek plays.

"I certainly don't believe in working far, far into the night," he went on, "and getting inspiration in a sort of 'trance,' but neither do I work except to order, so to speak. I improvise a lot on the piano—but only for my own, and possibly friends' amusement—I never put *that* music on paper! I find that, in most cases, my music is best when it has been commissioned."

**T**hat music which introduces "In Town To-night" is the last movement of the March Knightsbridge from Eric Coates' "London

Suite." To get the exact walking rhythm he wanted Mr. Coates walked and walked, until the music ran through his brain to the tune of his footsteps.

"Even as I talk to you, now," said this composer, "I can hear music. When you have gone, I shall return to my work and resume it just as if I hadn't been interrupted.

"Tea I find is a marvellous stimulant, and sleep, too. I work in the morning, then walk after lunch, then sleep for an hour, then tea—and work until dinner-time. That is roughly how my working days are planned."

He is writing a sequel to the "London Suite," and he explained that he found the titles of the movements a problem.

"I like to give people a 'mental picture' of the music," he said, "and a perfect title is one that helps to conjure up for the listener the appropriate surroundings. 'Covent Garden' in the 'London Suite' is a good example."

"Brooding" is a great help in his work, he told me.

"If, for instance, the bridging of two musical phrases does not happen as I want it to, I go and

sit down and 'brood' on it. It may take half an hour, it may take two hours—but quite suddenly the bridge I want will fit itself across the two phrases with the exactitude of a jig-saw puzzle. Yes!" laughed Eric Coates, "a good 'brood' works wonders!"

"Good-Night, Vienna" . . . What romance those words conjure up for us!

George Posford's lilting music was one of the biggest triumphs in the history of broadcasting. And he wrote it when most of us were *very* asleep.

"I think that to be bound to a routine method of working is bad for inspiration," Mr. Posford told me. "But my time for writing is a fairly regular one. I start at about ten at night and finish at about three in the morning."

He smiled at my shudder (three o'clock in the morning always seems a shuddery time to me) and crossed to the window of his flat.

"You see, the traffic is pretty noisy in the daytime, so I haven't really any alternative."

I listened to the noise in the Strand close by, and agreed.

"Nevertheless, those taxi hoots came in very useful for my recent work, 'Broadcasting House!' I found that they fitted in perfectly with the harmony of my music, and I used them in 'Broadcasting House' rather successfully, I thought—though they shocked some people, I believe!"

When he works with a lyric-writer, the title of the song is first decided upon, and he writes the music round the title. Then he confers with the lyric-writer, and together they complete the song to each other's satisfaction. For his more 'serious music,' he finds that contemporary modes and manners inspire him—witness his recent work based on radio.

**N**o composer could have chosen a more appropriate title for one of his most successful songs than Cole Porter, who wrote "Night and Day," the "hit" of his musical comedy, *Gay Divorce*.

Mr. Porter works night and day.

He has breakfast at eleven o'clock, and then works without a break until four o'clock in the afternoon, when he has a snack. Then he works until six o'clock, and his *day's* work is done. His *night* work commences at twelve, and he goes on until four or five in the morning—and then goes to bed.

He takes about two months to write a show. He writes the music and the lyrics. And adheres to his routine strictly. When the show is written and produced, he goes off on a holiday and completely forgets about it.

"I can only write on the 'book' of a show," said Mr. Porter. "By that I mean that the idea of sitting down and writing any old song is to me impossible. I must have the situation and the dialogue of the play to inspire me, so to speak, to write music, or words and music."

"You see, I only write for the theatre—I'm not interested in anything else. What is known as serious music doesn't interest me to write—though I like listening to it."

"The idea of this river, for instance," we were looking down on the Thames from his flat in Whitehall, "is lovely—but it doesn't make me want to dash to the piano and write inspired music about it!" he laughed.

"No, I get my inspiration from movement, dramatic climaxes and comedy scenes."

**M**r. Cyril Scott picked up a large sheet of paper from his piano and handed it to me.

"That piece of music," he murmured, "will play for a quarter of a minute—it took me about an hour to write!"

He sighed, "Yes, composing is hard work—but it's wonderfully interesting." He sat down and played . . .

"Mozart wrote his melody, like this—in single notes." Then, as his fingers picked out chords, "I—as do some other modern composers—write my melody in chords—"

"I seldom work at night. I work in the morning until lunch, then perhaps a little after lunch. Then I walk for a while—come back and sleep until tea-time, then work on until dinner. I don't

*Continued on page 20*

Radio  
Composers  
at  
Work

Stars at

Home—34

“...directed by

# Joseph Muscant

**M**USCANT will go down in radio history as the man who made potpourri lunch-time broadcasting famous!

His lengthy series of broadcasts from the Commodore Theatre (at which he started as Director of Music, when the Commodore opened in 1930), endeared him to radio listeners who regularly tuned in at lunchtime on Saturdays to hear his popular arrangements and fantasies.

Muscant is a hard worker. He gets up at 7.30, generally goes for a walk with his dog, Kim, and is back for breakfast at half past eight.

Now that he is broadcasting from the Troxy he frequently has early morning rehearsals, but when he manages to get the morning free he can always be seen on his way to the golf course by 9 o'clock. He is rapidly acquiring a reputation as a club “pot” hunter, and is a very keen golfer.

After a round of golf, he goes straight to the Troxy, where he rehearses and goes through his enormous mail with his secretary. Between shows he can always be found in his dressing room, busily working on some musical arrangement for stage or broadcasting, or chatting with members of the orchestra in the rehearsal room.

Muscant lives in a charming house in Golders Green, but he is not (as you might think from the Muscant household) fond of gardening.

A new charming photograph of Mrs. Muscant is on this page and there is one daughter, June, who is already a clever pianist and violinist.

Her one ambition is to conduct her father's orchestra, but as this won't be the case yet, at any rate, she is developing her already remarkable aptitude as a dress-designer. Joseph says that she has one very bad habit—that of causing her father to burn up the road with his very fast super-charged car.

Mrs. Muscant is not keen on music, but is a very accomplished modeller.

She goes every week to the Troxy to hear her husband's orchestra.

Mrs. Muscant, Senior, who lives at Sudbury, cannot see her son conducting in person, but she never misses one of his broadcasts.

Joseph is only one of a very musical family, for his brother, Peter, plays a violincello in the Queens Hall orchestra and his sister, Clara Muscant, is a very noted pianist.

Joseph made his first public appearance at the Queens Hall when he was nine, but Peter went one better, for he made his public bow at the age of seven.

Joseph continued to give violin recitals at the Queens Hall, Wigmore Hall and Aeolian Hall, and when he was thirteen he toured the music halls with a quartet.

He was actually one of our first broadcasters,



Muscant at the microphone—recording for a gramophone record. (In circle) A charming new portrait of Mrs. Joseph Muscant

## B.B.C. Television Studios

Continued from page Five

the cinema, the producer has copied neither, preferring that television should develop its own technique.

Programmes are usually introduced by an announcer, and while he is speaking, designs and captions are transmitted on “vision” from a miniature apparatus. In a complicated production like *Carmen*, where rapid changes of costume have to be made between scenes, period pictures specially drawn on cards can be sent out while the artists are feverishly engaged in the dressing rooms.

The silhouette or shadow picture is one of the most effective devices developed by Eustace Robb. For this type of picture an artist stands in the foreground, the beam casts his shadow upon the white back-cloth, and by an ingenious arrangement of the photo-electric cells it is the shadow and not the reality which is transmitted.

The light, too, changes the effect of some acts. While no less effective when seen in a visor, their stage performance is modified to suit the medium. The *Diamonds* obtain a remarkable appearance by covering their figures with paste which is then sprayed with ground glass. When they dance on the stage, spotlights in changing colours produce a kaleidoscope of colour. In the white light of the studio they flash and scintillate and then moving to the foreground appear in silhouette like bronze figures.

Photo: Elwin Neame

fer in January 1923, only a few months after the B.B.C. had started out on the air, he broadcast from Manchester in an orchestra of 110 musicians.

He was quick to realise that one of the most popular broadcasting times of the week is Saturday lunchtime, when the listening public wants light music, but does not want concentration. So he embarked on a year or so's very hard work making suitable arrangements for a vast amount of popular music. He rapidly earned his title of “King of potpourri” for he has written every conceivable arrangement in this manner.

He is enthusiastic when rehearsing, as he is when broadcasting. He works with his coat off, conducts energetically, and takes in every musical detail.

Sometimes he stands on a box to make sure that his baton is seen by every member of the orchestra.

He really does direct. It is his personality which enables these popular light music broadcasts to get across and make a vital Saturday appeal.

Next Friday:  
At Home with SOLOMON



# ADVENTURES

George Hicks, of the National Broadcasting Company, announces at the microphone in the control-room of a submerged submarine—a difficult outside broadcast, which was tackled successfully.

Morton Downey, the famous American tenor, and the popular announcer, Ted Husing, going aloft in an aeroplane for a Columbia Broadcasting relay while the plane flies over New York at night. Below, left, is the new mobile transmitter of the National Broadcasting Company standing outside the Radio City entrance. This transmitter van is used for relaying from many unusual outside broadcast points

**A**MERICAN listeners like thrills in their radio fare. And the broadcasters, recognising the demand, are going to great trouble and expense to provide novel features representing pick-ups from unusual points.

Broadcasts from land, sea and air are now a commonplace. American announcers and engineers even go to subterranean, submarine, and stratospheric levels to convey new thrills to listeners.

The listeners' appetite for the unusual in programme fare is never sated, and broadcasting stations and networks spare no cost to give the public the suspense it seeks. Even announcers and engineers stand ready to risk their lives in an effort to put over their broadcasts successfully.

The National Broadcasting Company and the Columbia Broadcasting System—America's two great nation-wide chains—are the chief American sponsors of broadcasts from unusual points. Individual stations, too, in all parts of the country, occasionally present such "stunt" broadcasts.

Modern broadcasting methods and equipment, plus the ingenuity of the men assigned to the jobs, make possible the relaying and re-broadcasting of announcers' words from out-of-the-way points where it is impossible or impractical to extend land-wires to link the microphones directly with the transmitter.

Both the National and Columbia networks have special departments to handle the details of planning and producing the "stunt" programmes. Their officials declare that, although the costs of such broadcasts run to high figures, the results are well worth while in terms of press notices, prestige, public service, and listeners' good-will. On rare occasions, the commercial sponsors who run programmes in America, stand the costs of certain novelty programmes.

But the advertiser, as a rule, prefers ordinary studio presentations to the more costly outside "stunt" features.

Broadcasting talks and entertainment from speeding airplanes, motor-cars, railroad trains, and boats has occurred so often that listeners accept such features in the same light as they do ordinary studio broadcasts.

A résumé of outstanding "stunt" broadcasts will give the British reader an idea of what microphone thrills constantly await the American listener.

For instance, a speeding railroad train on the Baltimore and Ohio line was the "studio" for a unique broadcast by Jack Denny's Orchestra and Belle Baker, vocalist. The dining car served as the studio for the occasion, while the kitchen was converted into a transmitter room.

On another occasion when William Beebe, noted



# THE 'MIKE'

by Samuel KAUFMAN

Outside Broadcasts—"O.B.'s"—as we call them in this country—play a bigger part in American broadcasting than they do in the programmes of the B.B.C. Some of the American microphone adventures are dangerous, as described here by this famous American radio writer.



Left, an N.B.C. broadcast of a diving bell test. This photograph was taken at the top of the 130-foot test tank used for observations and emergencies—not a pleasant job for the man at the microphone!



The "mike" is taken up to the tops of skyscrapers, in aeroplanes, down coal-mines and to the bottoms of divers' tanks. There is no thrill or adventure with which the radio microphone man cannot cope.

explorer and naturalist, descended to record ocean depths off the coast of Bermuda in his bathysphere, he was accompanied by Ford Bond, an American announcer. He gave word-pictures of the marvels of the deep to listeners direct from his sealed compartment far below the surface.

While over the Atlantic in the German dirigible Graf Zeppelin, Dr. Max Jordan gave American listeners a description of the flight. The dirigible was en route to Chicago from Buenos Aires. Dr. Jordan, the European representative of the National Broadcasting Company, was a passenger on the entire trip from Germany.

A greater thrill than this was provided by the recent Settle-Fordney balloon ascent to the stratosphere. The explorers' own stories of their experiences were relayed while soaring above the atmospheric levels.

Gertrude Ederle, the first woman to swim across the English Channel, gave American listeners a thrill when she broadcast from a surf-board attached to a speeding motor-boat on the Hudson River.

Morton Downey, noted radio and gramophone tenor, and Ted Husing, announcer, flew over New York City one night in a cabin aeroplane to give listeners an unusual programme of songs and chatter from the starlit heavens. Arthur Tracy, the vocalist known as the Street Singer, also pioneered in broadcasts from above the clouds. Tracy, however, used the cabin of a fast airship for his "studio."

George Hicks was one of the first American announcers to broadcast from a submarine. Other forms of marine broadcasts have consisted of programmes from the decks of steamships entering American harbours. Then, of course, it is customary during regattas to broadcast direct from the decks of observation yachts, just as the Boat Race is broadcast from a launch.

A test of the Mومنen Lung, a device utilised by the United States Navy for deep-sea rescues of persons trapped in submerged vessels, was the feature of a network broadcast. Announcers had to make the trip up the 130-ft. test tank in order to describe accurately the sensations of being rescued.

Once a parachute jumper leaped out of an aeroplane above a New York airport with a microphone strapped near his mouth to describe the sensations of his descent. A special light-weight pack transmitter was designed for the occasion. Since that date, the pack transmitter has been improved upon and is now used by announcers who, with the packs strapped to their backs, can walk about as they describe such events

as golf tournaments, parades, etc.

Just recently, the National Broadcasting Company acquired a new Outside Broadcast van. It has a truck chassis with a special stream-lined body containing all the features of a broadcasting station. A trap-door in the roof can be opened so that the announcer can stand on his seat with his head through the roof to describe various news events.

Engineers are now working on equipment to broadcast from the bottom of New York Harbour during the testing of a new life-saving mask. As soon as the weather is warm enough, Captain Charles B. Scully, of the American Red Cross, will test the device under 70 ft. of water. It is expected that he will talk to network listeners from that depth.

Most of these relays are accomplished through the employment of ultra-short waves. Receiving stations therefore, must be erected as close as possible, and the sound is sent to the main transmitter over telephone lines.

American broadcasters are constantly trying to outdo each other in the preparation and presentation of "stunt" broadcasts. They are costly things, but the listener certainly gets the advantage of receiving surprise programmes which supply countless thrills.

In America, as in this country, the programme value of an exciting outside broadcast is often found to exceed that of an ordinary studio item.



Left, the rehearsal in progress of the broadcast by a diver from the bottom of New York harbour. Below is George Hicks in the conning tower of the submarine.



# What Listeners Think



## ★ The Woman Listener

**I** DO NOT think that any housewife wants any programme in the morning hours. Most of us have far too much to do from nine to one to be able to listen with either enjoyment or intelligence; and frankly we have had enough of the silly talks on how to provide a dinner for six people for 1s. 1½d., or make a dress for an average sized woman out of 2 yards of 36-inch material. The only time we have (with luck) for a slight rest is perhaps from 2 to 3.30—when we should like to hear of the latest novels, contents of current magazines, and a little light music—the kind you rarely get in the other programmes; not dance or classic or the everlasting operas.

But to have the wireless on as a background to work or talk or half-sleep is to spoil true listening—and those who do this are the first to shout about 'rotten programmes.'—*A Housewife, Gloucester.*

(A cheque for one guinea has been forwarded to this reader, winner of the guinea "star" this week.)

## Disappointed

**I** realise the difficulties, the enormous amount of work and worry, such a show as Radiolympia must entail. But surely, from what is termed the 'greatest Radio Exhibition of the year,' the B.B.C. could have provided listeners who could not see the show with a better 'first night' relay. "I, and I suppose many other listeners, expected to hear Kitty Masters make her Olympia debut with Henry Hall and the B.B.C. Dance Orchestra. I certainly did not expect to listen to a description of the theatre and the people, etc., while the first 'dumb' act finished. Surely the listener who stayed at home would have much rather listened to an 'old favourite' and laughed with the audience; and if they wanted a description of the Exhibition, they could have listened to Mr. Christopher Stone on 'Radiolympia,' after the show—and without spoiling an hour's pleasant entertainment."—*Peggy Fletcher, Manchester.*

## Radiolympia Broadcast

**I** listened with great interest and expectation on the opening night of Radiolympia, after which, candidly I was a little disappointed. Maybe this will sound idiotic to a good many; but, speaking entirely from the listener's point of view, atmosphere was a very disturbing factor. The huge hall, the intense quietness of the audience, created that 'empty feeling'; naturally, this could not be avoided, but it all helped to prove a disappointment.

"My big bone of contention is the 'gags' and songs put over by the artists. Be the programme


from Radiolympia or Timbucktoo, it makes very little difference; I, for one, did expect some brand new interesting stuff, instead of which we got the same old thing, heard many times from the same artists. From the audience present they were sure of a hearty welcome—seeing the unseen always creates enthusiasm, but, to the unseeing, the show was stale.

"Putting over new stuff would have meant huge success or failure; personally, I think the artists were content to stand on laurels already won, without running risks.

"I must add a word of thanks to Sydney Baynes and his band for the bright breezy music they supplied."—*"Calaboosh," Sheffield, 3.*

## Too Much Singing

**I**f a test could be taken, I think it would be more than likely that nine out of every ten listeners would agree that there is too much ballad singing in the radio programmes, particularly at week-ends. A great many of these songs are unfamiliar and of a type not likely to interest any but a small coterie. Time and again I hear among an extensive circle of listeners (including many music lovers) the same dislike expressed about such singing. What do your listeners think?"—*A Keen Listener, S.W.1.*



**Children's NEWS**  
**MOTTO**

by *Commander Stephen KING-HALL*

"Seek, and ye shall find."

You will find this very well-known saying in the New Testament in the gospel of St. Matthew, chapter VII. The key to the motto is on page 36.

*Stephen King-Hall*

## Christopher's Tune

**S**ignature tunes are all the rage nowadays. So why hasn't somebody suggested one for Christopher Stone? After all, his recitals are eagerly awaited by both highbrows and lowbrows; and it would be nice to have a definite tune with which to associate him.

"As I understand he is affectionately known as 'Polly,' how about 'Pretty Polly Perkins'?"—*Vera E. Dawney, Upminster.*

## Why Both Stations?

**I** fail to understand why the B.B.C. breaks into the programmes of two stations in order to relay their running commentaries.

"Might I suggest these apparently 'necessary evils' be inflicted on the public through Daventry only, leaving London National to transmit dance music, this being the only item broadcast separately from the Daventry programme?"—*"Kansas City," King's Lynn.*

# Hullo, Children AUNT BELINDA'S Children's Corner

**D**EAR NIECES AND NEPHEWS,  
There was a loud rat-tat on my door the other morning and on the mat I found a long bright green envelope. Most intriguing, I thought, and hurried to open it. Inside were, to my astonishment, three large photographs of what appeared to be a Chinese Mandarin! I thought of Secret Societies and the like but couldn't make head or tail of it all—so eventually I settled down to my work. Then I went out. When I returned I found another long green envelope on the mat! Curiouser and curiouser—and I picked it up somewhat gingerly and opened it. A letter inside! "Dear Aunt Belinda," it read, "So sorry I left this out of my first

letter. The horrible photographs are of me! I am a conjuror at the Little Theatre for the next few weeks and thought you'd like to see how drastic I can look without trying very hard!" And it was signed "Norman Hunter" A truly incredible adventure of Professor Branestaw!

Aren't you glad that Will Owen has started another series of talks? It was only "by the skin of your teeth" as it were, that he ever appeared in the Children's Hour at all. You see, he originally sent in his manuscripts for the evening programmes, but there was no room for them at that time. Just casually the Talks Director mentioned to the Children's Hour Organiser what had happened and the latter said he'd like to have a look at them as he was a great admirer of Will Owen's illustrations, etc. The result was that Will Owen re-wrote those first talks for you and then became so enthusiastic about writing especially for the Hour that he spent endless time on 'buses and in walking round London to get material to "pot" for the series known as "Potted London." And then, when Uncle Mac wrote that amusing book "Gardening Guyed," it was Will Owen who did the illustrations.

I met a new nephew, yesterday. Whom do you think it was? "Jim" Prince, that quite indispensable companion of Arthur Prince, the ventriloquist. But I'll tell you what he said to me another time as the conversation was one of the funniest you would wish to hear.

Until Next Week  
AUNT BELINDA.

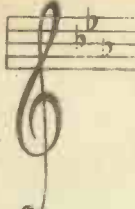


What do you think of broadcasters at the B.B.C. and Continental stations? What are your views on radio programmes, and how do you think broadcasts could be improved? What do you think of the men who run broadcasting, and what helpful suggestions could you offer? Let us have your views briefly. Every week a letter of outstanding interest will be starred on this page, though not necessarily printed first.

The writer of the starred letter will receive a cheque for one guinea.

All letters must bear the sender's name and address, although a nom de plume may be used for publication. Letters should be as brief as possible and written on one side of the page only. Address to "Star" Letter, "Radio Pictorial," 58-61 Fetter Lane, London, E.C.4.





# Sir Henry Wood

## on Forty Years of

An exclusive "Radio Pictorial" article by Sir Henry Wood himself.

# "PROMS"

**I** AM not particularly conscious that this is my fortieth season. I have not thought much about that part of it. All I care about is the music we are doing.

On the other hand I am perhaps conscious that conditions are very different now from what they were in the early days. We have advanced. At one time I was expected to prepare two concerts in one rehearsal. Nowadays, I am glad to say, the B.B.C. allows me a rehearsal for every concert.

There are thirty-six new works down for performance this season. When I say they are new I mean they are new to me, and therefore to the Proms. A work is new to me in that sense until I have actually directed it. It need not

have been written this or last year. I have not yet conducted every symphony written by Haydn.

As a matter of fact, we opened the season with a new work in the sense I have suggested—the Prelude to Elgar's *Kingdom*.

It received its first performance at a Promenade concert on August 11.

We do not only rehearse new works. We perform nothing which has not been carefully rehearsed. No orchestra, however good, can play unless it practises.

There are forty-nine concerts this season. Of these thirteen are miscellaneous; eight are devoted to Wagner and Beethoven alike; four to Brahms; two to Bach and Handel and two to Bach alone; two to Haydn and Mozart; three to Russian music, two of them being Tchaikovsky; and one each to Delius, Strauss, Sibelius, Liszt and Vaughan Williams.

We have specialised more in recent years. Wagner and Beethoven have always had their Mondays and Fridays, but there was a time when we were content

with only one Bach concert in a season.

In the early days undoubtedly our musical public preferred miscellaneous concerts; but we have advanced and they have advanced with us. We used to have operatic solos in the second half which was a very different affair from what it is now.

Encores were allowed and taken advantage of—to my discomfiture sometimes. Often it was well after eleven o'clock before we finished; on one occasion it was ten minutes past twelve.

We catered for a very different audience in those early days.

**T**here was always the question of making the concerts pay. The first series, in 1895, was sponsored by a private patron. He lost eighteen hundred pounds. Still, we went on.

In those days nobody knew anything about the Proms. The hall was new—it was only built two years previously—and everybody used to ask where it was. When told it was at the top of Regent Street they used to say: "Oh! up there? I have never been up that part of Regent Street!"

Then again, the orchestra was new, not famous like it is now. I also was new, so far as that goes. Thus we had to fight our way. The Proms were kept going all through the war and people had a chance of coming in of an evening and drowning their thoughts for a couple of hours, even if they were told there was an air-raid warning as soon as they went out into the street.

This season we have a mighty array of artists. Never have we had a finer list. Over fifty singers—all of considerable repute; thirty pianists, twelve violinists, four cellists and three organists.

Never has the standard been higher nor do I remember the orchestra in better trim.





### MONDAY

**I** WAS awakened at half-past eight this morning by the maid, having left a message overnight saying what time I wanted to be called. Breakfast, as usual, done just nicely to a turn by the cook, and altogether everything looked very cheerful for the start of a week's work. This morning I breakfasted alone, for although it is my usual habit to have breakfast upstairs in my dressing-room adjoining our bedroom, Doris (Mrs. Jack Payne) is not yet awake. Little wonder. We were home, as is unfortunately only too often the case, in the early hours of the morning. Well, here goes for another week of hard work. I finished breakfast in my dressing-gown, completed the morning toilet, and then dashed downstairs to the car. No time to read the paper this morning. We leave for the office at just about half-past nine, and my chauffeur gets me to my Regent Street office at approximately ten to ten. Just about the usual time in spite of very heavy Monday morning traffic. My post-bag friends have been busier than ever this week-end. By the time I arrived, my secretary had opened the "fan" mail and put all my letters in the order in which I shall have to deal with them... as usual, an interesting batch. Some of them making personal inquiries, others dealing with matters touching on business and musical affairs... others appreciative criticisms. My fan mail shows no sign of decreasing... Made a mental note of one or two suggestions made to me by listeners. And then on to the usual round of morning appointments. This is the first day of my week's London engagement at the

Holborn Empire, also "doubling" at the Stratford Empire. Got in touch with my Stage Manager there and arranged details about the set and the stage lighting at the Holborn. Found, greatly to my surprise, that it is nearly half-past 10. Just time for a quick sandwich. And on the way back down Regent Street, drop into John Sharman, the B.B.C. variety producer, who is on his way to St. George's Hall for a variety rehearsal. Have always liked John since the early days at the B.B.C. but, unfortunately, there is only time now for friendly greetings... and then back to the office for three more appointments... and listen to a batch of new records which my recording company has sent me to make a decision on.

Two discs of each number are sent to me by the gramophone people and I find that a great deal of time is taken hearing each pair of records—often many of them two or three times each—and making a final decision.

A glance at the clock... it's almost five already, and in the rush of listening to these records I'm forgetting that I'm due at the Holborn at 6. Time for a quick cup of tea at the office, made by Mrs. Brown, my secretary (I like the way she makes tea)... get the rest of my appointments over as quickly as possible... and then over to the Holborn Empire, where I have time to change. The "boys" are all ready for their act, and we are on the stage at 6.52. A wonderful house this, full of enthusiasm. Give a thirty-five minute show... seems as though they want me to play all night! Doris is waiting in my dressing-room. And then out to the car... My chauffeur has the engine running all ready, and the boys eagerly clamber into a specially engaged bus which we use when doing these hurried trips. Go to Stratford. We allow twenty-five minutes from one stage to the other. Doris and I chat about little private matters on the way. Sometimes I manage to get some work done in the car. That reminds me. A message I had at the Holborn to-night will be that I shall have to get Whittall (my clerk) to be in the car with me to-morrow evening so that I can make some notes about the concluding of a business agreement. Finish the show at Stratford at 8.40, and there is just time for a sandwich and a lager... have to be back again on the stage (Stratford) at 9.14. Then have to be at the Holborn Empire for the last show at 10.25. After, there is the usual crowd of friends and visitors. Only time for a handshake... must get changed... go with Doris to the Savoy Grill... a business acquaintance joins us, and over a late supper we chat business and pleasure until nearly half past twelve.

In the car and back home at one o'clock... Am feeling fairly tired, but spare a few moments to play with Benny (the Alsatian) who sleeps in my study. Then upstairs for a few minutes with Peter (the terrier)... and Peter is pleased to see us! He sleeps in the dressing-room. Jumps all over me. Nice to feel you're welcome back home! Fool about with Peter and one of his biscuits... until Doris reminds me that it was time I was in bed as I've to be up early again to-morrow morning.

### TUESDAY

**C**alled by the maid again at eight, bath, shave and dress by easy stages while finishing breakfast. Peter joins me at breakfast. Realise I shouldn't let him beg at breakfast like he does... he will insist on having the scraps! He never begs at other meals.

## My Diary

Doris is awake but has not breakfasted yet... we have a chat... it will be many hours before I see her again after the show, and we seem to get so little time together... but at 9.15 my car is waiting again, and for the first time this week we go down to face the microphone. Not in a broadcasting studio to-day, but at the gramophone studio. We have a recording session which, with luck, we may get through by the early afternoon. No time to waste, but before we start our first test I have a friendly chat with J. Wilbur, the popular recording manager, and the white-coated Haddy, the recording technician. We are all quite a happy family down at the recording studio, and just an exchange of friendly greetings before the microphone is switched on relieves the nervous tension! In this morning's session we are due to do four numbers... but before we are through we shall probably have made something like twenty-four records... and then several days later, back at the office, I shall have had a choice of records of each number, the final choice, that is.

All the "boys" like working in the studio, but because there is a certain amount of nervous tension and strain about the making of records, I always give them a certain amount of rope, as I find the informal atmosphere helps us to get our numbers across. The clock ticks on. It's just past two o'clock before the recording session is over. Then in the car and back to the West End. Time for a sandwich and a lager before going to the office, and dealing with the morning's mail. Mrs. Brown has it all ready for me. There are a few contracts to sign and correspondence of that kind to be dealt with in addition to the usual "fan" mail... and it's half-past five before I'm through. Then in the car with Whittall to the Holborn, and after the show there down to Stratford, dictate notes on the way. Doris again meets me in the dressing-room, and as we both feel tired we agree to get straight back home for supper at about 11.30. But one thing I must tell you. As the car draws up in front of the house, Nigger (the black cat), who waits on a balcony at the side of the entrance porch, jumps down and greets us at the car. This happens every night.

### WEDNESDAY

**H**ad breakfast with Doris this morning, and for the first time this week have time to fool about with little Percy (the other terrier). Percy is usually in the charge of the maids and so is not in the part of the house which I have to disturb on returning home late at night after the show... so it is only if I have time to spare in the morning that Percy and I get on "begging" acquaintance, as it were. Am not due to start out this morning until about ten. So for a few moments I stroll round the garden. A glorious morning. Wish I could put in a few hours' golf instead of having to be back in Regent Street. But at half-past ten I am back at the office and, after dealing with the "fan" mail, am ready for appointments at 11, 11.30, 12, and 12.30.

Arrangements are now being made for the yearly audit and the accountants are busy. It makes me realise what a big business it is running a dance orchestra... and everything has to be run on company lines, with a yearly audit just as though I were running a vast shipping line!

My 12.30 appointment is over early, and so



## by Jack PAYNE

to-day for the first time for three months I go back home for lunch. And in spite of my interesting and generally enjoyable quick lunches in town in the company of interesting people and stage personalities, I still do enjoy a lunch at home with my wife!

As soon as lunch is over, I put through a few 'phone calls, and then realise that I cannot resist the temptation to spend the rest of the afternoon at home in the garden rather than go back to Regent Street. After all, I deserve a rest, as there will be a few more late nights this week! So I wander about in the garden, playing with the dogs, and make the startling discovery that since I last had time to wander about like this a thrush has built a nest in the hedge and is sitting on its eggs. Sunshine is still strong, so I go in search of a book and try to do some reading out in the garden . . . and then Doris wakes me up and tells me to come in as tea is ready! Not much time either, as I have to be at the Holborn Empire at just about six. The shows at both theatres go on with amazing success. And after a brief chat with Bertie Adams (the manager of the Holborn Empire), Doris and I go off for supper at the Monseigneur, and hear another dance band for a change! Back to bed at 2.30.

### THURSDAY

Called at eight again . . . And am accused by Doris of singing in my bath. A rush morning again, as we have to face the microphone for the second time this week.

Record four more numbers without a hitch this morning—two English and two French. Doris is using the car, so I am driven back to the West End by one of the boys in his car. All the members of my band are keen motorists . . . all but two of them have their own cars. After a very quick lunch during which I have a chat with Eric Maschwitz, the B.B.C. variety director, I get back to the office to settle a couple of business difficulties . . . then off to the Holborn Empire for a rehearsal at 2.30. Last week we had four rehearsals, but this is the first opportunity this week. By the time I get to the Holborn the rehearsal has already started, Billy Thorburn or Bob Easson lead in my absence. Rehearsal lasts from 2.30 to 6 . . . then we have to clear off the stage as the theatre opens at 6.30 . . . between shows in the evening a well-known theatrical manager from the North comes down to discuss plans with me, and over a few sandwiches and a drink we talk business. That reminds me. Had an amusing letter to-day from a perfect stranger who, wanting a job, asked me if in my band there was "anything doing in crooners." Doris cannot meet me at the Holborn to-night, so I am back home at 11.30 where, for the first time this week, we switch on the wireless and hear the conclusion of the B.B.C.'s late night dance music . . . then turn the dials and pick up a few foreigners, just so that I shan't feel that I'm losing contact with radio. Doris jokingly tells me I must get a hair-cut. Make a mental note of it.

### FRIDAY

Called at 9.45 and, after a hurried toilet and breakfast . . . and a few minutes with Peter and a biscuit . . . to the office. Salary cheques have to be signed to-day, and the barber attends to my hair in the office while

I am going through the morning's mail. Two things I will not do: go to the barber's or go to the tailor's; they come to me! As a matter of fact, the tailor is coming to see

me to-morrow, but I shall have to be at the office on Saturday, anyway. One or two letters in my "fan" mail this morning are a pleasant echo of my recent French trip. One of them from Vincent Scotto. Put through two long-distance calls to Holland and France in connection with musical engagements before dashing out for a quick sandwich. Met Ray Noble (H.M.V. dance music director). The enthusiastic Ray tried to sell me his Lagonda. But with nothing doing! In the afternoon Doris comes in to join me at tea in the office . . . and I had the pleasure of showing her an enormous box of roses sent up to us at the office by a listener in the country . . . Doris goes off to finish her shopping, and promises to meet me . . . We are fixing up a little supper party at the Carlton . . . three other neighbours and friends of ours are joining us after the show . . . They are not in the musical profession. It's good to get away from "shop" for a while. . . . We spend a very interesting evening; getting back home to greet Nigger at the porch just as the clock is striking half-past two.

### SATURDAY

A great deal of the business at the office this morning, as next week I shall be out of town, touring in the Midlands and the North. Choosing patterns with the tailor also wastes the best part of half an hour . . . and I am impatient because, although I may,

in the ordinary way, be a hard taskmaster, I do endeavour to make sure that my London office shuts at 1.30. Home to lunch and spend the rest of the afternoon with a friend improving my driving and tee shots. I live practically on the Highgate golf course . . . and it is a constant temptation to spend more time than I ought on the links. The show starts with tremendous enthusiasm—typical of the Saturday night crowd—at the Holborn and Stratford . . . and there are more than the usual number of people we have to meet in the dressing room afterwards. We decide to go straight home, as to-morrow (Sunday) we are playing at a concert on the South Coast.

### SUNDAY

Up at 10.30 this morning and out in the garden playing with the dogs and generally pottering about till lunch-time. Then at 2.30 Doris and I get into the car and drive down to St. Leonards and spend the afternoon by the sea, in readiness for a Sunday concert I am giving there . . . I give a show lasting from two to two and a half hours at 8 o'clock, and have supper after at the Queen's Hotel at Hastings . . . and, after a very jolly time I arrive back home at two o'clock. I am only too glad to tumble into bed, without even saying goodnight to Peter . . . must be up early to-morrow morning and into the office before leaving for the North at 2.30. Before turning out the light I just glance through my diary to see that all the week's entries are correct . . . wish there weren't quite so many late nights, but Doris and I always enjoy our little suppers together after the show . . . wish we had more time together.

And so to bed!



The photograph above reproduced from Jack Payne's diary shows Jack with Doris outside the stage door of the Hippodrome, Birmingham, talking to Mr. and Mrs. George Dashwood. Dashwood is a veteran of the stage.

RADIO PICTORIAL  
September 7, 1934

Solomon, the eminent pianist

Keith Falkner, famous singer and "Promenader"

Roy Henderson, baritone, has sung at every important festival throughout the country

Isobel opera

# YOUR 'PROM' FAVOUR

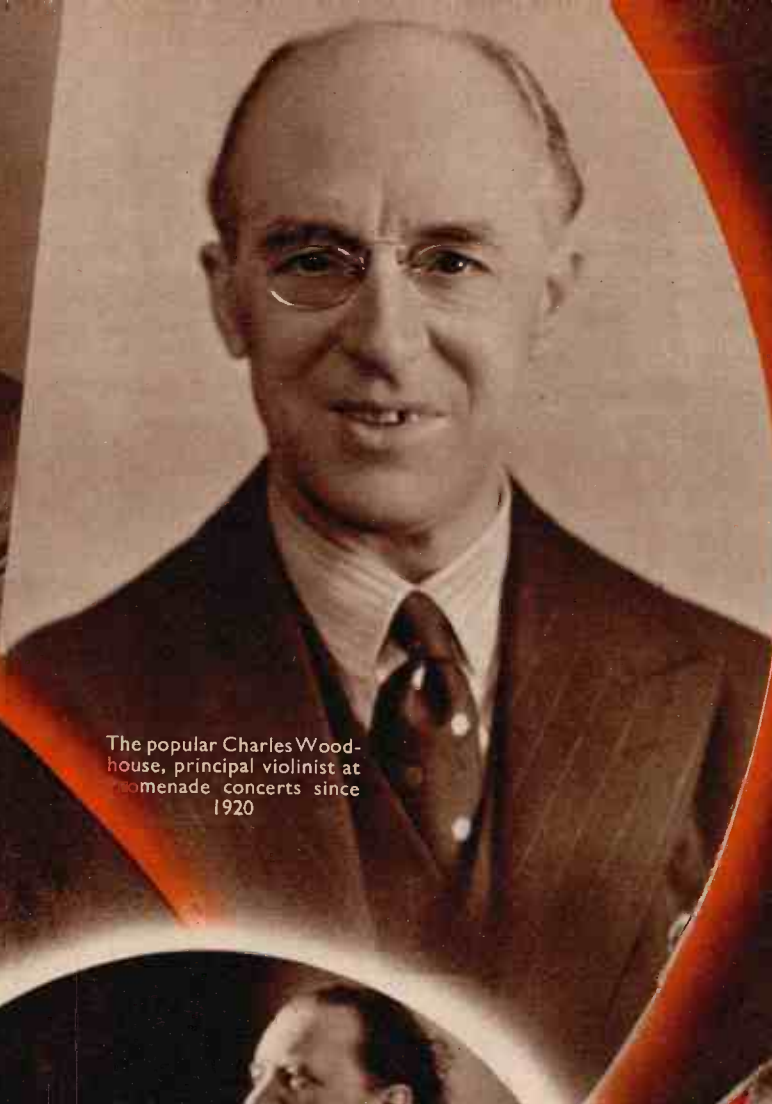
Joseph Farrington, another distinguished soloist singer

Albert Sammons, who rose from poverty to fame as a violinist

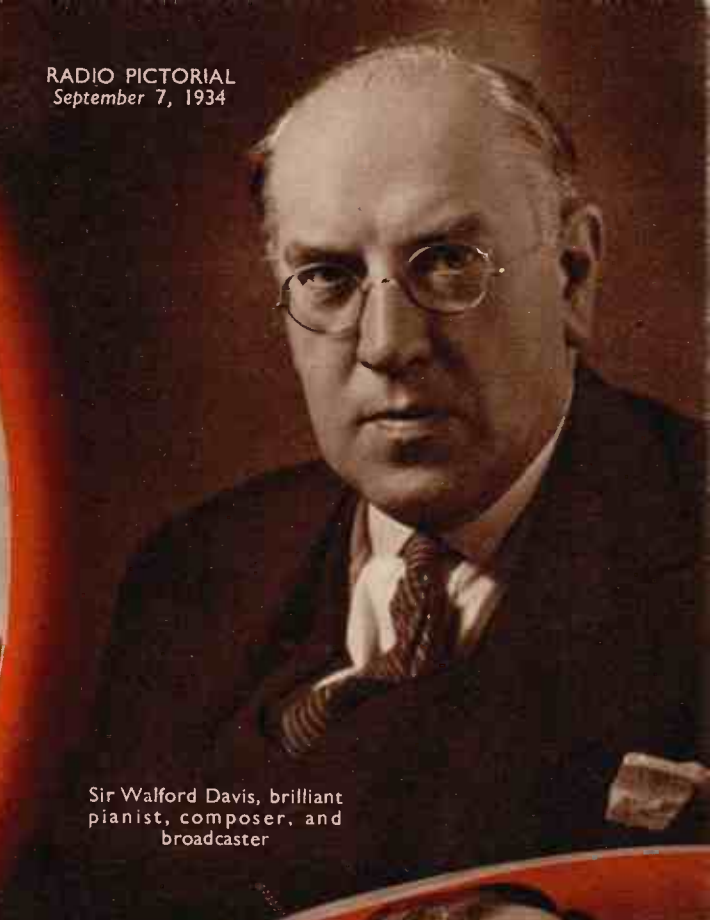
Maggie Teyte, the English singer of international fame



Denis Noble,  
popular broad-  
casting singer



The popular Charles Wood-  
house, principal violinist at  
promenade concerts since  
1920



Sir Walford Davis, brilliant  
pianist, composer, and  
broadcaster



l Baillie,  
singer and  
soloist

# WRITERS



Sir Henry Wood, conduc-  
tor of the "Proms" for  
forty years



Frank Titterton, the  
well-known  
broadcasting  
tenor



Percy Man-  
chester,  
eminent con-  
cert and  
opera singer



A laughing portrait of  
Conchita Supervia, the  
beautiful prima donna



May Blytn, the de-  
lightful soprano of  
Old Vic fame



Arthur Cranmer has been  
singing in famous concerts  
all his life

Can you spot these stars? The radio personalities shown by the photographs below all appeared on the "Radio Pictorial" Stand at Radiolympia. These photographs are numbered in order from 1 to 18, so you can easily identify your favourites. They are Harry Bentley, Charlie Kunz,

# SEEING THE STARS!

**H**AVE you ever seen a "star" walking?—Well, we did! Not one, but crowds of them at the RADIO PICTORIAL stand at Radiolympia.

Many of them came from the Radiolympia Theatre between their acts and enormous crowds pressed round to see and hear these famous people. There was Leonard Henry, all the way from his show at Worthing, armed with a cigar nearly as big as himself! Leonard was in great form—he evidently so enjoyed himself that he came and saw us again on another afternoon. Reginald Foort, who is now at the Regal Cinema, Wimbledon, was there (without his organ!). Lou Praeger and Harry Bentley called in for half an hour; Lou was on his way to a well-earned holiday in Torquay. Our old friend Tommy Handley, as funny as ever he is before the mike, was nearly overwhelmed by his crowds of admirers. Everybody was asking for Charlie Kunz and, sure enough, along came Charlie to shake the hand and pass a few words with some of the fortunates who could get near him.

Two people famous in films and the stage, as well as over the air, came straight from the theatre in costume—that cheery soul Denis

O'Neil and Arthur Prince (Jim, who was doing orderly duty, was not on parade!). Wherever they went the crowds followed—a regular couple of modern pied-pipers. Philip Ridgeway came all the way, between the performances of his show at Luton, guarded by a couple of charming new members of his Parade. Christopher Stone and Robert Tredinnick caused such crowds to collect that the stand and its occupants were in grave danger of being overwhelmed. Stanelli fans would dearly have loved him to have performed on his strange motor-horn orchestra, but rules and regulations prevented this. Walford Hyden, who was doing six shows a day, managed to escape for a little while to let his fans see what the inspirer of the Café Collette looked like in real life. Alec McGill and Gwen Vaughan looked particularly bright and cheery, considering that they had just returned from enjoying a view of the harvest moon during an all-night trip down the Thames. After the riotous scenes of fan-worship earlier in the week, Les Allen and Kitty Masters were well protected from their crowd of admirers, who, pressing round, would have liked nothing better than to have carried their favourites away with them.

Philip Ridgeway, Reginald Foort, Leonard Henry, Alec McGill, Gwen Vaughan, Kitty Masters, Lou Praeger, Christopher Stone, Tommy Handley, Arthur Prince, Hermione Gingold, Stanelli, Robert Tredinnick, Walford Hyden, Les Allen, and Denis O'Neil



## Dinner for Three

**L**ES ALLEN arrived home at his flat the other night and rang for dinner. No answer. So he went out into the kitchen to see why. There he found his maid bringing round a young girl. Maid said she had found girl feeling faint outside their railings.

Ever gallant, Les offered to share his lonely dinner with the girl. She revived amazingly quickly and accepted. So dinner for two—for Les and his maid—was scraped up into dinner for three. During dinner the girl told Les Allen she had taken a bus from her relatives' house in a neighbouring suburb and remembered no more until she found the maid bending over her.

"Won't my people up North be surprised when they hear I have dined with Les Allen?" she asked.

Which made Les think again—and hard. Because, you see, he hadn't told the girl whose flat she was in—and nor had the maid. Soon after the maid took the girl to her bus. Next

morning the girl's relatives phoned up Les Allen to apologise. It turned out that the girl had taken on a bet with friends at her social club she would dine with Les Allen.

By a convenient loss of memory she won her bet. How did she know Canadians are so hospitable?

## Famous Composers at Work

Continued from page Ten

conform too rigorously to this schedule—but those, broadly speaking, are my hours of 'business'—"

Mr. Scott finds the most difficult part of writing music is in self-criticism. He finds ideas easy to obtain. Judicious choosing and use of the ideas, however, present the problem.

"I work more or less continually," he said. "My holidays consist of painting or writing a book.

"I can compose anywhere—for I don't necessarily need a piano on which to strum. I wrote a whole String Quartette without a piano in sight—just a pen or a pencil and a piece of paper is all I require—" Cyril Scott murmured, as we said goodbye.

"In a way, my 'Rio Grande' was inspired by the negro music of the first negro show that came to London. But nowadays," said Mr. Constant Lambert, "I find that inspiration comes from inside me, as it were.

"True, I like living in the centre of big towns such as London, Marseilles, because the colour and the movement must subconsciously help one's work."

With regard to his working hours, Mr. Lambert finds that from three o'clock to five o'clock in the afternoons is a good time.

"But," he said, "I don't work to routine at all; neither do I usually undertake commissioned work. I write slowly and very much take my own time about it."

Sunday, September 9 to Saturday, September 15, 1934.

# ENGLISH PROGRAMMES

from the

# CONTINENT

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11, HALLAM STREET, PORTLAND PLACE, LONDON, W.I.

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## Sunday, September the Ninth

ALL TIMES STATED ARE BRITISH SUMMER TIME

**PARIS (Poste Parisien)**  
312 metres, 959 Kc./s., 100 kW.

**RADIO LUXEMBOURG**  
1,304 metres, 230 Kc./s., 200 kW.

**RADIO NORMANDY**  
206 metres, 1,456 Kc./s.

Announcer: C. P. Hope.

Announcer: H. Gee.

Announcers: T. St. A. Ronald, B. McNabb and J. Sullivan.

### Afternoon Programme

### Afternoon Programme

### Morning Programme

5.30 p.m.

#### DANCE MUSIC

So Nice—Fox trot	Yellen
One Life, One Love—Waltz	May
It's Time To Say Good-night—Fox trot	Hall
I Had To Change The Words—Fox trot	Bennett
Moon Country—Fox trot	Carmichael
The Beat of My Heart—Fox trot	Burke
Madonna—Fox trot	Sarony
Ridin' Round In The Rain—Fox trot	Austin

6.0—6.30 p.m.

#### OUT OF THE SHOWS

Hold My Hand (George White's Scandals).
The House Is Haunted (Ziegfeld Follies).
Over My Shoulder (Evergreen).
Musical Comedy Memories.
As Long As I Live (Cotton Club Parade).
Love Is A Song (Princess Charming).
May I? (We're Not Dressing).
Waiting At The Gate For Katy (Bottoms Up).

### Evening Programmes

10.30 p.m.

#### WILLIAM S. MURPHY'S (EDINBURGH) BROADCAST

##### LIGHT MUSIC

Dreaming Bells Waltz	Krome
At Dawning	Cadman
Selection—The Dollar Princess	Fall
Love's Last Word Is Spoken	Bivio
Demoiselle Chic	Fletcher
Carlsbad Doll Dance	Plier
Heather Bells	Haydn Wood
Marie Louise	Messel
Why not test your skill in William S. Murphy's Football Pools? For coupons, write: Wm. S. Murphy, Staunch Buildings, 12, Blenheim Place, Edinburgh.	

11.0 p.m.

#### OLD FAVOURITES

Selection—Maid of the Mountains	Fraser Simson
The Waltzing Doll	Foldini
Sweetheart May	Stuart
Piccadilly Pickle	
Alice Blue Gown	McCarthy
The Gay Nineties.	
Narcissus	Nevin
Verdi Memories.	

11.30 p.m. I.B.C. Goodnight Melody and Close Down.

12.30—1.0 p.m.

#### IRISH HOSPITALS SWEEPSTAKES CONCERT

Arranged by the I.B.C. (Ireland), Ltd.

##### DANCE MUSIC

Signature Tune—Come Back To Erin.	
Over My Shoulder—Fox Trot	Woods
Little Man You've Had a Busy Day—Fox trot	Wayne
Marahuana—Rumba	Johnston
Love Thy Neighbour—Fox trot	Gordon
I've Had My Moments—Fox trot	Kahn
Love's Last Word Is Spoken—Waltz	Bixio
When To-morrow Comes—Fox trot	Kahal
Rodriguez Pena—Tango	Greco
By The Old Wishing Well—Fox trot	Pease
Signature Tune—Come Back To Erin	

2.0. p.m.

#### BALLITO CONCERT

##### DANCE MUSIC

Signature Tune—Happy Feet.	
Madonna Mine—Fox trot	Rafaelli
When a Woman Loves a Man—Fox trot	Mercer
Skirts—Quick step	Robertis
When You've a Little Springtime In Your Heart—Fox trot	Woods
Souvenir—Tango	Porschmann
True—Fox trot	Samuels
Love Is A Song—Waltz	Kester
Happy Week-end—Fox trot	Eisemann
Signature Tune—Happy Feet.	
Buy Ballito Pure Silk Stockings—Chiffonette to wear with your filmy frocks, Service Weight for tweed occasions.	

2.30 p.m.

#### VERNON'S ALL-STAR VARIETY CONCERT

##### (Gramophone Records)

Under the Double Eagle	Wagner
Sousa's Band.	
A Day In The Tyrol	Romer
The Bokemans.	
Wagon Wheels	Hill
Layton and Johnson.	
Kate In The Call Box	Herbert
Angela Baddley.	
Selection—Evergreen	Woods
Geraldo and His Sweet Music.	
Oua Oua	Traditional
Hanus and Lula.	
The Lion and Albert	Edgar
Stanley Holloway.	
Les Sirenes	Walduffel
Band of H.M. Grenadier Guards.	
Football Pool enthusiasts should write to Vernon's Football Pools, Liverpool, for Coupons.	

10.0 a.m. MARCHES FROM HERE AND THERE

Colonel Bogey	Alford
Scottish Patrol	Williams
March of the Russian Hussars	Traditional
Procession of the Sirdar	Ippolito Ivanov
Marche Hongroise	Berlioz
Marche Lorraine	Ganne
Turkish March	Michaelis
Persian March	Frim'I

10.30 a.m. MUSICAL COMEDY MEMORIES

Selection—The Maid Of The Mountains	Fraser Simson
Place your order for Dennis Commercial Vehicles with Sparshatt's of Portsmouth, and ensure prompt delivery.	
Soldiers in the Park (The Runaway Girl)	Monckton
You'll get the best prices for your old gold and silver at Spinks, 5 King's Street, S.W.1.	
Showboat Overture	Hammerstein
The Cobbler's Song (Chu Chin Chow)	Norton
Travel by London-I.O.W. Air Line. Victoria to Shanklin 38s. 6d. return. 'Phone Hayes 410 or Sloane 0202.	
Selection—The Quaker Girl	Monckton
Serenade (The Student Prince)	Romberg
Make baking day a success by using Bargeat Self-Raising Flour.	
Katja the Dancer Waltz	Gilbert
For details of houses and bungalows at Littlestone, write C. E. Andrews, Littlestone-on-sea, Kent.	
Selection—No, No, Nanette	Youmans

11.0 a.m. SACRED MUSIC

Onward Christian Soldiers.	
Tell Me the Old Old Story	Doane
Through the Night of Doubt and Sorrow	Dykes
The King of Love, My Shepherd Is	Dykes

11.30 a.m.—12 (noon).

#### PHILCO HAPPY HALF HOUR

##### (Gramophone Records)

Philco Signature Tune.	
Stoariogler March.	
Zuher with Orchestral Accompaniment.	
Keep Smiling	Hammerstein
Stanley Holloway.	
John Watt's Songs of the Shows.	
Anona Winn and Reginald Purdall.	
The Song Ethereal	Leggett
Mighty Lak' a Rose	Nevin
Jack Wilson.	
Memphis By Morning	West
Brian Lawrence and his Quaglinos Quartet.	
Dancing on the Ceiling	Hart
Jessie Matthews.	
Chin Chin Cheerio	Frankau
Ronald Frankau.	
Oh! Muki, Muki, Oh!	Hill
Brian Lawrence and the Quaglinos Quartet.	
Philco Signature Tune.	
Listen to radio at its best with one of the new Philco models.	

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Listeners to English programmes from the Continent may like to join the International Broadcasting Club, which has been formed with the object of bringing into closer relationship all listeners to I.B.C. transmissions.

There is no entrance fee, no subscription, and no liability. If you would like to join, write to the President, International Broadcasting Club, 11, Hallam Street, Portland Place, London, W.1, enclosing a 1½d. stamp.

# Sunday, September the Ninth

**RADIO-NORMANDY—cont.**

**Afternoon Programme**

**2.0 p.m.**  
**DANCE MUSIC**  
 Just Like Jack, Just Like Jill—Fox trot ... *Decuna*  
 By the Old Wishing Well—Fox trot ... *Pease*  
 She's An Old Fashioned Girl—Waltz ... *Johnson*  
 Rolling in the Hay—Fox trot ... *Boyle*  
 Tinkle, Tinkle—Fox trot ... *Woods*  
 A Thousand Words of Love—Tango ... *Margulies*  
 Swing Out—Fox trot ... *Higginbotham*  
 Skirts—Quick step ... *Roberts*

**2.30 p.m.**  
**INSTRUMENTAL SOLOS**  
 Banjo Selection—Gaits and Styles Home-making is easy in the delightful houses on the Master Estates, Worthing.  
 Pianoforte Solo—Dinah ... *Lewis*  
 Song, Little Black Shawl ... *Hill*  
 Foot troubles often begin in childhood. Safeguard your children with shoes from Chas. Baber, Regent Street, London, W.1.  
 Pianoforte Selection—Piccadilly Pickle.  
 I Like To Jump Upon A Bike ... *Box and Cor*  
 Don't hoard your old gold. Sell it to Spinks, the well-known British Jewellers.  
 Song—Sittin' Up Waitin' For You ... *Rozaf*  
 Organ Selection—Rose Marie ... *Friml*  
 Picador—Spanish One step ... *Moralle*

**3.0 p.m.**  
**I.B.C. Members Request programme compiled by Mrs. Chatfield of Brighton**  
**AN IRISH EXILES' MEMORIES OF HOME**  
 Fairy Tales of Ireland ... *Coates*  
 Maire My Girl ... *Aiken*  
 When I Dream of Old Erin ... *Friedman*  
 The Rakes of Clonmel—Jig ... *Traditional*  
 Cuts and burns heal quickly and cleanly when treated with Shurzine Ointment.  
 The Mountains of Mourne ... *French*  
 Mother Machree ... *Ball*  
 Danny Boy ... *Weatherley*  
 Killarney ... *Balfe*  
 For the finest choice of radio sets visit Curry's—the radio dealers with branches everywhere.

**3.30 p.m.**  
**HUNGARIAN TOURIST BUREAU BROADCAST**  
**ORCHESTRAL MUSIC**  
 Bohemian Polka ... *arr. Bauer*  
 Gipsy Moon ... *Borganoff*  
 Jolly Fellows ... *Vollstedt*  
 Barcarolle ... *Waldteufel*  
 Liebestraum ... *Liszt*  
 Black Eyes ... *Tschernia*  
 Hajre Kati ... *Rubay*  
 Danse Czardas ... *Traditional*  
 Health and happiness await you in Hungary. Details from the Hungarian and General Travel Bureau, 3 Berkley Street, W.1.

**4.0 p.m.**  
**ORCHESTRAL CONCERT**  
 Moonlight on the Aister—Waltz ... *Fetras*  
 Lehariana—Selection ... *Geiger*  
 Romance and modernity go hand-in-hand in Hungary, the land for happy holidays.  
 A Brown Bird Singing ... *Barrie*  
 Comfortable shoes need not be ugly. For shoes that really fit visit Chas. Baber, Regent Street, London, W.1.  
 The Cockney Lover ... *Kelbey*

**4.15 p.m.**  
**THE THOUGHT FOR THE WEEK**  
 The Rev. JAMES WALL, M.A.  
 Precentor of Durham Cathedral  
**ORCHESTRAL CONCERT—continued**  
 Serenade ... *Schubert*  
 London Bridge March ... *Coates*  
 Down in the Forest ... *Landon Ronald*  
 A Night in May ... *Strauss*

**4.30 p.m.**  
 The I.B.C. Nursery Corner with Flossie and the Uncles  
**BIRTHDAY GREETINGS**

**4.45 p.m.**  
**TUNES FROM WALT DISNEY'S CARTOONS**  
 Mickey Mouse. ... *Pola*  
 The Wedding of Mr. Mickey Mouse ... *Churchill*  
 Who's Afraid of the Big Bad Wolf? ... *Morey*  
 The Grasshoppers and the Ants ... *Morey*

**RADIO-NORMANDY—cont.**

**5.0 p.m.**  
**MANDOLINE BAND**  
 El Gaucho—Tango ... *Perot*  
 Ay, Ay, Ay ... *Fretre*  
 La Cazine ... *Ganne*  
 O Lonely Moon ... *Siever*  
 White Flower of the Islands ... *Abraham*  
 Ballerina ... *Kennedy*  
 Plan your garden now for next spring. Free offer of Rockery Bulbs by Walter Blom and Son, Ltd. Cranleigh, Surrey.  
 Capriccio Mazurka ... *Arenzo*  
 In Old Seville ... *Ege and Rosen*

**5.30 p.m.**  
**SUMMER SEAS PINK SALMON CONCERT**  
**ORCHESTRAL MUSIC**  
 Echoes from the Puzsta ... *Ferraris*  
 St. Mary's Chimes ... *Josef Strauss*  
 Bal Masque ... *Fletcher*  
 Nautical Moments ... *arr. Winter*  
 Send for free Cookery Book to "Summer Seas" Brand, 35, Gt. James Street, London, W.C.1.

**5.45 p.m.**  
**SEA SHANTIES**  
 Shenandoah.  
 The Drunken Sailor.  
 You can be sure of expert valuation if you take your old gold and jewellery to Spinks.  
 Blow the Man Down.  
 The Merchant Ship.  
 Fantasia on Sea Shanties.

**6.0—6.30 p.m.**  
**SOCAPOOLS' BROADCAST**  
**VARIETY**  
*(Gramophone Records)*  
 I've had my moments.  
 Mr. Magician ... *O'Flynn*  
 Ain't it Gorgeous? ... *Western Bros.*  
 My Song Goes round The World ... *May*  
 May I? ... *Gordon*  
 Let's Have a Basinful of the Briny ... *Butler*  
 Little Man You've Had a Busy Day ... *Wayne*  
 At the Court of Old King Cole ... *Boyle*  
 Play to Me Gipsy ... *Kennedy*  
 Football Fans I Write to Socapools, 91, Regent Street, London, W.1, for details of Football Competition and Free Gift Schemes.

**Evening Programmes**

**9.30 p.m.**  
**RADIO PICTORIAL CELEBRITY CONCERT**  
*(Gramophone Records)*  
 A Summer Evening ... *Waldteufel*  
 March Weber and His Orchestra.  
 Sea Fever ... *Ireland*  
 Stuart Robertson.  
 Song of Paradise ... *King*  
 Albert Sandler.  
 Sea Songs Medley ... *arr. Somers*  
 Debroy Somers Band:  
 The Old School Tie ... *Western Bros.*  
 The Western Brothers.  
 Just By Your Example ... *Woods*  
 Raie da Costa.  
 Because ... *d'Hardelot*  
 Richard Tauber.  
 Knights of the King ... *Kelbey*  
 Band of H.M. Royal Horse Guards (The Blues).  
 Radio Pictorial Bigger and Better than ever. Radio Pictorial on sale at all Newsagents every Friday, price 3d.

**10.0 p.m.**  
**SWIFT'S PLATE CORNED BEEF CONCERT**  
**OLD FAVOURITES**  
 Selection—The Chocolate Soldier  
 Oscar Straus  
 Destiny Waltz ... *Baynes*  
 Song—Love's Old Sweet Song ... *Molloy*  
 I Do Like To Be Beside The Seaside ... *Glover*  
 For Swift's Corned Beef Illustrated Recipe Pamphlet, send a postcard to Henry A. Lane & Co., Ltd., 37, Tooley Street, London, S.E.1.

For expert advice and service in all radio matters, go to Curry's, Britain's biggest Radio Dealers.

**10.15 p.m.**  
**THE FRANK H. AYLING'S HOMES CONCERT**  
**ORCHESTRAL MUSIC**  
 Music of the Spheres ... *Strauss*  
 Autumn ... *Chaminade*  
 Violin Solo—Le Cygne ... *Saint Saens*  
 Serenade ... *Pierne*  
 All Frank H. Ayling Houses have personality—for particulars, write to 1173 London Road Norbury, S.W.16.

**RADIO-NORMANDY—cont.**

**10.30 p.m. CHARLES STEVENS' CONCERT**  
**LIGHT MUSIC**  
 English Medley ... *arr. Somer*  
 How Can It Be a Beautiful Day—Fox trot ... *Kahn*  
 When You've a Little Springtime—Fox trot ... *Woods*  
 In The Gloaming ... *Harrison*  
 Spanish Love—Tango ... *Bazen*  
 Moonlight, Flowers, and You ... *Weight*  
 When To-morrow Comes—Fox trot ... *Kahal*  
 Love Tales ... *arr. Hall*  
 Charles Stevens, 204, Worple Road, Wimbledon, S.W.20, offers free book on the treatment of tuberculosis.

**11.0 p.m. REQUEST PROGRAMME**  
 The Bells of St. Mary's ... *Adams*  
 Smilin' Through ... *Penn*  
 Go to Hungary, the ideal place for a September holiday.  
 Roses of Picardy ... *Haydn Wood*  
 The Old Folks at Home ... *Foster*  
 In An Old Fashioned Town ... *Squire*  
 The Old Sow ... *Traditional*  
 Let Spinks, the well-known British Jewellers, buy your old gold and silver.  
 The Blue Danube ... *Strauss*  
 Bugle Call Rag ... *Schoebel*

**11.30 p.m.**  
**IRISH HOSPITALS SWEEPSTAKES CONCERT**  
*Arranged by the I.B.C. (Ireland), Ltd.*  
**DANCE MUSIC**  
 Signature Tune—Come back to Erin  
 Remember Me—Fox trot ... *Seymour*  
 Madonna Mine—Fox trot ... *Raffaelli*  
 To-night May Never Come Again—Waltz ... *Cowan*  
 Isle of Capri—Fox trot ... *Kennedy*  
 As Long As I Live—Fox trot ... *Koehler*  
 Forgive—Tango ... *Przebacz*  
 Every Time I Look At You—Fox trot ... *Mort*  
 Dreamy Serenade—Fox trot ... *Carr*  
 Signature Tune—Come back to Erin

**12 (Midnight) Club Concert for Lancaster Listeners**  
 Part I—DANCE MUSIC BY JACK PAYNE AND HIS BAND  
*Gramophone Records*  
 When A Soldier's On Parade—Fox trot ... *Sarony*  
 I Live For Love—Waltz ... *Hammerstein*  
 Oh Suzanne—One step ... *Noel*  
 If—Waltz ... *Hargreaves*  
 True—Fox trot ... *Samuels*  
 In Other Words We're Through... *Symes*  
 When the Mighty Organ Plays... *Klenner*  
 This Little Piggie Went to Market ... *Costlow*  
 Try a Little Tenderness ... *Connelly*

**I.B.C. Time Signal.**  
**12.30 a.m. Part II—DANCE MUSIC**  
 Oh! Muki, Muki, Oh!—Fox trot ... *Hill*  
 The Breeze—Fox trot ... *Sacco*  
 Zaraza—Tango ... *Tagle*  
 Let's Have a Basin Full of the Briny—One step ... *Butler*  
 Love Thy Neighbour—Fox trot ... *Gordon*  
 Love's Last Word is Spoken—Waltz ... *Bivio*  
 Moon Country—Fox trot ... *Carmichael*  
 Waitin' at the Gate for Katie... *Kahn*

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

**RADIO-COTE D'AZUR (Juan-Les-Pins) 240 m., 1,249 Kc./s., 10 kW.**

**10.30 p.m. STRANG'S FOOTBALL POOLS BROADCAST**  
**MUSICAL COMEDY AND OLD-TIME FAVOURITES**  
 Blaze Away ... *Holsann*  
 Mighty Lak' 'n Rose ... *Nevin*  
 Widdicombe Fair ... *Traditional*  
 Selection—The Maid of the Mountains ... *Fraser Simson*  
 Love's Old Sweet Song ... *Molloy*  
 Are We To Part Like This ... *Collins*  
 Tunes of 1921.  
 Selection—Countess Maritza ... *Kalman*  
 For entry forms and full particulars write to T. Strang, 24, Forth Street, Edinburgh.

**RADIO-COTE D'AZUR—cont.**

**11.0 p.m. ORGAN RECITAL**  
 Selection of Wilfred Sanderson's Popular Songs.  
 Serenade ... *Toselli*  
 A Little Kiss Each Morning ... *Wood*  
 Estrellita (Little Star) ... *Ponce*  
 Popular Scottish Medley.  
 In The Valley of the Moon ... *Burke*  
 Caprice Viennois ... *Kreiser*  
 Trees ... *Rasbach*

**11.30 p.m.**  
**LIGHT ORCHESTRAL CONCERT**  
 Melodious Memories ... *arr. Finch*  
 None But the Weary Heart ... *Heykens*  
 Song—Goodbye ... *Tosti*  
 Très Jolie—Waltz ... *Waldteufel*  
 Wedding of the Rose ... *Jessel*  
 Song—O, Dry Those Tears ... *del Riego*  
 Dreaming ... *Joyce*  
 Spring's Delight—March ... *Aisbou*

**12 (Midnight). DANCE MUSIC**  
 In Town To-night—Fox trot ... *Coates*  
 A Boy and Girl Were Dancing—Waltz.  
 Miss Elizabeth Brown—Fox trot.  
 Two Can't Sit on a Three Piece Suite—Fox trot ... *Hargreaves*  
 Open Up Dem Pearly Gates—Fox trot  
 Zazoo—Fox trot.  
 One Morning in May—Fox trot ... *Parish*  
 My Darling—Fox trot ... *Heyman*  
 Can't We Meet Again—Connelly  
 When You've Fallen in Love—Waller  
 What is the Use of it Now ... *Hargreaves*  
 What Would Happen to Me  
 Sweetheart, Darlin'—Fox trot ... *Kahn*  
 The King's Navee—Fox trot ... *Keyes*  
 The Minor Drag—Fox trot.  
 Go To Sleep—Fox trot ... *Hargreaves*

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

**I.B.C. SHORT WAVE EMPIRE TRANSMISSIONS E.A.Q. ARANJUEZ 30 m., 10,000 Kc./s., 20 kW.**

Announcer : C. Danvers Walker.

**12 (Midnight). PHILCO BROADCAST**  
 Philco Signature Tune.  
 Spanish Love—Tango ... *Bazan*  
 El Gaucho—Tango ... *Perot*  
 Selection—Luisa Fernanda ... *Torrobá*  
 It Must be Spain—Pasodoble ... *Bochmann*  
 Bombolo—Rumba ... *Mascheroni*  
 The Click of Her Heels—Tango ... *Bonavena*  
 Conchita—Tango ... *Paolita*  
 Philco Signature Tune.  
 Philco dedicates these programmes to 500,000 owners of Philco All-Wave Radios. Write to Philco, Aintree Road, Perivale, Middlesex, for details of 11-Valve Model, 16-B. Hear Australia, Buenos Ayres, Mexico and America.

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

**UNION RADIO, MADRID 274 m., 1,095 Kc./s., 15 kW.**  
 Announcer : C. Danvers Walker.

**2.0 a.m. DANCE MUSIC**  
 The Breeze—Fox trot ... *Sacco*  
 True—Fox trot ... *Samuels*  
 Moonlight Down in Lover's Lane—Waltz ... *Pitman*  
 Lullaby in Blue—Fox trot ... *Magidson*  
 Roses in the Wind—Fox trot ... *Reaves*  
 Madonna Mine—Tango Fox trot ... *Sarony*  
 Dreamy Serenade—Slow Fox trot ... *Carr*  
 Let the World Go Drifting By—Fox trot ... *Leon*  
 Black Beauty—Fox trot ... *Ellington*  
 Mama Don't Want No Peas ... *Gilbert*  
 Cornflowers and Poppies—Waltz ... *Waldteufel*  
 Madame Will You Walk ... *Mireille*  
 The Very Thought of You—Fox trot ... *Noble*  
 Bad People—Tango ... *Berradines*  
 La-di-da-di-da—Quick step ... *Carter*

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

**RADIO-COTE D'AZUR (Juan-Les-Pins) (240 m.) broadcasts I.B.C. Concerts every Sunday from 10.30 p.m. till 1 a.m.**



# Monday September the Tenth

**RADIO NORMANDY**  
206 m., 1,456 Kc./s.

**Morning Programme**

**11.30 a.m.—12 (Noon).**  
**PHILCO HAPPY HALF-HOUR**  
ORCHESTRAL MUSIC  
Philco Signature Tune.  
Canzonetta ... *Mendelssohn*  
Selection—Rose Marie ... *Frim'l*  
Faust Waltz ... *Gounod*  
The Song Ethereal ... *Leggett*  
Selection—Jolly Roger.  
Winter Storms—Waltz ... *Fucik*  
Love's Last Word ... *Cremieux*  
Philco Signature Tune.  
Philco for beauty, clarity, pure, true,  
undistorted tone.

**Afternoon Programme**

**4.30 p.m.**  
**BALLITO CONCERT**  
DANCE MUSIC  
Signature Tune—Happy Feet.  
Tinkle, Tinkle—Fox trot ... *Woods*  
Love Thy Neighbour—Fox trot ... *Gordon*  
When a Woman Loves a Man—Fox  
trot ... *Mercer*  
Forgive—Tango ... *Margulies*  
Moon Country—Fox trot ... *Carmichael*  
Isle of Capri—Slow Fox trot ... *Kennedy*  
Love's Last Word is Spoken:  
Waltz ... *Bisio*  
Happy—One Step ... *Lupino*  
Signature Tune—Happy Feet.  
Every quality the fashionable woman  
demands from her stockings is summed  
up in one word—Ballito.

**5.0 p.m.**  
**Chichester, Bognor, Hastings  
and Eastbourne Concert**  
Part I—Nightmare

The Witches' Ride ... *Humperdinck*  
Ask to see the full range of Ballito Stockings in  
Diagonette and Fishnet patterns.  
Why Has a Cow Got Four Legs? ... *Ellis*  
We All Went Up Up Up the  
Mountain ... *Butler*  
Write to Charles Stevens, 204 Worple  
Road, Wimbledon, S.W.20, for details  
of tuberculosis treatment.  
The Entrance of the Little Fauns ... *Pierne*  
The Ghost Walk ... *Minevitch*  
Pacific 231 ... *Honegger*  
You'll enjoy this week's programmes at  
the Criterion and Gosport Theatres,  
Gosport.

**5.30—6.0 p.m.**  
**Southend Concert**  
MILITARY BAND MUSIC  
Twist and Twirl—One step ... *Kottlaun*  
Selection—The Sorcerer ... *Sullivan*  
Ballet Music from Faust ... *Gounod*  
My Hero (The Chocolate Soldier) ... *Strauss*  
Don't sacrifice charm to durability! You'll  
get both in Ballito Pure Silk Stockings.  
Knightsbridge March ... *Coates*  
The Bells of St. Malo ... *Rimmer*  
Get your sales message home with Radio  
Advertising. For details apply to the I.B.C.  
Essex Representative, R. W. Haydon, 100  
Hamlet Court Road, Southend-on-sea.  
Harry Lauder Medley ... *Sousa*  
The High School Cadets—March

**Evening Programmes**

**PARIS (Poste Parisien)**  
312 m., 959 Kc./s., 100 kW.

**10.30 p.m.**  
ORCHESTRAL CONCERT  
Bavarian dance No. 1 Opus 27 ... *Elgar*  
London Bridge March ... *Coates*  
Chant sans Paroles ... *Tschaikowsky*  
Jeu d'eau ... *Ravel*

**10.45 p.m.**  
**GORDON MACKAY'S  
BROADCAST**  
LIGHT MUSIC  
Signature Tune—The Man Who  
Broke the Bank at Monte Carlo.  
Dark Eyes ... *Strock*  
The Grasshoppers and the Ants ... *Morey*  
Money In My Pockets ... *Fain*  
Alexander's Ragtime Band ... *Berlin*  
Signature Tune—The Man Who  
Broke the Bank at Monte Carlo.  
Gordon Mackay & Co., of Leeds, offer  
a free gift coupon for every 2s. 6d. in-  
vested in their new Football Pool.

**11.0 p.m.**  
I.B.C. Goodnight Melody and Close  
Down.

**RADIO-NORMANDY—cont.**

**11.0 p.m.**  
**Talkie Time**  
TUNES FROM THE TALKIES AND  
SHOWS  
Signature Tune—Sittin' in the Dark.  
Ill Wind (Cotton Club Parade) ... *Kochler*  
Just by Your Example (Evergreen) ... *Hart*  
For inexpensive and delightful holidays go  
to Hungary. Details from the Hungarian  
and General Travel Bureau, Ltd., 3 Berkeley  
Street, London, W.1.  
The Grasshoppers and the Ants  
(Grasshoppers and the Ants) ... *Morey*  
Two Eyes are Smiling (The Circus  
Princess) ... *Kalman*  
Consult Spinks, 5 King Street, St. James,  
S.W.1, about your old gold, silver and  
precious stones.  
Sailor's Waltz (Dynamite) ... *Redi*  
The Man on the Flying Trapeze  
(Twenty Million Sweethearts)

Hand in Hand (Three Sisters) ... *Hammerstein*  
Melody in Spring (Melody in  
Spring) ... *Gensler*  
Signature Tune—Sittin' in the Dark.

**11.30 p.m.**  
**IN THE CLUB THIS WEEK**  
Signature Tune—Farewell Blues.  
Good Evening ... *Hargreaves*  
Racing Selections by the Irish Hospitals  
special English Racing Commissioner.  
I Like To Jump Upon a Bike ... *Boy and Cox*  
On a Local Train Journey ... *Rahke*  
Soft Green Seas ... *Rilo*  
In a Shelter from a Shower ... *Whitney*  
Nobody's Sweetheart ... *Kahn*  
Youelow me Heaig ... *Traditional*  
Goodbye-ee.  
Signature Tune—Farewell Blues.

**12 (Midnight).**  
**Club Concert for  
Blackpool Listeners**  
Part I—DANCE MUSIC  
Let's Have a Basin Full of the  
Briny—One step ... *Butler*  
Lazin'—Fox trot ... *Brunelle*  
We Like a Gay Song—Fox trot ... *Roy*  
Shirts—Quick step ... *Roberts*  
Roll on Blue Moon—Waltz ... *Carlisle*  
Cocktails for Two—Fox trot ... *Johnson*  
Nasty Man—Fox trot ... *Yellen*  
Midnight—Tango ... *Komjati*  
Cupid—Fox trot ... *Coslow*

**I.B.C. Time Signal.**

**12.30 a.m.**  
Part II  
My Hat's On The Side of My Head  
—Fox trot ... *Woods*  
Pink Elephants—Fox trot ... *Woods*  
I Am a Harlequin—Tango ... *Discepolo*  
It's Oh! It's Ah!—Fox trot ... *Robin*  
Ariene—Waltz ... *Seymour*  
Merry-go-round—Fox trot ... *Ellington*  
Dancing in the Moonlight—Fox  
trot ... *Donaldson*  
Little Man You've Had a Busy Day  
—Fox trot ... *Wayne*  
Love, Life and Laughter—One  
Step ... *Haines*

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

**RADIO SAN SEBASTIAN**  
238 m., 1,258 Kc./s., 1.0 kW.

Announcer: C. Danvers Walker  
**2.0 a.m.**  
ORCHESTRAL MUSIC  
La Paloma (The Dove) ... *Yradier*  
Anitra's Dance (Peer Gynt) ... *Grieg*  
Minuet ... *Mozart*  
Violin Solo—Waltz in A Major ... *Brahms*  
Fairy Tale ... *Heykens*  
Angels Guard Thee (Berceuse de  
Joelyn) ... *Godard*  
Komm Zigany (Princess Maritza) ... *Kalman*  
Gold and Silver Waltz ... *Lehar*

**2.30 a.m.**  
NOVELTY ORCHESTRA  
Song of the Vagabonds ... *Frim'l*  
Volga (March) ... *Dostal*  
Hawaiian Sweetheart of Mine ... *Heagney*  
Only a Rose ... *Frim'l*  
Banjo Solo—The Buffoon ... *Carzon*  
Dance of the Cossacks ... *Traditional*  
Cuckoo Waltz ... *Jonasson*

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

# Tuesday September the Eleventh

**RADIO NORMANDY**  
206 m., 1,456 Kc./s.

**Morning Programme**

**11.30 a.m.—12 (Noon).**  
**PHILCO HAPPY HALF-HOUR**  
DANCE MUSIC  
Philco Signature Tune.  
Waitin' at the Gate for Katie ... *Kahn*  
Tinkle, Tinkle—Fox trot ... *Woods*  
When You've Got a Little Spring-  
time In Your Heart—Fox trot ... *Woods*  
Marabana—Rumba ... *Johnson*  
The Song Ethereal ... *Leggett*  
Fly Away to Iowa—Fox trot ... *Rodges*  
Cocktails For Two—Fox trot ... *Johnson*  
Sailors' Waltz ... *Redi*  
Little Man You've Had a Busy Day  
Philco Signature Tune.  
Philco's 1935 models mean luxury radio  
for the man of moderate income.

**Afternoon Programme**

**4.30 p.m.**  
**Torquay, Exeter, Plymouth and  
Devonport Concert**  
Part I—The Music Shop  
The Organ—Blackpool Switchback ... *Marshall*  
The Violin—Marshall's Melodies ... *Marshall*  
The Barrell Organ—Selection of  
Popular Tunes.  
The Bagpipes—Eightsome Reel. ... *Cuvellier*  
Accordion—Restless Fingers ... *Whitlock*  
Hand Bells—Double Scotch  
Hawaiian Guitar—My South Sea  
Home ... *Camillio*  
The Piano—Ridin' Around in the  
Rain ... *Austin*

**5.0 p.m. Part II—DANCE MUSIC**  
Everytime I Look At You ... *Mort*  
For sheer comfort you'll find it hard to  
equal Ballito Pure Silk Stockings.  
Oh! Suzanne—Quick Step ... *Noel*  
Dreamy Serenade—Fox trot ... *Carr*  
Please Kiss Me To Music ... *Tito Schipa*  
My Little Grass Shack ... *Cogswell*  
Lonely Feet—Fox trot ... *Hammerstein*  
When the Mighty Organ Plays ... *Klenner*  
Philco Automatic Volume Control prevents  
fading.  
Why Am I Happy?—Fox trot ... *Kernell*

**5.30 p.m. Part III—INTRODUCING  
LAYTON AND JOHNSTONE**  
(Gramophone Records)  
Night and Day ... *Porter*  
Little Dutch Mill ... *Freed*  
Ballito Pure Silk Stockings range from 2s.  
to 10s. 6d. In all styles and shades.  
Don't Change, Be As You Are ... *Turk*  
Dog-Gone I've Done It ... *Franklin*

**5.45—6.0 p.m. Part IV—DANCE MUSIC**  
Melody in Spring—Fox trot ... *Gensler*  
Nasty Man—Fox trot ... *Yellen*  
1,000 Words of Love—Tango ... *Margulies*  
Let's Have a Basin Full of the  
Briny—One step ... *Butler*

**Evening Programmes**

**PARIS (Poste Parisien)**  
312 m., 959 Kc./s., 100 kW.

**10.30 p.m.**  
**BALLITO VARIETY CONCERT**  
(Gramophone Records)  
Signature Tune—Happy Feet.  
The Dancing Doll ... *Poldini*  
New Light Symphony Orchestra.  
Mrs. Feather Engaging a Servant  
*de Casalis*  
*Jeanne de Casalis and Gordon Harker.*  
What Every Girl Ought to Know ... *Frankau*  
Ronald Frankau.  
Love Is a Song ... *Kester*  
*Maurice Eskin.*  
I Bring to You Sweet Music ... *Croom Johnson*  
*Diana Clara.*  
Pianoforte Solo—Mighty Lak' a  
Rose ... *Nevin*  
*Jack Wilson.*  
One Life, One Love ... *May*  
*Marek Weber and his Orchestra.*  
Signature Tune—Happy Feet.  
Soap and water hold no fears for Ballito  
Silk Stockings.

**11.0 p.m. I.B.C. Goodnight Melody  
and Close Down.**

**RADIO-NORMANDY—cont.**

**11.0 p.m. CONCERT OF GRAMOPHONE  
RECORDS**  
Champion March Medley ... *A. Orde Hume*  
What Every Girl Ought to Know ... *Frankau*  
A Hungarian holiday offers both sporting  
facilities and medicinal spring cures.

**RADIO-NORMANDY—cont.**

**11.0 p.m.—continued**  
Musical Comedy Memories.  
The World is Waiting for the Sun-  
rise ... *Seitz*  
Charles Stevens, 204 Worple Road, Wimble-  
don, S.W.20, offers free book on the  
treatment of tuberculosis.  
I Want To See the Old Home Again  
Till We Meet Again  
The Click of Her Heels—Tango ... *Bonavena*  
Aloha Beloved ... *Long*  
Where does the old gold go? Why, to  
Spinks, who pay the best prices, of course!  
Turn back the Clock ... *Parish*

**11.30 p.m. IRISH HOSPITALS  
SWEEPSTAKES CONCERT**  
Arranged by the I.B.C. (Ireland), Ltd.  
LIGHT MUSIC

Signature Tune—Come back to Erin  
Pianoforte Solo—Musical Comedy  
Memories.  
Racing Selections by the Irish Hospitals  
special English Racing Commissioner.  
The Match Parade ... *Lackton*  
A Place In Your Heart ... *Coslow*  
The Riff Song (Piano Medley) ... *Romberg*  
Chin Chin Cheerio ... *Frankau*  
Just By Your Example ... *Woods*  
Tony's Wife ... *Adamson*  
Three Old Favourites.  
Signature Tune—Come back to Erin.

**12 (Midnight). Club Concert  
for Blackburn Listeners**  
Part I—DANCE MUSIC

A Day Without You—Fox trot ... *Coslow*  
Emaline—Fox trot ... *Parish*  
Poema—Tango ... *Greco*  
Alexander's Ragtime Band—  
Quick Step ... *Berlin*  
A Place In Your Heart—Fox trot ... *Coslow*  
Ole Mamm—Ain't Gonna Sing No  
More—Fox trot ... *Monaco*  
If—Waltz ... *Hargreaves*  
Swallow Tail Coat—Novelty ... *Miller*  
The Show is Over—Fox trot ... *Dubin*

**I.B.C. Time Signal.**

**12.30 a.m. Part II**  
My Sweet—Fox trot ... *Mendoza*  
Little Black Shawl—Fox trot ... *Hill*  
Riding—Waltz ... *Haines*  
Cherie On The Clouds—Fox trot ... *Haines*  
Mister Magician—Fox trot ... *O'Flynn*  
Carioca—Rumba ... *Kahn*  
Build a Little Home—Fox trot ... *Dubin*  
What Is There To Take Its Place ... *Steinberg*  
Hot Chocolate Soldier—Fox trot ... *Freed*  
I.B.C. Goodnight Melody and Close  
Down.

**I.B.C. SHORT WAVE  
EMPIRE TRANSMISSIONS  
E.A.Q. ARANJUEZ**  
30 m., 10,000 Kc./s., 20 kW.

**1.0 a.m. MUSIC FROM RUSSIA**  
Dance of the Cossacks ... *Traditional*  
Boulblonka (Russian Folk Song) ... *Trad.*  
Black Eyes ... *Oichi Tscherni*  
Volga March ... *Dostal*  
March of the Russian Hussars ... *Traditional*  
The Russian Princess ... *Kalman*  
Chant Sans Paroles ... *Tchaikowsky*  
I.B.C. Goodnight Melody and Close  
Down.

**UNION RADIO, MADRID**  
274 m., 1,095 Kc./s., 15 kW.

**2.0 a.m. DANCE MUSIC**  
Over My Shoulder—Fox trot—Woods; Night  
on the Water—Fox trot—Clarke; When a  
Soldier's on Parade—Quick step—Sarony;  
That's Why I Need You To-night—Waltz—  
Carr; In a Shelter from a Shower—Fox trot  
—Whiting; We'll All Go Riding On A Rain-  
bow—Fox trot—Woods; Luisa Fernanda—  
Mazurca—Torroba; I'm Gonna Take My  
Mother Out To-night—Fox trot—Leon; In  
Other Words—Fox trot—Symes; The Click  
of Her Heels—Tango—Bonavena; Ridin'  
around in the Rain—Fox trot—Austin;  
Ballerina—One step—Kennedy; Little Man,  
You've Had a Busy Day—Fox trot—Wayne;  
Near and Yet So Far—Fox trot—Kester;  
When You've Got a Little Springtime in  
Your Heart—Fox trot—Woods

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

**RADIO LJUBLJANA**  
569 m., 527 Kc./s., 7 kW.

10.30—11.0 p.m. I.B.C. CONCERT

# Wednesday September the Twelfth

# Thursday September the Thirteenth

**RADIO-NORMANDY**  
206 m., 1,456 Kc./s.

**Morning Programme**

11.30 a.m.—12 (Noon).  
**PHILCO HAPPY HALF-HOUR**  
REQUEST PROGRAMME  
Philco Signature Tune.  
Eadie Was a Lady ... *Swanstrom*  
May I? ... *Gordon*  
Lazybones ... *Mercer*  
Our Big Love Scene ... *Brown*  
Old Father Thames ... *Wallace*  
The Song Ethereal ... *Leggett*  
The Cowboy's Last Wish.  
Nights of Gladness ... *Ancliffe*  
Philco Signature Tune.  
Ask your dealer for a demonstration of Philco Radio Sets.

**Afternoon Programme**

4.30 p.m.  
**Isle of Wight, Portsmouth and Southsea Concert**  
Part I—Favourite Extracts from Verdi's Operas  
Prelude to Act 1, La Traviata.  
La Donna e Mobile (Rigoletto).  
Tempest of the Heart (Il Trovatore).  
Home To Our Mountains (Il Trovatore).  
Prelude to Act III, La Traviata.  
Yon Assassin Is My Equal (Rigoletti).  
When a Charmer Would Win Me.  
Aida Fantasia.

5.0 p.m.  
Part II—DANCE MUSIC  
Oh! Mukki, Mukki Oh!—Fox trot ... *Hill*  
Ballito Pure Silk Stockings fit perfectly with never a wrinkle.  
Isle of Capri—Slow Fox trot ... *Kennedy*  
Let's Have a Basin Full of the Briny—One step ... *Butler*  
Don't delay. State your requirements and write for samples of wool coat and dress fabrics to Bulpitts, Ltd., King's Road, Southsea.  
It's All Forgotten Now—Fox trot ... *Noble*  
Lazin' ... *Brunelle*  
Write to Chas. Stevens, 204 Worple Road, Wimbledon, S.W.20, for details of tuberculosis treatment.  
Forgive—Tango ... *Przebacz*  
She's An Old Fashioned Girl—Waltz ... *Johnson*  
The Portsmouth Central Wireless Company are Philco Dealers.  
Near and Yet So Far—Fox trot ... *Kester*

5.30—6.0 p.m.  
Part III—LIGHT ORCHESTRAL MUSIC  
The Valley of the Poppies ... *Ancliffe*  
Moving? Take advantage of the expert service offered by Manchip & Co., 114 London Road, Portsmouth.  
Rose Mouse (Valse Lente) ... *Bosc*  
There's something in Your Eyes ... *Grotke*  
Play of Butterflies ... *Heykens*  
Portsmouth Greyhound Racecourse—admission 1s. and 2s. including tax. Racing every Monday, Wednesday, Friday and Saturday at 8 p.m.  
Selection—The Quaker Girl ... *Monckton*  
That Naughty Waltz ... *Levy*  
A Day in the Tyrol ... *Romer*  
Complete the smartness of your outfit with Ballito Pure Silk Stockings.  
Come Gipsy ... *Kalman*

**Evening Programmes**

**PARIS (Poste Parisien)**  
312 m., 959 Kc./s., 100 kW.

There will be no English transmission from PARIS (Poste Parisien) to-night

11.0 p.m. Talkie Time  
TUNES FROM THE TALKIES AND SHOWS  
Signature Tune—Sittin' in the Dark  
She Reminds Me Of You (We're Not Dressing) ... *Gordon*  
Like Monday Follows Sunday (Mr. Whittington) ... *Green*

**RADIO-NORMANDY—cont.**

11 p.m.—continued.  
For a holiday of unusual interest, visit Hungary. All information from The Hungarian & General Travel Bureau, Ltd., 3 Berkeley Street, London, W.1.  
That's Love (Lady of the Boulevards) ... *Pola*  
Get the best cash prices for your old gold and silver by taking them to Spinks, 5 King Street, S.W.1.  
Selection—Evergreen  
Wonder Bar (Wonder Bar) ... *Dubin*  
After All, You're All I'm After (She Loves Me Not) ... *Heymann*  
Your Eyes So tender (Two Hearts in Waltz Time) ... *Lupino*  
Happy (Happy) ... *Lupino*  
Signature Tune—Sittin' in the Dark  
Racing Selections by the Irish Hospitals special English Racing Commissioner.

11.30 p.m.  
**BALLITO CONCERT**  
DANCE MUSIC  
Signature Tune—Happy Feet  
You're In My Power—Fox trot ... *Hoffmann*  
As Long As I Live—Fox trot ... *Kochler*  
When You've Got a Little Spring-time—Fox trot ... *Woods*  
Ariene—Waltz ... *Seymour*  
Night On The Desert—Fox trot ... *Hill*  
The Beat Of My Heart—Fox trot ... *Burke*  
My Shawl—Rumba ... *Adams*  
Hot Chocolate Soldier—Fox trot  
Signature Tune—Happy Feet.  
Ballito Pure Silk Stockings mean better quality at lower cost.

12 (Midnight).  
**Club Concert for Manchester Listeners**  
Part I—VARIETY  
(Gramophone Records)  
Blaze Away—Selection  
Chin Chin Cheerio ... *Frankau*  
Ridin' Around in the Rain ... *Austin*  
I Like To Jump Upon A Bike ... *Box and Cox*  
Sam's Medal ... *Hogan*  
Grinzing ... *Benatzky*  
Blackpool Switchback.

12 (Midnight).  
**Club Concert for Manchester Listeners**  
Part I—VARIETY  
(Gramophone Records)  
Blaze Away—Selection  
Chin Chin Cheerio ... *Frankau*  
Ridin' Around in the Rain ... *Austin*  
I Like To Jump Upon A Bike ... *Box and Cox*  
Sam's Medal ... *Hogan*  
Grinzing ... *Benatzky*  
Blackpool Switchback.

I.B.C. Time Signal.  
12.30 a.m.  
Part II—DANCE MUSIC  
Skirts—Quick step ... *Roberts*  
Nasty Man—Fox trot ... *Yellen*  
Josephine—Fox trot ... *Steiner*  
Cigarette—Tango ... *Densmore*  
Little Man You've Had a Busy Day—Slow Fox trot ... *Wayne*  
Madame Will You walk?—Quick step ... *Nohain*  
Tick Tock Town—Fox trot ... *Jones*  
St. Moritz—Waltz ... *Hollander*  
Easy Come, Easy Go—Fox trot ... *Green*

**RADIO BARCELONA**  
377 m., 795 Kc./s., 8 kW.

Announcer: C. Danvers Walker  
2.0 a.m. MANDOLINE BAND  
Serenade (Scugnizza) ... *Costa*  
Fides-March ... *Piattoli*  
In the Hills of Colorado ... *Leon*  
Mandolinata ... *de Pietro*  
2.15 a.m.  
FIFTEEN MINUTES WITH GRACIE FIELDS  
(Gramophone Records)  
Let's All Go Posh ... *Hargreaves*  
Balloons ... *Skaten and Magine*  
Fiddler Joe ... *London*  
Laugh at Life ... *Imrie*  
2.30 a.m.  
IN A CLOCK STORE  
Little Dutch Clock ... *Reaves*  
The Clock and the Dresden Figures ... *Ketelbey*  
Parade of the Minutes ... *Myers*  
The Clock Is Playing ... *Pierre*  
Dance of the Hours ... *Ponchielli*  
The Clock Maker's Dream ... *Orth*  
3.0 a.m.  
I.B.C. Goodnight Melody and Close Down.

**RADIO-NORMANDY**  
206 m., 1,456 Kc./s.

**Morning Programme**

11.0—11.30 a.m.  
**PHILCO HAPPY HALF-HOUR**  
MILITARY BAND MUSIC  
Philco Signature Tune.  
L'Entente Cordiale ... *Allier*  
Selection—The Geisha ... *Jones*  
The Teddy Bear's Picnic ... *Bratton*  
Siren Magic ... *Waldteufel*  
The Song Ethereal ... *Leggett*  
La Paloma ... *Yradier*  
Hunt in the Black Forest ... *Voelker*  
The Water Melon Fete ... *Thurban*  
Semper Fidelis March ... *Sousa*  
Philco Signature Tune.  
Philco for beauty, clarity, pure, true, undistorted tone.

**Afternoon Programme**

4.30 p.m.  
Part I—New York and Paris  
NEW YORK:  
Broadway Through a Keyhole  
Hits From 42nd Street ... *Dubin*  
I Cover The Waterfront ... *Green*  
Brooklyn Cake Walk ... *Thurban*  
PARIS:  
April In Paris ... *Harburg*  
Dawn in Montmartre ... *Demare*  
The Boulevard of Broken Dreams ... *Dubin*  
5.0 p.m. PART II—DANCE MUSIC  
Every Time I Look At You—Fox trot ... *Mort*  
Love Thy Neighbour—Fox trot ... *Gordon*  
1,000 Words of Love—Tango ... *Marquites*  
Ballito Pure Silk Stockings keep their elasticity to the very end.  
I'm Somebody's Sweetheart Now—Fox trot ... *Moreton*  
Love's Last Word is Spoken ... *Bixio*  
The Lion and the Unicorn ... *Wells*  
Live and Love To-night—Fox trot ... *Johnson*  
Sweet and Simple—Fox trot ... *Yellen*

5.30 p.m.  
Part III—GRAMOPHONE RECORDS  
Teasing Tongue Twisters ... *Gennin*  
Valse des Mascottes ... *Gennin*  
Home on the Range ... *Goodwin*  
Buy Ballito Pure Silk Stockings—they're British and best.  
Wrap Me Up In My Old Tarpaulin ... *Whyte*  
Jacket ... *Whyte*  
Along Peterskoy ... *Melchert*  
Shimmering Silver, Whispering Wave ... *Hoopi*  
It's Hard to Say Goodbye ... *Gennin*  
Rippling Stream ... *Gennin*

**Evening Programmes**

**PARIS (Poste Parisien)**  
312 m., 959 Kc./s., 100 kW.  
10.30 p.m.  
**BALLITO CONCERT**  
TUNES FROM THE TALKIES AND SHOWS  
Signature Tune—Happy Feet.  
Selection—Evergreen ... *Woods*  
Near and Yet So Far (Princess Charming) ... *Kester*  
Revue Songs from Songs of the Shows ... *John Watts*  
Pianoforte Selection, Sporting Love ... *Mayerl*  
Signature Tune—Happy Feet.  
Ballito Pure Silk Stockings are sold by good drapers everywhere. 2s. to 10s. 6d.

10.45 p.m. ORGAN RECITAL  
Leslie Stuart Selection.  
Old-Timers.  
A Little Love, A Little Kiss ... *Silezu*  
Old Music-Hall Memories.

11.0 p.m. I.B.C. Goodnight Melody and Close Down.

**RADIO-NORMANDY—cont.**

11.0 p.m. LIGHT MUSIC  
Second Serenade ... *Heykens*  
Waltz Medley ... *arr. Simpkins*  
Hollyhock ... *Mayerl*  
An announcement for everyone interested in the treatment of tuberculosis.  
Night of Love (Barcarolle) ... *Offenbach*  
Romance and modernity go hand-in-hand in Hungary, the land for happy holidays.  
Katja the Dancer Waltz ... *Gilbert*  
Hear radio at its best with one of the new Philco models.  
By a Waterfall ... *Kahal*  
Deep in My Dear Heart ... *Romberg*  
Turn your old gold to glittering cash at Spinks, 5 King Street, St. James's, S.W.1.  
The Caravan ... *Bayer*

**RADIO-NORMANDY—cont.**

11.30 p.m.  
**IRISH HOSPITALS SWEEPSTAKES CONCERT**  
Arranged by the I.B.C. (Ireland), Ltd.  
TUNES FROM THE TALKIES AND SHOWS  
Signature Tune—Come Back to Erin.  
Selection—Evergreen ... *Woods*  
Racing Selections by the Irish Hospitals special English Racing Commissioner.  
Ah, the Moon is Here (Footlights Parade) ... *Kahal*  
Riptide (Riptide) ... *Kahn*  
I Live for Love (Ball at the Savoy) ... *Hammerstein*  
Pianoforte Solo, Film Songs Selection.  
Nasty Man ... *Yellen*  
Why Tell Lies (Dynamite) ... *Redi*  
Selection—Mr. Whittington  
Signature Tune—Come Back to Erin.

12 (Midnight).  
**Club Concert for Bolton Listeners**  
Part I—DANCE MUSIC  
Near and Yet So Far—Fox trot ... *Kester*  
How Can It be a Beautiful Day—Fox trot ... *Kahn*  
Memories of Hours Spent with You—Waltz ... *Brunelle*  
The Breeze—Fox trot ... *Sacco*  
In the Vine Covered Church Way—Back Home—Fox trot ... *Weldon*  
Parmi Toutes les Fleurs—Tango ... *Eblinger*  
Gay Vienna—Fox trot ... *Rotter*  
Coffee in the Morning—Slow fox trot ... *Dubin*  
Roses in the Wind—Fox trot ... *Reaves*

I.B.C. Time Signal.  
12.30 a.m.  
Part II  
I'm Gonna Take My Mother Out To-night—Fox trot ... *Leon*  
Beside My Caravan—Fox trot ... *Vacek*  
Regency Rakes—Waltz ... *Conard*  
Sad is the Willow—Fox trot ... *Winn*  
I Never Knew—Quick step ... *Kahn*  
Why Am I Happy?—Fox trot ... *Kernell*  
Let's Fall in Love—Fox trot ... *Kochler*  
It's the Animal in Me—Fox trot ... *Gordon*  
Homeward—Fox trot ... *Evans*

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

**I.B.C. SHORT WAVE EMPIRE TRANSMISSIONS E.A.Q. ARANJUEZ**  
30 m., 10,000 Kc./s., 20 kW.

1.0 a.m.  
ORCHESTRAL MUSIC  
Musical Comedy Switch ... *arr. Hall*  
Wee Macgregor Patrol ... *Amers*  
Jollity on the Mountains ... *Ferbas*  
Narcissus ... *Nevin*  
Wedgewood Blue ... *Ketelbey*  
Selection—Maid of the Mountains ... *Fraser Simson*

1.30 a.m.  
I.B.C. Goodnight Melody and Close Down.

**UNION RADIO, MADRID**  
274 m., 1,095 Kc./s., 15 kW.

2.0 a.m. DANCE MUSIC  
Love Thy Neighbour—Fox trot ... *Gordon*  
Little Black Shawl—Fox trot ... *Hill*  
Love is a Song—Waltz ... *Noble*  
The Show is Over—Fox trot ... *Dubin*  
Tinkle Tinkle—Fox trot ... *Woods*  
Gosh, I Must Be Falling in Love—Fox trot ... *Carr*  
Spanish Love—Tango ... *Bazan*  
Three of Us—Fox trot ... *Wendling*  
We'll Make Hay While the Sun Shines—Fox trot ... *Brown*  
Swallow Tail Coat—Quick step ... *Miller*  
Every Time I Look at You—Fox trot ... *Mort*  
Las Espigadoras ... *Romero*  
A Place in Your Heart—Fox trot ... *Coslow*  
If—Waltz ... *Hargreaves*  
The Old Covered Bridge—Fox trot ... *Billy Hill*  
3.0 a.m.  
I.B.C. Goodnight Melody and Close Down.

# Friday September the Fourteenth

**RADIO-NORMANDY**  
206 m., 1,456 Kc./s.

## Morning Programme

11.30 a.m.—12 (Noon).  
**PHILCO HAPPY HALF-HOUR**

**LIGHT MUSIC**  
Philco Signature Tune.  
Selection—No, No, Nanette ... *Youmans*  
Thirty Thrifty Throats ... *Nesbitt*  
Moonlight and Melody.  
In a Little Rocky Valley ... *Green*  
Merry Vienna ... *Meisel*  
The Song Ethereal ... *Leggett*  
Josephine ... *Burton*  
El Turia—Spanish Waltz ... *Granado*  
Philco Signature Tune.  
For details of luxury sets at moderate prices, write to Philco, Aintree Road, Perivale, Middlesex.

## Afternoon Programme

4.30 p.m.  
**BALLITO CONCERT**

**DANCE MUSIC**  
Signature Tune—Happy Feet.  
Over My Shoulder—Fox trot ... *Woods*  
Lazy River—Fox trot ... *Carmichael*  
Souvenir—Tango ... *Forschmann*  
I Wish I Were Twins—Fox trot ... *Lange*  
Riding on a Haycart Home—Fox trot ... *Dale*  
She's an Old-Fashioned Girl—Waltz ... *Johnson*  
So Help Me—Fox trot ... *Berlin*  
Souvenir—Tango ... *Higginbotham*  
Signature Tune—Happy Feet.  
Ballito Stockings in fashionable Diagonette and Fishnet patterns are made in Pure Silk, Artificial Silk and Lisle.

5.0 p.m. **BOURNEMOUTH, WEYMOUTH AND WINCHESTER CONCERT**

**Part I—Variety**  
Skirts ... *Roberts*  
Let's Keep the Party Clean ... *Frankau*  
There's a Ballito Pure Silk Stocking to meet every occasion.  
Everybody Loves the Races ... *Mosdell*  
Love is a Song ... *Kester*  
El Gaucho ... *Perot*  
Alexander's Ragtime Band ... *Berlin*  
Goodbye-ee.  
Priceless Percy with One Pip Up.  
You'll be proud of your cakes when you make them with Barga Self-Raising Flour.  
I Never Knew ... *Kahn*

5.30 p.m. **Part II—MILITARY BAND MUSIC**

Champion March Medley ... *Hume*  
For expert service, take your car to the White House, Millbrook Road, Southampton.  
A Perfect Day ... *Bond*  
Morning, Noon and Night Overture ... *Suppe*  
Write to Charles Stevens, 204 Worpole Road, Wimbledon, S.W.20, for details of tuberculosis treatment.  
Mariechen—Waltz.  
Plantation Medley.  
Wherever fashionable women meet you'll find Ballito Pure Silk Stockings.  
Selection—Dorothy ... *Cellier*  
Celenus combines the virtues of a medicine with the pleasures of a delicious drink. Sold by all leading grocers.  
Splendid Guards March ... *Prevost*

**PARIS (Poste Parisien)**  
312 m., 959 Kc./s., 100 kW.

10.30 p.m. **BILE BEANS CELEBRITY CONCERT**

**(Gramophone Records)**  
Signature Tune—Young and Healthy.  
Dance of The Tumblers ... *Rimsky Korsakov*  
London Symphony Orchestra.  
Song of the Volga Boatmen ... *arr. Kreisler*  
Fris Kreisler.  
Toreador Song (Carmen) ... *Bizet*  
Harold Williams and Chorus.  
Sing Gipsy, Sing ... *Marlen*  
Anona Winn.  
Ridin' Around in the Rain ... *Austin*  
Rise da Costa.  
Doan' Yo' Cry Ma Honey ... *Noll*  
Paul Robeson.  
Maudie the Racehorse ... *Tilley*  
John Tilley.  
Bit ... *Foresythe*  
The New Music of Reginald Foresythe.

**PARIS (Poste Parisien)—cont.**

10.30 p.m.—continued.  
Signature Tune—Young and Healthy.  
Health is the source of beauty—take Bile Beans and keep fit.

11.0 p.m. I.B.C. Goodnight Melody and Close Down.

**RADIO-NORMANDY—cont.**

11.0 p.m. **Talkie Time**

**TUNES FROM THE TALKIES AND SHOWS**  
Signature Tune—Sittin' in the Dark.  
Inka Dinka Doo (The Great Schnozzle) ... *Ryan*  
Old gold to sell? Take it to Spinks, 5 King Street, St. James's, S.W.1, while the high prices last.  
Selection—Nymph Errant ... *Porter*  
Tinkle, Tinkle (Evergreen) ... *Woods*  
If you're taking a late holiday this year, you can't do better than visit Hungary.  
Repeat the Blues (Big Business) ... *Green*  
Love is a Song (Princess Charming) ... *Kester*  
Mr. Whittington Medley ... *Green*  
Out in the Cold, Cold Snow (Love, Life, and Laughter) ... *Haines*  
How're You Getting On (Sporting Love) ... *Sarony*  
Signature Tune—Sittin' in the Dark.

11.30 p.m. I.B.C. Members' Request Programme

*compiled by Mrs. E. Clark, of Newhaven, Sussex*  
**"RHAPSODY IN BLUE"**  
The Birth of the Blues ... *Henderson*  
Racing Selections by the Irish Hospitals Special English Racing Commissioner.  
My Blue Heaven ... *Whiting*  
The Blue Bird ... *Bordin*  
The Blue Danube Waltz ... *Strauss*  
Lullaby in Blue ... *Wrubel*  
When the Blue of the Night ... *Crosby*  
Rhapsody in Blue ... *Gershwin*

12 (Midnight) **Club Concert**

**for Oldham Listeners**  
**Part I—DANCE MUSIC**  
Oh! Suzanne—Quick Step ... *Noel*  
That's Why I Need You To-night—Waltz ... *Carr*  
Mauna Loa—Fox trot ... *Gibson*  
Something to do with Spring—Fox trot ... *Coward*  
Get Together—Fox trot ... *Webb*  
Deception—Tango ... *Filipetto*  
Aloha Beloved—Fox trot ... *Long*  
Doin' the Rumba—Fox trot ... *Perkins*  
Open the Window and Let in the Sun—Fox trot

I.B.C. Time Signal.

12.30 a.m. **Part II**

Happy Weekend—Fox trot ... *Eisemann*  
Why Do I Dream Those Dreams—Fox trot ... *Dubin*  
Come Juanita—Rumba ... *Zagar*  
That's Love—Fox trot ... *Rodgers*  
Mister Magician—Fox trot ... *O'Flynn*  
Femme et Roses—Tango ... *Cibolla*  
Little Black Shawl—Fox trot ... *Hill*  
You Have Taken My Heart—Waltz ... *Mercer*  
Cupid—Fox trot ... *Costlow*

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

**RADIO VALENCIA**  
352.9 m., 850 Kc./s., 2 kW.

Announcer: C. Danvers Walker

2.0 a.m. **LIGHT ORCHESTRAL CONCERT**

Montana Call ... *Stohart*  
Star Song ... *Godard*  
Waltz Memories ... *arr. Sladden*  
Canzonetta ... *Godard*  
Marionette Mazurka—Xylophone Solo ... *Gaston*  
The Cuban Love Song ... *Stohart*  
Beside the Lake ... *King*

2.30 a.m. **THE FAMILY GATHERING**

Mama Inez ... *Greenet*  
Aunt Sally Selection ... *Woods*  
Mother Machree ... *Ball*  
Tony's Wife ... *Lane*  
Mama Don't Want no Peas ... *Gilbert*  
Coal Black Mammy ... *St. Heiser*

3.0 a.m. I.B.C. Goodnight Melody and Close Down.

# Saturday September the Fifteenth

**RADIO-NORMANDY**  
206 m., 1,456 Kc./s.

## Morning Programme

11.30 a.m.—12 (Noon).  
**PHILCO HAPPY HALF-HOUR**

**DANCE MUSIC**  
Philco Signature Tune.  
Over My Shoulder—Fox Trot ... *Woods*  
Isle of Capri—Slow Fox Trot ... *Kennedy*  
Let's have a Basin Full of the Briny—One Step ... *Buller*  
Ridin' Around in the Rain ... *Austin*  
The Song Ethereal ... *Leggett*  
When a Woman Loves a Man Love is a Song—Waltz ... *Kester*  
As Long as I Live—Fox trot Riding on a Haycart Home ... *Koehler*  
Philco Signature Tune.  
Ask your dealer for a demonstration of Philco Radio Sets.

## Afternoon Programme

4.30 p.m. **Tunbridge Wells, Isle of Thanet, Dover and Folkestone Concert**

**Part I—Wishes**  
My Wishing Song ... *Burke*  
I Wish I Were Twins ... *Lange*  
By the Old Wishing Well ... *Pease*  
Mama Don't Want no Peas ... *Gilbert*  
The Cowboy's Last Wish  
I Would that My Love Might Blossom ... *Mendelssohn*  
Castles in the Air ... *Lynche*  
I Wish I Had Wings ... *Woods*

5.0 p.m. **Part II—DANCE MUSIC**

Keep Tempo—Fox trot ... *Stanley*  
A Thousand Good-nights ... *Donaldson*  
"New Hazelwood," Esplanade, Ryde, I.O.W., offers ideal holiday accommodation to young men. Prospectus on request.  
Signorina, I Love You—Tango ... *Jurmam*  
My Little Grass Shack—Fox trot ... *Cogswell*  
Buy Ballito Pure Silk Stockings—Chiffonette to wear with your filmy frocks, Service Weight for tweed occasions.  
My Sweet—Fox trot ... *Mendoza*  
Boulevard of Broken Dreams ... *Dubin*  
Arlene—Waltz ... *Seymour*  
Can you make any use of that old-fashioned jewellery? No? Then sell it to Spinks.  
My Dog Loves Your Dog ... *Henderson*

5.30—6.0 p.m. **ORCHESTRAL MUSIC**

Les Cloches de Corneville ... *Planquette*  
Ballito Pure Silk Stockings put luxury within the reach of every purse.  
An Old World Village ... *Evans*  
Minnut in G ... *Paderewski*  
Sizilietta ... *von Blon*  
The mouse—Overture ... *Monckton*  
Wine, Women and Song ... *Strauss*  
For delicious drinks try the mineral waters made by Gilby, Son & Webb, Ltd., of Southampton.  
Selection—Madame Butterfly ... *Puccini*

## Evening Programmes

**PARIS (Poste Parisien)**  
312 m., 959 Kc./s., 100 kW.

10.30 p.m. **AN INSTRUMENTAL CONCERT**

The Ace of Spades ... *Mayerl*  
Goin' Home ... *Dvorak*  
Your Eyes so Tender ... *Steiniger*  
Carnival of Venice ... *Gaston*  
Because ... *d'Hardelot*  
The Swan ... *Saint Saens*  
Soldiers in the Park ... *Monckton*  
Night of Love ... *Offenbach*  
Waltz Memories

11.0 p.m. I.B.C. Goodnight Melody and Close Down.

**RADIO-NORMANDY—cont.**

11.0 p.m. **GILBERT AND SULLIVAN SELECTIONS**

The Yeoman of the Guard.  
An announcement for everyone interested in the treatment of tuberculosis.  
The Gondoliers.  
H.M.S. Pinafore.  
A Hungarian holiday offers both sporting facilities and medicinal spring cures.  
Iolanthe.  
You'll get the best prices for your old gold and silver at Spinks, 5, King Street, S.W.1. The Mikado.

**RADIO-NORMANDY—cont.**

11.30 p.m. **IRISH HOSPITALS SWEEPSTAKES CONCERT**

*Arranged by the I.B.C. (Ireland), Ltd.*  
**MUSIC FROM THE OPERA.**  
Signature Tune—Come Back to Erin.  
Selection—Schwanda the Bagpiper ... *Weinberger*  
Racing Selections by the Irish Hospitals special English Racing Commissioner.  
On with the Motley (I Pagliacci) ... *Leoncavallo*  
Elizabeth's Prayer (Tannhauser) ... *Wagner*  
Even the Bravest Hearts (Faust) ... *Gounod*  
Selection—The Barber of Seville ... *Rossini*  
Woman's a Fickle Jade (Rigoletto) ... *Verdi*  
March of the Smugglers (Carmen) ... *Bizet*  
Signature Tune—Come Back to Erin.

12 (Midnight). **DANCE MUSIC**

Waitin' at the Gate for Katie ... *Kahn*  
Denman Motors, 132, Long Acre, W.C.2, offer overseas visitors best re-purchase terms. 250 cars stocked.  
Dreamy Serenade—Fox trot ... *Carr*  
You can hear demonstrations of all leading makes of radio sets at your nearest Currys' branch.  
Sailors' Waltz ... *Redi*  
Don't lock up your old-fashioned jewellery. Sell it to Spinks, 5 King Street, S.W.1.  
Why Don't You Practise What You Preach—Fox trot ... *Sigler*

12.15 a.m. **GORDON MACKAY'S BROADCAST**

**DANCE MUSIC**  
Signature Tune—The Man Who Broke the Bank at Monte Carlo.  
Oh! Muki, Muki Oh! ... *Hill*  
Just Like Jack, Just Like Jill ... *Decuna*  
Souvenir—Tango ... *Porschmann*  
Super Tiger Rag—Quick Step ... *Rocca*  
Signature Tune—The Man Who Broke the Bank at Monte Carlo.  
Win or lose, you receive a Free Goods Voucher for every 2s. 6d. invested in the Football Pools of Gordon Mackay and Co., Leeds.

I.B.C. Time Signal

12.30 a.m. **Club Concert for Liverpool Listeners**

**DANCE MUSIC BY LEW STONE AND HIS BAND**  
*(Gramophone Records)*  
As Long as I Live—Fox trot ... *Koehler*  
Rolling in the Hay—Fox trot ... *Boyle*  
I Love You Truly—Fox trot ... *Jacobs*  
Wagon Wheels—Slow Fox trot ... *Hill*  
What is There to Take It's Place ... *Steinberg*  
Josephine—Fox trot ... *Steiner*  
Hand in Hand—Fox trot ... *Hammerstein*  
In a Shelter from a Shower ... *Brewer*  
Serenade for a Wealthy Widow ... *Forsythe*

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

**I.B.C. SHORT WAVE RADIO TRANSMISSIONS**  
E.A.Q. ARANJUEZ,  
30 m., 10,000 Kc./s., 20 kW.

1.0 a.m. **ON THE SHORES OF THE MEDITERRANEAN**

Venetian Boatman's Song ... *Maniorani*  
The Siege of Monte Carlo ... *Heymann*  
Barcelona Revels ... *Cuvellier*  
Beautiful Nice ... *Latorre*  
Egypt ... *Wallace*  
African Lament ... *Lecuona*  
An Old Spanish Tango ... *Rotter*

1.30 a.m. I.B.C. Goodnight Melody and Close Down.

**RADIO BARCELONA**  
377 m., 795 Kc./s., 8 kW.

2.0 a.m. **SPANISH MUSIC**

Cadiz (Serenata Española)—Albeniz; Bulerias para Bailar—Romero; Cordoba—Albeniz; Chispero—Ramos; Suspiros de España—Alvarez; Sevillanas de Baile—Vivas; Luisa Fernanda (Kabanera)—Torroba; Veronicas y Faroles (Pasodoble)—Lago

2.30 a.m. **TANGO BAND**

I am a Harlequin—Discepolo; Toujours, Toujours—Manilla; Tango Mio—Presede; Perdon—Sentis

2.45 a.m. "SWEET" MUSIC

Strawberries and Cream—Terrell; Bananas Whipcup; Devonshire Cream and Cider—Sanderson

3.0 a.m. I.B.C. Goodnight Melody and Close Down.

Comments on these Programmes, and reception reports, will be welcomed at I.B.C. Headquarters.

# PROGRAMMES IN BRIEF

## SEPTEMBER 9th—SEPTEMBER 15th

PRINCIPAL ITEMS FROM THE TRANSMISSIONS

SUNDAY		MONDAY		TUESDAY			
10.00 a.m. RADIO NORMANDY Marches from Here and There.	10.30 p.m. Light Music.	11.30 a.m. RADIO NORMANDY Orchestral Music.	11.30 a.m. RADIO NORMANDY Dance Music.	11.30 a.m. RADIO NORMANDY Dance Music.	11.30 a.m. RADIO NORMANDY Dance Music.		
11.00 a.m. Sacred Music.	10.30 p.m. PARIS (Poste Parisien) Light Music.	4.30 p.m. Dance Music.	5.00 p.m. "Nightmare."	4.30 p.m. "The Music Shop."	4.30 p.m. "The Music Shop."		
11.30 a.m. Gramophone Records.	10.30 p.m. RADIO COTE d'AZUR Musical Comedy and Old Time Favourites.	5.00 p.m. "Nightmare."	5.30 p.m. Military Band Music.	5.00 p.m. Dance Music.	5.00 p.m. Dance Music.		
12.30 p.m. RAD. LUXEMBOURG Dance Music.	11.00 p.m. PARIS (Poste Parisien) Old Favourites.	5.30 p.m. Military Band Music.	10.30 p.m. PARIS (Poste Parisien) Orchestral Concert.	5.30 p.m. Layton and Johnstone (Records).	5.30 p.m. Layton and Johnstone (Records).		
2.00 p.m. Dance Music.	11.00 p.m. RADIO COTE d'AZUR Organ Recital.	10.30 p.m. PARIS (Poste Parisien) Orchestral Concert.	10.45 p.m. Light Music.	10.30 p.m. RADIO L'JUBLJANA Light Music.	10.30 p.m. RADIO L'JUBLJANA Light Music.		
2.00 p.m. RADIO NORMANDY Dance Music.	11.30 p.m. Light Orchestral Music.	11.00 p.m. RADIO NORMANDY Talkie Time.	11.00 p.m. RADIO NORMANDY Talkie Time.	10.30 p.m. PARIS (Poste Parisien) Variety Concert (Records).	10.30 p.m. PARIS (Poste Parisien) Variety Concert (Records).		
2.30 p.m. RAD. LUXEMBOURG All-Star Variety Concert.	11.30 p.m. RADIO NORMANDY Dance Music.	11.30 p.m. In the Club this Week.	11.30 p.m. In the Club this Week.	11.00 p.m. RADIO NORMANDY Gramophone Records.	11.00 p.m. RADIO NORMANDY Gramophone Records.		
4.30 p.m. RADIO NORMANDY I.B.C. Nursery Corner.	12 (mid-night) Club Concert for Lan- caster Listeners.	12 (mid-night) Club Concert for Black- pool Listeners.	12 (mid-night) Club Concert for Black- pool Listeners.	11.30 p.m. Light Music.	11.30 p.m. Light Music.		
5.30 p.m. PARIS (Poste Parisien) Dance Music.	12 (mid-night) RADIO COTE d'AZUR Dance Music.	2.00 a.m. RADIO SAN SEBASTIAN Orchestral Music.	2.00 a.m. RADIO SAN SEBASTIAN Orchestral Music.	1.00 a.m. E.A.Q. ARANJUEZ Music from Russia.	1.00 a.m. E.A.Q. ARANJUEZ Music from Russia.		
6.00 p.m. RADIO NORMANDY Variety.	12 (mid-night) E.A.Q. ARANJUEZ Spanish Music.	2.30 a.m. Novelty Orchestra.	2.30 a.m. Novelty Orchestra.	2.00 a.m. UNION RADIO MADRID Dance Music.	2.00 a.m. UNION RADIO MADRID Dance Music.		
9.30 p.m. Celebrity Concert of Gramophone Records.	2.00 a.m. UNION RADIO MADRID Dance Music.						
10.00 p.m. Old Favourites.							
10.15 p.m. Orchestral Music.							
WEDNESDAY		THURSDAY		FRIDAY		SATURDAY	
11.30 a.m. RADIO NORMANDY Request Programme.	11.00 a.m. RADIO NORMANDY Military Band Music.	11.30 a.m. RADIO NORMANDY Light Music.	11.30 a.m. RADIO NORMANDY Light Music.	11.30 a.m. RADIO NORMANDY Dance Music.	11.30 a.m. RADIO NORMANDY Dance Music.	11.30 a.m. RADIO NORMANDY Dance Music.	11.30 a.m. RADIO NORMANDY Dance Music.
4.30 p.m. Favourite Extracts from Verdi's Operas.	4.30 p.m. "New York and Paris."	4.30 p.m. Dance Music.	4.30 p.m. Dance Music.	4.30 p.m. Dance Music.	4.30 p.m. "Wishes."	4.30 p.m. "Wishes."	4.30 p.m. "Wishes."
5.00 p.m. Dance Music.	5.00 p.m. Dance Music.	5.00 p.m. Variety.	5.00 p.m. Variety.	5.00 p.m. Variety.	5.00 p.m. Dance Music.	5.00 p.m. Dance Music.	5.00 p.m. Dance Music.
5.30 p.m. Light Orchestral Music.	5.30 p.m. Gramophone Records.	5.30 p.m. Military Band Music.	5.30 p.m. Military Band Music.	5.30 p.m. Military Band Music.	5.30 p.m. Orchestral Music.	5.30 p.m. Orchestral Music.	5.30 p.m. Orchestral Music.
11.00 p.m. Talkie Time.	10.30 p.m. PARIS (Poste Parisien) Tunes from the Talkies and Shows.	10.30 p.m. PARIS (Poste Parisien) Celebrity Concert.	10.30 p.m. PARIS (Poste Parisien) Celebrity Concert.	10.30 p.m. PARIS (Poste Parisien) Instrumental Concert.	10.30 p.m. PARIS (Poste Parisien) Instrumental Concert.	10.30 p.m. PARIS (Poste Parisien) Instrumental Concert.	10.30 p.m. PARIS (Poste Parisien) Instrumental Concert.
11.30 p.m. Dance Music.	10.45 p.m. Organ Recital.	11.30 p.m. RADIO NORMANDY Talkie Time.	11.30 p.m. RADIO NORMANDY Talkie Time.	11.00 p.m. RADIO NORMANDY Gilbert and Sullivan Selections.	11.00 p.m. RADIO NORMANDY Gilbert and Sullivan Selections.	11.00 p.m. RADIO NORMANDY Gilbert and Sullivan Selections.	11.00 p.m. RADIO NORMANDY Gilbert and Sullivan Selections.
12 (mid-night) Club Concert for Man- chester Listeners — Variety.	11.00 p.m. RADIO NORMANDY Light Music.	11.30 p.m. Request Programme— "Rhapsody in Blue."	11.30 p.m. Request Programme— "Rhapsody in Blue."	11.30 p.m. Music from the Opera.	11.30 p.m. Music from the Opera.	11.30 p.m. Music from the Opera.	11.30 p.m. Music from the Opera.
12.30 p.m. Dance Music.	11.30 p.m. Tunes from the Talkies and Shows.	12 (mid-night) Club Concert for Oldham Listeners.	12 (mid-night) Club Concert for Oldham Listeners.	12 (mid-night) Dance Music.	12 (mid-night) Dance Music.	12 (mid-night) Dance Music.	12 (mid-night) Dance Music.
2.00 a.m. RADIO BARCELONA Mandoline Band.	12 (mid-night) Club Concert for Bolton Listeners.	2.00 a.m. RADIO VALENCIA Light Orchestral Music.	2.00 a.m. RADIO VALENCIA Light Orchestral Music.	12.30 a.m. Club Concert for Liver- pool Listeners.	12.30 a.m. Club Concert for Liver- pool Listeners.	12.30 a.m. Club Concert for Liver- pool Listeners.	12.30 a.m. Club Concert for Liver- pool Listeners.
2.15 a.m. Fifteen Minutes with Gracie Fields (Records)	1.00 a.m. E.A.Q. ARANJUEZ Orchestral Music.	2.30 a.m. "The Family Gathering."	2.30 a.m. "The Family Gathering."	1.00 a.m. E.A.Q. ARANJUEZ "On the Shores of the Mediterranean."	1.00 a.m. E.A.Q. ARANJUEZ "On the Shores of the Mediterranean."	1.00 a.m. E.A.Q. ARANJUEZ "On the Shores of the Mediterranean."	1.00 a.m. E.A.Q. ARANJUEZ "On the Shores of the Mediterranean."
2.30 a.m. "In a Clock Store."	2.00 a.m. UNION RADIO MADRID Dance Music.			2.00 a.m. RADIO BARCELONA Spanish Music.	2.00 a.m. RADIO BARCELONA Spanish Music.	2.00 a.m. RADIO BARCELONA Spanish Music.	2.00 a.m. RADIO BARCELONA Spanish Music.
				2.30 a.m. Tango Band.	2.30 a.m. Tango Band.	2.30 a.m. Tango Band.	2.30 a.m. Tango Band.
				2.45 a.m. "Sweet" Music.	2.45 a.m. "Sweet" Music.	2.45 a.m. "Sweet" Music.	2.45 a.m. "Sweet" Music.

### A Popular Normandy Announcer

JOHN SULLIVAN (portrait on p. 30) is a favourite Normandy announcer and although he is a Londoner by birth, he was educated at Stonyhurst College and at Neu Chatel in Switzerland. After spending six years in the London branch of an American bank, he decided to try his hand at journalism and he took a great interest in reviewing books. At Normandy he manages to find time for writing plays and so far has completed ten.

He is the brother of Francis L. Sullivan, the actor, and their voices are very much alike. If

John spends more time developing his hobby of play writing, then Francis L. may take one of the leading parts. Let's hope it is a radio play.

A photograph of another popular Continental announcer, Peter Hope, was published on page 14 of last week's issue and it was inadvertently stated that he has just joined the announcing staff of Radio Fécamp. Actually, Peter is now at Paris (Poste Parisien) and you will hear him frequently at the microphone making the announcements in his own inimitable style. He is a London boy who has made a success of Continental broadcasting.

### Reith-ed in Smiles

The exhibition is just a memory, but the boys who organised the show which thrilled thousands in the hall and millions in the home will long remember the encouraging words of Sir John Reith.

After watching the programme from a stall, the Director-General disappeared "backstage" and judging by the smiling faces which he eventually left behind, it was obvious that he had been pleased with the show. A smiling photograph of Sir John at an Olympia show was published in our exhibition number. He enjoys these events!



## In Praise of Melody

Every radio listener who has an interest in music will be interested in these notes by Cuthbert Reavely, who this week talks about simple melodies you hear on the radio.

**O**F recent years, a dearth of melody has caused many to pin undue faith in rhythm. Now, melody is coming into its own again.

Melody is the first essential of music; rhythm, the second. Of course, they overlap, for, whilst rhythm is possible without melody, no melody can exist without rhythm.

Rhythm without melody, however, is not really music at all; and that is where some of us have slipped up.

Have you ever seen an audience fail to rise to the old favourites?

"Just a song at twilight,  
When the lamps are low."

Over old and young steals the entrancing spell. A look of love and longing enters the eyes. The emotion is *real*. It is not garish and strained. If hands beat less forcedly at the end, it is because hearts are beating more forcefully within.

For here is melody, simple and sincere, and simplicity and sincerity are oases in the modern desert of pretention and falsity. Here, too, is perhaps the one sentiment which finds unquestioned an echo in the hearts of all of us—"love's old sweet song."

**T**he higher emotions common to all, pent or revealed, calm or turbulent, grave or gay, expressed in terms of melody, are amongst the most beautiful of life's colours, and should render a drab existence impossible even to those whose outlook appears superficially to be without hope or happiness.

I wonder how many of us realise that the seemingly concrete things on earth are actually the most fleeting, whilst the apparently ephemeral endure for ever. The most imposing edifice of man's hands, built of granite or stone, will one day crumble to dust; but a lovely thought or a beautiful melody lives on for ever.

The reason is not far to seek. The first is a mortal conception; the second, the reflection of an idea of God's, perfect and eternal.

But it would never do to sit back and rely solely on old melodies for our delight.

Lovely new tunes are being written to-day, and they are constantly being radiated to listeners.

**T**hose of you who have lived in Vienna as long as I have will know what a great part melody plays in the lives of the Viennese. Beautiful songs are of constant recurrence. One aspect of the situation, however, admittedly defeats me—the unconscionable time they take to reach these shores!

"Grinzing," for example has only just come into being here. I remember it twelve years ago in the gay Austrian capital—yes, gay, for no adversity will ever damp the ardour of the Viennese. But I am sure that even Viennese would feel saddened if they knew how long we have to wait for their melodies, for they love to share their gaiety and laughter with us, for whom they have a particularly soft spot in their hearts.

At the same time, it must never be thought necessary to turn exclusively abroad for our melodies. A Viennese waltz is certainly a joy, and the husky-voiced Parisian cabaret-singer can often charm us with a languid air; something fiery and passionate from Italy or Spain is ever welcome, too. But the Continent by no means holds the monopoly of melody.

The rhythm of coloured singers is impeccable. The beat, like the pulse of life, rises and falls with exhilarating regularity and precision. The effect, even if the vocal line is only mediocre, is assured.

Cuthbert Reavely

Listen to  
**OLIVE PALMER**  
**PAUL OLIVER**  
and  
**The PALMOLIVERS**  
Next Sunday at 8 p.m.  
on  
**Radio Luxembourg**  
1304 metres

I'm not  
going to fade  
out...

**PALMOLIVE KEEPS ME  
IN THE PICTURE**



I've heard too many women discussed as "passé" long before they've realised it themselves. So I'm making sure by doing what 20,000 beauty specialists advise—safeguarding skin beauty with *Palmolive*. And that's a tip I offer anyone, too.



Besides, I feel about my soap like I do about my food—I must know what's in it. And in *Palmolive* I do know. Nothing but pure vegetable oils—palm and olive. And you can't improve on that whatever you pay!



Another thing—John's started widening the area of his husbandly compliments when we go out—not only my face complexion, but my arms and back now. One more up to *Palmolive*, say I—I'm giving me that Schoolgirl Complexion all over!

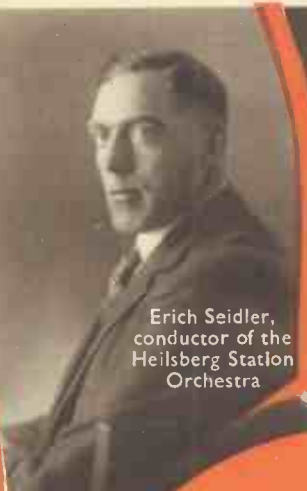


Price does not apply in I.F.S.

And reason No 4 is. *Palmolive* lasts so long and only costs 3<sup>d</sup> a tablet



Horst Preissler (bass), from Königsberg



Erich Seidler, conductor of the Heilsberg Station Orchestra



An announcer at Radio Brno



The Prague Quintet



Mme Geczó, one of Radio Budapest's three lady announcers

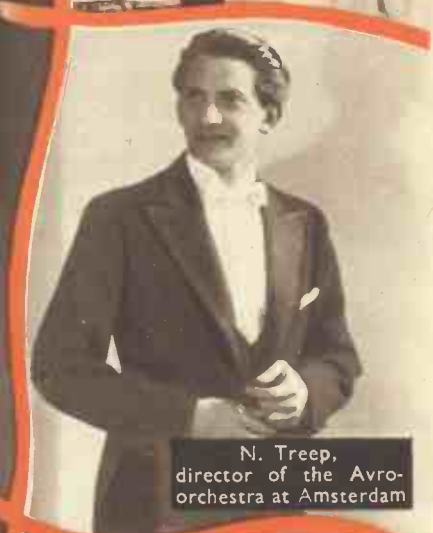
# Continental Radio Personalities



The chief announcer (left) of Radio Lausanne



Margaret Wolf, who broadcasts from Frankfurt



N. Treep, director of the Avro-orchestra at Amsterdam



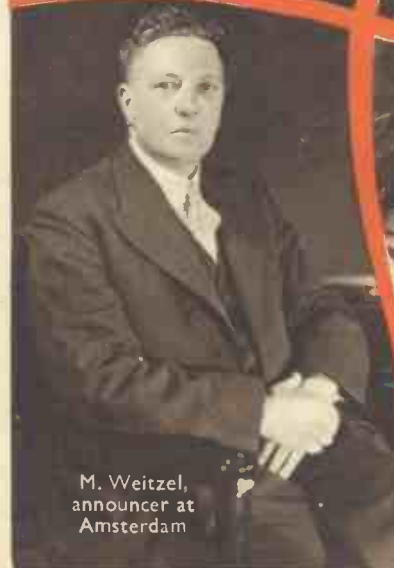
Mme Horakova, chief announcer at Radio Brno, with her baby son



Bruna Rasa, who is heard from Rome



A favourite announcer at Budapest



M. Weitzel, announcer at Amsterdam



Fritz Baur (bass) sings from Langenberg



Jack Quinet, who has broadcast from Reykjavik



The charming announcer at Radio Rome snapped with the captain of s.s. "Rex"

# Your Foreign Programme Guide

A page of Programme Items from  
Abroad in addition to the Special  
Programmes on pages 21-26.



—his charming partner, Olive Palmer. They sing duets together in the Palmolive programmes

## Sunday at Radio Luxembourg

**Littlewoods Programme.**—1.30-2.0 p.m. A concert of variety compered by Claude Dampier, including items by Clapham and Dwyer, Browning Mummery, Dorothy Glover, and Rica Offenhanden.  
**"Sunday Referee's" Programme.**—6.0-7.0 p.m.  
**Film Fans' Hour.**—7.0-8.0 p.m.

Latest dance tunes and film songs.  
**Palmolive's Programme.**—8.0-8.30 p.m. The Palmolivers, Olive Palmer and Paul Oliver will play and sing: "Vive la France," "So Help Me," "You Have Taken My Heart," "Rudy's Rambles," "For You Alone," "Ill Wind," "Indian Love Call," "As Long As I Live."

**SUNDAY (SEPTEMBER 9)**  
**Barcelona** (379.7 m.).—Orchestral Concert ... 7 p.m.  
**Juan-les-Pins** (240.2 m.).—Light Music by the International Broadcasting Company of London ... 10.30 p.m.  
**Leipzig** (382.2 m.).—The Leipzig Symphony Orchestra ... 3.30 p.m.  
**Ljubljana** (569.3 m.).—Organ Recital on Records ... 8.35 a.m.  
**Luxembourg** (1,304 m.).—Concert by the International Broadcasting Company of London ... 12.30 p.m.  
**Madrid (E.A.Q.)** (30,000 m.).—Light Music by the International Broadcasting Company of London ... 12 (midnight)  
**Munich** (405.4 m.).—Orchestral Concert ... 8.15 p.m.  
**Pittsburgh** (306 m.).—Organ Recital ... 8 p.m.  
**Poste Parisien** (312.8 m.).—Dance Music by the International Broadcasting Company of London ... 5.30 p.m.  
**Radio Normandy** (206 m.).—Concert of Marches by the I.B.C. (London) ... 10 a.m.  
**Reykjavik** (1,345 m.).—Dance Music ... 11.30 p.m.  
**Schenectady** (379.5 m.).—Sketch ... 7 p.m.  
**Strasbourg** (349.5 m.).—Records ... 2 p.m.  
**Toulouse** (335.2 m.).—Concert Version of *Herodiade* (Massenet) ... 9 p.m.

### MONDAY

**Barcelona** (379.7 m.).—Sextet Concert ... 3 p.m.



Paul Oliver, well-known to British listeners to Radio Luxembourg, and—

**Leipzig** (382.2 m.).—Song Recital ... 5.20 p.m.  
**Ljubljana** (569.3 m.).—Recital of Folk Songs ... 9.10 p.m.  
**Madrid** (274 m.).—Dance Music by the International Broadcasting Company of London ... 2 a.m.  
**Munich** (405.4 m.).—Selections from Operas ... 9 p.m.  
**Pittsburgh** (306 m.).—The Chicago Symphony Orchestra ... 9.45 p.m.  
**Poste Parisien** (312.8 m.).—Orchestral Concert by the International Broadcasting Company of London ... 10.30 p.m.  
**Radio Normandy** (206 m.).—Orchestral Concert by the I.B.C. (London) ... 11.30 p.m.  
**Reykjavik** (1,345 m.).—Orchestral Concert ... 10 p.m.  
**Schenectady** (379.5 m.).—Song Recital ... 7 p.m.

### TUESDAY

**Barcelona** (379.7 m.).—Orchestral Concert ... 7 p.m.  
**Leipzig** (382.2 m.).—Cabaret Programme ... 8.10 p.m.  
**Ljubljana** (569.3 m.).—Concert by the International Broadcasting Company of London ... 10.30 p.m.  
**Munich** (405.4 m.).—Serenade ... 11 p.m.  
**Pittsburgh** (306 m.).—The Chicago Symphony Orchestra ... 9.45 p.m.  
**Poste Parisien** (312.8 m.).—Records by the International Broadcasting Company of London ... 10.30 p.m.  
**Radio Normandy** (206 m.).—Concert by the I.B.C. (London) ... 4.30 p.m.  
**Reykjavik** (1,345 m.).—Records ... 11.30 p.m.  
**Schenectady** (379.5 m.).—Orchestral Concert ... 7 p.m.  
**Strasbourg** (349.5 m.).—Concert ... 1.5 p.m.  
**San Sebastian** (238.5 m.).—Orchestral Music by the International Broadcasting Company of London ... 2 a.m.

### WEDNESDAY

**Leipzig** (382.2 m.).—The Leipzig Symphony Orchestra ... 9 p.m.

**Ljubljana** (569.3 m.).—Variety Programme ... 6.40 p.m.  
**Madrid** (274 m.).—Dance Music by the International Broadcasting Company of London ... 2 a.m.  
**Madrid (E.A.Q.)** (30,000 m.).—Music from Russia by the International Broadcasting Company of London ... 10 a.m.  
**Munich** (405.4 m.).—Serenade ... 11 p.m.  
**Pittsburgh** (306 m.).—The Chicago Symphony Orchestra ... 9.45 p.m.  
**Poste Parisien** (312.8 m.).—Relay from a Theatre ... 8.45 p.m.  
**Radio Normandy** (206 m.).—Concert by the I.B.C. (London) ... 4.30 p.m.  
**Reykjavik** (1,345 m.).—Records ... 11.30 p.m.  
**Schenectady** (379.5 m.).—Orchestral Concert ... 12 (midnight)  
**Strasbourg** (349.5 m.).—Concert from Vichy ... 3.30 p.m.  
**Barcelona** (379.7 m.).—Orchestral Concert ... 10.10 p.m.  
**Leipzig** (382.2 m.).—Concert of Light Music ... 6.20 p.m.  
**Ljubljana** (569.3 m.).—Records ... 6 p.m.  
**Munich** (405.4 m.).—Orchestral Concert ... 12 noon  
**Pittsburgh** (306 m.).—The Chicago Symphony Orchestra ... 9.45 p.m.  
**Poste Parisien** (312.8 m.).—Tunes from the Talkies and Shows by the International Broadcasting Company of London ... 10.30 p.m.  
**Radio Normandy** (206 m.).—Concert by the I.B.C. (London) ... 4.30 p.m.  
**Reykjavik** (1,345 m.).—Orchestral Concert ... 10 p.m.  
**Schenectady** (379.5 m.).—Orchestral Concert ... 12 (midnight)  
**Strasbourg** (349.5 m.).—Concert from Vichy ... 3.30 p.m.

### FRIDAY

**Barcelona** (379.7 m.).—Sextet Concert ... 3 p.m.  
**Leipzig** (382.2 m.).—Herrscher and Rebell—drama (Ibsen) ... 8.45 p.m.  
**Ljubljana** (569.3 m.).—Records ... 7.20 p.m.  
**Madrid** (274 m.).—Dance Music by the International Broadcasting Company of London ... 2 a.m.

**Madrid (E.A.Q.)** (30,000 m.).—Orchestral Music by the International Broadcasting Company of London ... 1 a.m.  
**Munich** (405.4 m.).—Schubert Concert ... 1.25 p.m.  
**Pittsburgh** (306 m.).—Orchestral Concert ... 8.30 p.m.  
**Poste Parisien** (312.8 m.).—Records by the International Broadcasting Company of London ... 10.30 p.m.  
**Radio Normandy** (206 m.).—Dance Music by the I.B.C. (London) ... 4.30 p.m.  
**Reykjavik** (1,345 m.).—Operetta Arias on Records ... 11.30 p.m.  
**Schenectady** (379.5 m.).—Midnight Orchestral Concert ... 12 (midnight)  
**Strasbourg** (349.5 m.).—Concert from Vichy ... 3.30 p.m.

### SATURDAY

**Leipzig** (382.2 m.).—Operetta Selections ... 6.25 p.m.  
**Ljubljana** (569.3 m.).—Variety Programme ... 7.30 p.m.  
**Munich** (405.4 m.).—"Rigoletto"—Opera (Verdi) ... 7 p.m.  
**Pittsburgh** (306 m.).—Concert by the Chicago Symphony Orchestra ... 9.30 p.m.  
**Poste Parisien** (312.8 m.).—Instrumental Concert by the International Broadcasting Company of London ... 10.30 p.m.  
**Radio Normandy** (206 m.).—Concert by the I.B.C. (London) ... 4.30 p.m.  
**Reykjavik** (1,345 m.).—Records ... 11.30 p.m.  
**Schenectady** (379.5 m.).—Variety Programme ... 7.30 p.m.  
**Strasbourg** (349.5 m.).—Concert from Vichy ... 3.30 p.m.  
**Valencia.**—Light Orchestral Music by the International Broadcasting Company of London ... 2 a.m.

"Radio Pic." Now Gives Full English Programmes from the Continent

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Imagine the misery of it and imagine the relief of being completely cured by a short course of Maclean Brand Stomach Powder. Yet this is the actual experience of Mrs. S—, of Lower Road, Ecton.

Here is her own letter: "I would like to tell you of the wonderful relief I have felt since taking Maclean Brand Stomach Powder. For twenty years or more I have had indigestion and pains round the heart. I never knew what it was to go to bed and sleep before the small hours of the morning and often had violent sickness. Now, thanks to your wonderful Maclean Brand Stomach Powder, I can sleep and eat foods which I never dared before. I feel a different woman altogether. I cannot be grateful enough for the benefit I have received from it."

Follow this lady's example, but be sure to ask your chemist for the genuine Maclean Brand Stomach Powder with the signature "ALEX C. MACLEAN." It is not sold loose, but only in 1/3, 2/-, and 5/- bottles in cartons, of Powder or Tablets.

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Price, complete with valves, cabinet, and loud-speaker, approximately £10.

Get your copy of "Amateur Wireless" TO-DAY!

### Popular Continental Announcer

John Sullivan, whom you hear making the announcements at the microphone of Radio Normandy. A paragraph telling you about him appears on page 26, and you may be interested to know that in addition to being a radio announcer he is also a playwright, and is now working on a script which may be broadcast. He has written ten plays so far, and finds radio play writing the hardest job of all!



## FREE TO YOU

### SEND TO ME FOR CATALOGUES AND SAMPLES!

Here "Housewife" reviews the latest booklets and samples issued by well-known firms. If you would like any or all of them **FREE OF CHARGE**, just cut out this coupon and send it to us, giving the index number shown at the end of each paragraph. Please write your name and address in block letters.

My name and address is:—

Send this coupon in an unsealed envelope, bearing 1d. stamp, to **RADIO PICTORIAL Shopping Guide**, 58-61 Fetter Lane, E.C.4.

**I** HAVE recently met a most delightful skin lotion that is skin food, astringent and muscle tonic in one. It is made of cucumbers and lemons—cucumbers to neutralise acids and carry away waste, lemons to tone the pores and firm the flesh—and it is called Cucumel. I advise you to send for a sample—also a sample of Cucumel Cream, and a Beauty Booklet. Please enclose 3d. for postage and packing. **68**

**M** LLE. Jeanne Chevalier, a famous Parisian beauty specialist, is making a very special offer so that every woman may obtain, at small cost, a trial of Vivatone Beauty Creating Preparations. Sufficient preparations for a whole month's treatment—foundation cream, cleansing cream, blackhead and open-pore cream and complexion powder—together with full advice and diagnosis chart for personal treatment can be obtained for the sum of two shillings only. Please send your request to me, stating the shade of powder required. **69**

**D** ON'T buy your autumn outfit until you have sent for, and studied carefully, the Corot fashion guide. It is quite free, and contains a wonderful collection of late summer and early autumn models—also full particulars of their monthly instalment plan. It is just as easy to

buy Corot clothes by post as to call at their shop—an excellent opportunity for buying Bond Street models at your own prices. **70**

**A** COMPLEXION cream that claims to remove wrinkles overnight is called Doge Cream, a perfect face cream blended with almond oil, that keeps your skin as soft and smooth at sixty as it was at seventeen. The cream is put on at night, and gently massaged away in the morning. Send for a free sample, enclosing a 2d. stamp for postage. **71**

### Red Tabs

Continued from page Nine

**PADRE**: Before I can tell you that, I'm afraid you must be quite certain in your own mind as to whether you are right or not.

**GORE**: But I am certain!

**PADRE**: Are you?

[Pause.]

**GORE**: No. Can't I persuade you to stay here at headquarters?

**PADRE**: I'm afraid not. Frankly, I don't think I could face your problem in its later stages.

**GORE**: So you understand?

**PADRE**: I think so. Good-bye, General Gore.

**GORE (mechanically)**: Good-bye. Oh—Padre!

**PADRE**: Yes.

**GORE**: These three brigadiers of mine—Livingstone, Edwards, and Brett—I've never met any of them before—

**PADRE**: You want to know what I think of them?

**GORE**: I know I've no right to ask such a question, but I should like to know.

**PADRE**: From my specialist angle: Livingstone is the usual sceptical man of the world; Brett believes in the Church militant, which he thinks is the same as the Church militarist; Edwards is an idealist—the youngest general in the Army.

**GORE**: I see. Thank you.

**PADRE**: All of them first-rate at their jobs in their different ways. Well—may I wish you the best of luck, sir?

**GORE**: Thank you. I fancy I need more than luck.

**PADRE**: Prayers, perhaps?

**GORE**: Prayers, certainly.

To be concluded next week



*On the  
Air  
this Week...*



(Above) a view of the famous St. Leger race at Doncaster. R. C. Lyle is to broadcast a running commentary on September 12 in the National Programme

A cheerful radio picture of hopping (like the one on the right) and the hopping season is to be embodied in a programme entitled "Hopping 'oliday" on September 15. A shot of hop-pickers leaving London Bridge Station will be followed by actual relays from a hop farm, and will conclude with a hop-pickers' sing-song from a public-house in Kent



Dewan Sharar, the author of "The Three Friends," an imaginative chronicle of the life of Omar Khayyam, Poet and Tent-maker, which will be heard on September 10 (National) and September 11 (Regional)



The Senior Manx Grand Prix Race takes place on September 13, and will be described in a broadcast running commentary in the North Regional programme by Graham Walker, the famous T.T. rider, and Victor Smythe, O.B. assistant. Never before has a running commentary been broadcast from the Isle of Man on an amateur race

JANE CARR  
believes in  
FIVE-FINGER EXERCISES

**T**HERE are generally two sides to a beauty regime. Whether you are intent on improving your eyes, your skin, or your hands and feet, there are first of all the things that you can put on them—creams and lotions and cosmetics, and there are also the things you can do to them or with them—exercises and massage.

Beauty culture for the hands begins with using them properly; not ill-treating them by doing coarse, dirty work without gloves, but making them do the work they are meant for—stretching and relaxing.

Those of you who have to do a certain amount of typing every day must certainly possess lovely fingers, for typing, like playing the piano, gives your hands all the exercise they need to keep them loose and graceful. If you cannot type, practise imaginary five-finger exercises whenever you think of it.

A simple exercise for the hands is done by resting the arm on a cushion and stretching and relaxing the fingers alternately.

Then hold your hands limply in front of you and wring them vigorously so that the fingers are well shaken.

Next, open your hand, and holding it upright, bend the fingers, one by one, to touch the palm. Straighten each finger before bending the next. After this your hand will feel delightfully supple and strong.

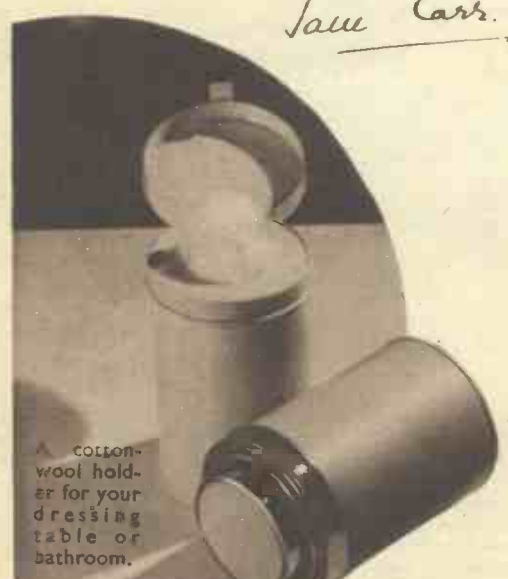
Do these exercises every night and morning—it will take you a few minutes only. They will be more beneficial if you first massage your hands with plenty of cold cream mixed with a little almond oil.

Apart from this daily routine, there is, of course, the care of the nails to be considered. There is something about the care of the nails which robs this rather lengthy job of tedium, and most people positively enjoy dabbling with a row of little bottles and an orange stick.

The job begins with the shaping of the nails. First soften your hands in warm soapy water, and shape the cuticle with the orange stick. Next apply your cuticle remover to get rid of dry dead skin. There is also a jellied preparation obtainable which will prevent those unsightly tears and ragged ends of skin which are liable to spoil the most finished fingers.

Apply your nail buff, and polish with it vigorously. The final touch of sophistication is given by liquid enamel, which is always best in a light colour that only slightly accentuates the natural tint. Apply the enamel with light strokes upwards from the "moon" which must be left untouched. Then clean off the enamel quickly round the tip of the nail, and use a nail-white pencil to finish the beautifying process.

*Jane Carr.*



A cotton-wool holder for your dressing table or bathroom.



# The WOMAN

## FASHION · · · COOKERY

THIS WEEK'S  
FIVE SHILLING HINTS

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

Write to "MARGOT" About It

If you are worried over any household or domestic problems, then tell your troubles to "Margot." Fashion, cookery, and home-craft, to mention only a few examples, can be dealt with in this service. Send stamped addressed envelope for reply to "Margot," RADIO PICTORIAL, 58-61 Fetter Lane, E.C.4.

### BASKET CHAIRS

**B**asket chairs for tea in the garden during the summer are comfortable and gay-looking. If they have become discoloured, it is possible to repaint them with bright enamel, but it takes rather a lot of paint to cover them.

Merely dirty chairs can be cleaned by scrubbing them with a strong solution of salt and water. First brush the dust off them, then wash with the salt solution and let them dry, without rinsing, out of doors.

### JAM COVERS

**R**ounds of grease-proof paper (or tissue paper) dipped in milk, make a good covering for jam. It sets like parchment and the jam will keep for years.

### A COOKING TIP

**I**f a little castor sugar is sprinkled on top of a Madeira cake before the strip of candied peel is put on, the latter will not sink into the cake.

### FOR THE HIKER

**S**oap rubbed on your heels and also on your socks before you set out for a walk is generally successful in preventing blisters. If you are unlucky enough to get one, it must be pricked on each side with a clean needle to allow the water to escape. Two incisions are necessary, or the blister will fill again. Bathe the foot in warm water and boric crystals, before covering the blister with a bandage or sticking plaster.

### USE STALE BEER

**N**ever wash bronze ornaments with soap and water; they generally need dusting only, with a fairly stiff brush. If they must be washed, use a little stale beer for the purpose. Sponge it on, and let it dry, then polish with a chamois leather. Stains on bronze can also be removed by rubbing with a piece of lemon dipped in salt.

Brass which has tarnished or rusted—for instance, curtain rings—can be brightened by first soaking in ammonia and then boiling in water in which haricot beans have been cooked. Floor polish is excellent for cleaning brass, and especially geysers, which it will keep untarnished.

If you have a copper kettle, it can be kept bright by cleaning it now and then with borax solution. Rub the kettle with a cloth wrung out in hot water then dipped in powdered borax. Rinse it and polish finally with a clean dry duster.

### COOKING CABBAGE

**W**hen cooking cabbage, here is an idea worth copying. It makes all the difference to the flavour if, after it has boiled for a short time, it is taken out of the water and placed in a colander. Let the cold tap run on it, and then replace it in the saucepan to finish cooking. This prevents all the flavour boiling away before the cabbage is cooked.



This is the "Keep-It-Hot," an aluminium gadget with removable grid which fits on to any pan. It is as good as its name in keeping food piping hot till required. Price 1s. 6d.

### JUICY FRUIT

**G**rape fruit, oranges and lemons will give far more juice when squeezed if they are first placed in a bowl, and boiling water is poured over them. Leave them soaking for about twenty minutes. Another method is to heat them in the oven for a short time.

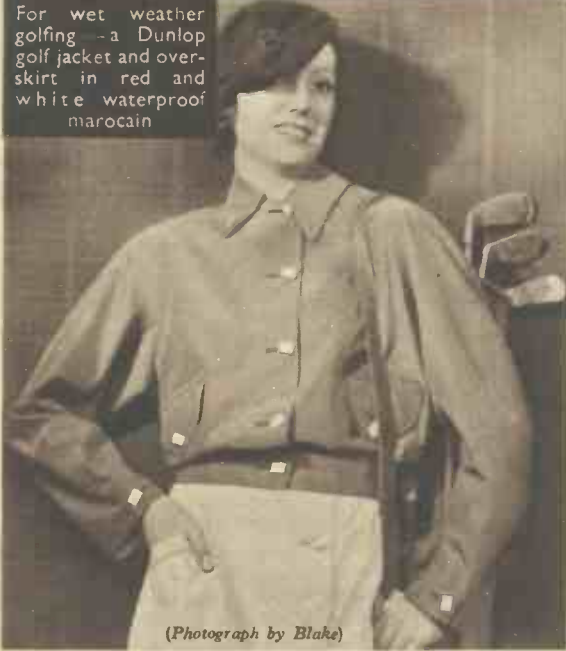
*Margot*

# LISTENER

CONDUCTED BY "MARGOT"

## BEAUTY...HOMECRAFT

For wet weather golfing—a Dunlop golf jacket and over-skirt in red and white waterproof marocain



(Photograph by Blake)

### JEANNE DE CASALIS talks about AFTERNOON FROCKS

THE afternoon frock seems gradually to be fading on fashion's horizon. We tend nowadays to talk about the day frock, which is equally at home from mid-morning till tea-time or the full-fig evening frock or dinner dress. For the majority of women, however, the afternoon frock is just what they need for the usual round of occasions from taking the children to the Zoo to having a few friends to tea.

At this time of year, the afternoon frock is most useful if it is partnered by a matching coat or jacket. Paris is very fond of black and yellow for the ensemble; for instance, black polka-dotted silk dress with a loose half-length jacket, and yellow mushroom hat with yellow gloves.

Grey is a good choice—not only for the older woman. Another Paris model in grey had a fairly low neck in front caught with a paste clip, and a black sash. Sashes are very much in the general eye, and tie in a bow in front as a change from the billowy bustle effects that we have got tired of.

Plain black slips of marocain or crêpe are transformed for bridge, afternoons or informal dinners by wraps of transparent tulle, covered with twinkling metal paillettes. Sometimes it is a jacket fastened at the throat with paste links, long sleeved and belted; sometimes it is the sheerest of little shoulder capes, or a tailored jacket of sequins worn with a skirt also of sequins and a fluffy chiffon blouse.

*Jeanne de Casalis*

### MRS. R.H. BRAND gives a "BY REQUEST" 3-COURSE MEAL

READERS have asked me for another inexpensive menu, and here is a three-course meal, sufficient for four people, which costs exactly three shillings. I have given average prices for the dishes, which may, of course, vary slightly in different districts.

#### ONION SOUP

*Ingredients:—1 lb. onions; 1 oz. margarine; 1 oz. rice; 1½ pints water; ½ pint milk.*

Peel and slice the onions and fry them in margarine for a few minutes, stirring all the time and taking care they do not brown. Add the water, rice and some salt; stir until boiling and then season, allow to simmer for 3 hours. Rub

through a sieve, add the milk (hot), mix well and reboil; sprinkle a little chopped parsley over it just before serving. (Price 4d.)

#### STEWED VEAL AND MUSHROOMS

*Ingredients.—2 lb. best part knuckle of veal; 3d. of small mushrooms; 2 onions; ¾ pint of brown sauce.*

Wipe the meat with a damp cloth and take it all off the bones; cut it into small thick pieces and remove the skin. Put the bones (no fat) into a saucepan with 1 pint of water, bring it slowly to the boil, skim well and add 1 sliced onion. Allow it to simmer for 2 hours if possible, then strain and take off any fat there may be. Then make a well seasoned brown sauce with the stock and keep it warm whilst you fry the veal pieces a good brown, in either hot salad oil or margarine. Keep turning them and afterwards drain on a plate and sprinkle with salt and pepper; put them into a casserole, sprinkle generously with chopped onion, add the peeled mushrooms and sauce, cover closely and cook in a very slow oven for 2½ hours. The stew must not boil. Skim before serving in the casserole.

Hand-steamed potatoes and either beans or cabbage. (Price including vegetables, 2s. 1½d.)

#### TOFFEE PUDDING

*Ingredients.—6 oz. soft brown sugar; 6 oz. golden syrup; 3 oz. margarine; ½ lb. bread.*

Put syrup, sugar and margarine into a frying-pan and stir over a low fire until it is a golden brown; cut the bread ½ inch thick, remove all crust and cut into fingers. Soak these in milk for 2 or 3 minutes, drain and cook them in the toffee until very hot; serve on a hot dish and pour over them any sauce that remains. (Price 6½d.)

*Bettina Brand*



Miss Nancy Tinley, a coming radio star who is a firm believer in the beautifying properties of lemons.

### JUNE CAREY'S COLUMN

#### BEAUTY FROM THE FIELDS

THE plants and shrubs which are familiar to all of us are in reality mysterious and miraculous things. All along the English countryside, in lanes, hedgerows and fields are to be found precious treasures of health and beauty, despised ignorantly as weeds—dandelions, daisies, plantains, hemlock, foxglove, clover, speedwell, burdock, and even ordinary grasses, whose homely exteriors conceal the closely-guarded receipts for ancient elixirs of youth and beauty. To-day powders, creams, lotions and rouges have been evolved by the modern wizardry of herbal science from Nature's own distilleries.

One of the greatest surprises of the herbal beauty kingdom is a glorious day and night cream, composed of the juices of sun-flowers and pale tobacco plants. This cream penetrates deeply into the pores of the skin, then firmly closes them, leaving a perfect, velvety condition, whilst the flower essences underneath carry out their cleansing and beautifying work.

#### Moonlight for Beauty

The influence and importance of sunlight have always been recognised. The moon, too, so says tradition, has a distinctly marked effect upon all plant life. It is a scientific fact, for instance, that when Garlic is planted when the moon is full, its root grows round like an onion. At other times the root forms in sections resembling the quarters of an orange.

An amazing discovery recently in this connection is the action of the moon's rays upon a certain species of rare Mandrake, particularly marked at the time when the plant is saturated with dew. If it is picked in this state and in the full light of the moon, it can be brewed into a miraculous skin lotion which was used by Queen Elizabeth. This lotion is massaged into the skin and the face bathed in dew shaken from the Mandrake. The dew must be left on to dry in the beams of the moon. If Mandrakes are unprocurable the juices of Marigolds are said to be a good substitute.

#### Bean-flower Shampoos

Herbs are wonderful natural stimulants for the hair, and when the glands at the roots of the hair are not in good condition the pungent oils contained in the juice of the bean blossom will replace the natural oils as no artificial preparation can. Bean blossom infusion is also an excellent

Continued on page 36

# PROGRAMME HEADLINES of the WEEK



*Eddie Pola*  
(September 13, 8.40 p.m., National)

## NATIONAL

- SUNDAY** (Sept. 9).—Annual Service of British Association for the Advancement of Science, relayed from the West Kirk of St. Nicholas, Aberdeen.
- MONDAY** (Sept. 10).—The Three Friends, an imaginative chronicle of certain events in the life of Omar Khayyám, written by Dewan Sharar.
- TUESDAY** (Sept. 11).—Promenade Concert, relayed from Queen's Hall, London.
- WEDNESDAY** (Sept. 12).—Running commentary on the St. Leger, relayed from Doncaster.
- THURSDAY** (Sept. 13).—America Calling, a revue.
- FRIDAY** (Sept. 14).—Promenade Concert, relayed from Queen's Hall, London.
- SATURDAY** (Sept. 15).—Choral programme.

## LONDON REGIONAL

- SUNDAY** (Sept. 9).—Orchestral concert.
- MONDAY** (Sept. 10).—Promenade Concert, relayed from Queen's Hall, London.
- TUESDAY** (Sept. 11).—Cosmopolitan Cabaret.
- WEDNESDAY** (Sept. 12).—Promenade Concert, relayed from Queen's Hall, London.
- THURSDAY** (Sept. 13).—Promenade Concert, relayed from Queen's Hall, London.
- FRIDAY** (Sept. 14).—America Calling, a revue.
- SATURDAY** (Sept. 15).—'Opping 'Oli-day, a hop-picking feature programme.

## MIDLAND REGIONAL

- SUNDAY** (Sept. 9).—A programme of arias and songs made famous by Jenny Lind.
- MONDAY** (Sept. 10).—At Random, a programme of tunes old and new.
- TUESDAY** (Sept. 11).—String Orchestral and Choral Concert.
- WEDNESDAY** (Sept. 12).—Concert party programme.
- THURSDAY** (Sept. 13).—Variety, a programme of gramophone records.

## Dance Music of the Week

- Monday.** Syd Lipton and his Band (*Grosvenor House*).
- Tuesday.** Lew Stone and his Band (*the B.B.C. studios*).
- Wednesday.** Jack Hylton and his Band (*the B.B.C. studios*).
- Thursday.** Jack Jackson and his Band (*Dorchester Hotel*).
- Friday.** Harry Roy and his Band (*May Fair Hotel*).
- Saturday.** Debroy Somers and his Band (*the B.B.C. studios*).



*Eveline Stevenson*  
(September 10, 6.30 p.m., National)

- FRIDAY** (Sept. 14).—Band Programme.
- SATURDAY** (Sept. 15).—Invitation to the Valse; orchestral programme of walses and valse songs.

## WEST REGIONAL

- SUNDAY** (Sept. 9).—A Religious Service, relayed from St. Martin-in-the-Fields, London.



*Reginald Foort*  
(September 14, 6.30 p.m., National)

- MONDAY** (Sept. 10).—Choral programme.
- TUESDAY** (Sept. 11).—An interlude—amusing and grave.
- WEDNESDAY** (Sept. 12).—A Welsh Choral Concert.
- THURSDAY** (Sept. 13).—Promenade Concert, relayed from Queen's Hall, London.
- FRIDAY** (Sept. 14).—Band Concert, relayed from Paignton.
- SATURDAY** (Sept. 15).—Cabaret Concert Party programme, relayed from Burnham-on-sea.

- NORTH REGIONAL**
- SUNDAY** (Sept. 9).—Military Band programme, relayed from Southport.
- MONDAY** (Sept. 10).—Orchestral Concert.
- TUESDAY** (Sept. 11).—Cosmopolitan Cabaret from London.
- WEDNESDAY** (Sept. 12).—Cabaret, relayed from Saltburn-by-the-sea.
- THURSDAY** (Sept. 13).—Running commentaries on the final stages of the Senior Amateur Tourist



*Hugh Morton*  
(September 12, 7.15 p.m., National)

- Trophy Race, relayed from the Isle of Man.
- FRIDAY** (Sept. 14).—Instrumental concert.
- SATURDAY** (Sept. 15).—Concert Party programme, relayed from Scarborough.

## SCOTTISH REGIONAL

- SUNDAY** (Sept. 9).—Annual Service of British Association for the Advancement of Science, relayed from the West Kirk of St. Nicholas, Aberdeen.



*Christopher Stone*  
(September 11, 10 p.m., National)

- MONDAY** (Sept. 10).—Orchestral concert.
- TUESDAY** (Sept. 11).—Cosmopolitan Cabaret, from London.
- WEDNESDAY** (Sept. 12).—Variety, relayed from the Empress Playhouse, Glasgow.
- THURSDAY** (Sept. 13).—Ring Up the Curtain, popular operatic programme of gramophone records.
- FRIDAY** (Sept. 14).—Concert Party programme, relayed from Rothesay.
- SATURDAY** (Sept. 15).—Orchestral concert.

## BELFAST

- SUNDAY** (Sept. 9).—Orchestral concert.



*Issay Schlaen*  
(September 9, 7.20 p.m., National)

- MONDAY** (Sept. 10).—At the Shore, a programme introducing variations on the Holiday Theme in holiday places of Northern Ireland.
- TUESDAY** (Sept. 11).—Orchestral concert.
- WEDNESDAY** (Sept. 12).—Chamber music.



*Aranka von Major*  
(September 10, 8 p.m., National)

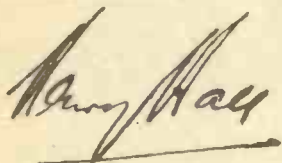
- THURSDAY** (Sept. 13).—The House in the Quiet Glen, an idyll of rural Ulster, by J. W. Coulter.
- FRIDAY** (Sept. 14).—Music by the Irish-American composer Edward MacDowell: orchestral concert.
- SATURDAY** (Sept. 15).—A selection of first prizewinners from recent festivals at Ballymena, Carrickfergus, Coleraine, Dungannon, Larne, Newry and Portadown.

Radio Times gives full B.B.C. programme details

FOR YOUR  
AUTOGRAPH ALBUM

Why not start collecting these autographs of famous radio personalities? Each week in "Radio Pic" a new autograph will be published, and these can be collected and pasted into an autograph book to make a fine record of radio star signatures.

HENRY HALL'S SIGNATURE THIS WEEK.



His New Car

I cannot keep the announcers out of the news. Are you missing Stuart Hibberd? He is touring Devon and Cornwall in his new car and will be back next week.

Already this summer he has covered three thousand five hundred miles in a fortnight's holiday and now that he is on the road again, I expect to hear of a fresh record. Not that the chief announcer drives fast; he does not. But he enjoys spending days on end at the wheel and his big tourer steadily eats up the miles.

More Entertainment?

These changes in the programmes coming in October, when the big night power station at Droitwich gets on the air, mean a good deal to me. In a nutshell, there will be a real alternative right through the day from 10.30 in the morning to 11.15 at night; fewer talks will be broadcast and the main news bulletin, extended to half an hour, will be read at 9.30 p.m.

This arrangement is an improvement, if it means that we shall always have entertainment on one wavelength and I am told that it does.

In India

Just after the armistice was signed some mischievous people told an Indian woman that the Germans were soon to invade India and that England was prepared to forsake her Indian Empire, as she could no longer defend it.

The mischievous man further added that the new Government was bound to confiscate all the property and it would be best for her to dispose of it for what it would fetch and gently hinted that he would give her a good price.

The woman swallowed it all and, assigning all her property for a nominal sum, took all the proceeds and left her village on a long pilgrimage, thus hoping to be rescued from the enemy's wrath.

Many such incidents occur every day in India, as women have no information of the happenings outside and are frequently hoodwinked by cunning swindlers.

The men will considerably lose their grip and the disadvantages under which they are made by men to labour at present will soon disappear when the loud-speaker tells them the truth.

Radio 'Rithmetic

1. Take away two letters from a comedian's wife, and the result is he whose goal is to give listeners a kick.
2. A chap who follows horses, plus an automobile, will give you the name of three sing-copationists.
3. Subtract one letter from this tickler of ivories, and you find one who thinks imitation is the sincerest form of livlihood.
4. Take away the dwelling of a fiddler, but give him back the entrance, and the result is a baton-wielder.
5. Three letters added to this small "song-bird" provide a baton-wielder of a different sort.
6. Subtract a colander from a producer, and get another bandmaster.

Solution Next Week

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DRINK HOT WATER  
TO KEEP SLIM

Some time ago, Miss Gracie Fields announced that she had signed a pledge "in the interest of health and a trim, slender figure" to drink hot water every morning. This is an example which everyone who wants to keep slim should follow. A great deal of unsightly fatness is the result of waste material and toxins being retained in the system. If you want a slim figure you must keep nature's filtering and eliminating organs functioning properly. To make sure of this, add to your morning drink of hot water a little 'Limestone' Phosphate, which any chemist can supply at two shillings a jar. This will flush the liver and kidneys, and keep these important organs so healthy and active that indigestible waste material will be completely eliminated, thus overcoming one of the commonest causes of surplus fat.

UP TO THE MINUTE WITH



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AMAMI NIGHT



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AMAMI WAVE-SET—the simplest and most inexpensive way to set deep waves, tight curls at home. Get a bottle of this fragrant lotion to-day, and give yourself a setting your friends will envy. 6 PERFECT SETTINGS for 6d. 6d. and 1/3 per bottle.

AMAMI  
SHAMPOOS  
and Wave-Set

**RONDO** gives you some interesting information on the new programmes now being prepared by the B.B.C. This is a helpful guide to your next week's listening.

Do you know what's on next week?

# High-spots of the Programmes



Joseph Muscant, the popular light orchestra leader has left the *Commodore* and is now broadcasting from the *Troxy*. When not rehearsing he keeps fit by physical jerks, and is here putting the *Troxy* dancers through their paces in the outdoor gymnasium on the roof of the cinema.

this. Isolde Menges and May Mukle play the concerto for violin, cello and orchestra. You will get a chance of comparing the two instruments.

Thursday is divided between Haydn and Mozart. Arthur Catterall plays one of the violin concertos. He is definitely one of our best English players.

And Friday, whether it is your bath night or not, is Beethoven night at Queen's Hall. Solomon, playing the fourth piano concerto, is the main attraction. Oh, I see Stiles-Allen is singing *Ah, Perfido!* How perfidious of me to forget her!

## June Carey's Column

Continued from page Thirty-three

prevention of baldness and in addition is a tonic, making the hair glossy and strong, for it possesses a curious element which induces that gift of Nature—curls.

Rosemary, camomile, sage, thyme, southernwood, taborand and cloves all contain strong spirits, and have stimulant and astringent properties for the scalp. The internal use of certain specific herbs can greatly promote the growth of the hair and completely cure dandruff, whilst restoring naturally the original colour to tired or greying hair.

### Herbal Cures for Stings

There are most successful herbal remedies for bites of insects such as gnats, mosquitoes, midges, and the like, which infest the countryside at this time of the year; as, however, prevention is better than cure, it might be well to mention that there is a herbal powder, much finer than most face powders, which is a certain protection against the attacks of all these summer pests.

June Carey

Here are the next Prom programmes, starting to-morrow. The first item is Weber's *Euryanthe* Overture. Mark that for a start, will you? Then you will like listening to Mitja Nikisch playing the only concerto Chopin ever wrote. Poor darling, he wasn't a good hand at orchestration but the piano part is beautiful. After all, that is what you will listen to most.

On Monday I suggest you listen to the third item—the *Siegfried Idyll*. It has a lovely tune in it. Wagner wrote it when his son Siegfried was born. The *Tannhäuser* March is down, so don't switch off immediately you have heard the *Idyll*.

Tuesday is Tchaikovsky night. The ever-popular piano concerto comes on again. Moiseiwitsch is the player. Immediately afterwards, the Fifth Symphony. One of the most stirring things in music. Notice the lovely tone of Aubrey Brain's horn in the opening of the slow movement. Also there is a topping waltz in that symphony. Better than any you hear the dance-band fellers play, anyhow. Take my word for it.

Wednesday: Brahms. You mustn't miss the Alto Rhapsody. Astra Desmond is singing it and there is a male chorus also. Good concert

**R**ADIOLYMPIA has gone up to Olympus for another year. However, as there is nothing new from ancient Greece, you can try your luck with America. September 13 and 14 for America calling. Eddie Pola presents and Jack Hylton assents to be present.

My dear friend Freddie Grisewood is doing things these days. All about harvest-time and old pagan rites. "Our Bill" is to be producer, too. Date, September 22. Put that down. I certainly shall.

There is a programme on the Midland wavelength on September 9 which should be more than usually interesting. Mavis Bennet-Levin, the well-known soprano, has been studying songs and arias sung by the great Jenny Lind, whom none of us ever heard unless we are older than we like to say. I am inclined to think this programme will be worth hearing.

Then there are the Radioptimists on September 12. I am one myself so I hope they will come up to my optimism.

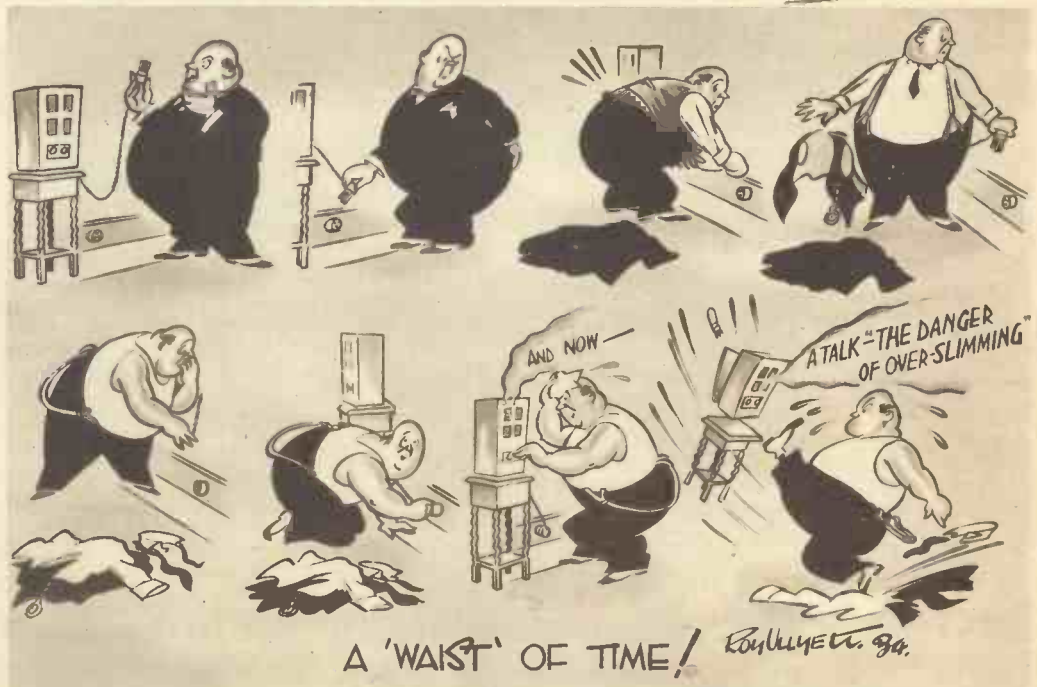
West Regional listeners will get a relay from the bandstand, Paignton, on the 14th. In the bandstand will be Lieutenant F. J. Ricketts, and with him His Majesty's Royal Marine Band, Plymouth Division.

On the following evening there is a cabaret concert party in a show called *Playtime*. They tell me it has done its tenth summer, spent its winters touring all over the place—even as far as South Africa and Australia—so I imagine it must be good. You had better hear it.

If you Northerners don't mind the motor-bikes roaring the baseboard out of your sets, listen on the 13th to the running commentary (it will need some running) of the Senior Manx Grand Prix. You will, by then, be ready for anything because you will have heard the same sort of commentary on the St. Leger the previous night.

### Key to Commander King-Hall's Children's News Motto on page 14

This month sees the departure from England of a great exploring expedition. A party of men under the leadership of Mr. J. Rymill are going off to the Antarctic to make a survey which will probably last about two and a half years. One of their objects is to find out whether the Antarctic is one or two continents.



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## of RADIO STARS for 1/3



LOU. PRAEGER

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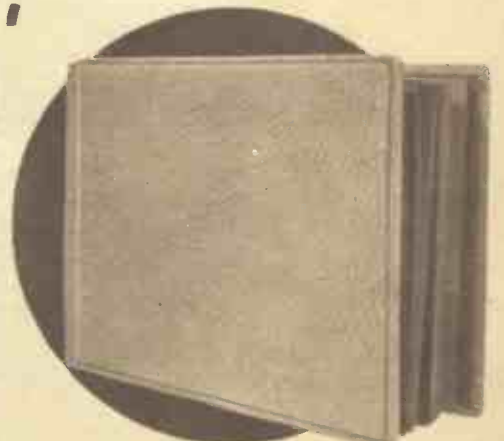
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LESLIE WESTON  
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GWEN VAUGHAN  
FLORENCE DESMOND  
HAVER & LEE  
FLOTSAM AND JETSAM  
LEW STONE  
SIR HENRY WOOD  
GEORGE ALLISON  
ANDRE CHARLOT  
BILLY BENNETT  
BRANSBY WILLIAMS  
JEAN MELVILLE  
ALEXANDER & MOSE  
HAROLD RAMSAY  
HOWARD JACOBS  
JOE LOSS  
REGINALD DIXON  
RAE ROBERTSON  
SYDNEY BAYNES  
LOU. PRAEGER

TOM JONES  
HARRY ROY  
HARRY BENTLEY  
PEGGY COCHRANE  
SYDNEY LIPTON  
EDA KERSEY  
ALEC MCGILL  
MARION CRAN  
LESLIE FRENCH  
JOSEPH MUSCANT  
REGINALD FOORT  
PERCY HEMING  
DAWN DAVIS  
WYN RICHMOND  
COMMANDER S. KING-HALL  
"STAINLESS STEPHEN"  
HERMIONE GINGOLD  
DORA GREGORY  
LESLIE SARONY  
ANONA WINN  
LILIAN HARRISON  
REGINALD NEW  
VIVIANNE CHATTERTON  
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QUINTET

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ESTHER COLEMAN  
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BILL CURRIE  
MABEL CONSTANDUROS  
MANTOVANI  
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EMILIO COLOMBO  
MAMIE SOUTTER  
JACK SALISBURY  
CHARLIE KUNZ  
DALE SMITH  
ISOLDE MENGES  
ODETTE DE FARAS  
WALTER GLYNN  
DORIS AND ELSIE WATERS  
IVAN SAMSON  
CEDRIC SHARPE  
IRENE SCHARRER  
NORMAN ALLIN  
GLADYS YOUNG  
MAGGIE TEYTE  
PHYLLIS ROBINS  
ETHEL BARTLETT  
THE CARLYLE COUSINS  
EUGENE PINI

Additional portraits will be released each week. The following will be available next week :—

ARTHUR PRINCE  
LES. ALLEN  
HENRY HALL

Enlargements, 10" x 8", of any of the above can be obtained for 1/3 post free

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## NO MORE GASTRITIS, ACIDITY and PAIN AFTER EATING

**YOU** need not suffer a Single Day longer from Mealtime Discomfort. Thousands of sufferers from Acidity, Heartburn, Sour Stomach, Fermentative Dyspepsia, Gastritis, or Gastric Catarrh, Wind, Flatulence, Fullness after Meals, and all forms of acid indigestion have been cured by Shadforth Acidity Tablets (No. 1077). Popularly known as "White Lions."

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Price 1/4 (72), 2/6 (144), 7/- (432 Lions), with directions.  
**POSITIVELY The Finest Remedy for Indigestion!**



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Remedy for Digestive  
Troubles*

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HEART AND NERVE TROUBLE

Prescription That Always Gives Relief

Don't be alarmed because you suffer from symptoms of palpitation or pain near the heart. It may be indigestion or overstrung nerves. **Shadforth Tonic No. 632** (known as "Blue Lion Fox Nuts") will strengthen the nerves, steady the heart, and tone up stomach and kidneys. Don't imagine yourself into an illness; have a good rest, take the prescription, and be normal in a few days. Ask for **Shadforth Prescription No. 632**. Prices: 2/6 (72), 4/6 (144), 13/- (432 pills). This prescription prevents palpitation, faintness, tremblings, run-down conditions, and stops that falling-to-pieces feeling. *Can be taken alternately with No. 470 (Brain Sparklers).* (See below.)

## HOW TO AVOID A "STROKE"

High Blood Pressure means High Risks! Here is a Treatment which will lower it, 10 or more points a month, and keep it reasonably low.



Blood Pressure Breakdowns, "Strokes," and Arterio-Sclerosis can be prevented. Steady heart action, co-ordinated with youth-like elastic arteries, is now possible for those past their prime. The **Shadforth Simple Home Treatment for Arterio-Sclerosis** rapidly reduces high blood pressure and tension. It gives prompt relief from palpitation, giddiness, premonition of collapse, and sleeplessness; it leads to permanent restoration and adds years to your life. Get it now. Prescription No. 1108/T. Prices: 2/6, 5/6, 15/6.

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LIVER AND KIDNEY

## COMFORT

No more disturbed nights

Bladder irritation is more troublesome when it disturbs one's sleep. You need the mild soothing antiseptic provided in **Shadforth "Bladder Comfort," No. 285**. It is prescribed for chill on bladder, sluggish liver, backache, burning, cystitis, prostatitis, leg pains, rheumatism, sciatica, etc. Don't worry yourself into a nervous wreck. Get immediate relief and comfort with the proved remedy:

**Shadforth Prescription No. 285.**  
Prices: 2/6 (50), 4/6 (100), 13/- (300).

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ACUTE GOUT, ARTHRITIS, SWOLLEN JOINTS

For all uric acid troubles, including Rheumatic Gout, Rheumatoid Arthritis, Swollen Joints, and Acute Gout, a world-famed remedy is found in the **Shadforth Three-fold Treatment (No. 74/T)**. It promptly reduces swelling and inflammation; it reduces pain and expels uric acid; it kills bacteria in the blood and makes movement a pleasure. The treatment is second to none for Acute Gout. Supplied with full directions at 2/6 and 5/6 (No. 74/T).

## MOTHER!!!

DO YOU KNOW THAT

operations on children for ENLARGED TONSILS and ADENOIDS are now definitely out of date?

A well-known English doctor has drawn up a most successful treatment which can be carried out easily at home. It is causing a sensation in the medical world, and is claimed to be one of the most important recent advances in medicine. This bloodless treatment, which has saved hundreds of operations, is specially dispensed with full directions for 7/6. Ask for the **Shadforth Treatment for Enlarged Tonsils and Adenoids (No. 331/TAD)**. Septic Tonsils and Nasal obstructions in adults are also conquered without operations, pain, or loss of blood.

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AND NERVOUS BREAKDOWN

"Brain Sparklers" are the greatest of all mind and nerve tonics. They cure mental depression, relieve the strain on the brain, make you brighter in an hour, and a new man or woman in two days.

"Brain Sparklers" dispel Absentmindedness, Debility, Depression, Brain Fag, Loss of Memory, Despondency, Fear of Failure, Frowns, Irritability, Lassitude, Neurasthenia, Palpitation, Run-down Conditions, Sleeplessness, Weakness, For Civil Servants, Editors, Journalists, Lecturers, Pressmen, Politicians, Preachers, Teachers, and all Brain Workers. Send for the Prescription No. 470. A proved remedy. Prices: 1/9 (25), 3/3 (50), 6/- (100). *Can be taken alternately with the Heart Tonic (No. 632). That is to say, take No. 470 for a few days and then No. 632 for a few days and so on.* (See above.)

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