

**LUXEMBOURG
NORMANDY: PARIS
LYONS: TOULOUSE
PROGRAMMES**
Oct. 17 - 23

RADIO PICTORIAL

THE MAGAZINE FOR EVERY LISTENER

3^D

EVERY
FRIDAY

★
**BROADCASTING
UNDER SHELL
FIRE—Madrid
Announcer's
Thrilling Story**

**B.B.C.'s NEW NORTH-
EAST STATION**
Full Details

MY LOVE STORY
By Mrs. Billy Bissett

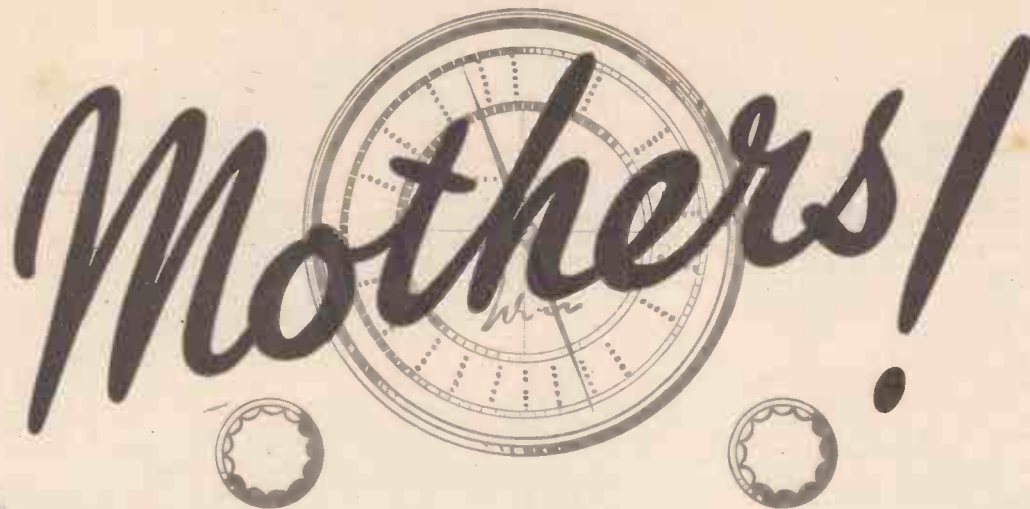
**THE MICROPHONE
IN THE MIDLANDS**
By PERCY EDGAR
B.B.C. Station Director

**ELSIE CARLISLE
CARROLL LEVIS
ELIZABETH CRAIG
"AUNTIE MURIEL'S"
CHILDREN'S CORNER**

**THE WEEK'S RADIO
NEWS, GOSSIP AND
PICTURES**



Carroll LEVIS
SEE PAGE 32



**LISTEN TO
PRICE'S NIGHT LIGHT
PROGRAMME**

from

RADIO LUXEMBOURG


(1293 metres)

NURSE McKAY
IN CHARGE OF A
FAMOUS MOTHERCRAFT SERVICE
IN A SERIES OF TALKS ON
'MOTHERCRAFT'

**EVERY
WEDNESDAY and FRIDAY
at 4.0 p.m.**

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 MARGOT JONES

THERE'S LAUGHTER IN THE AIR!



WISECRACKS by THE WEEK'S WITTIEST BROADCASTERS

"O H, boy!" said the crooner, "did I tell that bandleader something last night! I told him he was a nigger-driver, that his band was a washout, that he was a swollen-headed nincompoop, and several other home-truths!"

"Then what?" pressed his listener eagerly.

"Then I pressed Button B and got my money back."

(By PERCY and MARY HONRI, the brilliant father-and-daughter act, whom you can hear in Horlicks Picture House, Luxembourg, Normandy, and Toulouse, October 17.)

CROONETTE: You can't talk to me like that, you boob! Do you realise I'm related to aristocracy?

RADIO PRODUCER: Oh, have you got blue blood in your veins?

CROONETTE: I certainly have!

PRODUCER: Well, my fountain-pen's in a bad way. Would you mind giving it a blood transfusion?

(By THE MANHATTAN THREE, popular vocal trio with Ambrose's Band, National to-morrow, October 16, and October 23.)

RADIO STAR: All that I am to-day I owe to my mother. To help me on the road to fame she took in washing.

REPORTER: And did you do anything to help your mother?

RADIO STAR: Sure—I sent home my laundry.

(By EDDIE POLA, perpetual gag-spinner, who compères Rins-o Radio Revue, Normandy and Luxembourg, October 17, and can be heard with his famous "Twisted Tunes" from the same stations on the same date.)

A country lass in a little Midlands town left home to seek fame and fortune on the stage. Before she left, her friends warned her to beware strange men on the journey.

At the station a porter said: "Where are you going, Miss?" "To Glasgow," she replied, so he put her on a train going North.

As the train started off, she peeped out and said: "Ha, ha! That's one man I've fooled. I'm going to London!"

(By JOHNNY JOHNSON, who sings in "Song Club" from Toulouse to-morrow, October 16, in which Tommy Kinsman's Band presents new tunes by unknowns.)

STAGE MANAGER: Why doesn't that Scottish baritone raise his voice a bit? I can hardly hear a thing he's singing!

CHORUS GIRL: Didn't you know? He's singing for charity!

(By HUGH FRENCH, starring in Zebo Time with the Zebo Timers, sent from Luxembourg by Reckitt's, October 22.)

"Do you know that girl Prunella Prune?"

"Oh, you mean the announcer?"

"Don't be silly. They don't have women announcers."

"No? Well, she's just announced her engagement for the fifth time this year."

(By MURIEL ANGELUS, stage and screen star and wife of John Stuart, with whom she appears in Horlicks Picture House, Normandy, Luxembourg, Toulouse, October 17.)

"How is it this boat's making such slow progress?" asked the sweet young thing on the liner.

"It's the fog, Ma'am," explained the steward.

"Fog my eye!" she declared. "I can look up at the sky and see the stars quite plainly."

"Sure," said the steward, "but unless the boilers bust, we ain't going that way."

(By "HUTCH"—Leslie Hutchinson—starring in "Cadbury Calling," Luxembourg to-morrow, October 16, also in to-morrow's "Palace Of Varieties" from the B.B.C.)

1st ACTRESS: I can truthfully say that Blogg's Beauty Preparations are responsible for my figure and complexion.

2nd ACTRESS: Why don't you sue them for damages, my dear?

(By ANNE DE NYS, the delightful artiste you can hear in Grosse and Blackwell's "Dinner At Eight," Luxembourg, October 17.)

REPORTER: Did you experience any hardship when you were struggling for fame in America?

RADIO STAR: Oh, yes. At one

time I nearly jumped from the thirteenth floor of a skyscraper.

REPORTER: What prevented you?

RADIOSTAR: I was superstitious.

(By J. H. SQUIRE, of Celeste Octet fame, who returns to the National mike, October 19, to talk about the famous Corbett-Fitzsimmons fight which he attended in 1897.)

GIRL PIANIST: You know, you don't look so bad when you take your glasses off.

MALE VOCALIST: Nor do you.

(By LEONARD HENRY, bringing us some more delicious nonsense in "Palace Of Varieties," to-morrow night, October 16.)

JONES: Have you been to see "The Gold-Diggers of 1937"?

SMITH: No, I always deal with the income-tax people by post.

(By VERNON WATSON, who plays the "Chairman," introduced for the first time into "Palace Of Varieties" to-morrow, October 16.)

1st SAX: How's the wife?

DRUMMER: She can't complain.

1st SAX: I'm sorry, I didn't know she was as ill as all that.

(By JACK HARRIS, whose band plays the late-night dance music from Ciro's to-morrow, October 16.)

The North country visitor entered a very exclusive restaurant in London.

"Eh, lad," he said to the waiter,

"I've got a real champion appetite to-day. I could eat ten-bobs' worth o' steak!"

The waiter, standing very aloofly,



replied: "I'm sorry, sir, but we don't serve half-portions!"

(By FREDERICK PIPER, who is "Mr. Plum" in the "Plum Family" episodes. Listen to another on National, October 18.)

1st B.B.C. OFFICIAL: Is that the famous one-armed sculptor who's giving a talk on the radio to-night?

2nd DITTO: That's him.

1st DITTO: It'll be interesting to hear how he sculptsures with only one arm.

1st DITTO: Oh, it's quite simple. He holds the chisel in his teeth and hits himself on the back of the head.

(By LEW STONE. Hear Lew and his Boys in "Mayfair's Favourite Dance Tunes Of The Week," sent from Normandy by Pond's Face Powder, October 17.)

"My, that's a nice little cat you've got there. What's her name?"

"We call her Derry."

"Why Derry?"

"Didn't you ever hear of Derry and Toms?"

(By LES HOLMES, of the smiling voice, who is guest-star in Beecham's Reunion, Lyons, October 17.)

HILL-BILLY SINGER: Did you know I was once a real cowpuncher, Lady?

MISS: How thrilling! And what made you give up being a cowpuncher?

HILL-BILLY SINGER: Well, one day the cow punched back.

(By ANITA HART, heard regularly in the popular Waltz Time programmes sent by Phillips' Dental Magnesia from Lyons, Normandy, Luxembourg, Sundays and weekdays.)

BANDSMAN: Sorry my suit looks so shabby this morning, boss, but it was lying on the floor all night.

LEADER: You mean to tell me your wife let it lie there?

BANDSMAN: She had to.

LEADER: Why?

BANDSMAN: I was in it.

(By LEE SIMS, whose sparkling pianisms accompany Ilomay Bailey in the Fairy Soap programme, Luxembourg, October 17 and 21; Normandy and Lyons, October 20.)

GIRL (at audition): Don't you think I have very nice legs, Mr. Producer?

PRODUCER: You think a lot of your legs, don't you?

GIRL: Well, I am sort of attached to them.

(By FELICIA GODSALL, female "Christopher Stone," presiding in another record-recital, Toulouse, October 18.)

ON YOUR RADIO

Other chief event of the week is the return of that excuse for nautical jollification, *Eight Bells*. On **OCTOBER 21**, National, **Harry Pepper** and **Mungo Dewar** will blow their bo'sun's whistles and call all hands on deck, the crew consisting of **John Rorke**, **Arthur Askey**, **Vine**, **More** and **Nevard**, and the "three Freds"—**Fred Yule**, **Fred Gibson** and **Fred Gwyn**. Two old sailors from the B.B.C. orchestral ranks will also be taking part: **Styx Gibling**, Variety Orchestra drummer, and **Frank Cantell**, recently promoted to leadership of the Theatre Orchestra.

The "Plums" continue their adventures on **OCTOBER 18**, National, both **Frederick Piper**

inevitable logic and paradoxical situations we expect from him. **Anne Trevor** and **Frederick Piper** are supporting players, the latter, of course, being known in a very different guise as "Mr. Plum."

The Trollope Family, on **OCTOBER 16**, National, is a dramatic account by **V. C. Clinton Baddeley**, of one of the most amazing families who ever became famous, that from which the author **Anthony Trollope** came. Anthony's father was a cranky old fellow who was always making wild schemes for restoring the family fortunes. Instead, he wrecked them, and left it to his wife, **Fanny**, to restore them by writing, to the world's amazement, a best-seller, which she followed with 34 other books. The writer of the programme is in the cast, and with him **Geoffrey Wincott**, **William Trent**, **Patric Curwen** and **Felix Aylmer**.

An amusing exhibition of debunking that tiresome old dame **Mrs. Grundy** is provided by **Mrs. Grundy Comes to Tea**, **L. du Garde Peache's** new radio play, which **Lance Sleevking** produces on **OCTOBER 16**, Regional. Imagine any modern household if **Mrs. Grundy** stepped in for tea, and you can get some idea of the hilarity of this satire.

Trafalgar Day falls this week, and in *Dearest Fanny*, on **OCTOBER 22**, National, you have a play about **Nelson** and that much talked of, but little dramatised, lady, **Lady Hamilton**. This is a play which came to **Val Gielgud** out of the blue from a new radio writer, **Joan Grigsby**.

Felix Felton has been down to the West



This is "Mrs. Plum"—alias **Minnie Rayner**—who has more adventures this week with her spouse, "Mr. Plum," right.



"Mr. Plum"—**Frederick Piper**. You will hear him also in "Candida"

VARIETY

OVER to New York! *Broadway Matinée*, the first of what are now to be a weekly series of star variety programmes straight from America, can be tuned in on **OCTOBER 18**, National.

These American relays, some of which will come from that mass-production factory of glamour, love and kisses—Hollywood, are being arranged slickly at the last minute, so we cannot tell you who or what will be in *Broadway Matinée*. No American is willing to pledge himself to something six weeks in advance, anyway, and that's what happens with most B.B.C. programmes!

But **Felix Greene**, B.B.C. U.S.A. representative in his swell office in the British Empire Building on Fifth Avenue, can be relied upon to give us some of Broadway's best stars, and, in future weeks, some of the silver screen's most idolised idols.

Miriam Ferris and **Joan Young** are again the two matey housewives out for an evening's fun in the stalls at the *Palace of Varieties*, on **OCTOBER 16**, National. Their chatter will introduce—and comment on—the acts on the bill at this popular "hall." In pre-war days there was a music-hall comic known as "The Laughing Comedian," billed as **Charles Pastor**. His little daughter, holidaying from school, persuaded him to put her in a variety stage show for a week. She made a success of it—and she was **Joan Young**. **Joan** is known in radio both as writer and artiste; she has the writing of seven radio revues to her credit.

The bill the two housewives will watch includes "Hutch," **Vernon Watson**, **Suzette Tarri**, **Maudie Edwards**, **Kimberley** and **Page**, **Ronald Chesney**, **Ernest Shannon**, and **Leonard Henry**. Not since *Radiolympia* have we heard the chuckulent **Leonard**.

While **Miriam Ferris** is rehearsing for *Palace of Varieties* in one studio at Broadcasting House, husband **Dennis Noble** will be working in another one in preparation for the week's musical, the ever-popular *The Lilac Domino*. This **Gordon McConnell** and **Stanford Robinson** are producing on **OCTOBER 19**, Regional.

It is some time since **Dennis** was in a musical show. He was one of the first of what they call "straight" artistes to broadcast in the more light-hearted sphere, for he came to broadcasting first as an operatic singer, and, of course, still broadcasts in anything from opera to motets. He has the lovely **Maria Elsnor** opposite him in *The Lilac Domino*, while a strong supporting cast provides **Helen Crerar**, **Vincent Lawson**, **Ian Glennie**, **Phillip Godfrey**, **Bernard Ansell**, **Dino Galvani**, and that great dramatic actress, **Barbara Couper**.

("Gus") and **Minnie Rayner** ("Mrs. Plum") having hectic rushes from the theatres they are respectively playing at in London to get their broadcasts in. **Minnie** is playing in **Ivor Novello's** *Crest of the Wave* at **Drury Lane**; she has not missed playing in a **Novello** production for six years.

One of **Eric Maschwitz's** first jobs since leaving the B.B.C. was the compilation of a gipsy music programme, *Gipsy Melody*, which **Rae Jenkins' Gipsy Orchestra** will present on **OCTOBER 17**, National. **Petulengro**, perhaps the world's most famous gipsy, will be heard chatting about the folk-lore behind the songs.

Cora Goffin plays lead in a Midland musical, *Mariella*, which **Martyn Webster** produces on **OCTOBER 21**. This, strangely enough, has a gipsy theme about it.

Eric Maschwitz's musical play *Balalaika* is still playing to crowded houses. Its fair heroine, **Muriel Angelus**, stars in "Horlicks Picture House" on **October 17** from **Luxembourg** and **Normandy**. Supporting this charming singer are **Percy** and **Mary Honri**, **Florence Oldham**, **Helen Raymond**, **Bert Yarlett**, **The Radio Three** and, of course, **Debroy Somers' Band**.

Old Time Music Hall from **Luxembourg** on **Sunday** at 9 p.m., presents **Bertha Willmott**, **Muriel Farquhar** and **Fred Douglas** in impersonations of **Marie Lloyd**, **Vesta Victoria** and other glamorous personalities of yesterday.

PLAYS—FEATURES—TALKS

GWEN FFRANGCON DAVIES will play the name-part in *Candida*, probably **Bernard Shaw's** most produced play, on **OCTOBER 17**, National. The famous story about a clergyman's wife who is set on a pedestal and adored by a young boy friend of the family, should broadcast well, for the story has something of the ever-attractive eternal triangle complex about it, while **Shaw's** inimitable dialogue provides the



Gwen Ffrangcon Davies plays the heroine in "Candida," **Bernard Shaw's** famous play to be broadcast this Sunday

Country to arrange a simple rustic feature about that lovely area around the **Mendips**. Titled *Mendip, Wot On't*—which, not being **West Country**, we cannot translate—it will be sent by **West Region** into the **Regional** programme on **OCTOBER 22**. **Farmers** and **countryfolk** will be heard talking of life as it is in the **Mendips**.

J. H. Squire is known to listeners for his **Celeste Octet**, but apart from that he has the distinction of being an adventurer and a world wanderer—he saw life at sea in the days of sail—and he comes into this department in the *I Was There* series, on **OCTOBER 19**, National.

The world-shaking event at which **J. H. Squire** was present was the **Fitzsimmons-Corbett** fight at **Carson City, Nevada**, in 1897. **J. H.** was a very young man, and he went over specially to see the fight. "Gentleman **Jim**," as **Corbett** was known, held the world heavyweight championship title, and **Bob Fitzsimmons**, "the **Cornish Blacksmith**," considered he had held it long enough. The match had the most amazing climax in boxing history. **Corbett** seemed to have **Fitzsimmons** beaten from the start, but, in the fourteenth round, **Fitzsimmons** let go his terrible left with his famous solar plexus blow—and became the champion.

THIS WEEK At-a-Glance Programme Guide

Raymond Gram Swing will be giving his American news-reel direct from U.S.A. on **OCTOBER 16**, National; and C. H. Middleton makes the gardeners call on **OCTOBER 17**, National. The knotty question of *Higher Wages and Shorter Hours* is thrashed out by Midland Parliament, for Regional listeners, on **OCTOBER 21**, when representatives of employers and workers will cross swords.

While National is presenting *Candida* on **OCTOBER 17**, North will be presenting the Liverpool Rep. players in a scene from Shaw's *St. Joan*. Another Northern programme, *Stagshaw Looks Back*, on **OCTOBER 19**, celebrates the opening of the new Newcastle area transmitter, and will recall outstanding programmes from that area over the past fifteen years.



In "Eight Bells"
—Frank Cantell,
who has recently
been appointed
leader of the
B.B.C. Variety
Orchestra

Two more Continental stations are attempting to gain the attention of the English listener. A talk in English by M. Wayfarer on "Pan" will be given simultaneously from Lille (247.3 metres) and Rennes (288.6 metres) on **OCTOBER 16** at 6.45 p.m.

DANCE BANDS

HENRY HALL, with three weeks' experience of his new venture as a music-hall star, pays a short return visit to the air on **OCTOBER 18**, when he will broadcast with his band in the Regional programme from Manchester, where he is appearing.

There were bouquets all round when Henry opened his tour of music halls at Birmingham the other week. The curtain was raised and lowered more times than we could count, while Henry played at the piano *It's Time to Say Good Night*. Then came the bouquets. A mammoth one for the conductor of the band, others for the soloists.

But it was **Anita Riddell** who made the biggest bag—she was landed with eight bouquets and a toy monkey! *The Love Bug* from Anita brought the house down. Another ovation greeted **Theo Farrar** in return for his *Stop That Bass*, which you should listen out for in Henry's broadcasts within the next few months.

First taking the air in a "Music Hall" recently, **Claude Bampton's Dance Band**, composed of players living in darkness without sight, caused a sensation. On **OCTOBER 22**, National, Claude presents a speciality programme, *Fr. 1 Symphony to Swing*, in which almost every member of the combination will have opportunities for specialist work. **Archie Campbell** will be compère, and **Ronald Gourley**, the first of those without sight to find in radio a means of expression, will be the guest artiste. **Phyllis Frost**, vocalist of the band,

What's your fancy? Music, drama or prose? Here are the highspots of the week's listening for your guidance: don't miss them!

will also be heard, with the Sweet Singers, the girl trio of the band.

The new dance-band features—**John Watt's** pride—continue and can be taken as no longer new, but now a part of the scheme of things in synopcation broadcasting this autumn. **Peter Yorke**, aided by **Helen Raymond** and **Sam Costa**, provide more *Sweet and Lovely*, on **OCTOBER 19**, National. **Maurice Winnick** comes into *The Signature Is*—category on **OCTOBER 20**, Regional. And the "Ballroom" for dancing only is occupied on **OCTOBER 21**, Regional, by the genial **Herman Darewski**.

Harry Roy's *Lyricals*, known in Bournemouth as well as the *King of Hotcha* is known in Mayfair, provide an enterprising little show for West on **OCTOBER 20**, in which guest artistes of the top grade are taking part—**Greta Keller**, **Walsh and Barker**, and **Carlos Ames**. **John Harris** and **Mona Brandon** are vocalists in this combination.

Joslyn Mainprice, 21-year-old compere at Radio Toulouse, gives you *The March of Swing Time*, with picked swing records, on Sunday, **OCTOBER 17**. As a contrast, from Normandy comes the dreamy *Waltz Time* Orchestra of **Billy Bissett**, on **OCTOBER 17** and **19**; and from Luxembourg on **October 17, 18, 19, 20** and **21**.

MUSIC

THE Winter Season of B.B.C. Symphony Concerts opens at the Queens Hall on **OCTOBER 20**, National, with the B.B.C. Symphony Orchestra under **Sir Adrian Boult** and with **Jelly D'Aranyi** as soloist. This is the concert in which the much heralded "lost" Schumann Concerto should be included—I say "should" because at the time of writing Germany hardly seems to be seeing eye to eye with the B.B.C. as to the concerto's first performance. However, following the story of its discovery through "spirit" messages, the Concerto is not likely to be forgotten, whether it is in this concert or not. Beethoven and Sibelius are the other composers represented on the opening programme.

Another "first" is that of the Sunday Orchestra Concerts, which begin again on **OCTOBER 17**, Regional. **Sir Adrian Boult** will conduct Clementi's *Symphony in D*, Elgar's *Cello Concerto* and Brahms's *Variations on a Theme by Haydn*. **Lauri Kennedy**, who is shortly leaving for America and Australia, will play the concerto.

The first performance of **Henry Geehl's** *Comedy Overture* will be conducted by **Joseph Lewis**, to whom it is dedicated—in the B.B.C. Orchestra programme on **OCTOBER 21**, National. **Ernest Bloch's** *Three Poems of the Sea—Waves, Chanty and At Sea*—will be given their first English performance by the B.B.C. Orchestra under **Clarence Raybould** on **OCTOBER 22**, National. In the same programme the Overture to **Ethel Smyth's** *The Wreckers* will be another sea piece.

John Ireland will visit the studio on **OCTOBER 22** to play with **Paul Herman**, 'cello, his *Sonata for 'Cello and Piano*, Regional.

The **Orchestre Raymonde** continues to play the light music of the ages in another concert on **OCTOBER 21**, National, when the soloists will be

Stanley Riley and **Ernest Lush**. *Schubert Among His Friends* is the title of **Victor Hely-Hutchinson's** third instalment of the musical biography of the composer he is running with the B.B.C. Midland Orchestra. **George Parker** and **Marjorie Westbury** will be vocalists, with **Ernest Element** and **Margaret Ablethorpe** at the pianos. Midland, **OCTOBER 17**.

The Hallé Concerts start on **OCTOBER 21**, and Northern Regional will be relaying the famous orchestra under the baton of **Sir Thomas Beecham** on that night. The programme contains Mozart's *Symphony No. 39* in E flat, one of the three symphonies he composed in less than two months.

A famous Northern band, **Baxendale's**, will provide a National programme on **OCTOBER 17** when **Harry Mortimer** will be conducting and **Reginald Charles** will be the singer.

SPORT

THE Brooklands Mountain Championship is an annual race to which the B.B.C. send their microphones and motor racing commentators. This contest will be broadcast on **OCTOBER 16**, National, by **F. J. Findon**.

The race is considered ideal for broadcasting because the competitors are within sight of the commentator for the majority of the time. Findon will be placed at the foot of the hill where he commands a view down the straight. As all the competitors are racing at the same time there is a continuous spectacle of hill-climbing thrills.

Freddie Grisewood, now devoting his time to both sound and television commentaries, will broadcast on the Covered Courts Championship at the Queen's Club on **OCTOBER 16**, National. Freddie is a keen tennis player, and very expert—a fact which may be the result of his friendship with many of the stars of the court. He is also an excellent commentator.



Henry Hall's Debut: the Telegrams in the Dressing Room

OUR RADIO

LETTER BOX

READERS WRITE TO THE EDITOR AND THE EDITOR REPLIES

From Mr. L. Hamilton Field, Greengates, Sea Lane, Middleton-on-Sea, Near Bognor Regis, Sussex.

WHY cannot Jack Payne and Jack Hylton give us an hour of their own chosen music instead of worrying about choices from outsiders and padding by Eddie Pola?

(At least you must admit that Messrs. Payne and Hylton have gone out of their way to think up feature programmes that are out-of-the-ordinary. The fact that their programmes and the comping of Eddie Pola does not appeal to quite a number of people is just one of those things!—ED.)

From Mr. C. D. Robinson, c/o "Tamarisk," 65 Baret Road, Newcastle-on-Tyne 6.

THE B.B.C. complacently boasts that brighter programmes are on the way, but on a recent Saturday they devoted from 9 p.m. till 9.40 p.m. to a debate on "Should Trespassers be Prosecuted?" I submit that this period should be devoted to bright and breezy programmes. Let us have debates, but not on a Saturday night.

(Why not on a Saturday night? Surely the point is that a good debate is acceptable any night, but a dull one should never get on the air at all.—ED.)

From Mr. Donald W. Aldous, 290 Horns Road, Ilford, Essex.

SINCE the inimitable Christopher Stone (and later, Robert Tredinick) ceased broadcasting records for the B.B.C. there have been no regular programmes of new records. A new personality is needed to revive gramophonic programmes.

(I agree. Record recitals properly compered would be a great attraction to many.—ED.)

From Mr. J. Cattrall, 8 Thornfield Road, Acocks Green, Birmingham.

WHY can't we have regular fight discussions? Even if there is no big contest on, there are many interesting things to talk about

Half a crown is paid for each letter published on this page. Write to "Radio Letter Box," "Radio Pictorial," 37-38 Chancery Lane, London, W.C.2. Anonymous letters are ignored. Write on one side of the paper only

such as future fights, amateur boxing and coming champions.

(The trouble is every fan wants his pet hobby or subject given regular and preferential treatment. The B.B.C. has to hold what, rightly or wrongly, it considers a fair balance.—ED.)

From Miss Jean Dennett, 32 Rochester Street, Newcastle-on-Tyne 6.

B.B.C. music-halls and variety shows are usually good, but they are always orthodox—in fact, sometimes prim. Wouldn't it be entertaining if we had an occasional crazy show, with the turns all topsy-turvy and butting in on each other after the style of the Palladium Crazy Gang?

(The B.B.C. demands that artistes work from scripts—and this would ruin the essential spontaneity of a crazy show.—ED.)

From Miss Celia Thomson, 7 Scott Terrace, Bathgate.

THE winter months are long ones, so why can't we have more dance-music in the evenings? Very few people wish to hear classical music and promenade concerts nowadays. I would like an hour and a half of dance-music each evening.

(Aren't you being a wee bit intolerant? Many people do like to hear classical music. In any case, can you name any evening except Sunday when you don't have plenty of dance-music from the B.B.C.?—ED.)

From Mrs. V. Dawnay, 39 Courtenay Gardens, Upminster, Essex.

AT our local cinema last week they held a competition in which the organist played snatches of 25 tunes and the audience was invited to write down as many as they knew. The prize was a wireless set. Wouldn't it be fun if the

B.B.C. were to run a series of competitions like that? Guessing tunes, voices of singers, etc. As prizes they could offer seats for the variety shows.

(A good idea. Sounds like a cue for Reginald Foort.—ED.)

From Miss Cecilia Bridgewater, 77 Tixall Road, Hall Green, Birmingham 28.

MAY I suggest a weekly programme made up of regional artistes and put on the National wavelength? The best artistes could then be picked and made into regular London artistes.

(Many popular Midland and North artistes wouldn't come to London. Why should they when they have plenty of work and popularity in their own circle? You're implying that London stars and broadcasts are necessarily better than Regional ones.—ED.)

From Mr. R. Bibby, Kelston Nurseries, Mains Lane, Little Singleton, Near Blackpool.

THE September edition of "Radio Rodeo" was marred by one glaring fault, i.e., the mispronunciation of the word "Rodeo." Let's have the correct pronunciation, please.

(Aren't some folk fussy?—ED.)

From Mr. A. Lambly, 8 Chestnut Grove, West Bridgford, Nottingham.

SOME of your readers simply demand swing music. Why shouldn't the older people who don't want swing music, but love the old songs, get some consideration?

(Agreed. Swing music leaves many people cold. By the way, the Macleans Old Time Music Hall from Luxem-

bourg gives you old-time songs every Sunday.—ED.)

From Miss Joyce Tilwall, Oatland House, The Oatlands, West Kirby, Wirral.

IN John Trent's recent article on Empire Broadcasts, which I read with great interest, he says that these programmes cannot be heard by listeners in this country. I tune in to this programme every day on the short wavelength about 10.4 metres. The programmes are very good indeed.

(Thanks to Reader Joyce Tilwall. Many readers will be interested in this tip.—ED.)

From Mr. Frank Peck, 21 Welling Way, Welling, Kent.

IT seems to me that to compare the programmes of the B.B.C. with the Luxembourg, Normandy and Lyons programmes would be comparing the ridiculous with the sublime. What do you think?

(You don't say which one you think is ridiculous and which sublime!—ED.)

From Mr. A. Mason, Holly Lane, Haughton, Staffs.

RECENTLY I was listening to the Mid-Week service from St. Michael's, Chester Square. I was more than pleased to hear the fatherly voice of the Rev. W. H. Elliott once more and I went to bed feeling refreshed after a sermon so cheering. I would suggest that the B.B.C. broadcast a Sunday morning service from St. Michael's occasionally during the year.

(Many readers write to say how much they like the Rev. W. H. Elliott's sympathetic voice. He is undoubtedly a big radio star.—ED.)

Reader John Lewis of Shepperton-on-Thames, who recently wrote asking for suggestions for a device which will automatically switch off his radio, now writes to say that he has received many suggestions from "R.P." readers. "They seem a very friendly crowd," he writes. "I thank them very much." Incidentally, one letter came from Switzerland, which shows how "R.P." gets around.

ANNABEL . . .

. . . By JOS. WALKER



**E. E. ALLEN,
I.B.C.'s MADRID
ANNOUNCER,**

tells the thrilling story of his experiences as a radio announcer in the battle-scarred war zone of Madrid. This article brings home graphically the atmosphere of terror in which he carries on his job.

Broadcasting under shell fire



E. E. Allen

"EAQ (Madrid) on 30.45 metres." Often I have wondered, as I made it, just what picture this announcement conjured up in the minds of listeners, far from the battered centre of shell-stricken, bomb-smashed Madrid.

Every night you can hear it radiated from the tall, pinnacled, Phoenix-crested building that stands in the very heart of the city on wide, arrow-straight, 4 kilometre-long Alcala, the most famous street in Spain.

A pretty grim picture, I always fancied, but still I was curious to see the details of it filled in! Some of the letters that have reached us from distant parts of the world have helped to fill it in.

Here is what the report of a listener in the Middle West contained:—

- GMT**
- 9.45 p.m.**—Man's voice announcing, "Eh. Ah. Co. Madrid."
- Talking in Spanish.*
- 9.46 p.m.**—Guitar playing and singing. In the middle of this item heard tremendous bangs—sounded like bombs or shells.
- 9.49 p.m.**—Someone blew a whistle and shouted.
- 9.50 p.m.**—Music playing, seemed as if machine-guns were rattling away in background.
- Were you really broadcasting in the middle of a bombardment?*
- Please let me know most particularly as we cannot understand how you carry on over there in that hell.*

Well, perhaps that is what this listener thought he heard, but it isn't likely to have been what he really heard. For one thing, nobody blows whistles, at least not inside EAQ itself, though they used to be heard regularly every night outside when the "Serenos" blew their warnings of approaching aircraft.

Bombs, of course, there were, and in tremendous quantities too; some of them fell right beside the Station and shells have not only fallen near us, but have struck our building several times. Mortar, machine-gun and rifle fire have made night after night a fiend's concert in which one could not hear one's own footsteps in the street as a desperate battle raged in the University City, the Casa de Campo or some other sector on or within the city boundary.

After all, perhaps it is not impossible that some of these sounds got into the anything but sound-proof studio, despite the fact that we are 20 feet below the level of the street.

It was in the first weeks of October that we left the modern well-equipped studio on the fourth floor and took refuge deep underground. The first night air raid of Madrid when bombs fell in the garden of the War Ministry, 250 metres away, drove us down to the cellars in a stampede that I shall never forget.

I was in the act of sitting down to read a war bulletin when tremendous detonations were heard, as it seemed, in the street in front of us. There was a wild rush and I hesitated, uncertain as to what to do, then, forgetting the mike, the war bulletin and everything else, I was caught up in the frantic panic. I beat most of them to it for the cellars.

That was the beginning of the air bombardments of Madrid and everyone knew it. They had been long expected and prepared for by means of blacking-out practice at night. Now they had come. So naturally,

we lost no time and from that night on EAQ broadcasts were given from a disused coal cellar, 30 feet under ground.

Can you picture a dirty bare quadrangle, 15 feet by 12 feet, with filthy walls, lighted by a blindingly powerful electric light bulb swinging from the ceiling? Behind it and, at first, unseparated from it, the hastily installed machines of the radiotelegraphic station "Transradio Espanola" clicking away. Add to that the whispering and shuffling of some ten persons whose business it was to be there, the frightful resonance of the naked, unmuffled walls and the erratic behaviour of the crazy old gramophone which went by fits and starts.

If you can imagine this you won't have missed much of what went to the making of EAQ's improvised "Studio." Soon we got the bare walls and ceiling draped with thick, white, woolly cloth and in the course of a few weeks we moved a flight higher to a smaller but more sumptuously draped and equipped cellar, 10 ft. by 7 ft. We are still there. Months later, part of the proper studio equipment was brought down and from that day on things have not gone too badly.

Among the effects of the first air bombardments was the breaking of the headline to the big transmitter at Aranjuez. From then on we have been using a small local transmitter which is retransmitted by the big one.

Naturally, with the outbreak of war, the administration of the Station changed radically. A worker's control committee was formed in EAQ as everywhere else and the former directors were left with nothing whatever to say. Indeed, the Manager of the Station just escaped with his life and, although he remained a couple of weeks, was summarily dismissed one day.

EAQ, however, continued to function. Of course, it was no longer possible to bring artistes before the microphone but we got along with records and naturally a lot of time was devoted to war news and political talks.

The organisation, in spite of the fact that the Station had been taken over by the Government, was very loose indeed for a long time, and it was only fairly recently that it was put on a really satisfactory basis when all responsibility for programmes was placed in the hands of the chief of the foreign censorship, Camarada Barrea.

The service now given nightly includes war news and talks in Spanish, English, French, German and Portuguese, besides reportage, mainly in Spanish and English. A great number of persons have been invited to speak over EAQ, from the Duchess of Athol and foreign newspapermen to International Columners and prisoners of war. After all this there is still the Spanish musical programme and the half-hour English programme, with, on Sunday night, the I.B.C. concert from 12 to 12.30.

Perhaps you would like to hear or one of two little incidents that happened to me; how I was under the accusation of sabotage one evening when the crazy gramophone that we were using broke down in the middle of my broadcast, and I was really "on the spot" for ten minutes with the eyes of the little worker's

control committee president boring through me all the time.

I felt that my last broadcast had been given, and if a rusty screw, which had plainly not been broken by me, had not turned up opportunely I am sure it would have been my last too.

Once again I had a nasty experience when I was told that I had been denounced as a spy. It appeared that I had been followed for three or four days and had been observed stopping outside militiamen's barracks, carefully noting everything that went on—this, in spite of the fact that I habitually went past them without a glance and as fast as possible, in the full knowledge that, otherwise, I might well be taken inside and shot.

It was, therefore, irritating to find that I was supposed to owe my life to the committee president who had always viewed me with the most ferocious suspicion and who now declared that, but for him, I should have suffered the fate which he still seemed to think I really deserved.

For months I had to stay in the station for long hours each night in an atmosphere of thick distrust that almost seemed tangible. My emissions, for a good while, were given under the direct surveillance of the committee president, who sat at my elbow and watched me like a hawk. When it was not him someone else took his place, and at times I was so depressed that I thought I would never give another broadcast, or so disgusted that I was almost on the point of doing or saying something which would certainly have had the same effect—in a much more radical form, however.

I suppose it must have been this consideration which always deterred me. However, all is well that ends well; I now seem to be accepted and we are all very good friends without rancour on either side.

I might go on and tell you other things, but I think I have already said enough about myself. However, there is one other incident which I should like to mention; an incident which, at the time, seemed to have no connection with the radio.

One fine Sunday afternoon about three o'clock, there was a terrific air bombardment with eighteen enormous black Junker bombers flying low over the centre, protected by twenty-five or so fighters. In those days they could fly low, for the air defences were not what they are now. The ground trembled in every part of the city and the colossal explosions could be heard kilometres away.

I took the metro to my home in the suburbs and went up to my flat, not noticing, among the people watching the planes, that the block was picketed by militiamen searching for someone who had fired on them during the confusion of the air raid. Appearing on the balcony a few minutes later, to hang out a tie that I had washed with petrol, I was ordered down by a militiaman who levelled his rifle at me.

Down I came and my papers were examined by the militiaman, a corporal and a lieutenant. The first gave a mere glimpse at the passport, declared that he

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WANDERING MIKE PRESENTS

THE WEEK'S

Fire in the Studio :: John Sharman's Album :: Troubles of a Talker

every name that ever shone in electric lights is there, besides lots of very old friends.

For John has changed very little since the days when he used to tumble about the stage, and it is hard to believe that this active young man is fifty-one. It is a fact, and John is often greeted in the street by folk he does not know from Adam, men and women who knew him years before the war when he was earning thirty bob a week on the halls and have not seen him since. Nothing gives John more pleasure than meeting these old troupers and they love to sign his book with the others.

Some rather strange noises startled the Talks people who were listening to a broadcasting test. They had expected something good from Mr. X but all they heard were sounds like a syphon of soda dying. Hurrying to the studio to investigate they discovered the speaker in some distress.

The very night before his microphone test his dog had chosen to lift his denture from the bowl beside his bed! Knowing the dog's habits, he had spent the morning digging feverishly in his garden, but up to lunch time had failed to locate the teeth. So there was nothing to do but turn up without them. Rather than miss a chance to broadcast he travelled from the New Forest in the afternoon, but it simply would not do.

Sympathetic officials advised him to go and have another dig and next evening he rang up to say that he was ready for a further test. After a day's labour with the spade he had recovered four chop bones, several shins of beef and his missing teeth!

It was a happy chance that took Jack Payne to Birmingham on the night that Henry Hall opened at the Hippodrome. Jack was in the Midland city on business and dropped into a box for Henry's act. Henry spotted him from the stage and the two band leaders who had left the B.B.C. for fame and fortune on the stage gagged with each other between the tunes of Henry's debut on the halls.

Afterwards Jack told me of his radio plans. When his *Favourites of the Famous* end—and he reckons that one or two more shows will see it through—he plans to open the telephone directory at random, close his eyes, stab it with a pencil and then call up the subscriber whose name he hits.

"Jack Payne speaking, please tell me your favourite tune," he will say. That is the way he plans to build his next programmes, and with trunk calls all over the kingdom he should get an interesting collection. A good idea, Jack.

No need for a listener in Hull to turn to the Continent. Her pet likes classical music best, or so she writes to the B.B.C., thinking perhaps that the news will please them.

"I have a pet linnet," she says, "who much enjoys listening and likes classical music best. He does not live in a cage."

I like that last touch. It is not because he has to that he sits around and listens when chamber music smites his ear!

Other personal news from Portland Place concerns the Feature and Drama Department. Val Gielgud is producing the first show at the new Vaudeville Theatre. It is his play *Punch and Judy* and he has chosen Carol Goodner, who broadcasts so often, as his leading lady.

Then Felix Felton, young feature producer, has got engaged to Miss Christine Alien, who does welfare work in Bermondsey.

A producer, an actor and a composer of both dance and classical music, Felix is nothing if not versatile. His career is really a romance of radio for at twenty-six there is little left for him to do. With Christmas Day and New Year's Eve programmes to his credit, the best part of the world has already listened to his efforts.

Ann Ziegler, now re-named Ann Booth, is playing the lead in *Virginia* in New York. Here she is photographed in her dressing room with Webster Booth



NO one playing in the Birmingham studio knew that a fire was raging outside. When the announcer left the studio to collect some papers from his rooms down the passage, flames forty feet high were flashing past his window!

"Fire!" he cried and seized the telephone to call the brigade. Other officials, realising the danger, rushed to the street and stopped traffic passing in Broad Street, but when three brigades dashed up, the fire had practically burnt itself out.

Spirit, it may have been petrol, floating on the surface of the canal alongside had caught alight. Hands from the garage by Broadcasting House threw sand on the water and the scene was soon normal again. Listeners knew nothing of the alarm, but it was exciting while it lasted.

Betty Huntley Wright loves playing in the *Lilac Domino* which the new Stanford Robinson—Gordon McConnell outfit is producing next week.

Why? Because during rehearsals for an earlier broadcast of the show she met Claude St. Val in the studio and now they are married. While Betty is a radio star over here, Claude has made a big name for himself in Paris; and that explains why Betty, between shows, is so often out of town. She flies over whenever she can.

Yarning about the show in a break between rehearsals, Gordon told how the rights could have been bought outright for a thousand pounds in New York before London heard the piece. The offer was refused but in the end three thousand pounds changed hands on a royalty basis for the London run and provincial tours.

A hieroglyphic and then "Chinese greetings from Anna May Wong" caught my eye as I turned the pages of John Sharman's autograph album, filled with wisecracks by the stars. Started in a rash moment with a view to raffling it for charity one day, John had no idea how the thing would catch on.

Now you can't tear him away from that book. Tom Webster drew a sketch, of course. Dave Burnaby wrote a lyric about Tutankhamen, Bud Flanagan and Chesney Allen put that "John was the George Black of the air, but he lets us broadcast." Jack Payne described him as his "old sparring partner," adding "let's go and have one," which was the way their good-natured squabbles always ended.

And how is this from Jack Benny? "Thanks for inviting me, I have always wanted to appear at the microphone!" "To him who put me on the halls," wrote Henry Hall. Almost



First Television Commère, Sheila Douglas-Pennant, aged 19, niece of Captain the Hon. E. A. Fitzroy, Speaker of the House of Commons

RADIO GOSSIP . . .

**Non-vocal Broadcasts :: Bert Firman
Again :: The Organist Who Forgot ::
Future Hall Dates**

RALLY round, folks, rally round. Because it's your fight as much as mine. It's this business of dance-band vocals. The B.B.C. are handing us out the vocals we want with one hand (special band productions, etc.) . . . and taking them away with the other. They are not only taking away part of our dance-music entertainment. They are gradually sapping the resources of music-publishers and song-writers . . . the very lifeblood of dance band entertainment. "For it's the vocals that sell the songs."

Let us consider the bands in this merry month of October that have already been forced to give non-vocal broadcasts. There's **Billy Thorburn**, **Herman Darewski**, **Victor Silvester**, **Henry Hall**, **Billy Merrin**, **Billy Bissett**, and **Jack Hart**. I wonder what they think about it!

And now let us look forward. On October 20, 10.25 to 11.30 p.m., **Sydney Kyte** is to give a non-vocal session. Listeners will assuredly miss the silken voice of **Jack Plant**, one of the finest dance vocalists of his type in the country.

On the 21st **Joe Kaye** and his Band supply music in a non-vocal *The Dansant* from 5 p.m. till 6. On the same day we hear another dance series known as *B.B.C. Ballroom*, music by **Herman Darewski's** cheery outfit. This at a "peak hour"—8.40 till 9.20. But again no vocalists, no words to your music.

Henry Hall gives a songless broadcast on the 22nd, lunchtime; **Dave Frost** gives one on the 27th, late night; **Al Durrant**, of Gloucester, brings his New Style Dance Orchestra to perform in another non-vocal *The Dansant* on the 28th; on the same day another *B.B.C. Ballroom* feature brings **Johnny Rosen** and Band to the mike (9.20-10 p.m., another "peak" period without vocals).

On the 29th **Henry Hall** has another lunch-time session, when for the third time this month his excellent and very popular team of vocalists—**Anita Riddell**, **Les Douglas**, **Bernard Hunter**, and **Bob Mallin**—will be left to twiddle their thumbs in songless silence.

Oh, of course, **Mallin** plays the guitar, so he'll not be entirely wasted.

Happy greetings and congratulations to **Billy Bissett**, who's just returned from Canada with a newly acquired wife. Read all about her on page 13. **Billy** tells me he's taking his Band into the Royal Bath Hotel, Bournemouth, on October 24, and will be broadcasting from there. Mrs. **Billy Bissett**—**Alice** to you—will be his vocalist.



Margaret Eaves, charming soprano
(See next column)

Had the surprise of my life t'other day, on meeting a young man (age, apparently, twenty) who assured me he was **Geraldo**. He was, too.

But he's removed that famous moustache, and parted his hair. Take a peep at the picture—would you know it was our old friend **Gerry**? "Many people think I'm my younger brother," he said. "Next year I think I will grow a beard."

Bert Firman, who broadcasts with his Band in the late night session on Monday (October 18), is recently returned to England after an eight years' tour of America and the Continent. He promises us "Sophistication in Dance Music," and should certainly be able to keep his promise.

One of the first radio bands here, **Bert Firman** was on the B.B.C. ether for seven years before he quit these shores in 1929. He played for three years at the Ambassadors in Paris, and opened the Sporting Club in Monte Carlo. He was the first British band leader on the air in America, and stayed a year as guest conductor with the National Broadcasting Company in New York.

Playing in **Firman's** present outfit, by the way is that ace saxophonist **Freddy Gardiner** who, recently broadcast with his own band.

RECORDS OF THE WEEK

Selected by **Edgar Jackson**

For Everybody

JAY WILBUR and HIS ORCHESTRA—"A Sailboat in the Moonlight" and "Ten Pretty Girls" (Rex 9103).

For Swing Fans

BERT SHEPHER and HIS OCTET—"Burglar's Revenge" and "Locomotive" (H.M.V. BD 5262).



Believe it or not, this handsome young man is none other than—**Geraldo!**

Ex-**Henry Hall** fiddler **Joe Hitchener** is also in the outfit. There is, I hear, no brass section. **Firman** tells me he hopes subsequently to be on the air twice a month. Meanwhile, listen to his "sophistication in dance music" on the 18th.

Look out to-morrow (Saturday) for a newish act from Belfast in a show called *All Sorts of Musick*. It consists of **Ray Warren** and **Stan Burrows**, vocalist and pianist respectively, of **Percy Waterhouse's** Dance Orchestra. This act has already broadcast several times and appeared in several cabarets.

On Monday, the 18th, **Dudley Beaven**, organist at the Wandsworth Granada, will be on the air. This 27-year-old organist started his musical career as a chorister in Westminster Abbey. He has broadcast in several Empire programmes, and once was due at the studio at 7 a.m. Alas! He overslept. He tuned-in to the short-wave station from which he was due to play and found that a recital of records had been substituted! Imagine his embarrassment when he found that the record playing was **Sir Harry Lauder** singing, "It's Nice to Get Up in the Morning."

Out of all the tunes broadcast by **Henry Hall** during his reign, he considers the three best are "The Last Round-Up," "Stardust," and "Night and Day." Interesting to know other leaders' choices.

Let's hope that **Margaret Eaves'** doctor doesn't read "R.P." Because **Margaret**, who will be heard on Tuesday again as the soprano in **Doris Arnold's** new show, *The Melody Is There*, ought not to be singing at all! Something like ten years ago **Margaret** was involved in a bus smash and she was warned never to sing again.

But, after a while, the urge grew too strong. She joined an amateur operatic society, and enjoyed herself so much that she applied to the B.B.C. for an audition. That started her career, some four years ago.

Since then she has sung with **Louis Levy's** Symphony, with the London Tzigane Orchestra, with **Kneale Kelley** and at Eastbourne.

She has also "panto'd" more than somewhat. Make a note of her name. It may loom largely quite soon.

Here are some future **Henry Hall** dates that you may care to paste in your hats if you happen to live in the respective districts. Next week (October 18), Manchester; October 25, Glasgow; November 1, Edinburgh; followed closely by Newcastle, Bradford, and Coventry. Then to the Holborn Empire. Plenty to look forward to!



You will hear **Dudley Beaven**, organist of the Granada, Wandsworth, on October 18

"MIDLAND" RADIO CAVALCADE

Part Two of the Reminiscences
of

PERCY EDGAR

(B.B.C.'s. Midland Station Director)



Percy Edgar, the author of this series, at work and (inset) Barrie, his son, at play



★ Last week PERCY EDGAR told of the romantic beginnings of radio at 5IT Station, Birmingham and of the part he played in its inception. This week he continues his fascinating story with descriptions of some of the personalities and programmes "aired" in those now seemingly far-off days

AUNTIE DOROTHY soon became a great favourite with the children, and her popularity steadily increased during the ten years she was with the B.B.C. She relieved us of many worries concerning the Children's Hour, though we still revelled in making frequent appearances right up to the time it was decreed that the "uncles" should be no more.

Auntie Dorothy hit upon the idea of a special signature tune for the Children's Hour, and she composed this herself. I introduced these programmes several hundred times, and it was recorded.

Down at New Street, somebody suggested that we should invite offers for our old aerial at Witton—probably the first occasion on which the Midland microphone had been used for advertising. Within five minutes of the broadcast, a local man was on the 'phone offering five pounds, and during the rest of the evening we conducted a non-stop auction by telephone. Which was all quite exciting and novel.

In 1925, I tried out a new type of radio programme which attracted quite a lot of interest. This was the Protean Interlude, in which I played about half-a-dozen parts, including that of a fantastic lovable creature called John O'Dreams. These episodes were written by Kathleen Baker, and ran for three years. I have repeated them as recently as 1933.

It was during those happy-go-lucky days that my passion for woodwork often came in useful. I revelled in rigging up odd little useful gadgets, and was never so happy as when I had an office stool or some other piece of furniture to repair over the week-end.

We set aside Saturday afternoons for Children's Hour visitors, and scores of children and adults would visit us, bearing huge parcels of silver paper for the hospitals' fund. We showed them over the studios as far as we were able, and they often remained to watch or take a small part in the Children's Hour.

September, 1923, had seen the introduction of simultaneous broadcasting, and for some time after that the London studios sent us their own programme every Monday, which was duly re-transmitted from Birmingham.

After a year's broadcasting, we decided to put on a pantomime for Christmas. It was very hastily concocted and cast—I played several parts, and various members of the staff were raked in to do likewise. We never had a full rehearsal; in fact, the script of the last act was only just being typed as the first act went on the air! Imagine the sensation such a procedure

would create in these days of carefully planned programmes, which are prepared and completed weeks ahead. But that procedure was the rule rather than the exception in those days, and indeed we became quite hardened to it, rushing to the microphone with impromptu to bridge a gap at a minute's notice. To this day, I have great difficulty in refraining from an occasional "gag" when I am on the air. Force of habit takes a lot of overcoming.

It was in April, 1924 that we decided to enlist the services of that experienced actor William Macready, who lost no time in introducing some very capable artistes to our studios.

Their broadcasts generally lasted two hours (to-day we think twice before putting out a play lasting an hour!) and despite their length, such productions as *Hamlet*, *Othello*, *The Merchant of Venice*, *The Silver King* and *A Tale of Two Cities* were tremendously popular with listeners, particularly those in outlying districts who could rarely visit a theatre. I played Sydney Carton myself in *A Tale of Two Cities*, and was often called in to fill various parts at fairly short notice.

Of course, these shows were an innovation, and listeners were much more enthusiastic about such things then, for the novelty of broadcasting was still a powerful element in its appeal, and hundreds of listeners were installing their first radio sets every week.

We also put out the first nigger minstrel programme that was heard on the air. This was under the direction of Charles Hughes, who was a corner man with the famous Moore and Burgess Minstrels, who introduced that type of entertainment to this country. The drummer in the company was Ernest Parker, who was also associated with the early minstrel troupes. These shows were also very well received by Midland listeners, who have always evinced a decided liking for this form of light entertainment.

This same year I started what we called the "closedowns", which were the forerunners of the epilogues in to-day's programme. These "closedowns" were specially written for me by Ida M. Downing, a prolific contributor to our programmes in those days, and I read them very quietly and intimately after the main programme had ended. They were afterwards published.

Early in 1925, we relayed the first religious service to be broadcast. It lasted from 8.30 until 10 p.m., but judging by the letters we received, it was not considered too long. In fact, we were beginning to think that two hours was a good average length for a programme. We have had

to change our ideas a good deal since those days.

In the very early days of broadcasting we had an invaluable standby in the Lozelle Picture House Orchestra, which we called upon at all hours of the day, when they were on duty accompanying silent films. We had only to 'phone down to Lozelle, tell them to pull down one or two switches, and lo! the band was on the air. Some time later, the Futurist Theatre Orchestra, under the direction of Ernest Parsons, now drummer in the B.B.C. Midland Orchestra, was similarly available, and so the number of permanent outside broadcasting "points" gradually grew until to-day it has reached the hundred mark.

I have just been glancing through a visitors' book which was started early in 1925. It contains some distinguished names of people who have broadcast from our studios, and would be the envy of any autograph hunter.

There, you will find the signatures of Sir Arthur Steel-Maitland, Mr. Neville Chamberlain, who has since become Prime Minister, Sir Gilbert Barling, the famous specialist, Prince Arthur, Lord Jellicoe, and several more names famous in political circles.

Among the well-known artistes who signed the book are Joseph Farrington, Stuart Robertson, Esther Coleman, Philip Brown (this was in the early days when he often brought a dance band to the studio), Sir Henry Wood, the late Helena Millais, Sydney Coltham, Harold Williams, Maurice Cole, John Henry and Blossom, Enid Cruickshank, Carrie Tubb, Miriam Licette, Dennis Noble, Paul Beard, Zacharewitsch, Raymond Newell, Roy Henderson, and Stainless Stephen.

There are dozens more—in fact the book is crammed full of them—even on the inside covers.

We had barely become settled down in New Street than it became evident that the premises were too small, and arrangements were made for us to move to Broad Street, on the site of our present studios. But before we trekked we had rather an unusual occurrence in the shape of a fire. It was thought to have been caused by rats from a neighbouring canteen, which invaded our building, chewed up some cables and caused a short circuit. Our central room was completely burnt out, and although we went on the air as usual the next day, it involved a good deal of extra pressure work from the engineers and other members of the staff.

The new studios in Broad Street were chiefly notable for the fact that they contained the largest studio in the world at that time. In

(Please turn to page 32)

STARS AT HOME

ALBERT SANDLER,

brilliant radio violin virtuoso, and his daughter Mona, entertain our cameraman and provide him with many good shots for his snooping camera. It's easy to see from these pictures that this charming household in North London is run by that lovely and talented little girl. On Sunday Albert Sandler starts a series of Luxembourg programmes sponsored by BOOTS.



The rocking horse seems to be the only one that's not having fun in this picture!



"Watch the dicky-bird," says Mona to Daddy. "Spotty" says nothing at all!



Mona wants to hear one of her father's records

At the entrance of Mrs. Sandler

With Mona in bed there's just time to read the news



The perfect hostess. Tea-time is glee time



THE STORY OF STAGSHAW



★ On Tuesday a giant new transmitter will be opened at Stagshaw—and with it radio listening will be given new vitality in the North of England. A special "Stagshaw Looks Back" programme will be featured on the B.B.C. in the evening

By John Trent

It will be capable of 100 kilowatts but Sir Noel Ashbridge prefers to keep a little in hand. It never pays to run a motor full out! When the giant speaks the little transmitter at Newcastle will retire and forever hold its peace. For many years this station has given faithful service to thousands within its range. On Tuesday it withdraws in favour of a station using sixty times its power.

Hundreds of thousands in the North East of England who could never get its programmes will be listening to Stagshaw on simple inexpensive sets.

The programmes which they will hear will be a mixture of Northern, Regional and local broadcasts. At a broadcasting transmitter art is married to a machine, and in this moorland building the whispered notes of a crooner arriving by telephone line from some distant ballroom will be given the energy which will carry them over the counties. From morn till midnight twenty-three men will be working in shifts at Stagshaw putting the programmes on the air.

Let us look at the place where they will work. Years ago when the B.B.C. decided to build, engineers with a small transmitter mounted on a lorry were sent to explore the ground. After testing several sites they finally came to rest near crossroads on high ground, sixteen miles from Newcastle and five from Hexham. Telephone lines, electric power and water were all available, and wireless tests proved that the place was suitable.

The next step was to plan a building which would blend with the surroundings and a pink buff brick with stone facings was the choice of the architects.

A single mast which acts as an aerial was giving the best results in Northern Ireland and Scotland so this type was picked for Stagshaw. Nothing but the latest in design was good enough for the North East and the transmitter itself is different from any previously used by the B.B.C. for its home service.

The front of the long low building contains offices, staff mess-room, a valve store, a room where an engineer sits checking the quality of programmes passing through and also the control room itself. Upstairs is an oven which keeps at an even temperature the delicate apparatus for controlling the wavelength of the station.

Beyond and below lies the black and chromium mass of the transmitter itself with gigantic valves glowing red hot behind glass cases. Still farther to the rear are the power house with its huge Diesel engine, the battery room with batteries and the machine room housing generators.

It is all very awe inspiring, but happily fool proof. For, by an ingenious system of interlocking gates, no one can enter the dangerous places until the power has been switched off.

Every provision has been made for breakdown. If the power supply fails another is immediately available. If a valve gives out another can be put in circuit by the turn of a switch. Spare valves costing hundreds of pounds are pushed about on chromium trolleys like prams.

Every comfort is provided for the staff who will work in this bleak spot. Buses will meet them in the towns nearby where they will live. Next summer a tennis court will be laid out in the grounds, while a billiard table will be set in the studio which is there at present for purely emergency use.

At last the North East has its own transmitter and from the North of Yorkshire to the Scottish border listeners are going to be grateful for Stagshaw.

ON Tuesday after lunch a graceful figure will step lightly from her limousine into the hall of the B.B.C.'s latest wonder station. Ushered by high officials of the B.B.C. into the studio, soon to be used as a billiard room, the Duchess of Northumberland will open, with a few well chosen words to the microphone, the giant transmitter for which the North East of England has waited for many years.

For months past the natives of this county of contrasts have looked up from homesteads in the lush valleys to the rugged moor, where foot by foot, slowly but steadily a steel lattice mast has been thrusting its head into the sky. The light which by night warns aircraft from the top of that solitary monument to the B.B.C.'s achievement, shines from a point one thousand feet above the sea.

Northumbria is rich in history, but a new page must be written when this giant speaks. For it means no less than the cultural emancipation of a strongly individualistic area long dependent on the broadcasting arts of other parts. Hard by at Hexham in 1464 the Lancastrians were defeated in the Wars of the Roses and their leader Somerset was slain.

But this is a bloodless victory and it is fitting that a woman should play the leading part on Tuesday. Broadcasting was ever a gentle art.

Before looking round this station which will send its programmes over Northumberland, Cumberland, Westmorland and Durham let us consider what it means to the area which it will serve.

Leaving London by the Great North Road there are signposts simply lettered "To the North," and I often think that this notice typifies the Southerner's feeling about the vast area which he rarely, if ever, visits. But as those who live there know there is no such thing as "the North."

The East Riding of Yorkshire has little in common with Lancashire, and Northumbria again is very different. Each area breeds its distinctive type; each is proud and jealous of its own particular character and mode of life. Climate, habits, trades and outlook all vary.

Broadcasting, if it is to achieve its purpose and satisfy its listeners, has got to reflect their natural characteristics—speak their language, if you like.

Newcastle, the site of one of the B.B.C.'s earliest stations, has for years been relaying programmes from elsewhere. Its studios mostly have been silent. Now as the city is emerging from the depression which so severely hit Tyneside, its studios will spring to life, and an outlet

will be found on the air for its vigorous artistic life.

That the B.B.C. was unable to help more actively in the dark days when the crisis brought whole districts near to disaster is due to no failure on the part of Sir John Reith or Sir Noel Ashbridge. Economics and the shortage of wavelengths prevented earlier development.

Then just as all seemed set, when the site had been bought, plans had been passed and a fair start made, Nature stepped in. A hard winter retarded work. Natives who are used to meeting Nature in the raw in those bleak heights still talk of its rigours.

Now at last as nights draw in once more and the listening season starts the North East gets its station. Producers and studio assistants are buying tickets to Newcastle and the B.B.C. has advertised for a big salary man to take charge as Sub-Regional Director.

Soon the Marleys may become as well known as Harry Hopeful, for far and near listeners will hear the voice of Tyneside. Lest Southern listeners should feel inclined to ask "so what," let me mention that the Newcastle district supports no less than 85 amateur dramatic societies. The bands, choirs and artistes of the area are well worth hearing as all listeners will find.

The power of the new station will be 60 kilowatts and we shall find it on the dial between Normandy and the little Nationals.



★ The shaded section shows the area at present served by the Newcastle transmitter. The wide circle indicates the immense range of the new Stagshaw transmitter.

I fell for the Leader of the BAND

She left England for America as ALICE MANN—and returned as—MRS. BILLY BISSETT. The romantic story of a radio vocalist who fell in love with her Employer!

IT seems only yesterday, yet in some ways more like a century, when I first met Billy Bissett in Buffalo. And that day was one of combined exhilaration and depression for me.

I was young then, and my voice had not been trained. By singing at local functions and parties in my own home town I had managed to get a broadcasting job at the WESG (Cornell University) station.

From this I went to the WFBL station in Syracuse, and here I made friends with Bob Keffe, the chief announcer, who one day told me that a Canadian friend of his, a Billy Bissett, wanted a vocalist for his outfit at the Royal York Hotel in Toronto.

I laughed when he told me I should try for the job. I couldn't sing well enough for the biggest hotel in the British Empire, I objected.

"Don't be silly," replied Bob. "You try for the job, and I'm willing to bet you fifty dollars you'll get it."

So I wrote to Billy.

But at home my parents were not keen on the idea. They had the impression that all band leaders were an iniquitous crowd. Indeed, all my friends said so as well, and in my youthful ignorance I believed them.

I Get An Audition

It was, therefore, with some misgivings that I accepted the invitation to meet Billy in Buffalo for an audition the following week. My parents did their best to stop me, but in the end they realised that I had made up my mind.

Besides, I wanted to show everyone in my home town that a girl could work for a dance band and still be respectable. And those folk needed some convincing.

I met Billy for the first time in the Buffalo radio station and, without wasting time talking, he asked me to sing some numbers. I did my best, and then waited for the verdict.

"I'll write to you," said Billy.

My heart sank.

"There's already a girl singing at the hotel and the management like her. I'll have to talk to them about it first."

It was a stall-off, I felt certain. But I did admire the way Billy had conducted the interview; strictly business and no suggestions of any kind.

I went back to Syracuse with a heavy heart. And, much to my horror, I found out that the WFBL station had arranged a wonderful send-off party for me. I tried hard to explain that the chances of my getting the job were one in a

million. But they insisted that the party should go on.

Three weeks later there was still no letter from Billy. I had almost given up hope when a letter arrived by special delivery. It was from Toronto, and told me to report to the Royal York Hotel for duty on February 19, 1934.

Right up until the day before I arrived in Toronto, I had felt serenely happy about my appointment. But on the Sunday, the 18th, I was suddenly smitten with an attack of nerves.

I had no time for rehearsals, apart from one number, just to give me an idea of what they wanted. And on the Monday I walked into the dining-room at the Royal York Hotel.

Whether I betrayed my feelings or not I don't know, but as I walked into that ornate and amazingly large dining-room I gaped.

I had never seen such a terrific place in all my life.

I was still gaping when I heard Billy strike up one of my numbers, and then my nervous attack came back in full force. I waited for the cue, and began to sing.

I was terrible! Frankly, I had never sung so badly in all my life. Half-way through the evening I broke right down, and, getting Billy alone, I blurted out, between sobs, that I was a failure. I told him I wasn't any good, that I had let him down.

"Listen!" said Billy, with a hint of kindness in his voice. "You've got to show these people what you can do. They've never heard of you. You don't expect them to bow down and kiss your feet. Now pull yourself together and give them all you've got."

Business-like Bandleader

These words gave me confidence. The following evening I put everything I possessed into my numbers and, fortunately, the diners approved.

I admired Billy immensely right from the start. He conducted his outfit just like a business. My earlier illusions about dance-band leaders were soon dispelled, and I realised that all that small-town talk had been ridiculous.

But I was lonely. For the first three months Billy was emphatically the employer. Apart from work, he had little to say to me. He went out with other girls, although never seriously.

At the end of the three months, I met some of his friends, and we began talking. A few minutes later Billy came on the scene, and he suggested that we all should go out to dinner somewhere.

That evening we talked. And we were surprised to find how much we had to talk about. It was four o'clock in the morning before we discovered that half the night had slipped by.

The following Sunday Billy offered to show me all the sights of Toronto. We went, and after that we frequently went out together.

Two years later we were practically engaged. I was also "initiated" into the band. This meant something with Billy's outfit.

Whenever one of the boys happened to be late for a rehearsal or on the stand, he had to pay a fine. If any of us received tips for request numbers we had to pool the money. The proceeds from this pool were spent on a party for the band.



Can you blame Billy Bissett for putting the important question to someone as sweet as Alice Mann?



Billy Bissett—the "confirmed bachelor" who wasn't

But in the beginning I was not allowed to join them. I would have been the only girl. But, one day, one of the fellows came up and asked me to join them, and thenceforth I was always a regular member of the parties.

My family would sometimes visit me in Toronto—my home was in New York State—and when they met Billy they liked him. Their old ideas of band leaders suffered a blow.

At the end of the two years Billy left the Royal York Hotel to take up a position in Monte Carlo. He asked me to go with them.

We were ten weeks in Monte Carlo, and then the outfit was booked to play at the Savoy Hotel, London.

Unfortunately, I was the only American in the band. The others were all British subjects. So I could not get a permit to sing in England as a vocalist.

I Become Engaged

I went to Paris when Billy left for England, and waited to hear whether I could get a permit. In the interim I did cabaret work. A week or so later I heard that the Labour people would not give me a permit.

I was unhappy alone in Paris, and when I got the opportunity to do a cabaret show at the San Marco Restaurant in London I jumped at the chance.

I came to England and stayed at the San Marco for two weeks. And during this time I made two records with Jack Hylton.

On the Christmas Eve, just before I had to return to France, Billy and I became officially engaged. But I couldn't stay with him. I had to return to Paris.

I spent the most miserable Christmas Day I had ever had. And I didn't see Billy for three months after that. Jack Hylton rang me up and asked me to go on his Continental tour with him.

I was supposed to meet Jack in Brussels, but when I arrived there he had left for Germany ten

Please turn to page 36



Elsie Carlisle, still at the top of her form, charming people with her voice and personality

**ELSIE
CARLISLE**
Concludes the
fascinating story
of her rise to fame

“CROONING TO YOU...”

THIS business, while being romantic, glamorous and tremendous fun, is not altogether devoid of thrills. I have experienced some nerve-wrecking moments during the last few years.

My first trip in an aeroplane, when I had only a few hours in which to get from the north of England down to the London Palladium, ranks as one of my unhappiest twenty-four hours.

It was not the actual trip which worried me. Once I was in the air I lost most of my terror. It was the preceding night and day that caused me to feel so unhappy.

I knew I was going to make the trip a week before it took place, and even then I was nervous. This increased until I was in two minds whether to make the trip or not.

Then, to add to my fear, the previous night I dreamt I was in the most horrible air crash you could imagine. I awoke with a violent start, and realised it was all a dream. But, no sooner had I gone to sleep again when I met with another crash. This went on all through the night, and in the morning I was worse than I had been all the week.

Mercifully, those dreams had not been a prediction. The flight was smooth and comfortable, and I kicked myself for being such a nervous idiot.

Another horrible moment—and this time it was not a dream—occurred when I was travelling by car from Nottingham to Leicester.

The road was wet and slippery, and before we were out of Nottingham the car was involved in a crash.

Fortunately, I was not physically injured, except for a few bruises, but I was badly shaken. For ten minutes I felt like nothing on earth, and did not think I could possibly appear on the stage.

When we arrived in Leicester a doctor was

called and he advised me strongly against making an appearance that night. He said my nervous system had received a severe shock, and if I didn't rest I might be ill for a week or more.

But how could I let down that already assembled audience? They had paid to come and see me, and it was my job to give them the best I could.

I decided to risk a week's illness and went on that night. Although I was feeling very dizzy and my whole body ached, I managed to keep going the entire time. And, furthermore, I felt practically better the following evening in spite of the doctor's warning.

I met with an even nastier accident just before the Coronation Gala broadcast last May.

At half-past seven that evening I was almost ready to leave my house. The show did not start until eight.

I was just washing my hands, and as it was getting dark, I went to turn on the light. With one hand still on the water tap I touched the switch with the other hand, completing an electrical circuit and giving myself a severe shock.

For a moment I felt as if hot nails were being driven through my skin. The next minute I fainted.

I remember nothing more until I awoke, about fifteen minutes later, in St. George's Hospital.

Miss Church, my very able and sympathetic manager and friend, was there with me.

"You won't be able to go on to-night," she said. "I'll see to everything, and don't you worry."

Not go on? That was impossible. I simply had to go on. I made up my mind that I would be at St. George's Hall even if I had to be carried there.

The doctor gave me an injection to steady my nerves, and somehow or other Miss Church managed to get me to the studio. My brain was completely

★ *When I Was Electrocuted—But The Show Went On :: Footballs Are SO Hard! :: My Greyhounds :: Off to America*

fuddled. I could neither think nor recall a thing—and I was singing four new numbers which had not been broadcast before.

I got through the broadcast somehow, and I flatter myself that no listeners noticed any difference in my performance. But, it is a fact, I was in a coma the whole time.

"The show must go on," is an old stage slogan, and a habit of years cannot easily be broken. But it is painful at times.

Nothing, however, could have been so painful as the first time I ever kicked-off at a football match. I was asked by the Variety Artistes Ladies' Guild to start a match between Dick Kerr's Ladies' Football team and a team of French lady footballers.

I went along in a small pair of silk shoes, and under-estimated the hardness of a football. I gave it a good kick, and for the rest of the day I could hardly feel my toes.

There has never been any great tragedy in my life, although once or twice things have happened which have made me terribly miserable for a few days.

I am passionately fond of dogs, and originally I had two terriers, Jack and Jill, and they would always be somewhere around when I was at home, out walking, or in the dressing-room in a theatre.

I used to take long walks in the country. It was my favourite pastime, and one of the ways I used to keep myself fit.

I had Jack and Jill in my dressing-room one day, and my dresser took Jill, who was still only a puppy, out for a walk during my performances. Jill somehow slipped her collar and vanished.

We sent out a search party, and just before I was due on the stage, I heard that she had been run over by a bus.

Dog lovers will appreciate how I felt having to sing gaily to a large audience with that news still ringing in my ears. It was horrible.

I was broken hearted. It was just as if I had lost one of my best friends. But she has been replaced by a second Jill of whom I'm very fond, and who has had four puppies—Jack is the proud father.

Later on I thought it would be grand fun to own some greyhound racing dogs, so I bought two.

I have recently added to this number, and believe me, they're good dogs. I have already had several winners, and I am hoping to have many, many more.

During the last few months, though, I haven't been able to see many of the races they have run. Apart from touring and broadcasting, I have been kept very busy in another direction. I have recently moved into a new house.

After ten years of living in flats I suddenly had the urge to live in a house. I wanted a small but picturesque place not too far from London.

It was a difficult problem. I really didn't want to move away from the West End, and yet I was feeling terribly depressed with my flat.

One of those mysteriously lucky breaks then came to my rescue. A house agent rang me up and told me he could get me a small place, very pretty, and right in the middle of the West End.

I rushed round to see him, and he took me to the most glorious little house I have ever seen. It is known as the smallest house in Mayfair.

Without a moment's hesitation I said I would have it, and the agreement was signed.

I should be sorry to leave this wonderful little place, but if nothing crops up to frustrate my present plans, I shall soon be on my way to America.

And it will be the first time I have ever left England. Although I hate the thought of leaving, I feel that the time has come when it would be unwise to go on turning down American offers, and I have been doing this for the last ten years.

Besides that, it is a new field for exploitation, with new opportunities.

But I won't be gone long. I'll soon be back, and looking forward to broadcasting to you again. My only hope is that the American public will be as kind to me as you have been here.

If they are, then I shall have nothing to worry about.

JOHN K. NEWNHAM presents

RADIO STARS IN FILMLAND

Harry Roy's Latest Film :: *Oliver Wakefield Steps to Stardom*
 "Grandma Buggins" at the Zoo

I'M in a critical mood this week. Blame two pictures which have just been trade shown. One is Harry Roy's "Rhythm Racketeer," the other, "There Was a Young Man," with Oliver Wakefield.

Star values of these films are high for radio fans. Harry Roy's name alone will pack the cinemas. Oliver Wakefield's will draw his vast English public.

But the pictures are not worthy of the stars. The subject matter of each is very poor. Without the stars, the films would amount to nothing whatever.

Consider *Rhythm Racketeer* first. Harry Roy has to struggle against the terrific odds of a weak and hackneyed story. Production is not clever enough to help, and Harry has very little material at his disposal.

The story is one of those mistaken identity affairs. The star appears as a dance band leader who has a gangster double. And there are the inevitable mix-ups.

In spite of these drawbacks, however, the picture is entertaining. And this is thanks almost entirely to Harry. His sheer liveliness almost makes you forget the general weakness of the picture, and he proves himself once again to be a thoroughly entertaining screen character. As in his previous pictures, he films well, and his personality gets over with a bang.

He is on the screen pretty well the whole time, which makes one forgive a lot. He works like a trojan, and puts across the musical numbers with plenty of zest. Attractive support is given by Princess Pearl. What a fascinating creature she is!

What I want to know is: why should such an obviously talented personality as Harry Roy be wasted on such mediocre stuff? His name is a draw all over the country. So far as he himself is concerned, his fans will be satisfied. But he should be given something better than this to back him up.

Now for *There Was a Young Man*. Oliver Wakefield steps up to stardom in this picture, which is sufficient indication that his popularity is as great among film-goers as it is among radio listeners.

"The remainder of the series," she said, "are straightforward "interest" pictures. But the one I appear in shows human beings from the animals' point of view! I went along to the Zoo to shoot the scenes with the animals. We got on awfully well together, except that the llama spat at me, and then bit me!"

"In one of the scenes, I had to let Jackie, the chimp, put his arm round me. Don't worry. He didn't do anything. He seemed to like cuddling Grandma!"

Three others are in the film with Grandma. They are amateurs from the East End—two children, Maudie and Lennie, and their film father, George.

There was nearly a hold-up when Maudie had to act in a scene with an elephant. She was scared stiff of the animal. But she plucked up her courage at last, and everything went off all right.

Thus Grandma Buggins joins the other radio characters to be seen in new pictures. But she is no newcomer. She has been seen before in two films, *Radio Parade* and *Stars on Parade*.

Stanley Holloway as Commentator

IF it's a surprise to find Mabel Constanduros in an animal picture, what about finding Stanley Holloway in a straightforward story of the British Navy?

His latest picture is called *Our Island Nation*, and it shows the British Navy in all its phases. There is a slight tinge of propaganda about it, but the sheer interest of the production outweighs this.

And Stanley Holloway does the commentary.

He also appears as a petty officer in the story sequence. You'll have difficulty in realising the Stanley Holloway of this picture is the "Sam Small" you've heard on the radio so many times!

Also Released

THE other releases include:—

The Gang Show, consisting mostly of Boy Scouts, and with singing by Stuart Robertson and sex-appeal by Gina Malo.

Spring Handicap, a simple little story of a good-hearted bookmaker, with Will Fyfe starring.

Mr. Stringfellow Says No, a light-hearted espionage story, with humour suitably provided by Claude Dampier.



But he is wasted on a story which doesn't bear any analysis. The humour seems to be forced and the dialogue is pointless. The plot concerns a young man who spends all his time inventing useless gadgets. His uncle dies, and people believe he has been left a fortune, and a couple of crooks entangle him in their schemes. He gets out of his difficulties more by luck than judgment.

Oliver Wakefield is his usual rambling self, and is amusing enough. But the part lacks vitality, and the story fails to hold attention. As a result, Wakefield is the only point of interest.

Why on earth the film people waste valuable personalities in this way is beyond me. With their ready-made publics, these broadcasters are gold-mines for the producers. But not for long, unless they are given better stuff.

"Grandma Buggins" at the Zoo

"SUCH fun—except that the llama didn't like me!"

This was how Mabel Constanduros summed up her zoological film-making experiences when I chatted with her after she had faced the movie cameras for her latest screen appearance.

You'll be seeing her—as Grandma Buggins, of course—in one of a series of educational "shorts" just completed by Strand Films.

You wouldn't expect to find Grandma Buggins as an educational subject, would you? I expressed surprise, and Mabel Constanduros explained.



Stuart Robertson as he appears in "The Gang Show" and (above) Harry Roy and Princess Pearl in "Rhythm Racketeer"

Radio
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Do You Resemble . . . RANI WALLER?



Are you slender and olive-skinned, with dark wavy hair? Then you will be particularly interested in this revealing interview with the exotic Rani Waller, heroine of "Dr. Fu Manchu," the "Milk of Magnesia" programmes

by

ELVIRE ASHLEY

her nigger brown frock. Whether the belt matched too I couldn't see—the pastry was in the way!

Rani Waller chooses just the right shades for her colouring. Make a note of them if you resemble her. Burnt orange is one of Rani's favourites. Others are rust, flame, green, nigger brown and gold. She likes to be able to interchange the colours for variation.

Rani's wasp waist is the reason why you never find her wearing jumpers and skirts. The skirts just don't stay "put." After a lot of alteration they can be made to fit—but Miss Waller thinks this often spoils the style.

Her frocks have slight fullness in the skirts—flares or pleats. Sleeves are long. Interest is added in the shape of

yokes, pockets or embroidery.

Evening frocks all have high necklines. Rani thinks her neck is too thin for a low style, but her arms and back are good. So while her frocks are close to the throat in front, fastening round the neck, her shoulders and back are bare. All her gowns are in her favourite warm shades, slim fitting, with fullness only below the knees.

Coats, like daytime frocks, have collars in the Waller wardrobe. If Rani was a fashion designer she'd always plump for Elizabethan collars. She thinks they're more flattering than anything. Fur collars or flat fur yokes give warmth to her nigger brown coats, sometimes with pockets to match.

Rani's coats and frocks alike are always belted. She just can't bear the feeling of loose clothes round her slender waist. These belts are plain in style with attractive buckles. They are never wide. Rani says that slim folk have to be more than 5 ft. 4 ins. in height to wear wide belts. So remember you Wallerites, a wide belt just cuts you in half and makes you look angular.

One of Rani Waller's pet recreations is nosing around antique stores in search of old brooches which she turns into belt buckles. These match her accessories perfectly. The only accessories she favours are bits of antique jewellery. There's nothing else which suits you exotic Waller women quite so well!

Rani has a complete set of jade, another of beaten silver and several really unique Chinese rings. These accessories needn't cost a mint of money. The sets can be bought piece by piece as Rani collects hers. She has recently found two lovely bits of jade which have been made into hair clasps. They are in the shape of tiny leaves and go perfectly with her jade earrings and rings.

To appreciate the full charm of accessories of this kind you should see Rani Waller wearing them. Then you would realise how well they match the colours she favours. Such accessories perfectly offset the dark beauty of the Rani type. If you want that mere male to remember you, those antique accessories will do the trick!

Like so many of us, Rani hankers more and more after originality. But she has to be content with just dreaming of the day when, clad in silver sandals, silver blouse and black corduroy slacks, she can walk down Regent Street with two leopards on a leash!

NEXT time you sit huddled over your fire thrilling to the adventures of Dr. Fu Manchu, remember that the familiar heroine in this programme would like to be near that fire, too. Rani Waller just crumples up in the cold.

Looking at her, you'd feel as I did. She is a creature who should always live in sunshine. Her very dark olive skin, jet black wavy hair and terribly slim figure just don't go with a London winter.

But Rani Waller has a very clever way of keeping warm. She braves the cold winds which blow right through her by wearing undies made of angora wool. They closely resemble baby-wear! Can't you just imagine how warm and snug they must be? Miss Waller wants me to assure you that rabbit wool doesn't tickle. So if you, too, haven't enough fat to keep you warm, wear angora.

To get a really sheer, straight line under flimsy frocks, Rani plans to have cami-knicker affairs made in angora. With very low backs, such garments would be grand for the evenings when even iceberg people have to don rather scanty clothes. She is having her new sets of undies in sunny colours—peach and warm rose. Her present angora lingerie is in green. She likes colourful undies—they give an impression of warmth.

If you have fairly normal sized hips and shoulders, but a very narrow waist like Rani Waller, you'll find these woven undies fit much better than the silk variety.

Unusual-looking people seem to prefer originality in style. That goes for Rani. She's all for change and gets bored with looking just the same. In addition to dress she varies her hair styles. One day she has her thick curly hair brushed well back. The next it's fluffed out at the sides. One week the hair's set in tiny corkscrew curls close to the head. The next it hangs carelessly in deep waves.

Hats vary accordingly.

Last time I met Rani Waller to eat her favourite creamy pastries for tea—rich food doesn't affect her figure a scrap—she'd just bought a new hat. It was a nigger brown turban affair in felt, draped with a piece of velvet in burnt orange. This went round the middle of the crown and hung down one side over the shoulder. Smashing!

The burnt orange velvet matched the yoke of

HOSPITALITY

By MAX FACTOR,

THE test of a good hostess is, "Do they want to come back?" Hollywood has developed a reputation for hospitality that rivals that of any other locale. It isn't altogether based on lavish living either, but on the thoughtfulness of the hosts and hostesses that seem to be typical of the film colony.

Dolores Del Rio entertains extensively, both at her informal home at the beach, and in her more formal house in town. Her guests always depart reluctantly, and are more than anxious to return. I asked her one day just what she thought the secret of her charm was.

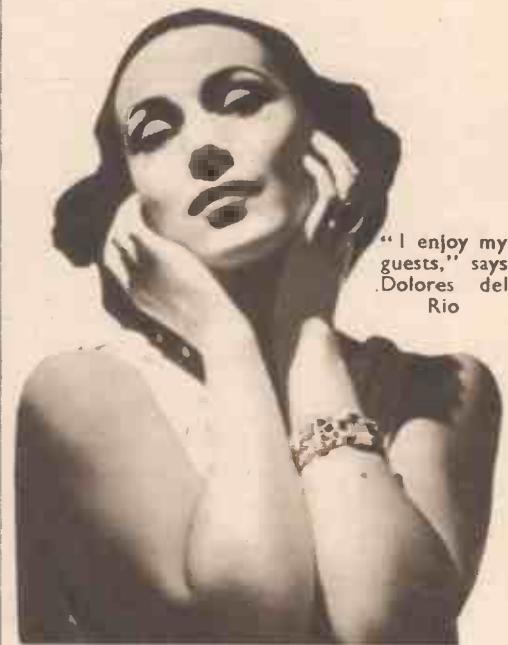
"I enjoy my guests," she said, "and I try to anticipate all their needs and emergencies. It's really a matter of forethought."

She gave me the idea of writing this article, because it was she who pointed out to me the importance of hospitality on the dressing table as well as at dinner.

Make Yourself at Home

Every guest room, whether in town or country, should be equipped with a large supply of cleansing cream and cleansing tissues. Every guest will appreciate this thoughtfulness. The small packages and containers of cream that one usually carries for travelling, in order to conserve space, are not always adequate for an extended visit. Besides, it is awkward to live from a travelling case. How much nicer to be able to sit at the vanity as if it were your own and apply your cleansing cream.

Cleansing the face, first with cream to remove the make-up and then with soap and water, is



"I enjoy my guests," says Dolores del Rio

FIVE-SHILLING HINTS

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

GRESS MINUS MUSTARD

IF, when washing mustard and cress, you add a teaspoonful of vinegar, all the tiresome little black seeds will fall to the bottom of the basin.—Miss D. Lambe, 259a Waldegrave Road, Twickenham.

TO RENEW LACES

WHEN tags come off laces put a little Seccotine on the ends and twist up. When dry this will be found as good as a tag.—Miss E. Tudor, Paiman, 2 Rolleston Drive, Lower Bebington, Wirral.

IN HOLLYWOOD

Hollywood Beauty Genius

Dolores del Rio has an enviable reputation as a hostess. Learn from her how to entertain successfully and make your guests happy

practically a universal custom among the fair sex. Your guest will undoubtedly use good soap. See that there is some in the bathroom so that she won't have to bother with putting wet soap away in her toilet case. It is useless to say, "Make yourself at home," unless you have arranged it so that she can feel at home.

Puffs for the Hostess

Many hostesses, from Hollywood to Singapore, have adopted the use of tiny cotton, temporary puffs for the use of guests. A sanitary powder puff is certainly essential—it is never wise to use someone else's powder puff. However, the small cotton puffs may be all right for emergency make-up, but they are practically useless after the first application.

The best way around the guest powder puff worry is to furnish cotton puffs—to be used once only—for dinner or bridge guests. But for the week-end guest a good powder puff that can be washed after her departure, and put back as fresh and clean for the next visitor as it was for the last, is essential. A good powder puff can stand such launderings, and will be softer and better than ever after each washing.

Wash a powder puff just as you would a fine wool sweater. Use mild soap and warm water. Then rinse it several times, also in warm water, to get all the soap out. Put it to dry in the sun and rub it between your hands until it is fluffy. You should wash your own powder puff at least once a week. Katharine Hepburn uses a clean puff every day. Keep two powder puffs for yourself and you will always have a clean one.

Emergency Make-up for Guests

Your guest will undoubtedly prefer to use her own rouge, lipstick, and most probably, her own powder. You cannot be expected to keep an accurate check on the colour harmony of all your friends.

However, Dolores Del Rio found that her guest requirements for her beach home varied greatly from those at her town home. "Your company is no different from yourself," she says. "You require a particular type of toiletries for outdoor life.

"I keep suntan oil, and the things that a dry skin usually demands, in the guest room at the beach." If your home is where your guests will have a great deal of outdoor life, don't forget to keep them supplied with skin and tissue cream. The woman who is well-groomed is at ease, and feels "at home."

PAINTING COMPETITION PRIZEWINNERS

HERE are the names of the prizewinners in Auntie Muriel's Painting Competition called "Outside Broadcast in Fairyland." Half-crown postal orders have been sent to the following:—

- BETTY LEE,
48, Eaton Park Road,
Palmer's Green, London, N.13
- ANNA MASKILL,
11, Dunbar Avenue,
Rutherglen, Near Glasgow.
- ROBERT HYAMS,
71, De Vere Gardens, Ilford.
- GORDON KNALL,
15, Gower Street,
Hanley, Stoke-on-Trent, Staffs.

The following are highly commended:
EILEEN SALES, Rotherhithe.
W. EDWARDS, Plumstead.
AUDREY PULLING, Bradford.
ELLEN HARRIS, Winson Green, Birmingham.
PATRICIA TILLERAY, Clapham.
BETTY SMITH, Highams Park, London.



Conducted by AUNTIE MURIEL, the North's most popular Children's Broadcaster

HELLO EVERYONE,
What an enormous crowd of RADIO PICTORIAL friends I have made already. I am so delighted to hear from you all, and to receive such stacks and stacks of competition entries. It really is exciting, and I am specially pleased to find that you are all enjoying the competitions and adventures. "I love Mick the Micrognome and so does Mummy and Daddy," writes Kathleen Roberts of Mold. "We look forward to him every Friday." Thank you and Mummy and Daddy for the good wishes, Kathleen, and I hope you will long enjoy the page.

I do hope you will persuade all your friends to go in for the competitions, for someone has to win those half-crowns, you know, and it might be any one of you! Don't forget to write and tell me all about yourselves, and send me any poems, drawings, etc., that you think would look well on your own page.

Until next week,

Yours affectionately,

Auntie Muriel

"Something wrong with this 'ere l'" she remarked somewhat ungrammatically, and stared in astonishment as there was another curious jerking movement.

"It's alive l'" shrieked Mrs. Gripps, flying from the studio.

Mrs. Bundle, however, was rather more practical and not quite so easily scared as her friend.

"I'll try emptying it," she muttered, and much to the relief of an almost suffocated Micrognome, she proceeded to do so. The moment he was free Mick crawled from the dust and scampered away as fast as he could, scattering the dirt as he went.

"Mice l'" murmured Mrs. Bundle. "Mice or rats. More likely a rat. Too big for a mouse. I'll 'ave to report that at once. Rats in the studio. Tch tch! That'll never do."

Another Amusing Adventure of Mick the Micrognome Next Week

RADIOPIC COMPETITION

A Zoo Broadcast



What is the parrot saying?

HERE is another colouring competition for you. Colour the parrot picture with paints or crayons, and after cutting out and pasting on a postcard, write underneath what you think the parrot is saying. For the funniest remark and the best colouring, I will award FOUR HALF-CROWNS. Do not fail to give your full name, age, and address, together with the name of your school. Post not later than October 21 to:—

AUNTIE MURIEL,
ZOO COMPETITION,
RADIO PICTORIAL,
37, CHANCERY LANE,
LONDON, W.C.2.

POSTCARDS ONLY please.

"SWING MUSIC"

SEATED in the garden swing
Young Tommy played the flute
Till father said he'd give his son
The order of the boot.
"Please come indoors and do behave
And cease to play that thing."
And Tommy shook his head and sighed,
"They just don't know it's 'SWING'!"

ADVENTURES OF A MICROGNOME

No. 6. Mick Disappears

THE only time that Mick the Micrognome dares take a little exercise is in the dead of night or very early in the morning when there is no chance of anyone seeing him. One morning, he was doing his daily dozen, and became so engrossed in turning a double somersault that he did not hear the cleaners arrive. He did not



"... Disappeared into the inky depths of the vacuum cleaner."

even notice the sound of the vacuum cleaner as it traversed the carpets in the capable hands of Mrs. Bundle, the charlady. Then suddenly, just as he was congratulating himself upon a particularly neat somersault, he felt a swift current of air on his body, and unable to save himself, he was drawn against his will towards the vacuum.

"Ow!" he squeaked. "Ooooooh! Help! Glug!" but his last cry faded as he disappeared into the inky depths of the vacuum cleaner, among the dust.

Unaware of what had happened, Mrs. Bundle continued her work, until the machine gave a sudden jerk.

New Method Works Wonders in cases of HÆMORRHOIDS

(Piles)

Piles are a form of varicose veins, particularly liable to damage and irritation, and frequently a source of intense pain and mental misery. Germoloid Suppositories stop pain almost instantly, and as they gradually melt, they spread a lasting protective film over exposed nerves and veins, whilst releasing antiseptic principles to carry on their healing work all through the hours of sleep. They restrain bleeding, provide lubrication against "dragging down" and acid irritation, and prevent loss of fluid by absorption. Thus, they help to overcome constipation, the chief dread of every sufferer and the frequent cause of renewed attacks.

Germoloids are inexpensive, clean, simple and invariably effective. Use one each night until the condition is improved or one per week to avoid recurring attacks.

Germoloids
BRAND

From All Chemists 1/3 PER BOX of 12
(For External Piles use Germolene brand Ointment in addition.)

AMATEUR SONG-WRITERS

Write for full particulars of the SONG-WRITERS' CLUB. We are here to assist you with your songs, and help you towards Publication, WITHOUT ANY PUBLISHING FEES WHATSOEVER.

THE SONG-WRITERS' CLUB
(Dept. R.P.4)
125 NEW BOND ST., LONDON, W.1

LESSONS IN HOME COOKING

THE Stork margarine people have just issued a most fascinating little book entitled: "A Lesson in Making Puddings," which makes the fifth in their series of six complete lessons in home cooking.

This book gives a wealth of most useful information, and is especially valuable because in addition to recipes it gives the Regulo marks. RADIO PICTORIAL readers can obtain a free copy by writing to The Stork Co., Dept. B.S.15, Unilever House, London, E.C.4.

By the way, there appears to be some misunderstanding in certain quarters regarding the present price of Stork margarine. To satisfy everyone in doubt on this point, the price was raised a few weeks ago from 7d. per lb. to 8d. per lb.

Further Extracts from

ELIZABETH CRAIG'S

Household Diary

MENUS FOR FOUR AUTUMN DINNERS

- (1) Cream of Potato Soup; Grilled Pork Chops, Sauté Potatoes, and Brussels Sprouts; Apple Pie and Custard Sauce.
- (2) Oxtail Soup; Stewed Beef Olives, Mashed Potatoes, and Buttered String Beans; Apple Fool.
- (3) Lentil Puree with Fried Croutons; Fried Rabbit, Creamed Potatoes, and Savoy Cabbage; Lemon Meringue Pie.
- (4) Tomato Soup; Roast Stuffed Sheep's Hearts, Roast Potatoes, and Steamed Marrow and Melted Butter; Baked Chocolate Bread Pudding.

Here are Tested Recipes, Kitchen Hints, Suggestions for Menus and Helpful Advice for every Housewife.

KEEP A NOTE OF THESE

1. To whiten rice, and keep the grains separate, add a little lemon juice

to the water before boiling.

2. If you wish to boil a cracked egg, rub the crack with salt moistened with water before putting it in pan, and the egg won't run out.

3. To make chips crisp, soak them before cooking in cold water for a short time and dry them before frying.

4. To keep egg yolks for a day or two, cover with cold water.

5. To keep cauliflowers snowy white after boiling, add 3 tablespoonfuls milk to the boiling water first.

6. To prevent peeled bananas going dark, sprinkle with lemon juice immediately after peeling.

TO REMOVE COMMON STAINS

It is not necessary to apply special cleansers to material stained with coffee, fruit, chocolate, cocoa, tea, catsup, and other sauce stains, etc. If the material is washable, borax will usually remove all traces of the stains. Sometimes borax should be applied as a paste made by moistening 1 tablespoonful of borax mixed to a paste with cold water. Or you may prefer to sprinkle stains with borax, and soak in cold water, then wash in hot soapy water and rinse in cold water. Now let me give you more detailed instructions about removing stains with borax:—

Coffee and fruit.—Cover stains with the above borax paste. Place the stained part over a basin. Pour boiling water from a kettle held from 2 to 3 feet high over the stain, spread with paste. Wash and rinse.

Chocolate, cocoa grease and tea.—Sprinkle stains well with borax. Soak in cold water. Wash out in hot soapy water, then rinse.

Catsup and sauce.—Soak stains in cold water for 10 minutes. Apply the borax paste, then after 10 minutes wash in hot soapy water and rinse.

To Make Lardy Scones.—Sift 10 ozs. flour into a basin with ½ teaspoonful salt, ½ teaspoonful castor sugar, and 4 teaspoonfuls baking powder. Rub in 3 ozs. lard. Take ½ cupful milk. Add a little at a time. You may need another ¼ cupful. Mix to a soft dough. Turn on to a lightly floured pastry-board. Roll out from ¾ to 1 inch thickness. Cut into small rounds. Place on a greased baking sheet. Bake in a hot oven, 475 degrees F. for about 15 minutes. Serve hot or cold, split and buttered.

Now bye-bye until next week.

ELIZABETH CRAIG.

CREAM OF POTATO SOUP

3 large peeled potatoes, 2 tablespoonfuls flour, 3 tablespoonfuls butter or margarine, 2 slices of onion, 1 quart of milk, salt and pepper. 2 teaspoonfuls chopped parsley.

Boil the potatoes until soft in the usual way. Heat milk to boiling point with onion. Drain potatoes. Strain off milk into the potatoes, and beat till smooth and fluffy. Rub through a sieve, pour into the top of a double boiler. Melt the butter or margarine in another saucepan. Stir in the flour. When frothy, stir in the potato mixture by degrees. Stir till boiling. Boil for 5 minutes, stirring constantly. Add parsley and salt and pepper to taste. If soup is too thick, dilute to taste with scalding hot milk or boiling water. Enough for 6 persons.

ROAST STUFFED SHEEP'S HEARTS

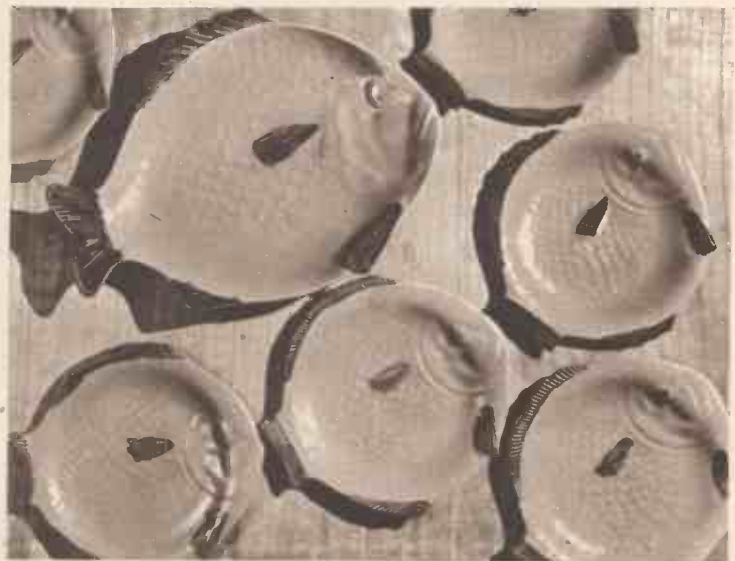
3 sheep's hearts, 2 cupfuls stale breadcrumbs, 2 tablespoonfuls flour, stock or milk to moisten, pinch of crushed herbs, 1 minced onion, 2 tablespoonfuls melted butter, salt and pepper to taste, 2 teaspoonfuls chopped parsley, dripping as required.

Clean all clotted blood from hearts, and remove veins. Wash well. Trim, and place in a colander to drain. Mix the crumbs in a basin with the onion, butter, parsley, herbs, and salt and pepper to taste. Moisten with milk or stock. Pack stuffing into hearts, reserving a little. Sew up with strong needle and thread. Make a paste with the flour, salt and pepper to taste and dripping as required. Rub hearts over with the dripping paste. Place on a trivet in a baking tin. Pour a cup of water into the tin. Bake from 1½ to 2 hours till tender, basting every 15 minutes. Remove thread from hearts. Shape remainder of forcemeat into small balls with floured hands. Fry in a little dripping for 10 minutes. Arrange hearts in a hot dish with forcemeat balls round.

FIRST AID IN THE KITCHEN

No matter how careful you are, accidents will sometimes happen in the kitchen as I know to my cost, so you should always be prepared for them. If you happen to burn yourself, coat the burn as thickly as possible with vaseline, mixed with baking soda; keep a jar of this within reach. If you have a lot of washing to do, so that your hands often get chapped or rough in the cold weather, mix ½ oz. camphor, dissolved in ¾ ozs. rosewater with 1½ lbs. yellow soap. Stir in 2 ozs. lavender water. Form into balls and dry in a cool airy place. If you mix 4 tablespoonfuls of glycerine with 1 tablespoonful of lemon juice and mix this to a paste with powdered starch, and rub this paste into your hands after washing, before drying them, you won't have to give them first aid.

This is a tip worth having.



Your fish course will certainly look attractive on this unusual set of plates with one large serving dish. It costs 14s. 6d.

GETTING THE BEST OUT OF YOUR SET

REHEARSING FOR A SYMPHONY CONCERT

By Our Technical Expert

Replies to Readers

J. P. Love (Tottenham, N.15).—I am afraid what you say about the direction of maximum pick-up of an inverted "L" aerial is not quite correct. If you stand at the down-lead with your back towards the horizontal portion of the aerial, then you are facing the direction from which signals come in loudest.

A. J. Nossiter (South Hackney, E.9).—The aerial you are using, viz., a wire running round the wall of a semi-basement at about ground level, is very inefficient. Almost anything in the form of an outdoor aerial, if it is only a few yards long, would give you better results.

E. C. Deighton (Portsmouth).—Without examining the set it is impossible for me to diagnose the precise trouble, but evidently it is something connected with the automatic volume control. The simplest course is to report the matter to the dealer from whom you bought the set, and failing that, to communicate with the makers.

E. Shortland (Hounslow).—From your description of the aerial it should be satisfactory, but you do not tell me anything about the earth. For short-wave reception the earth needs to be particularly good, and the earth wire preferably thicker than the aerial lead-in. I suggest you investigate this and see if a change will improve matters.

N. Romain (nr. Canterbury).—A short indoor aerial running round the picture rail inside a room is not advisable for serious short-wave reception, and especially if there are electric-light wires, etc., in the room. Cannot you get an outdoor aerial, even if it is a very short one? I am sure you will find that signals will be better and background noise less.

D. Sheldrake (Leeds).—The suggested plan of fixing the aerial about 6 inches from the water-spout and running parallel with the gutter, is about the worst arrangement you could devise, as evidently it is running parallel with a conductor, and 6 inches is not far enough away to prevent the signals being by-passed to earth. Cannot you fix up a pole, even a short distance away from the house, so that at least you can get a length of wire quite clear of the house in an elevated position? If you can do this your reception will be much more satisfactory.

Sets We Have Tested

PYE PORTABLE ALL-WAVER

A REAL novelty is the new Pye QPAC receiver, a three waveband, A.C. operated mains portable. This interesting receiver covers between 17 and 51.7 metres on short waves, 196 to 567 metres on medium waves, and 900 to 2,060 metres on long waves.

Altogether six valves are employed, of which one is a radio-frequency amplifier in front of the first detector that gives high sensitivity and accounts for the very low noise-level with this receiver.

Even though the receiver is a portable it includes all the little gadgets which are now so necessary on modern receivers. For example, there is a combined variable selectivity device and tone corrector. Also an electric eye tuning indicator, so that despite the high selectivity stations can be tuned in correctly, so giving maximum permissible quality. Another interesting feature is delayed automatic volume control so that stations are kept at a constant strength without decreasing the volume on very weak stations, and a quieting switch which is inoperative in short waves.

Those who like to have an external speaker at a distance from the main receiver will appreciate the fact that terminals have been provided to take almost any low resistance loudspeaker. Quality is exceedingly fine, even on weak stations, for the output valve is a high efficiency pentode that only requires a very small input in order to provide adequate loud speaker volume.

The power consumption from the mains is 72 watts, while, of course, the receiver is only suitable for operation from an alternating current supply. Further information on this receiver can be obtained from Pye Ltd., Radio Works, Cambridge.

The seemingly effortless ease with which a Great Symphony Orchestra performs comes from long and worrying rehearsal. This article by Whitaker Wilson reveals some of the problems behind the performance.

RHEARSING for a symphony concert is an even more strenuous business than rehearsing for a stage production. Stage producers are always ready to represent what an author has written, but also inclined to alter what he has written if they consider themselves justified. Perhaps they may even cut out long passages. Anyhow, they seem to suit themselves.

That does not happen with a conductor producing a symphony. You cannot imagine Sir Henry Wood or Sir Thomas Beecham quarrelling with Beethoven and cutting a hundred bars out of one of his symphonies or else calmly re-writing them and producing his own version. There would be a row!

Yet, if you compare Beethoven with Shakespeare (not a bad comparison, in some ways) you do not find the same conditions. Shakespeare may be cut on account of length. Perhaps a whole scene may be lifted. Many people are none the wiser—at all events, nothing is said about it. All the same, I doubt whether any conductor dare lift the whole or part of a movement out of a Beethoven symphony. Most of the audience would be the wiser—and the angrier. Many people even follow the symphony with scores.

The approach is entirely different, it seems to me. A symphony is something held in high reverence and something that must be presented as the composer wished—the aim of all great conductors. Just that and nothing else.

Now the conditions under which a B.B.C. Symphony Concert is produced and those under which the Proms are produced are so different that I feel I should draw a contrast between them. You who listen to both in the comfort of an armchair at home, cannot possibly appreciate this unless you have actually witnessed a rehearsal of both.

If you were to ask Sir Henry Wood the question he would tell you that the Proms cannot be expected to rise to the same height of musical perfection as the Symphony Concerts. And if you watched him rehearsing both you would agree with him. That the Proms are so high in standard is due to his amazing capacity for work and his forty-three years' experience of conducting them.

You would find him rehearsing a Prom with his eye on his watch the whole time. He may have three hours at his disposal for a concert lasting two and a half hours that same evening. But you must remember the concert to-morrow night, and the night after; even one four nights ahead with a difficult work down for performance for the first time in London.

That means nobody knows anything about it. The orchestra has to read it at sight to get some sort of an idea about it to begin with. Then, perhaps, there may be one or two slips in the band-parts; if so, they must be corrected. Then again, the composer may be sitting in the hall. He may be fussy. Even if he is not, he may be justified in explaining how he would like this or that passage rendered.

Naturally, Sir Henry will study his wishes—but his eye will be on his watch because there are only 47 more minutes left, and he really must rehearse part of the other two works down on his "agenda."

He is in no mind to have to walk on to the platform to-night with his heart in his mouth because of those danger-spots. He did do it quite recently. He had a big Prom on, and a composer begged him for some time out of the rehearsal to go over one of his own works down for a concert the following night. Sir Henry gave him half an hour, and was left with 135 minutes when he could have done with three hours. He went on to the platform that night with complete faith in his orchestra, but he was not too happy all the same.

Rehearsals for a symphony concert are *leisure* compared with those for a Prom. There may be five rehearsals on five different mornings for a concert of three works. That is more reasonable, and the conductor breathes more freely. Yet he is sensitive about it.



Sir Henry Wood, listening to a rehearsal of his own orchestra.

I will take Sir Henry as my example as he happens to conduct both types of concert. Let us suppose he is performing a well-known work like Beethoven's Fifth Symphony at a Prom, and then at a Symphony Concert. Same composer, same conductor, same orchestra. What can be the difference?

The first comes under Prom rehearsal conditions. There are two new works down for next week, and perhaps something like "Don Quixote" (Strauss) for to-morrow night. Of course, the band *knows* "Don Quixote." But it is very, very difficult, and must be gone through carefully—just in case! Time flies, and the Beethoven Symphony is left till the end. But, you say, they *know* it! Good heavens! They have played it all their lives! Of course, but there are "spots" in it. So it gives an overhauling in the sections likely to cause trouble.

Something is said about the fiddles or the horns being brought out here, or the speed there, and will they remember those two pauses, sustaining the tone? And . . . well, a good deal more.

For the rest, they will watch him. It comes off well enough; but he would have liked more time with it.

Later on in the winter he conducts it again at a Symphony Concert. This time he means to have everything exactly as he wants it. It is not merely one out of Beethoven's nine symphonies produced on some Friday night or other out of eight Friday nights; it is one item by itself. He must do it perfectly. He is not going to try to get away with some freak rendering. That is not conducting.

No; he is out for perfection. This or that melody in the first violins; twenty players, but the twenty must sound as one. It is not easy; the least blur or blemish comes out painfully. None of the it'll-be-all-right-on-the-night about it. Nothing will be right at the concert that is not right *now*.

Then comes the question of a concerto. Defined, a concerto is a work written for any solo instrument (even more than one) accompanied by an orchestra. The whole point, so far as a conductor is concerned, lies in acting as interpreter in two senses. He and the soloist between them must interpret the concerto to the audience, and the conductor must interpret the soloists' ideas to the orchestra. The orchestra looks to the conductor, not the soloist, for everything.

Put yourself in the position of, say, a pianist playing a concerto in Queen's Hall. What has happened? He has learned his own part from memory—long ago probably—and he has made up his mind as to how he intends to interpret it. He has therefore memorised the whole of the orchestral part as well. Consequently he goes to the rehearsal with his mind full of sounds. If the orchestra does not sound as he has imagined it, at all these weeks of his own private rehearsal, he feels dissatisfied.

The sensitive conductor knows in a flash what is passing in the pianist's mind. By his own movements he conveys his knowledge to his orchestra, and they play accordingly. That is why I say rehearsing for a symphony concert is a strenuous business. Everyone's brains are working at white heat and top speed.

Music is so much more unfortunate than her sisters, Literature and Painting. The literature you read for yourself and judge when you have read; the pictures you study for yourself and do the same thing. They are there for the purpose. But music is different. Even if you can read an orchestral score like a novel, you want to *hear* the work done perfectly before you can fully appreciate it.

And if that is to come about there must be rehearsal. Symphonies do not play themselves,



SUPPOSE—just suppose—that you were appearing at a theatre in the Midlands, taking part in a picture at Elstree, and broadcasting from Broadcasting House all in one day. . . .

Yes, it sounds awful, but there are people who lead lives like that in the bewildering merry-go-round of theatres, films, radio, and cabarets. The prospect is enough to make any aspirant shudder and pursue some peaceful career like bank robbery. . . .

But in this miraculous day and age, with space almost eliminated, we can practically be in two places at once. The stars can not only fulfil all those multifarious engagements outlined above, but can even manage to play two theatres at the same time. A large percentage of the passengers carried by the airways now linking up every part of the British Isles are folks in the show business.

One radio star has even flown the Atlantic, the dynamic Harry Richman, whose radio and vaudeville tour of Britain in recent months has been one of the entertainment highspots of 1937.

The year has seen flying boats crossing and re-crossing the Herring Pond just as though New York were a London suburb. And that means that before long a radio star will be broadcasting in New York one night and in London the next!

It's an exciting age, brethren!

HERBERT HARRIS has been digging out some "plane" facts about the stars and in this article reveals a number of radio stars who are as happy in the air as on it. Some use airplanes for business, some for pleasure and some for sheer thrills—but most of them are air-minded

It's mostly for convenience that the stars fly. Sometimes it's for a thrill, just as Billy Cotton goes blazing round the track at Brooklands in his spare time.

No doubt it was for the thrill that Harry Richman made his flight. It was certainly for the thrill that Will Rogers accompanied the record-breaking American aviator on that fatal expedition flight. Thus did Will, darling of U.S. screen and radio, meet his tragic end.

The film companies inserted a clause in contracts forbidding stars to fly, but the folks of radio are free from the strange bonds of film contracts and take to the air as they please.

The little aerodrome nestling close by Aldenham House, stars' rendezvous at Elstree, has seen innumerable stars landing here to leap into fast cars and head for the film studios down the road. Little 'planes circle over Elstree village, then swoop down behind a forest of trees that encircle Elstree's star-spangled country club. George Western's 'plane is one I have watched dropping from the skies at this spot.

The Western Brothers are frequently in the air, even more frequently than they are on it. George's passengers have included many stars of radio whom George has kidded to make their first hop. He has converted them, and they've thanked George for introducing them to the most glorious form of transport.

Harold Ramsay is one of the keenest of aviators. The Wurlitzer Wizard finds inspiration in the air. Few people know that he composed his famous waltz, "Her Name is Mary," while up in the clouds. Harold, like many another favourite of the ether, got his first taste of flying during the War at the age of eighteen. Nowadays, however, he is so darned busy he just doesn't get the time to don his flying helmet and sighs every time he hears a 'plane engine purring above.

Another busy man who sighs when he hears a 'plane engine is Will Hay. The head master of St. Michael's lives right on top of the aerodrome at Hendon. Powerful R.A.F. machines hurtle above the rooftop of his

house all day long, almost threatening to knock off his chimney stack.

Will gazes at the large framed picture on the wall, and wonders when he'll get the time to join the birdmen—for, you see, the large framed picture on the wall of Will's study shows him sitting in the cockpit of a 'plane and obviously enjoying every minute of it. "I've flown everywhere, except across the Atlantic," Will confessed to me, and I knew that this was the one thing he would really love to do!

Frank Titterton, the B.B.C.'s golden-voiced all-rounder, finds high altitudes a tonic for his tenor voice. One is almost tempted to write "high alto-tudes"! Frank is another of the birdmen of radio. He first got interested in 'planes when he was a mechanical engineer way back when.

He has actually been known to rehearse some of his songs high above the clouds so high, and, as Frank himself admits, there's nothing like the upper atmosphere for high notes—a confession you can take which way you like.

The last time I met Pat Ahern, hubby of Renee Houston—it was backstage at the New Cross Empire—Pat told me he was going to try and persuade Renee to make her first flight. He said she was scared of travelling in all forms, and plumped for "terra firma" every time—the more firma the less terra!

But I think that by this time Renee's made her first flight, because hubby Pat is a crack pilot and not really in his element out of a cockpit, and he was really determined to get Renee to enjoy a flip with him. "There's absolutely nothing in it!" he told her.

Why not an occasional broadcast from an aeroplane? It's a novel idea the B.B.C. hasn't exploited to the full. Yet it isn't absolutely original, because no less than four years ago Jack Hylton and his Boys gave a broadcast from an aeroplane in mid-air—a little stunt that was pulled off successfully by our go-ahead Post Office. Flying is one of Jack Hylton's weaknesses.

Of course, that was a neat idea the B.B.C. had in November, 1936, and which was repeated only a few weeks ago—I mean the programmes "Flying High," whose casts comprised ex-members of the Flying Corps and Royal Air Force. Some of these, I remember, were Alec McGill, Jack Warman, Hugh Wakefield, Tod Slaughter, Alan Russell, Will Russell and Sonny Day.

Those shows were extremely popular with both ex-aviators and listeners. Charles Brewer put



Reginald Purdett (once of the R.A.F.) and his son getting a good view of a passing plane

Claude Dampier and Binnie Hale having fun on the stage in a flying scene

Jeanne de Casalis with her air instructor. Jeanne is now a qualified pilot

sin the Air

the shows on well. We had the noises on the "tarmac" (i.e. the ground in front of the aeroplane hangars), the sounds of a flight of bombers leaving in the darkness with the cries of the ground-mechanics as they waved cheerio to the pilots.

There were realistic sounds all through the programme, and very effective was the close of the programme—the 'planes roaring one by one into the night, with the pilots singing "Goodbye-ee, don't sigh-ee, wipe a tear, baby dear, from your eye-ee," as the drone of the engines died away.

Another member of the R.A.F. was the inimitable Reg Purdell, and, of course, Billy Cotton was one of the lads of the Royal Flying Corps. A crash in which Billy was "knocked about a bit," like the Cromwellian ruins, didn't deter Billy from taking to the skies again. Not content with his motor-racing at Brooklands (surely enough for any normal man?) Billy also flies, which sort of makes Billy radio's He-Man No. 1. He is, incidentally, a member of the International Aero Club.

While Norman Long was serving in the Royal Air Force during the War, he entertained the flying boys with many a song at the piano.

Ordinary flying holds no terrors for these ex-"dog-fighters." Once you've been up on serious business, with every chance of coming down nose first with a trail of ominous smoke from your tail, a little peace-time flip is a mere drop in the ocean (if you'll forgive the choice of expression!).

Harry Roy has a soft spot for the aeroplane. It was an aeroplane—a fast one—that brought Princess Pearl to Harry's fond embrace across two continents. Maybe you remember the romantic circumstances of their courtship. Harry proposed to H.R.H. the Princess Pearl of Sarawak when she was back home and Harry was hotchamachching in London. It was a written proposal. In the twinkling of an eyelid an aeroplane was bearing the Princess to the Mother Country. Mr. and Mrs. Roy have used 'planes a lot since then.

No article on flying would be complete without mention of Harry Tate. The name of Harry Tate will probably go down in the history of aviation. In his way, Harry helped to make the public flying-conscious, because he was one of the celebrities who took to wings when aviation was by no means the common thing it is to-day.

Harry was not only a pioneer motorist (his licence-plate T8 is perhaps immortal), but a pioneer flier, and when popular personalities do seemingly daring things of the pioneer order—as Harry Richman and Will Rogers have done in our own time—it does more than a pile of propaganda in working up the desired public interest.

At one time Foster Richardson vowed that he would never venture in an aeroplane. But Fate decreed that he should when he had an urgent summons to give his first broadcast from Radio Paris. Foster flew to Paris—and liked it! In fact, he flew back—almost by return of 'plane, as it were—just in time to fulfil a commission at the old Savoy Hill studios.

Stanley Holloway was one of the first artistes to broadcast in a Sunday commercial programme from Radio Paris. He, too, went over by 'plane, with a first-class air-liner ticket (swagger hotel expenses, too) all bought by Philco, the company which sent "Sam" over. Lots of radio folk had their first taste of flying when the Continental English programmes came into being.

As recently as last month Carroll Gibbons and his band flew from Scotland to fulfil a season's engagement at the Sporting Club, Monte Carlo. While the Two Leslies took a five minutes' "flip" from Portsmouth to do a Sunday concert at Shanklin.

When folks read that

Tommy Handley was in the Royal Navy during the War, they imagine Tommy in the uniform of a Jack Tar or disporting the epaulettes of a rear-admiral. Actually, Tommy served with the kite-balloon section of the Royal Navy's aeronautical arm, and Tommy has some swell yarns to tell of those days.

I also forgot to mention, when speaking of radio stars in the Royal Air Force and Royal Flying Corps during the War, that Jack Payne was a very live member of the Royal Flying Corps. It was while with the R.F.C. that Jack started to take an interest in dance music, as organiser of little amateur dance bands that played to the boys to relieve the monotony of camp life.

A keen adherent of flying is the coloured star, Turner Layton, who has done a considerable amount of flying, and another is our old friend Stainless Stephen, who has made several cross-Channel trips via Imperial Airways.

Charles Brewer, a keen aviator, staged the "Flying High" shows

Gracie hops across the Channel in the modern manner

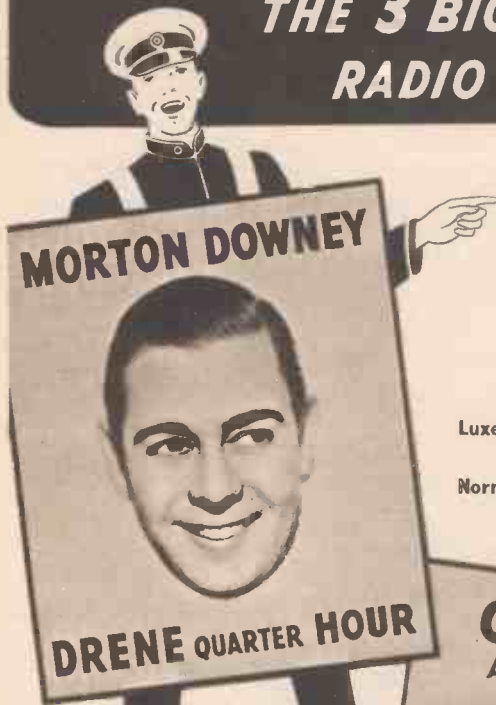
"The Cads." They are real flying addicts

Claude Hulbert does a spot of flying in a new film




THE TALK OF THE TOWN

THE 3 BIGGEST HITS IN
RADIO ENTERTAINMENT



MORTON DOWNEY



DRENE QUARTER HOUR

MORTON DOWNEY
The Golden Voice of Radio, in
Melodious Romance

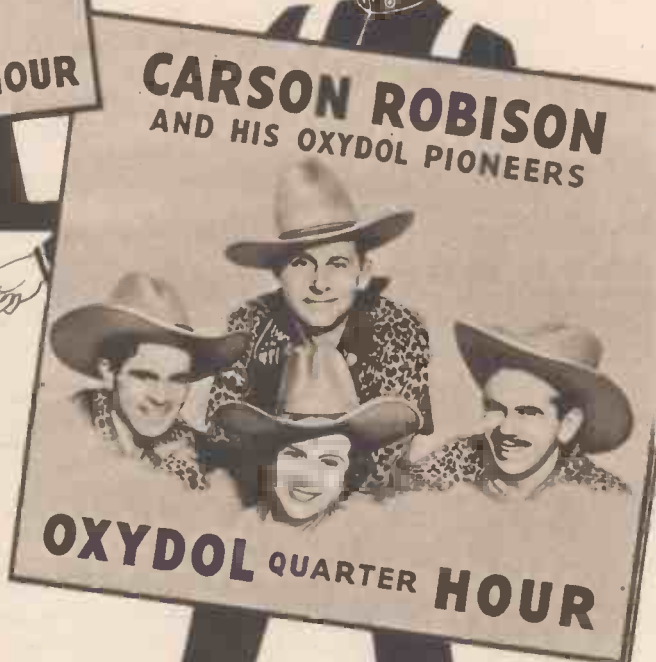
Love songs that charm by their tenderness
... ballads that stir the memories ... melo-
dies that mingle with your dreams ... it's
Morton Downey, radio's romantic star.

Luxembourg	Sundays	3.00 p.m.
"	Fridays	5.00 p.m.
Normandy	Wed.	3.30 p.m.


**CARSON ROBISON and
his OXYDOL PIONEERS**

In a Medley of Fun and Sentiment
A girl ... and a bunch of
lively cowboys who mix a
little sentiment with their
mirth. No wonder millions
of listeners join the party
every time Carson and his
Pioneers are "on the air."

Luxembourg Sundays 10.15 a.m.
" Wednesdays 5.00 p.m.
Normandy Sundays 10.15 a.m.
Lyons Tuesdays 10.30 a.m.



**CARSON ROBISON
AND HIS OXYDOL PIONEERS**



OXYDOL QUARTER HOUR



**LEE SIMS and
ILOMAY
BAILEY**



FAIRY SOAP QUARTER HOUR

**LEE SIMS
and
ILOMAY BAILEY**
A Piano and A Voice in
Musical Moods

Drift from mood to mood with Lee
Sims as he draws his wonderful
melodies from the keyboard ...
and thrill to the lovely voice of
Ilo May Bailey as she captures his
"mood of the moment" with her
choice of fascinating songs.

Luxembourg	Sundays	2.45 p.m.
"	Thursdays	5.00 p.m.
Normandy	Wednesdays	3.15 p.m.
Lyons	Wednesdays	10.30 p.m.

S-S-SH!



**DR. FU MANCHU
IS ON THE AIR!**

WARNING! Dr. Fu Manchu, arch-
demon of the Orient, is slinking
through the shadows of the under-
world. Nayland Smith, celebrated
international detective, has sworn to
destroy him. Mystery ... Torture ...
Death. . . . LISTEN!

A thrilling new episode in the adven-
tures of Sax Rohmer's famous character
will be presented from Radio Luxem-
bourg every Sunday at 7 p.m. and
Radio Lyons at 10 p.m.

RADIO LUXEMBOURG
7.0 p.m. SUNDAY
RADIO LYONS
10.0 p.m. SUNDAY

Presented by
the makers of "MILK OF MAGNESIA"—the perfect antacid

WHY NOT JOIN US?

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

**The CARTERS
CARAVAN**
SETS OUT ON
"THE OPEN ROAD"
SONGS—DRAMA—MUSIC

Remember the times and the stations:
RADIO LUXEMBOURG (1293 metres)
11.15 a.m. every Sunday; 8.45 a.m. every Monday; 8.30 a.m.
every Thursday.
RADIO NORMANDY (269.5 metres)
2.45 p.m. every Sunday; 9.0 a.m. every Monday; 10.15 a.m.
every Tuesday; 10.15 a.m. every Thursday (except first
Thursday in month).

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

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

CARTERS Brand LITTLE LIVER PILLS

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

NEWS FOR MOTHERS

Prices Night Lights Broadcast.

NURSE MCKAY, who is the director in charge
of a famous mothercraft service and an
acknowledged expert on children, is now being
featured in the Price's Night Lights programme
from Radio Luxembourg every Wednesday and
Friday at four o'clock. Nurse McKay deals in
her talks with various aspects of child upbringing,
and gives helpful advice on the many problems
that parents are constantly facing.

This new programme should rapidly gain in
popularity, especially as the sponsors wisely have
chosen a late afternoon hour which is probably
one of the most convenient for the majority of
mothers who then are able to enjoy a short rest
before the children come home from school.

LISTEN TO RADIO LUXEMBOURG

1,293 metres

Chief Announcer : Mr. S. P. Ogden Smith. Assistant Announcers : Mr. S. H. Gordon Box and Mr. Dudley White.

SUNDAY, OCT. 17

- 8.15 a.m. Request Programme
- 9.0 a.m. Station Concert
- 9.15 a.m. Master O.K., the Saucy Boy
Presented by the makers of Mason's O.K. Sauce.
- 9.30 a.m. Station Concert
- 9.45 a.m. ALFREDO CAMPOLI AND HIS ORCHESTRA
Talk by Nurse Johnson on Child Problems
Presented by California Syrup of Flgs, 179 Acton Vale, London, W.3.
- 10.0 a.m. Old Salty and His Accordion
To-day: Old Salty tells how his ship got over-run with rats and how he got rid of them.—*Presented by Rowntree's Cocoa.*
- 10.15 a.m. CARSON ROBISON AND HIS PIONEERS
Presented by Thos. Hedley & Co., Ltd., Newcastle-on-Tyne, the makers of Oxydol.
- 10.30 a.m. OLIVER KIMBALL
The Record Spinner
Programme presented by Bisurated Magnesia.
- 10.45 a.m. The Dream Man
Clive Arnum, the Dream Man, tells you what dreams mean to you. Mrs. Jean Scott gives you free cookery advice.—*Presented by Brown & Polson.*
- 11.0 a.m. ELEVENSES
with Geraldo and Diploma
Presented by the makers of Diploma.
- 11.15 a.m. THE OPEN ROAD
Presented by Carter's Little Liver Pills, 63 Hatton Garden, London, E.C.1.
- 11.30 a.m. Luxembourg Religious Talk (in French).
- 12 (noon) CALVERT'S FRONT PAGE
Re-creating the most outstanding events of the world.—*Presented by Calvert's Tooth Powder.*
- 12.15 p.m. The Rowntree's Aerodrome
A programme of flying and music.—*Presented by the makers of Rowntree's Aero Chocolate.*
- 12.30 p.m. Peter the Planter
Presents Harold Ramsay at the organ of the Union Cinema, Kingston-on-Thames, and his guest artiste, Beryl Orde.—*On behalf of Lyons Green Label Tea.*
- 12.45 p.m. Melody and Mirth
Major and Minor take the Biscuit.—*Huntley & Palmer's of course.*
- 1.0 p.m. Princess Marguerite Programme
Music by Grant Hughes and His Orchestra. Introducing Princess Marguerite All-Purpose Creams.—*Made by Theron, Perivale, Greenford, Middlesex.*
- 1.30 p.m. OVALTINE PROGRAMME OF MELODY AND SONG
Presented by the makers of Ovaltine.
- 2.0 p.m. The Kraft Show
Directed by Billy Cotton. With Peter Williams, Alan Breeze, Jack Doyle, and The Mills Brothers.—*Presented by Kraft Cheese Co., Ltd., Hayes, Middlesex.*
- 2.30 p.m. Your Old Friend, Dan
Presented by S. C. Johnson & Son, Ltd., the makers of Johnson's Glo-Coat.
- 2.45 p.m. MUSICAL MOODS
featuring Lee Sims and Homay Bailey.
Presented by Thos. Hedley & Co., Ltd., Newcastle-on-Tyne, the makers of Fairy Soap.
- 3.0 p.m. MORTON DOWNEY
The Golden Voice of Radio
Presented by Thos. Hedley & Co., Ltd., Newcastle-on-Tyne, the makers of Drene Shampoo.
- 3.15 p.m. WALTZ TIME
with Billy Bissett
and His Waltz Time Orchestra.
Louise Adams and the Waltz Timers.
Presented by Phillip's Dental Magnesia, 179 Acton Vale, London, W.3.
- 3.30 p.m. Black Magic
A programme for sweethearts.—*Presented by Black Magic Chocolates.*

- 3.45 p.m. A Programme of Music
by the Albert Sandler Trio, compered by Stephen Williams and *presented by Boots, The Chemists.*
- 4.0 p.m. THE HORLICKS PICTURE HOUSE
with Muriel Angelus
John Stuart
Percy and Mary Honri
Florence Oldham
Helen Raymond
Bert Yarlett
The Radio Three
and
The Horlicks All-Star Orchestra
under Debroy Somers
Presented by Horlicks, Slough, Bucks.



Muriel Angelus

WHEN an actress is appearing in a West End stage production and a film company comes along and makes her an attractive offer, there are generally a few complications. The most difficult obstacle to overcome is to get permission from the stage management.

While Muriel Angelus, appearing in Horlick's Picture House this Sunday, was appearing in the London show of *The Vagabond King*, a film company approached her with a leading part in *The Ringer*. She asked permission from the stage people. They refused.

"So I ran away and started to work in the film studio," said Muriel, telling me about it. "*The Ringer* was my first film."

This, of course, finished her stage career for some time, but Muriel continued making films in England and Germany with far greater success than she had achieved on the stage.

When she was three years old she spent most of her time singing and dancing about the house. Her mother realised that her daughter possessed talent and decided to have her trained as soon as she was old enough.

So, when Muriel was six, she was sent to study Ballet under Ruth French. It was during this training that she posed for the famous Septimus Scott painting *Ballet*.

To add final proof of her stage inclinations, Muriel wrote and produced a fairy play when she was eleven years old. This was staged especially for a mothers' meeting, and Muriel made her bow to her first audience.

The following year she realised her greatest ambition—a part in London. She was given the role of a child fairy in *A Midsummer Night's Dream* at the Drury Lane Theatre.

As soon as this show had finished she returned to school to study elocution,

- singing and stage dancing. She was extremely keen and worked hard.
- Within a year Muriel was appearing in Sybil Thorndike's *Henry VIII*, and after that she was engaged for *Midnight Follies* at the Hotel Metropole.
- Although she was making rapid headway, Muriel was not satisfied. She went from the Follies into *The Vagabond King* at the Winter Garden and Gaiety Theatres. Then, out of the blue, came the film offer to appear in *The Ringer*.
- It was a big step up the ladder, and in spite of the refusal on the part of the stage management to release her, she took a chance and made her film debut.
- Although this put an end to her stage career for a time, she was soon back again before the footlights.
- 5.0 p.m. RAY OF SUNSHINE PROGRAMME
Compered by Christopher Stone
Presented by the makers of Phillips Tonic Yeast and Betox.
- 5.30 p.m. THE OVALTINEYS
Entertainment especially broadcast for the League of Ovaltineys, with songs and stories by the Ovaltineys and Harry Hemsley, accompanied by the Ovaltiney's Orchestra.—*Presented by the makers of Ovaltine.*
- 6.0 p.m. UP-TO-THE-MINUTE RHYTHM MUSIC
Ambrose and His Orchestra
with Evelyn Dall
Sam Browne
Max Bacon
and Leslie Carew
Presented by the makers of Lifebuoy Toilet Soap.
- 6.30 p.m. RINSO RADIO REVUE
featuring Jack Hylton and His Band
Alice Mann
Dick Murphy
Peggy Dell
The Henderson Twins
Baron Schnitzel
The Mighty All-Star Art Players
compered by Eddie Pola
Presented by the makers of Rinso, Unilever House, London, E.C.4.
- 7.0 p.m. DR. FU MANCHU
By Sax Rohmer
No. 46. The Secret of the Living Dead. A further episode in the timeless war between the famous criminal investigator, Nayland Smith, and Dr. Fu Manchu—arch fiend of the Orient.
Cast :
Dr. Fu Manchu—Frank Cochrane
Nayland Smith—D. A. Clarke Smith
Weymouth—Arthur Young
Sterling—Vernon Kelso
Foh Lo—Rani Waller
Presented by the makers of Milk of Magnesia, 179 Acton Vale, London, W.3.
- 7.15 p.m. Eddie Pola and his Twisted Tunes. A programme of twisted words and music.—*Presented by the makers of Hudson's Extract.*
- 7.30 p.m. SONGS AND SENTIMENT
A programme of piano and vocal duets, featuring Helen Clare and Ronald Hill
Presented for your entertainment by the makers of Danderline.
- 7.45 p.m. Dinner at Eight
Enid Stamp-Taylor introduces : "My Friends the Stars," Adele Dixon, Patrick Waddington, with Anne de Nys and John Ridley at the pianos. The C. and B. Dance Band, directed by Sydney Lipton.—*Presented by Crosse & Blackwell.*
- 8.0 p.m. PALMOLIVE PROGRAMME
with Olive Palmer and Paul Oliver
Presented by Palmolive.
- 8.30 p.m. Luxembourg News (in French).
- 9.0 p.m. OLD TIME MUSIC HALL
Impersonations of Marie Lloyd, Vesta Victoria, Gus Elen, Harry Fragson, Harry Lester, etc., etc. by Bertha Willmott
Muriel Farquhar
and Fred Douglas
Presented by Macleans, Limited.
- 9.15 p.m. BEECHAM'S RE-UNION
with Jack Payne and His Band
with their guest artiste Betty Huntley Wright
Compered by Christopher Stone
Presented by the makers of Beechams Lung Syrup, and Dr. Cassell's Tablets.
Please turn to next page

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Please turn to next page

Cadbury Calling!

SIXTH BIG SATURDAY PROGRAMME STARS



LESLIE HUTCHINSON
inimitable variety favourite in songs at the piano



FRANK TITTERTON
popular radio and film tenor



and of course REGINALD DIXON
famous Blackpool and radio organist

Cadbury calling — with favourite songs and stars to brighten Saturday morning, and to tell you about another great favourite — Bourville Cocoa. Don't miss this programme — it's good!

RADIO 1293 METRES

LUXEMBOURG

Saturday morning

8-45

October 16th



Princess Marguerite, who graciously lends her name to a programme of music from Luxembourg (1 p.m. each Sunday)

AN INTERVIEW WITH

A lovely lady of title and Talent

LADY MARGARET DOUGLAS-HOME

Hair that is golden as ripe wheat, eyes sea-blue, skin that has the tints of lily and rose—Lady Margaret Douglas-Home is a perfect type of English beauty.



I KNEW that Lady Margaret Douglas-Home was very lovely. That she was quite so beautiful I had not imagined, when I went to meet her in her spacious house in London.

But beauty is not Lady Margaret's only distinction. She is also an accomplished pianist whose performance gives brilliance to many great charity functions.

Daughter of an Earl and married to the son of an Earl, Lady Margaret has been familiar from childhood with all the obligations of high social position.

She knows the importance of an exquisitely groomed skin—and the best way to ensure, all day long, its perfect finish.

She says: "I've found that Pond's Vanishing Cream softens the skin beautifully. Then powder never looks powdery—and clings for hours. This cream protects my skin when I motor or spend days at the sea. And it guards against lines and wrinkles, for it is splendid as a nourishing cream, too."

Skin Made Soft and Smooth Instantly

In the same way you can make sure your skin shall always be exquisite.

You see, the air is drying your skin

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

Tune-in also to a Pond's Programme—Mayfair's Favourite Dance Tunes played by Lew Stone and His Band every Sunday—Normandy, 3.45 p.m. Transmission from Normandy arranged through the International Broadcasting Company Limited

constantly. Soon top cells break free, making your skin rough and coarse.

But Pond's Vanishing Cream contains the softening substance that lovely women have in their skin naturally. Your skin absorbs this substance from the cream, becoming baby-soft and smooth at once. Then powder goes on with a perfect finish—and clings. At the same time Pond's Vanishing Cream protects your skin.

Besides, it goes to work smoothing out lines and wrinkles, for it contains a nourishing substance, too.

Use Pond's Vanishing Cream always before you powder. Use some at bedtime to soften away lines and bring a new beauty while you sleep.

Get Pond's Vanishing Cream today. At chemists and stores everywhere.

Try Pond's Vanishing Cream free. Also Pond's Cold Cream (for cleansing). Just send in the **POND'S**

FREE. For sample tubes of Pond's Cold and Vanishing Creams, write your name and address below, pin a 1d. stamp to this coupon, and post in a sealed envelope to Dept. C1389, Pond's, Perivale, Greenford, Middlesex.

NAME _____
ADDRESS _____

BEAUTY ADVICE FREE: Write to Constance Holt, Pond's Beauty Experts, at the address above, for free advice on your skin problems.

LISTEN TO RADIO

Continued from preceding page

- 9.45 p.m. **COLGATE REVELLERS**
Presented by Colgate Ribbon Dental and Shaving Creams.
- 10.0 p.m. **PONDS' SERENADE TO BEAUTY**
A programme for Lovers
Presented by Pond's Extract Co., Ltd., Perivale, Middlesex.
- 10.30 p.m. **THE QUAKER QUARTER-HOUR**
featuring **CARROLL LEVIS**
and His Radio Discoveries
Presented by Quaker Oats, Ltd., Southall, Middlesex.
- 10.45 p.m. **JOHN GOODWOOD**
on the **Coty Programme**
A new programme of haunting melodies, beauty information, and John Goodwood, astrologer and student of the stars, who will tell you how the planets shape your destiny.—Presented by Coty (England) Ltd
- 11.0 p.m. **Rhyme with Reason**
A musical programme in a new style, with Marius B. Winter's Seven Swingers, The Three Heron Sisters and the Two Black Notes.—Presented by Bile Beans.
- 11.15 p.m. **Sweet Melodies**
Played by Al Shaw and His Twenty Strings.—Presented by the makers of Zam Buk.
- 11.30 to 12.0 p.m. **Request Programme.**
- 3.30 p.m. **Concert of Music**
By the Luxembourg Station Orchestra, under the direction of Henri Pensis.
- 4.0 p.m. **The Dansant**
- 4.30 p.m. **Swing Music**
A programme of the latest swing records, especially broadcast for swing fans.
- 4.45 p.m. **Dr. Fu Manchu**
No. 14—The White Peacock
Cast:
Dr. Fu Manchu—Frank Henderson
Nayland Smith—D. A. Clarke Smith
Dr. Petrie—John Rae
Forsyth—Arthur Young
Karamaneh—Rani Waller
Taximan—Mervyn Johns
Presented by the makers of Milk of Magnesia, 179 Acton Vale, London, W.3.
- 5.0 p.m. **Borwick's Baking Powder Concert**
Presented by Geo. Borwick & Sons, Ltd.
- 5.15 to 5.30 p.m. **Piano Personalities**
Records of popular pianists in piano solos and novelties.
- 6.30 p.m. **Request Programme**
- 6.46 to 7.0 p.m. **Albert Whelan**
Britain's, brightest hairdresser in Brylcreem on the Air. Famous variety stage artistes take their turn attended by Olly Aston and the Kingston Empire Orchestra.—Presented by the makers of Brylcreem.

TUESDAY, OCT. 19

- 8.0 a.m. **HILDEGARDE**
The most fascinating personality of 1937
Presented by Phillip's Dental Magnesia, 179 Acton Vale, London, W.3.
- 8.15 a.m. **"8.15 and All's Well"**
Featuring Browning and Starr.—Presented by the makers of Alka Seltzer.
- 8.30 a.m. **Household Hints** by Mrs. Able
Presented with the compliments of the makers of Vitacup, Colemans, Norwich.
- 8.45 a.m. **Iron-Ox Programme**
Fifteen fascinating minutes of melody and song.—Presented by Pharmacol Laboratories, makers of Iron-Ox Brand Tablets.
- 9.0 a.m. **Variety**
A record programme of your favourite music hall, stage and screen artistes.
- 9.15 a.m. **MUSIC ON THE AIR**
Presented by the makers of Kolynos Dental Cream.
- 9.30 a.m. **Brown & Polson Cookery Club**
Club news and cookery talks by the President of the Brown & Polson Cookery Club, Mrs. Jean Scott.—Presented by Brown & Polson.
- 9.45 a.m. **GOOD MUSIC AND GOOD ADVICE**
Presented by Milton Antiseptic, John Milton House, London, N.
- 10.0 a.m. **Top Gear**
A high speed programme of swing.
- 10.15 to 10.30 a.m. **Request Programme.** A quarter-of-an-hour composed entirely of musical items requested by listeners.
- 3.30 p.m. **Concert of Music**
by the Luxembourg Station Orchestra, under the direction of Henri Pensis.
- 4.0 p.m. **Station Concert**
- 4.30 p.m. **Musical Medleys**
- 4.45 p.m. **WALTZ TIME**
with Billy Bissett and His Orchestra
Anita Hart
Eddie Lee
and
The Waltz Timers
Presented by Phillip's Dental Magnesia, 179 Acton Vale, London, W.3.



Robert Tredinnick, who partners Marjorie Sandford, in an "Earful of Music" at 5.15 p.m. on Thursday

MONDAY, OCT. 18

- 8.0 a.m. **WALTZ TIME**
with Billy Bissett and His Waltz Time Orchestra
Anita Hart
Eddie Lee
and
The Waltz Timers
Presented by Phillip's Dental Magnesia, 179 Acton Vale, London, W.3.
- 8.15 a.m. **HORLICKS**
Music in the Morning
Presented by Horlicks, Slough, Bucks.
- 8.30 a.m. **Scott's Movie Matinee**
Presented by the makers of Scott's Emulsion.
- 8.45 a.m. **THE OPEN ROAD**
Presented by Carter's Little Liver Pills, 64 Hatton Garden, London, E.C.1.
- 9.0 a.m. **Smile Awhile**
Listen and laugh long with Luxembourg. A programme of humorous numbers.
- 9.15 a.m. **TOM PATCH**
and His Dog, Raffles
A programme of particular interest to all dog lovers. Both adults and children will eagerly follow the exploits of Tom and his Doggy Pal, Raffles.—Presented by Bob Martin, Limited.
- 9.30 a.m. **Variety**
A record programme of your favourite musical hall, stage and screen artistes.
- 9.45 a.m. **Keeping House** with Elizabeth Craig. Introduced by Peter the Planter.—Presented by Lyons Green Label Tea.
- 10.0 a.m. **Organ Virtuosos**
Radio Luxembourg presents a record programme of wizards of the mighty cinema organs. Listen for your favourite organist playing your favourite tune.
- 10.15 to 10.30 a.m. **Request Programme.** A quarter-of-an-hour composed entirely of musical items requested by listeners.
- 5.15 to 5.30 p.m. **Dancing Time**
- 6.30 p.m. **Request Programme**
- 6.45 to 7.0 p.m. **Radio Luxembourg**
presents a record programme of the famous American radio artiste: Frank Crumit.

WEDNESDAY, OCT. 20

- 8.0 p.m. **WALTZ TIME**
with Billy Bissett and His Waltz Time Orchestra
Anita Hart
Eddie Lee
and
The Waltz Timers
Presented by Phillip's Dental Magnesia, 179 Acton Vale, London, W.3.
- 8.15 a.m. **HORLICKS**
Music in the Morning
Presented by Horlicks, Slough, Bucks.

LUXEMBOURG

1,293 metres.

8.30 a.m. Scott's Movie Matinee
Presented by the makers of Scott's Emulsion.

8.45 a.m. GOOD MORNING
A visit from Albert Whelan
Bringing a song, a smile and a story.—
Representing the makers of Andrews Liver Salts.

9.0 a.m. The Biggest Little Programme
Starring: Aileen Stanley, Vera Gullaroff, Paul England and Monia Litter.—
Sponsored by Rowntree's, the makers of Chocolate Crisp.

9.15 a.m. TOM PATCH and His Dog, Raffles
A programme of particular interest to all dog lovers. Both adults and children will eagerly follow the exploits of Tom and his Doggy Pal, Raffles.—*Presented by Bob Martin, Limited.*

9.30 a.m. OLIVER KIMBALL The Record Spinner
Programme presented by Bisurated Magnesia.

9.45 a.m. Radio Favourites
Presented by Brooke Bond Dividend Tea.

10.0 to 10.30 a.m. CARROLL GIBBONS and His Rhythm Boys with Anne Lenner George Melachrino and The Three Ginx
Sponsored and presented by the manufacturers of Stork Margarine.

3.30 p.m. Concert of Music
By the Luxembourg Station Orchestra under the direction of Henri Pensis.

4.0 p.m. NIGHT-LIGHT TIME
Talks About Children by NURSE McKAY
Presented by Price's Patent Candle Co., Ltd., Battersea, London, S.W.11.

4.15 p.m. PUTTING A NEW COMPLEXION ON LIFE
Presented by D.D.D., Fleet Lane, London, E.C.4.

4.30 p.m. Unusualities
A programme of records out of the ordinary.

4.45 p.m. HILDEGARDE
The most fascinating personality of 1937
Presented by the makers of Milk of Magnesia, 179 Acton Vale, London, W.3.

5.0 p.m. CARSON ROBISON AND HIS PIONEERS
Presented by Thos. Hedley & Co., Ltd., Newcastle-on-Tyne, the makers of Oxydol.

5.15 to 5.30 p.m. Glyco Thymoline Programme. The science of Numerology by Mr. James Leigh, Editor of Prediction, and also The Weekly Horoscope. *Presented by the makers of Glyco Thymoline.*

6.30 p.m. Request Programme

6.45 to 7.0 p.m. Feminine Fancies
A programme provided by lady artistes.

8.15 a.m. HORLICKS
Music in the Morning
Presented by Horlicks, Slough, Bucks.

8.30 a.m. THE OPEN ROAD
Presented by the makers of Carter's Little Liver Pills.

8.45 a.m. GOOD MORNING
A Visit From Albert Whelan
Bringing a song, a smile and a story.—
Representing the makers of Andrews Liver Salts.

9.0 a.m. Variety
A record programme of your favourite bands, and music hall, stage and screen artistes.

9.15 a.m. TOM PATCH and His Dog, Raffles
A programme of particular interest to all dog lovers. Both adults and children will eagerly follow the exploits of Tom and his Doggy Pal, Raffles.—*Presented by Bob Martin, Limited.*

9.30 a.m. Brown & Polson Cookery Club
Club news and cookery talks by the President of the Brown & Polson Cookery Club, Mrs. Jean Scott.—*Presented by Brown and Polson.*

9.45 a.m. Keeping House with Elizabeth Craig. Introduced by Peter the Planter.—*Presented by Lyon's Green Label Tea.*

10.0 a.m. Top Gear
A high speed programme of swing.

10.15 to 10.30 a.m. Request Programme. A quarter-of-an-hour composed entirely of musical items requested by listeners.

3.30 p.m. The Medicine Chest
A programme of tunes and tonics devised by Boots, the Chemists. Compered by Stephen Williams. Guest Artist, Ronald Gourley.



Ronald Gourley

RONALD GOURLEY is one of the finest examples of a man who by sheer will power, talent and sense of humour has managed to overcome a handicap which would have been a death-blow to many people.

We read often of men who have conquered blindness... but, meeting a man like Gourley enables us to appreciate exactly what a tremendous spirit must have been needed for him to reach the pinnacle in the entertainment world that he has. He has such vast resources of good humour and cheerfulness.

Ronald Gourley is forty years of age and he was born on the very hillside at Stoke-on-Trent on which Sir Oliver Lodge first saw the light of day. His sight failed when he was only a few weeks old, yet he early showed himself to be a child of exceptional musical ability.

This ability was fostered first at St. Dominic's High School, Stoke-on-Trent, and later at the Royal Normal College of Music. Later he went to the school for the higher education of the blind at Worcester and was afterwards tutored by Sir Granville Bantock.

During the war he was constantly engaged in concert parties in aid of St. Dunstan's. He was also one of the earliest broadcasters from 5IT at Birmingham, about which Percy Edgar is making such interesting revelations.

Despite his versatility, Ronald has carved a particular niche for himself in connection with Children's Hour programme, his whistling solos being a particular delight.

Please turn to next page

FOR THE FIRST TIME FROM THE CONTINENT!

VARIETY'S GREATEST RADIO SHOWMAN

Carroll Levis

WITH NEW AND TALENTED
RADIO DISCOVERIES

Commencing Sunday Oct 17th

"I'm just back from a tour of the British Isles and I've discovered some new talent that's going to amaze you! I want you to show your skill in helping me to judge these artists every week."



NORMANDY 5.15 p.m.
LUXEMBOURG 10.30 p.m.

EVERY SUNDAY
CARROLL LEVIS WILL
BRING YOU
QUICK-FIRE VARIETY

He has been secured for you by

QUAKER OATS LTD.

THURSDAY, OCT. 21

8.0 a.m. WALTZ TIME
with Billy Bissett and His Waltz Time Orchestra
Anita Hart
Eddie Lee
and The Waltz Timers
Presented by Phillip's Dental Magnesia, 179 Acton Vale, London, W.3.



The Three Herons harmonising at 11 p.m. (Sunday) in the Bile Beans programme

Listen to RADIO LUXEMBOURG—

Continued from preceding page

1,293 metres

4.0 p.m. Station Concert
4.15 p.m.

THE G.P. TEA-TIME
George Payne & Co., Ltd.
Present cavalcade of memories:
1897-1937.

4.30 p.m. Your Old Friend Dan
Singing his way into the home.—Presented by S. C. Johnson & Son, Ltd., the makers of Johnson's Wax Polish.

4.45 p.m. **SONGS AND SENTIMENT**
A programme of piano and vocal duets featuring Helen Clare and Ronald Hill
Presented for your entertainment by the makers of Danderine.

5.0 p.m. **MUSICAL MOODS**
featuring Lee Sims and Ilomay Bailey
Presented by Thos. Hedley & Co., Ltd., Newcastle-on-Tyne, the makers of Fairy Soap.



Beryl Orde, the popular impressionist, will be in the Lyons Tea programme at 12.30 p.m. on Sunday

5.15 to 5.30 p.m. An Earful of Music
Featuring Marjorie Sandford and Robert Tredennick.—Presented by Rentals R.A.P., Limited.

6.30 p.m. Request Programme
6.45 to 7.0 p.m. Altcar's Radio Review
Latest Greyhound racing news, gossip and form on this evening's programme.—Presented by Altcar.

FRIDAY, OCT. 22

8.0 a.m. **HILDEGARDE**
The most fascinating personality of 1937
Presented by Phillip's Dental Magnesia, 179 Acton Vale, London, W.3.

8.15 a.m. Record Review
A programme of popular melodies chosen by Donald Watt.—Presented by the makers of Parmint.

8.30 a.m. Chivers Concert
Presented by Chivers & Sons, Ltd.

8.45 a.m. **SINGING JOE**
The Sanpic Man
Presented by the makers of Sanpic, Reckitts & Sons, Ltd., Hull, Yorks.

9.0 a.m. **ZEBU TIME**
Songs Old and New with Hugh French and The Zebu Timers
Presented by the makers of Zebo, Reckitts & Sons, Ltd., Hull, Yorks.

9.15 a.m. **Countryside**
A musical panorama of our glorious country, highways and byways. Featuring: Simon the Singer and the Carnation Countryside Quintet.—Presented by Carnation Milk, the milk from Contented Cows.

9.30 a.m. **GOOD MUSIC AND GOOD ADVICE**
Presented by Milton Antiseptic, John Milton House, London, N.

9.45 a.m. Brooke Bond Concert
Presented by Brooke Bond Dividend Tea.

10.0 a.m. Organ Virtuosos
Radio Luxembourg presents a record programme of wizards of the mighty cinema organs. Listen for your favourite organist playing your favourite tune.

10.15 to 10.30 a.m. Request Programme. A quarter-of-an-hour composed entirely of musical items requested by listeners.

3.30 p.m. Concert of Music
By the Luxembourg Station Orchestra, directed by Henri Pensis.

4.0 p.m. **NIGHT-LIGHT TIME**
Talks About Children by NURSE MCKAY
Presented by Price's Patent Candle Co., Ltd., Battersea, London, S.W.11.

4.15 p.m. The Dansant
4.30 p.m. Funniosities
More laughter from Radio Luxembourg.

4.45 p.m. **HILDEGARDE**
The most fascinating personality of 1937
Presented by Phillip's Dental Magnesia, 179 Acton Vale, London, W.3.

5.0 p.m. **MORTON DOWNEY**
The Golden Voice of Radio
Presented by Thos. Hedley & Co., Ltd., Newcastle-on-Tyne, the makers of Drene Shampoo.

5.15 to 5.30 p.m. Glyco Thymoline Programme. The science of Numerology by Mr. James Leigh, Editor of Prediction and also The Weekly Horoscope.—Presented by the makers of Glyco Thymoline.

6.30 p.m. Request Programme
6.45 to 7.0 p.m. Top-Gear
A high speed programme of swing.

11.0 p.m. Dancing Time
12 (midnight) Princess Marguerite Programme of Music.—Presented by Theron Laboratories, Perivale, Middlesex.

12.30 to 1.0 a.m. Late Dance Music

SATURDAY, OCT. 23

8.0 a.m. **ALFREDO CAMPOLI AND HIS ORCHESTRA**
Talk by Nurse Johnson on Child Problems
Presented by California Syrup of Figs, 179 Acton Vale, London, W.3.

8.15 a.m. **HORLICKS**
Music in the Morning
Presented by Horlicks, Slough, Bucks.

8.30 a.m. Sunny Jim's Programme of "Force" and Melody.—Presented by A. C. Fincken & Co.

8.45 a.m. **CADBURY CALLING**
Music for all tastes. A new blend of entertainment.
Reginald Dixon at the organ of the Tower Ballroom, Blackpool, with two singing celebrities.
This week:
Peter Dawson
The famous Bass Bartone and Parry Jones tenor
Presented by Cadbury Brothers, Ltd., Bournville.



Parry Jones

EVERYTHING connected with the "surprise item" at a Radio-lympia show had been kept a dark and sinister secret. No one, apart from the two artistes and the producer, knew what it was going to be.

The two artistes, Parry Jones, the celebrated operatic singer of thirteen years' broadcasting experience, and Tommy Handley, were to sing a duet. But someone had learned the secret, or else one of three very charming gentlemen possessed second sight.

Parry was on the stage. Then on walked Tommy Handley, complete with false moustache and dressed in one of Parry's dress suits, and the duet began.

No sooner had they started singing when noises, uncommonly like a bush fruit, rose startlingly from the front row. Still dazzled by the lights, Parry Jones could not see who it was.

Interruption followed interruption. There was no doubt about it now—who else could it be other than the Two Leslies and Stanelli?

It took the duettists fifteen minutes to get through that song.

"And in the end," said Parry, telling me about it all, "Tommy took a box of matches out of his pocket, struck a match and calmly set fire to the piece of music I was holding. It was the funniest fifteen minutes in my whole career."

And that is a long time. Parry Jones was a celebrated singer years before he first broadcast in 1923. Born in Blaina, South Wales, he was still only a boy when he sang at Eisteddfodau. His early ambition, however, was to become a politician, and he actually did enter politics before his artistic temperament rebelled against neglect.

After studying at the Royal College of Music, with Ernesto Colli in Milan and also with John Coates, Parry made a name as an operatic singer.

9.15 a.m. **TOM PATCH**
and His Dog Raffles
A new programme of particular interest to all dog lovers, but of special interest to children, who will eagerly follow the exploits of this lovable character and his Doggy Pal, Raffles.—Presented by Bob Martin, Limited.

9.30 a.m. Brown & Polson Cookery Club
Club news and cookery talks by the President of the Brown & Polson Cookery Club, Mrs. Jean Scott.—Presented by Brown & Polson.

9.45 a.m. Keeping House with Elizabeth Craig. Introduced by Peter the Planter.—Presented by Lyon's Green Label Tea.

10.0 a.m. Uncle Coughdrop's Party For the Kiddies.—Presented by Pineate Honey Cough Syrup, Braydon Road, London, N.16.

10.15 to 10.30 a.m. **GOOD MORNING**
A Visit From Albert Whelan
Bringing a smile, a song and a story.—Representing the makers of Andrews Liver Salts.

4.15 p.m. **MUSICAL PROGRAMME**
Sponsored by the makers of—Ladderix—Stops Ladders Starting.

4.30 p.m. Songs from the Films and Shows
Vocal records of the most popular tunes from musical comedies and films, past and present.

4.45 p.m. **ALFREDO CAMPOLI AND HIS ORCHESTRA**
Talk by Nurse Johnson on Child Problems
Presented by California Syrup of Figs, 179 Acton Vale, London, W.3.

5.0 p.m. **MUSIC ON THE AIR**
Presented by the makers of Kolynos Dental Cream.

5.15 p.m. **Martial Moments**
A stirring programme of world famous marching tunes (electrical transcriptions).

5.30-6.0 p.m. **KINGS CIGARETTES**
Football Results Programme
Sponsored by Ardath Tobacco Co., Ltd.

6.30 p.m. Request Programme
6.45 to 7.0 p.m. Altcar's Radio Review
Latest greyhound racing news, gossip and form on this evening's programme.—Presented by Altcar.

11.0 to 1.0 a.m. Dancing Time

CAVALCADE of MEMORIES

EVERY THURSDAY

at

G.P. TEA TIME

4.15 P.M.
RADIO LUXEMBOURG
(1293 metres)

THE FINEST TEA

THE FINEST GIFTS

THE FINEST PROGRAMMES



GEORGE PAYNE & CO., LTD., Tower Bridge, London, S.E.1.

Please send me your Fully Illustrated List of Gifts.

Name.....

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Information supplied by Wireless Publicity, Ltd., Electra House, Victoria Embankment, S.W. Sole agents for Radio Luxembourg in the United Kingdom.

LUXEMBOURG NOTES

HAVE YOU ANY OLD RECORDS?

By S. P. OGDEN-SMITH

(Luxembourg's Chief Announcer)

HULLO, everybody! Radio Luxembourg here again. What did you think of our first cafe broadcast of the 1937-8 season? We all enjoyed ourselves thoroughly, and are looking forward to next week at the same time.

Gordon Box has returned from his six days' leave in England, full of renewed vigour, and, from what I understand, most of his time was taken up with eating things that he cannot get in Luxembourg, with particular reference to crumpets—he even brought some back with him for our benefit, for which we were duly grateful.

Talking of crumpets, and thus, by a natural process, of afternoon tea, Dudley White finds he misses that meal more than anything; the Luxembourgis' idea of afternoon tea is an enormous quantity of large cream cakes, with tea made as badly as only Continentals can. So we have decided to have afternoon tea in the office, and to that end have treated ourselves to a kettle and teapot, with the requisite crockery. The only point yet to be decided is as to who shall do the washing up!

To those who like symphony concerts, Henri Pensis is giving one to-morrow night at 9 o'clock, in memory of Gabriel Pierné, Albert Roussel, and Charles Szymanowsky, three composers who have recently died; the piano solos will be given by Ignacy Blochman.

Quite a number of you have written in about our "Unusualities" series, with some letters offering to lend us recordings that might prove of interest. We shall be very pleased to avail ourselves of those offers, and of any others of the same type; but please, do not send the records direct to me. Write to me in the first place, by all means; but the records must be sent to our London agents, Wireless Publicity, Ltd., Electra House, Victoria Embankment, London, W.C.2. By doing this, the records will be packed properly and will arrive here undamaged; it will also save us trouble here, as all records coming from our agents are automatically dealt with as far as Customs are concerned, whereas any that come from another source are held up until one or other of the staff here can go down personally to the Customs House and clear them.

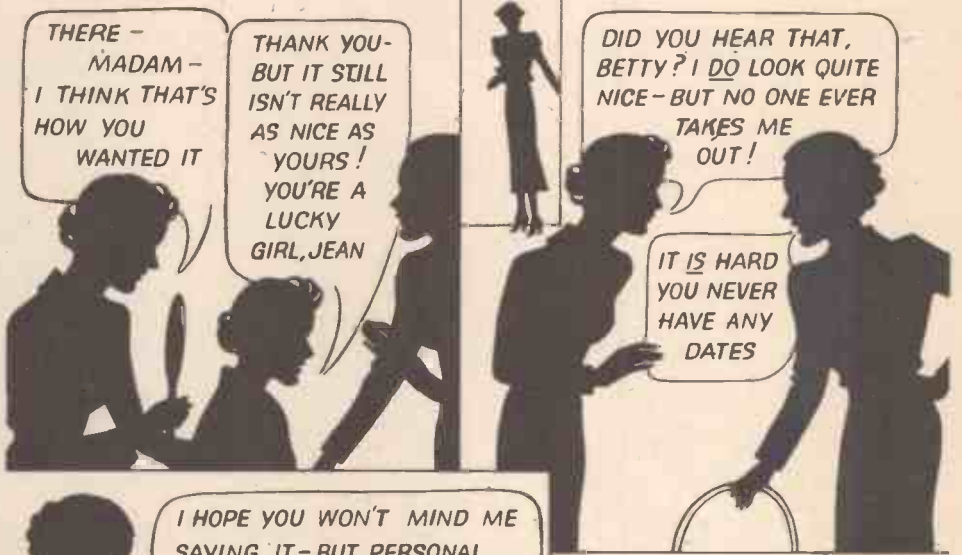
Needless to say, all your postages and carriage costs will be refunded to you, and you will have the added incentive of hearing your name and home-town acknowledged as the lender of those particular records. Don't forget that we want really old records of some of the real "old-timers," such as Albert Chevalier, Alfred Lester, Billy Williams, and so on; not comparatively modern numbers.

More next week; so cheerio until then.



How I see the B.B.C. By Hen Wilkin. BULLETIN FOR FARMERS

OVERHEARD CONVERSATIONS

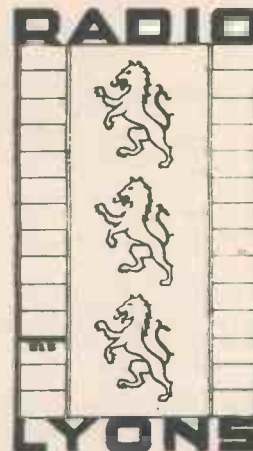


Tune in to **AMBROSE** and his **ORCHESTRA** from **RADIO LUXEMBOURG (1293 metres)** EVERY SUNDAY EVENING 6 TO 6-30 presented by the makers of **LIFEBUOY TOILET SOAP**

Radio Lyons Calling!

215 metres

Announcers: Gerald Carnes and Johnny Couper



SUN., OCT. 17

- 5.0 p.m.** "Gramo-Variety"
A variety of good things on gramophone records.
- 5.30 p.m.** Piano Parade
Medlies, solos and duets played by such favourites as Charlie Kunz, Billy Mayerl, and Rawicz and Landauer.
- 6.0 p.m.** "Shall We Dance?"
A programme of strict-tempo dance rhythms, during which you are invited to roll back the carpet and dance.
- 6.30 p.m.** "BEECHAM'S RE-UNION"
with Jack Payne and His Band, Billy Scott-Coomber, Ronnie Genarder and guest star, Leslie Holmes. The programme comprised throughout by Christopher Stone. — Sponsored by Beecham's Pills, Ltd.
- 7.0 p.m.** CARROLL GIBBONS AND HIS RHYTHM BOYS, with Anne Lenner, George Melachrino and The Three Ginx. A programme of songs, dance-music and musical memories by these famous artistes.—Presented by the makers of Stork Margarine.
- 7.30 p.m.** The Liverpool Virus Programme
A series of programmes presented by the makers of Liverpool Virus.
- 7.45 p.m.** Station Concert and News
- 8.05 p.m.** Dance Music
On gramophone records.
- 8.15 p.m.** "HITS AND HIGHLIGHTS FROM STAGE AND SCREEN SHOWS."
A programme of film and musical-comedy successes of yesterday, to-day and tomorrow.—Presented by the makers of the famous Maclean's Peroxide Toothpaste.
- 8.30 p.m.** CARROLL LEVIS AND HIS RADIO DISCOVERIES. "The discovery of to-day is sometimes the star of tomorrow." A new series featuring new and exciting amateurs.—Presented by courtesy of the makers of Quaker Oats.
- 8.45 p.m.** Station Concert and News
- 9.0 p.m.** "Young and Healthy"
A programme of up-to-the-minute dance and swing-music.—Sent to you by the makers of Bile Beans.
- 9.15 p.m.** The Zam-Buk Programme
of melody, humour and song.—Presented by the makers of Zam-Buk.
- 9.30 p.m.** ALFRED CAMPOLI AND HIS ORCHESTRA, in a programme of light musical airs, with an interesting talk on child-welfare by Nurse Johnson.—Presented by the makers of California Syrup of Figs.
- 9.45 p.m.** "WALTZ TIME"
With Billy Bissett and His Waltz Time Orchestra, Anita Hart, Eddie Lee and the Waltz-Timers.—An invitation to the waltz from the makers of Phillips Dental Magnesia.
- 10.0 p.m.** "SONGS AND SENTIMENT"
A delightfully informal programme of piano and vocal duets, with Helen Clare and Ronald Hill.—Presented by courtesy of the makers of Danderine.
- 10.15 p.m.** DR. FU MANCHU by Sax Rohmer. Episode No. 33—"The Flying Death." A further dramatic episode in the timeless war between the famous criminal investigator, Nayland Smith, and Dr. Fu Manchu—arch-foe of the Orient. Cast: Dr. Fu Manchu—Frank Cochrane; Nayland Smith—D. A. Clarke Smith; Dr. Petrie—Gordon McLeod; Sir Lionel Barton—Arthur Young; Man—Vernon Kelso; Kennedy—Vernon Kelso; Mrs. Hamilton—Thelma Rae; Chinese Voice—Arthur Young.—Presented weekly in serial form by the makers of Milk of Magnesia.
- 10.30 p.m.** PRESERVE NIGGER MINSTRELS. An old time minstrel show, featuring Johnnie Schofield (son of the late Johnny Schofield of "MOHAWK" fame) and Kent Stevenson (the wisecracking interlocutor).—A programme full of fun and entertainment presented by the makers of Preservene.

Johnnie first remembers his father with a black face, for he (Johnnie) was born soon after his dad joined the Mohawk Minstrels in 1890, with whom he remained for fifteen years. When his father gave up the "Burnt Cork" for pantomime, musical comedy, revue, etc., Johnnie started for himself, firstly as a tumbler, dancer, etc., then in a long line of musical comedies, some of the most famous, being *The King of Cadonia*, *Cingalco*, *Florodora* and the *Belle of New York*.

It was in the latter, as "Blaiky Bill," that Johnnie scored his greatest success—having played the part for well over 2,000 performances—being in both revivals at the Lyceum Theatre, W., before the War in 1914 and after in 1919. Also at the Strand, Aldwych, Winter Garden, and Daly's Theatre, W., in 1932, Johnnie has many pantomimes to his credit, having played ten consecutive years alone with the late Mr. John Hate as principal comedian, at the Opera House, Manchester, Princes Theatre, Bristol, and Grand Theatre, Leeds. He played "Dame" with great success at the Wimbledon Theatre—last Xmas—but



Monday at 10 p.m. Arthur Salisbury featured in "Stomping at the Savoy."



Johnnie Schofield

Johnnie has almost given up the stage for his pictures and broadcasting. His latest films, not yet shown, are *Rhythm Racketeer* starring Harry Roy and Princess Pearl with whom he is featured, *The Last Adventures* in which he plays the mate of the trawler "Albatross," and his last picture, *Sam Small Leaves Town*.

JOHNNIE SCHOFIELD whom you see here—without his black face—is the celebrated son of a famous father and illustrious grandfather during the eighteenth century. All Johnnie's people are stage folk, aunts, uncles, cousins, sister, and brother Cecil, who is the well known manager of the Palace Theatre, Reading—for many years acting-manager at the Lyceum Theatre, W., and Hackney Empire.

- 11.30 p.m.** Organ Parade
Old favourites and popular melodies played on the cinema organ.
- 12 (midnight)** Close Down

TUESDAY, OCT. 19

- 10.0 p.m.** Musical Comedy Memories
A little of something to please everyone in an enjoyable fifteen-minute entertainment.—Presented by the makers of Stead's Razor Blades.
- 10.15 p.m.** "Bolenium Bill" On Parade
With his army of daily-workers in a programme of stirring songs and marches.—Presented by the manufacturers of Bolenium Overalls.
- 10.30 p.m.** CARSON ROBISON AND HIS PIONEERS. The Western Prairie's favourite songsters bringing their cowboy melodies, sentiment and humour.—Sent to you by courtesy of the makers of Oxydol.
- 10.45 p.m.** "At the Piano"
Fifteen minutes of songs by such singer-pianists as Leslie Hutchinson and Turner Layton.
- 11.0 p.m.** "Sign Please"
A further amusing edition of the signature game featuring Tony Melrose. Address for your entries: 10 Soho Square, London, W.1.
- 11.30 p.m.** "The Night Watchman"
A programme of soothing melodies.
- 12 (midnight)** Close Down

WEDNESDAY, OCT. 20

- 10.0 p.m.** The Borwick's Programme
of songs and popular melodies.—Presented by George Borwick & Sons.
- 10.15 p.m.** "Sunny Jim" Transmitting "Force" and Melody. A musical programme of "Contrasts."—Presented with the compliments of A. C. Fincken & Co.
- 10.30 p.m.** "MUSICAL MOODS"
featuring Ilomay Bailey and Lee Sims in an unusual piano and vocal entertainment.—Presented by the makers of Fairy Soap.
- 10.45 p.m.** "Movie Music"
A quarter-hour of music from the films by various orchestras, including Louis Levy's Symphony.
- 11.0 p.m.** "Film Time"
starring "The Man On the Set" who brings studio small-talk and a screen competition. His address is: 10 Soho Square, London, W.1.
- 11.30 p.m.** Light Music
By leading instrumentalists and orchestras.
- 12 (midnight)** Close Down

THURSDAY, OCT. 21

- 10.0 p.m.** "PALMOLIVE TIME"
With Olive Palmer, Paul Oliver, and The Palmolivers (Palmolive's own collection of radio favourites), in songs, duets and snappy dance-music.—Presented by courtesy of the makers of Palmolive.

- 10.30 p.m.** Programme of Sweet Music
A gramophone record entertainment.—Presented by The New Era Treatment Co., makers of Elasto.
- 10.45 p.m.** "Comedy Corner"
Thirty humorous minutes with famous laughter-makers of the stage, screen, radio and music hall.
- 11.15 p.m.** Dance Music
On gramophone records.
- 11.30 p.m.** "Trans-Atlantic"
American artistes and orchestras, featured in a collection of musical tidbits from across the pond."
- 12 (midnight)** Close Down

FRIDAY, OCT. 22

- 10.0 p.m.** S.P.B. Mais Speaking
One of England's most prominent and interesting writers in a talk on walking through the English Countryside, with a selection of bright music.—Presented for your entertainment by the makers of Hobson's Choice Feet Plasters.
- 10.15 p.m.** "Bolenium Bill" On Parade
A programme of stirring songs and marches with "Bolenium Bill" and his army of daily workers.—Presented by the makers of Bolenium Overalls.
- 10.30 p.m.** Fels Naptha Soap
Presents a novel and interesting competition with valuable cash prizes.—Presented by arrangement with A. C. Fincken & Co.
- 10.45 p.m.** "Hawaian Paradise"
A collection of dance-tunes, played in traditional Polynesian style.
- 11.0 p.m.** "Colour In Cabaret"
An all-negro floor show, featuring The Mills Brothers and Louis Armstrong, Valaida (Queen of the Trumpet), "Fats" Waller (piano solos), Leslie Hutchinson (songs at the piano), and Lionel Hampton (vibraphone) and His Orchestra.
- 11.30 p.m.** The Night Watchman
A further selection of soothing "Good-night" melodies.
- 12 (midnight)** Close Down

SATURDAY, OCT. 23

- 10.0 p.m.** "HITS AND HIGHLIGHTS FROM STAGE AND SCREEN SHOWS."
Music from musical comedies and motion pictures of yesterday, to-day and to-morrow.—Presented by the makers of the famous Maclean's Peroxide Toothpaste.
- 10.15 p.m.** Programme of Modern Dance Music. Latest tunes recorded by your favourite dance orchestras.
- 10.30 p.m.** "In Gipsy Land"
With Alfredo and His Orchestra, Gypsy Nina and The Street Singer. A programme of romantic gypsy airs.
- 10.45 p.m.** "Film-Time"
With your film friend and guide, "The Man on the Set." Listen for his screen competition and film news and address your entries to: 10 Soho Square, London, W.1.
- 11.15 p.m.** Empire Pools Special
A programme of songs and good cheer, announcing to-day's football pool results.—Presented by Empire Pools.
- 11.30 p.m.** "Passing By"
Spend the last half-hour of the day with friendly, popular Tony Melrose—the man who discovers a remedy for every problem. Join this intimate listeners' corner and chat with Uncle Tony. Address: 10 Soho Square, London, W.1.
- 12 (midnight)** Close Down

Information supplied by BROADCAST ADVERTISING LTD., of 50, PALL MALL, LONDON, S.W.1. Sole Agents for RADIO LYONS, Programme VOX, 10a, Soho Square, London, W.1.

DOGE CREAM

THE MARVELLOUS COMPLEXION RESTORER

HOWEVER sallow or patchy your complexion may be, we guarantee to make it perfect with Doge Cream. Doge Cream is absolutely a complete restorer. It works miracles on the skin and is the most ideal complexion cream on the market.

Doge Cream is not a vanishing cream and does not dry up the skin, but keeps the skin supple, firm and youthful. When thinking of other face creams remember that Doge Cream is not like any of these.

Try it and you will never go back to any other face cream you have ever used. It is the most remarkable and the most perfect cream that has ever been blended into a face cream. It contains Almond Oil, which is the most expensive oil one can use in a face cream, and does not grow hair. It preserves the skin and takes away all wrinkles and leaves the skin smooth as a child's. It was taken from an old Venetian recipe and has a beautiful lingering perfume.

If Doge Cream is smeared around the eyes at night every wrinkle will vanish as if a miracle had happened. It will make the worst complexion perfect. Over a thousand of the leading Society women use Doge Cream.

The original recipe was beyond price in the days when it was first known, but to-day we can make up all these preparations for the skin.



AT THE CARNIVAL

Who is that lovely woman dressed as the Venetian Lady in the tricorne hat? I have followed her everywhere. I cannot see her eyes but her skin is really beautiful.

Friend: Why, she is Venetian and is my friend. She is the Contessa Torrento. She is not young but she looks no more than 30. She uses that Venetian Cream, Doge, which has made her look 20 years younger and

her skin indeed perfect. I have only been using it 2 days and everybody says I look so well. They do not know the reason. Of course, it is Doge. I believe one of the secrets is that they use Almond Oil in this Doge Cream. Can't you smell the perfume? It is most lovely and it does not go until I wash it away. It is exquisite. Here is the Contessa. Let me introduce you.

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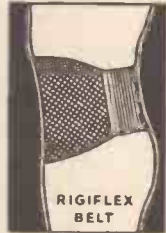
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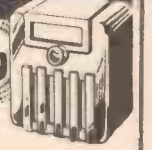
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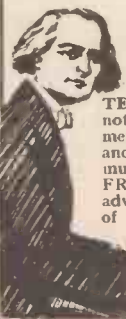
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RADIO NORMANDY

269.5 m., 1113 kc/s

Announcers : David J. Davies, Thorp Devereux, Ian Newman, W. Stewart Saunders

Times of Transmissions	
Sunday:	7.45 a.m.—11.45 a.m. 2.00 p.m.—7.30 p.m. 10.00 p.m.—1.00 a.m.
Weekdays:	7.45 a.m.—11.00 a.m. 2.00 p.m.—6.00 p.m. †12 (midnight)—1.00 a.m.
*Thursday:	2.30 p.m.—6.00 p.m.
†Friday, Saturday, 12	(midnight)—2.00 a.m.

SUNDAY, OCTOBER 17

Morning Programme

- 7.45 a.m. Normandy Calling
- 8.0 a.m. Military Band Concert
When the Band Begins to Play, Williams; The Old Frog Pond, Alfred; Wine, Women and Song, Strauss; The Crusader March, O'Donnell.—Presented by Pynovape Brand Inhalant, Yeo Street, E.3.
- 8.15 a.m. I.B.C. TIME SIGNAL
Sacred Music. The Thought for the Week: The Rev. James Wall, M.A.
- 8.30 a.m. A Concentrated Concert
Flattergeister Waltz, Strauss; Humoreske Dvorak; Liebesfreud, Kreisler; Selection: Wonder Bar, Kalscher.—Presented by the makers of Kia-Ora.
- 8.45 a.m. Sporting Special
Presented by International Sporting Pools, Bath Road, Bristol.
- 9.15 a.m. I.B.C. TIME SIGNAL
Hollywood Heroes. They All Laughed, Gershwin; The Rose in Her Hair, Warren; There's a Lull in My Life, Revd.—Presented by the makers of Lux Toilet Soap.
- 9.30 a.m. ALFREDO CAMPOLI AND HIS ORCHESTRA
Talk by Nurse Johnson on Child Problems Presented by California Syrup of Figs, 179 Acton Vale, W.3.
- 9.45 a.m. The Smoking Concert
A Convivial Collection with a Cigarette and Song on Their Lips, featuring Charlie the Chairman and the Smoking Concert Company.—Presented by Rizla Cigarette Papers, Rizla House, Beresford Avenue, Wembley, Middlesex.
- 10.0 a.m. WALTZ TIME
With Billy Bissett and His Waltz Time Orchestra
Louise Adams and
The Waltz Timers
Presented by Phillip's Dental Magnesia, 179 Acton Vale, W.3.
- 10.15 a.m. CARSON ROBISON
And His Pioneers
Presented by Oxydol & Co., Ltd., Newcastle-on-Tyne.
- 10.30 a.m. Eddie Pola
And His Twisted Tunes. A Programme of Twisted Words and Music.—Presented by the makers of Hudson's Extract, Unilever House, Blackfriars, E.C.4.
- 10.45 a.m. The Rowntree Aerodrome
A Programme of Flying and Music. I Wish I Had Wings, Woods; I've Got My Love to Keep Me Warm, Berlin; Fair and Warmer, Warren; Under a Banana Tree, Silver; You're Laughing at Me, Berlin; Banking on the Weather, Young.—Presented by the makers of Rowntrees Aero Chocolate.
- 11.0 a.m. I.B.C. TIME SIGNAL
PUTTING A NEW COMPLEXION ON LIFE
Sing a Song of London, Strachey; Throwing Peanuts at the Moon, Mayer; The Whistling Boy (For You Alone), Kern; It Looks Like Rain in Cherry Blossom Lane, Burke.—Presented by D.D.D., Fleet Lane, E.C.4.
- 11.15 a.m. Union Cinemas
present Radio Parade, featuring Stanelli, Gaby Vallee, Harry Robbins and Harold Ramsay. Phil Park, Jack Dowle at the Union Cinema Organ, Kingston-on-Thames.
- 11.45 a.m. Programmes in French
Assn. des Auditeurs de Radio Normandie.

Afternoon Programme

- 2.0 p.m. The Kraft Show
Directed by Billy Cotton, with Peter Williams, Alan Breeze, Jack Doyle and The Mills Brothers.—Presented by Kraft Cheese Co., Ltd., Hayes, Middlesex.
- 2.30 p.m. The Paris Magazine
Relayed from the Radio Normandy Paris Studio.—Presented by An Englishman in Paris on behalf of Lixen, Allen & Hanburys, Ltd., Radio Dept., E.C.2.
- 2.45 p.m. THE OPEN ROAD
The Darling of the Guards, Nicholls; Hand in Hand, Vienna; Anchors Aweigh, Zimmerman; Betty Co-ed, Vallee; Entry of the Gladiators, Fucik.—Presented by Carter's Little Liver Pills, 64 Hatton Gardens, E.C.1.
- 3.0 p.m. A SERENADE TO BEAUTY
Presented by Pond's Extract Co., Perivale, Greenford, Middlesex.
- 3.30 p.m. Melody and Mirth
Major and Minor Take the Biscuits.—Presented by Huntley & Palmer, Ltd., Biscuit Manufacturers, Reading.
- 3.45 p.m. MAYFAIR'S FAVOURITE DANCE
TUNES OF THE WEEK
played by
Low Stone and His Band
Presented by Pond's Face Powder.
- 4.0 p.m. THE HORLICKS PICTURE HOUSE
with
Muriel Angelus
John Stuart
Percy and Mary Honri
Florence Oldham
Helen Raymond
Bert Yarlett
The Radio Three
and
The Horlicks All-Star Orchestra
under
Debroy Somers
Presented by Horlicks, Slough, Bucks.



The Roosters still making merry as they did in Wartime days

period of training. His father, who was bandmaster of a Gloucestershire regiment, trained his young son to read and write music before permitting an instrument to be put into his hands. Later Debroy Somers himself became bandmaster, and directed the Savoy Orpheans.

Debroy Somers tells an interesting story of how he came to be band conductor. "In those days," he said, "I was specialising in piano playing, and was engaged to play the piano at rehearsals for a musical comedy that was being sent on tour by Day and Lauri. One day the band conductor was ill and failed to turn up at rehearsal and the producer, very worried, said to me, 'Here, what do you know about conducting?' I, knowing nothing, said immediately, 'Everything' and then with some nervousness I set about rehearsing the company. Having been in the army, I knew exactly what military discipline was and let them have it. The producer made me conductor of the orchestra, and that is how I first came to wield the baton.

Despite the fact that Debroy Somers scored and conducted many musical comedy successes, including "That's a Good Girl," "Give Me a Ring," "Lucky Break," "Gay Deceivers," "Seeing Stars" and recently "Swing Along," he will probably be best remembered as creator and leader of the original Savoy Orpheans. This was perhaps the most famous and popular band we ever had in this country.

It is interesting to note that while Debroy Somers was at the Savoy Hotel, the following musicians, who have since become famous, played under his baton: RUDY VALLEE, BILLY MAYERL, ALSTARITA, RAY STARITA, BILLY THORBURN, VAN PHILLIPS, CARROLL GIBBONS.

5.0 p.m. I.B.C. TIME SIGNAL
Peter the Planter presents Fred Hartley's Sextet with Brian Lawrence.—On behalf of Lyon's Green Label Tea.

Evening Programme

- 5.15 p.m. QUAKER QUARTER HOUR
with
Carroll Lewis and his Radio Discoveries
Fifteen Minutes Quick-Fire Variety by new and hitherto unknown performers in all walks of life, discovered by Carroll Lewis in his search for talent all over the British Isles.—Presented by the makers of Quaker Corn Flakes, Southall, Middlesex.

- 5.30 p.m. HILDEGARDE
The Most Fascinating Personality of 1937
Presented by the makers of Milk of Magnesia, 179 Acton Vale, W.3.
- 5.45 p.m. Master O.K., The Saucy Boy
Six Hits of the Day; Ten Pretty Girls, Kennedy; The Changing of the Guard, Flotsam; Toodle-oo, Lombardo.—Presented by O.K. Sauce, Chelsea Works, S.W.18.
- 6.0 p.m. THE ROOSTERS CONCERT PARTY
Camptown Races, Foster; My Old Kentucky Home, Foster; Widdicombe Fair, Traditional; Rhythm of the Wheels, Harrington; Original Army Chorus.—Presented by Fynnon, Limited.

BEGINNING from last Sunday, (6 to 6.15 p.m.) you can hear the famous Roosters Concert Party for the first time on the "Continental air," from Radio Normandy (269.5 m.)—and every succeeding Sunday this well-known Concert Party will take part in the weekly Concerts given by Fynnon Salt, the famous Rheumatic remedy.

The Roosters Concert Party was born twenty years ago, in the Balkans, when a group of "Tommys" from the British Army fighting there, banded together to form a little scratch "show" to cheer up soldiers coming down from the line.

The party was a great success from the start, and when the 60th Division, to which all the men were attached, moved to Palestine, The Roosters gave many successful performances in Jerusalem.

When the War ended, the Roosters toured the seaside resorts, appearing time and again on the "Halls" in London and the Provinces. The Roosters were one of the earliest Concert Parties on the air, and the only one ever to have appeared in the Boosey Ballad Concerts at the Albert Hall. They took part in the film *French Leave*. They also entertained the guests at Arundel Castle at the coming of age of the Duke of Norfolk. Now hear them yourself on Sundays!

6.15 p.m. ALFREDO CAMPOLI AND HIS ORCHESTRA
Talk by Nurse Johnson on Child Problems
Presented by California Syrup of Figs, 179 Acton Vale, W.3.



Debroy Somers

DEBROY SOMERS is a musician whose high reputation in the world of jazz was not won overnight. He underwent a long and difficult



with
JOE MURGATROYD
(the lad fra' Yorkshire)

Start every Tuesday and Friday happily by listening to the infectious laughter, wit and gaiety of Joe Murgatroyd. Fifteen minutes of sheer enjoyment!

RADIO NORMANDY every TUESDAY and FRIDAY at 7.45 a.m.

And when Joe puts you through your morning exercises don't forget that physical fitness does depend to a great extent on your teeth. Cultivate the twice-a-day KOLYNOS habit. It will give your teeth a sparkling radiance and whiteness, without harmful, unnecessary abrasion. Economical, too. Use only half-an-inch on a dry brush. Of all Chemists, 6d., 1/- and 1/9 a tube. Get a tube to-day.



Make a point of listening to Radio Luxembourg every Tuesday at 9.15 a.m. and Saturday at 5 p.m. for other attractive KOLYNOS programmes.



ACIDITY

Good Advice for Stomach Sufferers

One of the commonest causes of stomach trouble is an "acid stomach." It begins as a "sensation" in your stomach—just enough at first to make you feel uncomfortable. The next thing you know is a sharp, burning pain after meals. Biting acid bile rises in your mouth. "Wind" forms in your stomach, distending it, and giving you that horrible "bloated" feeling. Some people can't keep their food down, so bad does their acidity become.

What is this acidity that spoils your pleasure—that may lead, if unchecked, to the operating table? It is an excess of acid that inflames and irritates the tender stomach walls. Every morsel of your food has to pass between those stomach walls—that's why you feel such pain after eating.

You can safely and easily get rid of acidity by taking Maclean Brand Stomach Powder—made specially for that purpose. This famous stomach remedy neutralises the harmful excess acid. It soothes and strengthens the sore stomach lining gently, but very quickly. Then you can, as so many grateful Maclean Brand Stomach Powder users say, "eat what you please without painful after-effects."

Be sure to get the genuine MACLEAN BRAND Stomach Powder. It is very easy to recognise. Always look for the signature "ALEX. C. MACLEAN" on the bottle. 1/3, 2/- and 5/-. Powder or Tablets.

Make Extra Money
in your spare time

.. SEE PAGE 37 ..

THE I.B.C. SHOP WINDOW By THE LOOKER-IN

JOE MURGATROYD GOES FOR A WALK!

HAVE you ever been to a seaport called Yport—because if you had been to Yport you'd wonder why it was a seaport.

The principal thing it is famous for is the smell; they do say that the smell of seaweed is very good for the chest—after going to the seaport called Yport (you see I can't help but rhyme)—I'm beginning to think that a bad chest is preferable to the bad smell.

Me and Poppet started to walk there, and, as the crow flies it would be about eight kilometres, but as we're not crows we had to walk much farther. On the way there I asked a man "la route," and he said, "tout droit," which I translated as "always to the right," so I kept on turning to the right and found myself back where I started.

I then asked another bloke and he said, "tout droit," so I thought I might have missed one of the turnings and started off again.

I might have spent the rest of my life going round in circles if I hadn't found out that "tout droit" means "straight on" and is the equivalent of the English, "You can't miss it," which invariably means you can!

Poppet had on a pair of tight shoes (these women), at least they were getting tight with every kilometre, so we asked a woman if there was a short cut to Yport, and, after a conversation so quick that it sounded like a dog fight, she pointed to a path down the side of a kind of mountain, which, she said was "ploo faceel" (easier).

Well, it might have been "ploo faceel" for a goat, but I don't think Poppet looks like a goat (which I think is very nice of me, for she called me a goat several times that day).

Poppet insisted on me going first because, as she said, if she fell she wanted summat soft to fall on. The next time anybody here mentions "ploo faceel" to me I'm taking my mountaineering kit out. Well, we got to Yport and were dying for a "cup of tay" so we went to a place on the front, and they made tea for us.

Well, they SAID it was tea, but it looked like coffee and tasted like cocoa, and I was just indulging in a highly diverting dissertation in prime Yorkshire dialect on the merits of a "cup of tay" made in France, when the waiter said he understood *une petty per* English.

I said: "Well lad, in that case tha's learned summat about a 'cup of tay' to-day that tha's never heard

before." Anyhow, we took the bus back, and now Poppet's gone to bathe the blisters on her feet. As for me, I'm going to "have one." So long, folks, don't be late it' morning!



Joe Murgatroyd, star of the Koly nos programmes, goes "On The Air"!

TO ENTERTAIN YOU WITH THE MOST THRILLING MUSIC, THE FUNNIEST BACK-CHAT ON THE RADIO

THE NEW RINSO RADIO REVUE

SUNDAYS AT 6.30

LUXEMBOURG — NORMANDY

(Transmission for Normandy arranged through the International Broadcasting Company Limited)

with

JACK HYLTON

AND HIS BAND

DICK MURPHY

THE SINGING STAR

EDDIE POLA

COMPÈRE EXTRAORDINARY

Alice Mann

THE PERSONALITY GIRL

THE HENDERSON TWINS

BRIGHT . . . FRESH . . . and just 16!

THE MIGHTY ALL-STAR ART PLAYERS

"Baron Schnitzel"

PEGGY DELL THE IRISH SINGER — A bit of old Ireland!



Carroll makes merry with a typical group of his Discoveries

CARROLL LEVIS and HIS NEW DISCOVERIES

A Sparkling New Quaker Oats Broadcast Introduced to you by BARRY WELLS

CARROLL LEVIS (call him "Speedy," and be friendly!) is back in the radio headlines.

Just when his Amateur Hour was sitting on top of the world the B.B.C. upped and very nearly killed it. Nothing daunted, Carroll continued wandering round the country finding pure gold nuggets amid the dross of amateur talent.

But now he's back with a vengeance. Not only has he recently made another appearance for the B.B.C., but you, sir, and you, madam, who protested so vigorously when the feature was suspended have now the opportunity of hearing Carroll Levis and His Discoveries every Sunday, starting from next Sunday.

Quaker Oats have signed this popular feature to appear on Luxembourg, Normandy and Lyons for twenty-six consecutive weeks.

This is a big break for the energetic, bright and breezy Carroll. With it, and with the success of his road shows, he moves bang into the big-money class. I should say that he can now bank for himself something like £200 to £300 a week (though if his income-tax collector is reading this, I'm only foolin'!).

Barely two years ago he reached these shores without any clear idea of how he was going to make good. A year ago he was getting £15 a week. So he hasn't wasted much time.

But he has had to work for his success. During the last three months he has given auditions to ten thousand would-be radio and stage stars. Since he started his Amateur Hour he has introduced no less than 83 new acts to the air and, of these, 40 are now on the stage. One is pulling in £25 a week; none is getting less than a fiver.

Those figures speak for themselves.

Business is booming in show-business. I even know of a street musician who has had to expand. He now holds out *two* hats. So it is with Carroll. He now runs two separate stage shows, the newer one being compered by his brother, 25-year-old Cyril Levis.

Cyril came over to see the Coronation, seven months ago. He liked the country, decided to stay a while and is now working for Carroll. He is not quite so tubby as Carroll (though "Speedy" insists that he's lost a stone lately!) but he's built on similar lines. Same massive shoulders, same clear-cut features, same cheery smile, same energetic breeziness, same racy talker.

Carroll wants 150 new acts, because these Quaker Oats programmes are going to eat up the talent, as I'll explain later. So he and Cyril will be spending all their spare time giving auditions, for the next few weeks.

Do you want an audition? Do you want the chance of appearing on the air and on the stage? Well, here's how to set about it. Make a note of the week at which Carroll or Cyril will be appearing

at your local theatre, go to the stage-door, ask for either Carroll or Cyril and ask for an audition.

But please don't waste their time if you haven't real talent, or if you are not serious. Not like the man at a London theatre who asked Carroll for an audition. Said he played the mandoline. "Okay," says Carroll, "go right ahead."

"Well, I haven't got my mandoline with me," replied the aspiring star, "but I can get it in twenty minutes. It's at Coventry, and I've got a bike!" There's one born every minute, Carroll opines, and quite a lot of 'em find their way round to a Levis levee.

Just before I tell you more about the new Sunday series and about some of Carroll's latest discoveries, make a note of these dates at which you can get a hearing.

CARROLL LEVIS will appear at Portsmouth Hippodrome (October 18 week); Brighton Hippodrome (October 25); Chelsea Palace (November 1); Metropolitan, Edgware Road, (November 8); Edinburgh Empire (November 15); Glasgow Empire, (November 22); New Cross Empire (November 29).

CYRIL LEVIS will appear at Woolwich Empire (October 18 week); Aldershot Regal (October 25); Luton Alma (November 1); Sunderland Empire (November 15); Norwich Empire (November 22); Grand, Doncaster (November 29); Middlesbrough (December 6).

With the forthcoming Sunday programmes listeners will have a most interesting chance of helping to pick some stars of the future. There will be five turns and listeners will be asked to write them down in the order in which they prefer them. The performer receiving most votes will receive a cash prize from Quaker Oats. But, what is more important, he or she will stand a very good chance of winning stage and radio fame with Carroll Levis.

Votes will have to be in by the Tuesday after the broadcast and the results will be published ten days after the broadcast in RADIO PICTORIAL.

Voters will be asked to consider which performer they think has the best possibilities. Even if the artiste's act does not appeal to a voter personally, he may sense that the act has everything about it which will bring it ultimate stardom.

There is nothing more fascinating than "picking the winners" and so listeners are booked for a lot of fun with these Levis broadcasts.

NEXT WEEK

Meet Henry Hall's Vocalists
Meet The New Announcers
and
Meet Mable Constanduros in
a fine page of pictures

MIDLAND RADIO CAVALCADE

Continued from page 10

addition to guests, it accommodated on the opening day the R.A.F. band of thirty-five musicians, and a chorus of sixty. Even then there was room to spare.

Joseph Lewis revelled in the new studios, for they gave him more opportunity in many directions, including holding auditions. I remember him coming in to tea one day and telling us that he had been hearing a soprano. "Couldn't you reach a higher note than that?" he had asked her at one stage of the audition.

The lady paused. "Well," she replied, "I might manage it if you let me take my hat off!"

A year later saw the ending of the 5IT era, when we were given the title of Daventry Experimental Station, and the call sign 5GB. Alternative programmes then came into existence, and have continued ever since. Soon, we began augmenting the staff, and one of the newcomers was Charles Brewer, who rapidly endeared himself to all of us by his cheerful personality and cool, methodical competence.

He brought several new ideas—among them that of relaying a pantomime in its entirety. This was "Mother Goose" from the Theatre Royal, Birmingham, with George Lacey and Cora Goffin in the company. Now there is a good deal of visual stage "business" in any pantomime, and the show would probably have been a "flop" from a listener's point of view without Charles Brewer's witty and informative commentary.

This sounded quite spontaneous, but such was far from the case, for he had attended the show night after night, taking copious notes, and drafting and re-drafting various snatches of commentary.

Anyhow, it proved a huge success, and, I understand, benefited the box office considerably. Pantomime commentaries are now a popular feature in our programmes, and Charles Brewer's first attempt went a long way towards establishing this technique.

Charles also started the series of nine o'clock revues, which ran for many months, and introduced many well-known radio artistes to the microphone. Clapham and Dwyer first came into the limelight under Charles Brewer's direction.

I was responsible for a new venture when I tackled a running commentary of Warwick Pageant, a very elaborate affair produced by Gwen Lally. For some weeks before the event, I considered various ideas for making it seem realistic to listeners. Finally, I decided to take along my ten-year-old son Barrie, who was home for the holidays. He came with me into the commentator's box, and asked questions quite naturally, just as any schoolboy would, and I did my best to answer him. He certainly enjoyed himself, and the result met with listeners' approval. Strangely enough, this idea has never been used since as far as I know; yet it is very effective in many ways for this type of broadcast.

Barrie came to the microphone again when Sir Frank Benson paid a visit to the studio to take part in a production called "The Gentle Shade." Barrie took the part of Tom Brown of "School-days" fame, and Sir Frank was so pleased with him that he almost persuaded me then and there to allow the boy to join his famous Shakespearean Company.

It is an unnatural father who can refrain from pride in his son's achievements, and I cannot resist the temptation to add that Barrie is fulfilling this early promise with the Birmingham Repertory where he is helping with stage management and playing various small parts.

After that first pageant, there came a series of others, known as "County Weeks," which Charles Brewer produced most capably. They aimed at presenting the history of the various Midland counties right up to the present day. When Charles Brewer was transferred to London, Owen Reed took over this idea, which he further developed in a series called "The Microphone at Large," and which proved one of our outstanding series of feature programmes. Which is hardly surprising, for Owen Reed brought to the microphone many interesting local personalities and unearthed some most fascinating anecdotes and legends.

(To be continued Next Week.)

Tune in RADIO NORMANDY

—Continued from page 30

Full Programme Particulars

- 6.30 p.m.** **RINSO RADIO REVUE** featuring Jack Hylton and His Band Alice Mann Dick Murphy Peggy Dell The Henderson Twins "Baron Schnitzel" The Mighty All-Star Art Players compered by Eddie Pola Presented by the makers of Rinsol, Unilever House, Blackfriars, E.C.4.
- 7.0 p.m.** **Black Magic** A Programme for Sweethearts.—Presented by Black Magic Chocolates.
- 7.15 p.m.** **The Biggest Little Programme** Starring Aileen Stanley, Vera Guilaroff, Paul England and Monia Litter.—Sponsored by Rowntrees, the makers of Chocolate Crisp.
- 7.30 p.m.** **Programmes in French** Assn. des Auditeurs de Radio Normandie.
- 10.0 p.m.** **Light Orchestral Concert**
- 10.15 p.m.** **SOFT LIGHTS AND SWEET MUSIC** with Bill Shakespeare George Melachrino Albert Harris Dorothy Carless and Carroll Gibbons Presented by Pepsodent, Ltd., Park Royal Road, N.W.10.
- 10.30 p.m.** **Your Requests**
- 10.45 p.m.** **Tough Guys** They're Tough, Mighty Tough, in the West, Erard; Texas Dan, Robison; Klondyke Kate, Lisbona; Gumshoe Dick, Steinberg; Frankle and Johnnie, arr. Crumit.
- 11.0 p.m.** **Vaudeville** On the Isle of Kitchymbokob, Chase; I Never Cried So Much in All My Life, Haines; In a Little French Casino, Silver; Hometown, Kennedy.—Presented by Western Sports Pools, Westgate Chambers, Newport, Mon.
- 11.15 p.m.** **Happiness Ahead** I've Got My Love to Keep Me Warm, Revel; Shall We Dance? Gershwin; I Never Cried So Much in All My Life, Haines; No More You, Towers.—Presented by Goodsway Bonus Football Pools, Sunderland.
- 11.30 p.m.** **Normandy Play Bill** Advance News and Some of Next Week's High Spots.
- 11.45 p.m.** **Records by Paul Robeson**
- 12 (midnight)** **Melody at Midnight** Hal Grayson and His Orchestra. Guest Artist: Cleo Brown.—Presented by Bille Beans, C. E. Fulford, Ltd., Leeds.
- 12.30 a.m.** **Dance Music**
- 1.0 a.m.** **I.B.C. Goodnight Melody and Close Down.**

MONDAY, OCT. 18

- 7.45 a.m.** **Laugh and Grow Fit** With Joe Murgatroyd (The Lad fra' Yorkshire) and Poppet at the Piano. Presented by Freezone Corn Remover, Braydon Road, N.16.
- 8.0 a.m.** **MUSIC IN THE MORNING** Lucky Day, Henderson; One Morning in May, Carmichael; Blue Skies, Berlin; So the Blackbirds and the Bluebirds, Barris; Dinah, Young; There's That Look in Your Eyes Again, Revel; Lost, Ohlman; Whose Baby Are You? Kern.—Presented by Horlicks, Slough, Bucks.
- 8.15 a.m.** **8.15 And All's Well** An Early Morning Programme to Encourage the Healthy Happy Side of Life, featuring Browning and Starr. Presented by Alka Seltzer Products.
- 8.30 a.m.** **I.B.C. TIME SIGNAL** Aunt Lena's Plantation Melodies, with The Soft-voiced Southern Singing of Your Favourite Stars.—Presented by the makers of Colman's Semolina, J. & J. Colman, Ltd., Norwich.
- 8.45 a.m.** **Jane and John** Hope You Will Like: Beat of My Heart, Spina; When I'm With You, Revel; Ray Noble Medley, Noble; There's Something in the Air, McHugh.—Presented by Drages Limited, Everyman House, Oxford Street, W.1.
- 9.0 a.m.** **I.B.C. TIME SIGNAL** **THE OPEN ROAD** The Darling of the Guards, Meshill; Hand in Hand, Pola; Anchors Aweigh, Zimmerman; Betty Co-ed, Vallee; Entry of the Gladiators, Fucik.—Presented by Carter's Little Liver Pills, 64 Hatton Garden, E.C.1.

- 9.15 a.m.** **GORDON LITTLE** in Music Through the Window Presented by Phosferine Tonic Wine, La Belle Sauvage, E.C.4.
- 9.30 a.m.** **Records by** Ambrose and His Orchestra.
- 9.45 a.m.** **HILDEGARDE** The Most Fascinating Personality of 1937 Presented by the makers of Milk of Magnesia, 179 Acton Vale, W.3.
- 10.0 a.m.** **In Search of Melody** Presented by Pynovape Brand Inhalant, Yeo Street, E.3.
- 10.15 a.m.** **Old and New Favourites**
- 10.45 a.m.** **Ten Forty-five and All That**
- 11.0 a.m.** **Programmes in French** Assn. des Auditeurs de Radio Normandie.
- 2.0 p.m.** **Miniature Matinée**
- 2.30 p.m.** **Military Band Concert**
- 2.45 p.m.** **Hawaiian Quarter Hour**
- 3.0 p.m.** **Around the Union Cinemas** Featuring Harold Ramsay and Other Artists.—Presented by Union Cinemas, Union House, 15 Regent Street, W.1.
- 3.15 p.m.** **Normandy Play Bill** Advance News and Some of Next Week's High Spots.
- 3.30 p.m.** **Request Programme** From Mr. G. R. Mott.
- 4.0 p.m.** **What's On** Soap Press Reviews of the Latest Films, Shows and Other Attractions.—By Edgar Blatt.
- 4.15 p.m.** **Tunes at Tea-time** In a Chinese Tea Room, Langey; Flapperette, Grier; Ballet Music (Rosamunde), Schubert; For Sentimental Reasons, Silver.—Presented by Bille Beans, C. E. Fulford, Ltd., Leeds.
- 4.30 p.m.** **Noel Coward Successes**
- 4.45 p.m.** **Cookery Nook** Your Tea-time Rendezvous, with Phyllis Peck, McDougall's Cookery Expert. Presented by McDougall's, Ltd., Millwall Docks, E.14.
- 5.0 p.m.** **POST TOASTIES RADIO CORNER** **UNCLE CHRIS** (Christopher Stone) Presented to the Children by the makers of Post Toasties, 10 Soho Square, W.1.
- 5.15 p.m.** **Movie Melodies** In a Little Hula Heaven, Rainger; Will You Remember? Romberg; Sweet Leilani, Owens; Our Song, Kern.
- 5.30 p.m.** **A Quarter-Hour Programme** For Boys and Girls. Birthday Greetings from the Uncles.
- 5.45 p.m.** **Adepts at the Rumba**
- 6.0 p.m.** **Programmes in French** Assn. des Auditeurs de Radio Normandie.
- 12 (midnight)** **Melody at Midnight** Henry King and Orchestra. Guest Artist Carol Lee.—Presented by Bille Beans, C. E. Fulford, Ltd., Leeds.
- 12.30 a.m.** **I.B.C. TIME SIGNAL** **Dance Music.**
- 1.0 a.m.** **I.B.C. Goodnight Melody and Close Down.**

TUESDAY, OCT. 19

- 7.45 a.m.** **LAUGH AND GROW FIT** With Joe Murgatroyd (The Lad fra' Yorkshire) and Poppet at the Piano.—Presented by Kolyinos (Sales), Ltd., 12 Chenies Street, W.C.1.
- 8.0 a.m.** **Romeos of the Radio** Introduced by Diana—the Outdoor Girl, Sam Browne (Electrical Recordings).—Presented by Outdoor Girl, 32 City Road, E.C.1.
- 8.15 a.m.** **I.B.C. TIME SIGNAL** Jane and John Hope You Will Like. Presented by Drages, Limited, Everyman House, Oxford Street, W.1 (U.P.C. Production).
- 8.30 a.m.** **Records by Popular People** Smile When You Say Goodbye, Neuburg; Nerita Mia, Norman; Toy Trumpet, Scott; Goodnight, My Lucky Day, Koehler.—Presented by Vitacup, Wincarnis Works, Norwich.
- 8.45 a.m.** **Cookery Nook** Your rendezvous with Phyllis Peck, McDougall's Cookery Expert.—Presented by McDougall's, Ltd., Millwall Docks, E.14.
- 9.0 a.m.** **I.B.C. TIME SIGNAL** **Brighter Breakfasts** Valentine, Christine; Potpourri of Strauss Waltzes, Strauss; Sing a Song of London, Strachey; Song of the Islands, King.—Presented by Vitalade, Slough, Bucks.
- 9.15 a.m.** **Tunes We All Know** Presented by Limestone Phosphate, Braydon Road, N.16.
- 9.30 a.m.** **Ann French's** Beauty Talks.—Presented by the proprietors of Reudel Bath Cubes, Braydon Road, N.16.
- 9.45 a.m.** **WALTZ TIME** With Billy Bissett and His Waltz Time Orchestra Louise Adams and The Waltz Timers Presented by Phillip's Dental Magnesia, 179 Acton Vale, W.3.
- 10.0 a.m.** **Musical Comedy Memories**
- 10.15 a.m.** **THE OPEN ROAD** Presented by Carter's Little Liver Pills, 64 Hatton Garden, E.C.1.
- 10.30 a.m.** **POPULAR CONCERT** Thunder and Lightning, Strauss; The Clock and the Dresden China Figures, Kritelbey; Melody in F, Rubinstein; The Dollar Princess Waltz, Fall.—Presented by Macleans, Ltd., Great West Road, Brentford.
- 10.45 a.m.** **Ten Forty-Five And All That**
- 11.0 a.m.** **Programmes in French** Assn. des Auditeurs de Radio Normandie.
- 2.0 p.m.** **Miniature Matinée**
- 2.15 p.m.** **Film Funsters** (Electrical Recordings). Eddie Cantor, Popeye the Sailor Man, Laurel and Hardy, Mickey Mouse, Jimmy "Schnozzle" Durante.
- 2.30 p.m.** **Light Music**
- 2.45 p.m.** **Dancing Reflections** In the Musical Mirror. Danse des Apaches, Clarke; Phantom Minuet, Hope; Dance of the Octopus, Norvo; Bolero, Ravel.—Presented by the makers of Novopine Foot Energiser, Yeo Street, E.3.
- 3.0 p.m.** **OLIVER KIMBALL** **The Record Spinner** Stein Song, Fenstead; Swing High, Swing Low, Freed; Savoy Welsh Medley, arr. Somers; The Trumpeter, Dix.—Presented by Bismag, Ltd., Braydon Road, N.16.
- 3.15 p.m.** **Request Programme** From Peter Laverack of Malton, Yorkshire.
- 3.45 p.m.** **At Home with the Buggins Family** featuring MABEL CONSTANDUROS Presented by Cow and Gate, Ltd., Guildford, Surrey.
- 4.0 p.m.** **Song Hits by Eddie Pola**
- 4.15 p.m.** **Soaring With Seraffo** Here Comes To-morrow, Actman; Jolly Good Company, Wallace; Magic Notes, Steininger; You Look So Sweet, Madame, Wimperis.—Presented by the proprietors of Seraffo Self Raising Flour, Dartford, Kent.
- 4.30 p.m.** **Records by** Edith Lorand and Her Vienneese Orchestra.
- 4.45 p.m.** **Fifteen Minutes of** Variety and Entertainment at the Café Au Lait.—Presented by Nestles Milk Products.
- 5.0 p.m.** **I.B.C. TIME SIGNAL** **POST TOASTIES RADIO CORNER** **UNCLE CHRIS** (Christopher Stone) Presented to the Children by the makers of Post Toasties, 10 Soho Square, W.1.
- 5.15 p.m.** **A Quarter-Hour Programme** For Boys and Girls. Birthday Greetings from the Uncles.
- 5.30 p.m.** **PALMOLIVE HALF-HOUR** With the Palmolivers Paul Oliver and Olive Palmer Presented by Palmolive Soap, Palmolive, Ltd., S.W.1.
- 6.0 p.m.** **Programmes in French** Assn. des Auditeurs de Radio Normandie.
- 12 (midnight)** **Melody at Midnight** Jimmie Grier and His Orchestra. Guest Artistes: The Playboys.—Presented by Bille Beans, C. E. Fulford, Ltd., Leeds.
- 12.30 a.m.** **I.B.C. TIME SIGNAL** **Dance Music.**
- 1.0 a.m.** **I.B.C. Goodnight Melody and Close Down.**

WEDNESDAY, OCT. 20

- 7.45 a.m.** **Laugh and Grow Fit** With Joe Murgatroyd (The Lad fra' Yorkshire) and Poppet at the Piano.
- 8.0 a.m.** **MUSIC IN THE MORNING** Home Made Sunshine, Rainger; East of the Sun, Bowman; We'll All Go Riding on a Rainbow, Woods; When a Lady Meets a Gentleman Down South, Cleary; South American Joe, Caesar; Who? Kern; I've Got You Under My Skin, Porter; Did You Mean It? Dixon.—Presented by Horlicks, Slough, Bucks.



4.30 p.m. Monday: "Noel Coward Successes"

- 8.15 a.m.** **I.B.C. TIME SIGNAL** **Prosperity Programme**, featuring Altair the Astrologer.—Presented by Odol, Odol Works, Norwich.
- 8.30 a.m.** **Aunt Lena's** Plantation Melodies, with The Soft-voiced Southern Singing of Your Favourite Stars.—Presented by the makers of Colman's Semolina, J. and J. Colman, Ltd., Norwich.
- 8.45 a.m.** **Force and Melody** Versatility—Sydney Torch (Electrical Recordings).—Presented by A. C. Fincken & Co., Clifton House, Euston Road, N.W.1.

Please turn to next page

HELP US TO FIND NEW RADIO STARS!

Listen to "Fanfare"

"Fanfare" is the title of Feen-a-mint's novel programme broadcast from Radio Toulouse every Sunday at 10.15 p.m. Each week a famous stage or screen star will introduce to listeners a selection of her fans—fans who are amateurs with radio ambitions!

You are promised first-class entertainment, and the amateurs who receive most of your votes are promised wonderful opportunities of radio careers.

Listen to "Fanfare"—and send us your vote. Further particulars will be given in the actual broadcast of "Fanfare" on Sunday next at 10.15 p.m. Radio Toulouse, 328.6 metres.

FEEN-A-MINT

The Ideal Family Laxative

Tune in RADIO NORMANDY

—Continued from previous page

Full Programme Particulars



2.45 p.m. Friday: Troise and his Mandoliers

9.0 a.m. I.B.C. TIME SIGNAL
Dance Music. The Girl on the Police Gazette, Berlin; Ten Pretty Girls—Fox trot, Kennedy; The Greatest Mistake of My Life, Nelson; Slumming on Park Avenue, Berlin.—Presented by Sanitas, 51 Clapham Road, S.W.9.

9.15 a.m. GOOD ADVICE AND GOOD MUSIC
Presented by Milton Antiseptic, John Milton House, N.7.

9.30 a.m. Organ Favourites

9.45 a.m. ALFREDO CAMPOLI AND HIS ORCHESTRA
Talk by Nurse Johnson on Child Problems.—Presented by California Syrup of Figs, 179 Acton Vale, W.3.

10.0 a.m. Listen to Vitbe
Presented by Vitbe Bread, Crayford, Kent.

10.15 a.m. Selections from "That's a Good Girl."

10.30 a.m. An All-Scottish Concert
Presented by the makers of Scott's Porage Oats, A. & R. Scott, Ltd., Colinton, Midlothian.

10.45 a.m. Ten Forty-five and All That

11.0 a.m. Programmes in French
Assn. des Auditeurs de Radio Normandie.

2.0 p.m. Miniature Matinee

2.15 p.m. In Search of Melody
Presented by Pynovape Brand Inhalant, Yeo Street, E.3.

2.30 p.m. New Versions of Old Favourites

2.45 p.m. Dream Waltzes
Presented by True Story Magazine, 30 Bouverle Street, E.C.4.

3.0 p.m. Around the Union Cinemas
Featuring Harold Ramsay and Other Artists.—Presented by Union Cinemas, Union House, 15 Regent Street, W.1.

3.15 p.m. MUSICAL MOODS
An Unrehearsed Entertainment by Lee Sims and Ilomay Bailey.—Presented by the makers of Fairy Soap, Thos. Hedley & Co., Ltd., Newcastle-on-Tyne and Manchester.

3.30 p.m. MORTON DOWNEY
The Golden Voice of Radio
Presented by Thos. Hedley & Co., Ltd., Makers of Drene Shampoo.

3.45 p.m. SONG SUGGESTIONS
Presented by the makers of Lava Soap, Thos. Hedley & Co., Ltd., Newcastle-on-Tyne.

4.0 p.m. Band Buffoonery

4.15 p.m. Tunes at Tea-time
Presented by Bile Beans, C. E. Fulford, Ltd., Leeds.

4.30 p.m. Dancing Reminiscences
With Carroll Gibbons (Electrical Recordings).

4.45 p.m. Fingering the Frets
A Programme for Instrumental Enthusiasts. Request Programme from Mr. S. R. Bickerdike.

5.0 p.m. I.B.C. TIME SIGNAL
POST TOASTIES RADIO CORNER
UNCLE CHRIS (Christopher Stone)
Presented to the Children by the makers of Post Toasties, 10 Soho Square, W.1.

5.15 p.m. Light Music

5.30 p.m. Family Favourites

6.0 p.m. Programmes in French
Assn. des Auditeurs de Radio Normandie.

12 (midnight) Melody at Midnight
Seger Ellis and Orchestra. Guest Artist: Gene Austin.—Presented by Bile Beans, C. E. Fulford, Ltd., Leeds.

12.30 a.m. I.B.C. TIME SIGNAL
Dance Music.

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

12 (midnight) Melody at Midnight
Tom Doring and Orchestra. Guest Artists: Jimmy Tolson and Jeannie Dunne.—Presented by Bile Beans, C. E. Fulford, Ltd., Leeds.

12.30 a.m. I.B.C. TIME SIGNAL
Dance Music.

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

THURSDAY, OCT. 21

7.45 a.m. Laugh and Grow Fit
With Joe Murgatroyd (The Lad fra' Yorkshire) and Poppet at the Piano.—Presented by Freezeze Corn Remover, Braydon Road, N.16.

8.0 a.m. SINGING JOE
The Sanpic Man
Presented by the makers of Sanpic, Reckitt and Sons, Ltd., Hull.

8.15 a.m. I.B.C. TIME SIGNAL
ZEBO TIME
Songs Old and New
with
Hugh French
and
The Zebo Timers
Presented by the makers of Zebo, Reckitt and Sons, Ltd., Hull.

8.30 a.m. POPULAR TUNES
Presented by Fynnon, Limited.

8.45 a.m. F-O-R-C-E
Presented by A. C. Fincken & Co., Clifton House, Euston Road, N.W.1.

9.0 a.m. I.B.C. TIME SIGNAL
Dance Music. Twilight in Turkey—Fox trot, Scott; Selection—Melody For Two, Warren; Le Touquet—Paso Doble, Evans; You Can Tell She Comes From Dixie, Friend.—Presented by Woodwards Grippe Water, 51 Clapham Road, S.W.9.

9.15 a.m. GOOD ADVICE AND GOOD MUSIC
Presented by Milton Antiseptic, John Milton House, N.7.

9.30 a.m. Normandy Play Bill
Advance News and Some of Next Week's High Spots.

9.45 a.m. HILDEGARDE
The Most Fascinating Personality of 1937
Presented by the makers of Milk of Magnesia, 179 Acton Vale, W.3.

10.0 a.m. Radio Favourites
Exultation Waltz, Lautenschlager; The Spooning of the Knife and Fork, Squires; The Teddy Bears' Picnic, Bratton; Live, Love and Laugh, Heymann.—Presented by Brooke Bond & Co., Ltd., London, E.1.

10.15 a.m. THE OPEN ROAD
Presented by Carter's Little Liver Pills, 64 Hatton Garden, E.C.1.

10.30 a.m. POPULAR CONCERT
Presented by Macleans, Ltd., Great West Road, Brentford.

10.45 a.m. Ten Forty-Five and All That

11.0 a.m. Programmes in French
Assn. des Auditeurs de Radio Normandie.

2.30 p.m. Miniature Matinee

3.0 p.m. Gipsy Airs

3.30 p.m. Romeos of the Radio
Introduced by Diana, The Outdoor Girl.—Presented by Outdoor Girl, 32 City Road, E.C.1.

3.45 p.m. Dancing Reflections
In the Musical Mirror.—Presented by Novopine Foot Energiser, Yeo Street, E.3.

4.0 p.m. Jane and John
Hope You Will Like. The Way With Every Sailor, Heymann; Over the Blue, Heymann; In a Persian Market, Kadelbey; Tea for Two, Youmans.—Presented by Drages, Limited, Everyman House, Oxford Street, W.1.

4.15 p.m. PUTTING A NEW COMPLEXION ON LIFE
Presented by D.D.D., Fleet Lane, E.C.4.

4.30 p.m. A Hill-Billy Concert Party

4.45 p.m. Fifteen Minutes of Variety and Entertainment at the Café Au Lait.—Presented by Nestlé's Milk Products.

5.0 p.m. I.B.C. TIME SIGNAL
POST TOASTIES RADIO CORNER
UNCLE CHRIS (Christopher Stone)
Presented to the Children by the makers of Post Toasties, 10 Soho Square, W.1.

5.15 p.m. A Quarter-Hour Programme
For Boys and Girls. Birthday Greetings From the Uncles.

5.30 p.m. Light Fare

6.0 p.m. Programmes in French
Assn. des Auditeurs de Radio Normandie.

FRIDAY, OCT. 22

7.45 a.m. LAUGH AND GROW FIT
With Joe Murgatroyd (The Lad fra' Yorkshire) and Poppet at the Piano.
Presented by Kolyons (Sales), Ltd., 12 Chenies Street, W.C.1.

8.0 a.m. MUSIC IN THE MORNING
Presented by Horlicks, Slough, Bucks.

8.15 a.m. 8.15—And All's Well
An Early Morning Programme to Encourage the Healthy Happy Side of Life, featuring Browning and Starr.—Presented by Alka Seltzer Products.

8.30 a.m. I.B.C. TIME SIGNAL
Cavalcade of Stars, presented by Donald Watt.—Presented by the makers of Parment, 161 Smedley Street, S.W.8.

8.45 a.m. Duets
Presented by A. C. Fincken & Co., Clifton House, Euston Road, N.W.1.

9.0 a.m. I.B.C. TIME SIGNAL
For Beauty's Sake.—Presented by Cuticura Preparations, 31 Banner Street, E.C.1.

9.15 a.m. GORDON LITTLE
In Music Through the Window
Presented by Phosferine Tonic Wine, La Belle Sauvage, E.C.4.

9.30 a.m. Radio Favourites
Presented by Brooke Bond & Co., Ltd., London, E.1.

9.45 a.m. ALFREDO CAMPOLI AND HIS ORCHESTRA
Talk by Nurse Johnson on Child Problems
Presented by California Syrup of Figs, 179 Acton Vale, W.3.

10.0 a.m. Kitchen Wisdom
Presented by Borwicks Baking Powder, 1 Bunhill Row, S.W.1.

10.15 a.m. Military Band Music

10.30 a.m. SONGS AND MUSIC
From Stage and Screen
Presented by Macleans, Ltd., Great West Road, Brentford.

10.45 a.m. Ten Forty-Five and All That

11.0 a.m. Programmes in French
Assn. des Auditeurs de Radio Normandie.

2.0 p.m. Miniature Matinee

2.30 p.m. Tunes from the Talkies

2.45 p.m. Records by Troise and His Mandoliers.

3.0 p.m. Light Music

3.30 p.m. Jane and John
Presented by Drages, Limited, Everyman House, Oxford Street, W.1.

3.45 p.m. In Search of Melody
Presented by Pynovape Brand Inhalant, Yeo Street, E.3.

4.0 p.m. What's On
Stop Press Reviews of the Latest Films, Shows and Other Attractions. By Edgar Blatt.

4.15 p.m. Tunes at Tea-time
Presented by Bile Beans, C. E. Fulford, Ltd., Leeds.

4.30 p.m. Fingers of Harmony
Carmen Medley, Bizet; Charlie Kunz Piano Medley; Polka Coquette; Selection—Floodlight, Nichols.—Presented by the proprietors of Daren Bread, Daren, Ltd., Dartford, Kent.

4.45 p.m. Cookery Nook
Your Tea-time Rendezvous with Phyllis Peck, McDougall's Cookery Expert.
Presented by McDougall, Ltd., Millwall Docks, E.14.

5.0 p.m. I.B.C. TIME SIGNAL
POST TOASTIES RADIO CORNER
UNCLE CHRIS (Christopher Stone)
Presented to the Children by the makers of Post Toasties, 10 Soho Square, W.1.

5.15 p.m. A Quarter-Hour Programme
For Boys and Girls. Birthday Greetings from the Uncles.

5.30 p.m. Request Programme
From Miss Weston, of Waterlooville, Hants.

5.45 p.m. Song Hits
From Palladium Shows.

6.0 p.m. Programmes in French
Assn. des Auditeurs de Radio Normandie.

12 (midnight) Melody at Midnight
Hal Grayson and His Orchestra. Guest Artists: The Rhythmic Rascals.—Presented by Bile Beans, C. E. Fulford, Ltd., Leeds.

12.30—2 a.m. Dance Music

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

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

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

Please turn to page 39

The Exciting Adventures of the Harvey Twins—TONY & TEENA

LISTEN... TEENA... HERES THAT BLIND MAN

OH, TONY... I'M AFRAID

AFRAID OF A BLIND MAN?

BUT—I DON'T THINK HE'S BLIND

LET'S FOLLOW HIM

BE CAREFUL, TONY—LOOK, HE'S GONE INTO THAT HOUSE

ANOTHER MAN'S COMING OUT TO THAT CAR. LOOK TONY, AT HIS HAND

THE LITTLE FINGER OF HIS RIGHT HAND IS MISSING

AND SO WAS THE BLIND MAN'S. TONY—IT'S THE SAME MAN—AND HE'S NOT BLIND!

What's behind the "BLIND" MAN'S mysterious actions ?

Listen in to the
POST TOASTIES RADIO CORNER
RADIO NORMANDY 5 p.m. 5 days a week
and join TONY and TEENA in their Thrilling
Adventures with CHRISTOPHER STONE

It's a NEW POST TOASTIES Programme

Transmission by arrangement with the I.B.C.



HEAR Hildegard!

The voice that has charmed and fascinated three continents.
Lovely . . . alluring . . . irresistible . . . singing for you six days out of seven.

Sunday, 5.30 p.m.,	NORMANDY
Monday, 9.45 a.m.,	NORMANDY
Tuesday, 8.0 a.m.,	LUXEMBOURG
Thursday, 9.45 a.m.,	NORMANDY
Friday, 8.0 a.m.,	LUXEMBOURG
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WOMAN IN THE LITTLE HOME . . .

. . . By GIL CHARD

who Broadcasts for Milton each week from Luxembourg and Normandy



Mrs. Settle (left) and Gil Chard

GLIBLY they talk about those two important people—the "Man in the Street" and his Weaker Vessel, the "Woman in the Home." We set out to find the female of the species; I had been talking to her for weeks during the Milton Tea Party and she had been writing-in from all over the British Isles. It was necessary to get beyond the disembodied voice stage; but, it was not easy.

After much searching, I found her at Worthing; living in a small house, in an avenue of fairly new houses. Three things had ended the search: three statements in her final letter; first, "I have five children, from 6 feet to 4 feet." Then, "I do all my own housework, everything" and, finally, "I feel as young and as well as when I first married."

"That's our Ideal Woman in the Little Home," we said; and I went off by car to meet her—in her home.

I nearly said, when she opened the door to me, "Is your mother in?" and later decided that it will not be too bad to be 42—as she is—if one looks as streamlined-slim and is as serene, with or without, the five children!

As we sat talking in the sitting-room, Sonia, the youngest, did a bit of scouting through the crack of the door; then Derek, aged 14, came along in to talk about the job he hopes to take—starting at the foot of the ladder in traditional style in a motor works; and Audrey, aged about 11, came bounding in from school.

Their mother has not exaggerated; they are grand children! "They are good because they are fit, and fit because I had a sensible mother who taught me how to keep fit without fuss." Seems simple enough, when you say it like that.

There's not a lot of "flap" either about this business of keeping house for seven people singlehanded; though I cannot exactly see domestic servants queuing-up for the post if it were put this way: "Six in family; no help given; hours 7 a.m. to 10 p.m.; as much free time as possible in afternoons." But it works out rather well; Mrs. Settle is through with her housework by midday, and after the midday meal ("a good substantial meal—I find they need it") she has her afternoon to herself till the school children get home to tea.

Mrs. Settle doesn't get time to gossip and says one advantage of not keeping a maid is that you do keep your news to yourself. Maybe she's right; anyhow she's wise! Does like radio and movies, very much—but chooses, quite definitely what she likes; doesn't just turn on the knobs to fill time.

What's the background story to this home? Married in 1919, Mrs. Settle tackled the job of making a home for, and with a husband who had been gassed and wounded. Now, Mr. Settle, a commercial traveller, is the best father imaginable to five children—and, though all silver linings have their cloud—life on the whole, with its queer ups and downs, has been grand.

Mrs. Settle is tremendously interested in, and occupied by, the business of fixing up their future careers for the two children who are already at school-leaving age. The eldest must take his matric., somehow! And Derek, aged fourteen, who has definitely a business mind, must get his chance, and is going to.

"Sonia ought to dance," I say, watching the dainty child, with her clear pale skin and lovely eyes. "That's my next objective," said Mrs. Settle grimly. "I must somehow manage to get her properly taught."

And—another point that broadcasters learn from writers-in!—the modern woman in the home is by no means content to sit back, when the children grow up, and get old quietly. They all want to develop their own lives, their own work again. Our women-in-the-little-homes hate idleness.

This is the active-minded, well cared-for, soignée streamlined person the middle-aged mother of a family has become to-day. Making rings round the alleged idle and rich; and (despite the gloomy falling population prophets) typical of most of our Milton Tea Party mothers in her tremendous pride in her family.

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Barbara Stanwyck is another one of Hollywood's glamorous stars who has discovered the secret of actually doubling her charm and appeal through the use of Max Factor's Colour Harmony Make-up. Like all famous Hollywood stars, she can choose from the whole world, yet she depends exclusively upon Max Factor to prescribe the correct shades of Powder, Rouge and Lipstick for her type through his special Colour Harmony Make-up Chart and Complexion Analysis services. Let Max Factor do the same for you to-day.

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Freckled . . . <input type="checkbox"/>	LASHES	REDHEAD
Olive . . . <input type="checkbox"/>	Light . . . <input type="checkbox"/>	Light . . . <input type="checkbox"/> Dark . . . <input type="checkbox"/>
	Dark . . . <input type="checkbox"/>	
SKIN	AGE	
Dry . . . <input type="checkbox"/>	Over 35 . . . <input type="checkbox"/>	If hair is Grey, check type above and here . . . <input type="checkbox"/>
Oily <input type="checkbox"/> Normal <input type="checkbox"/>	Under 35 . . . <input type="checkbox"/>	

Max Factor's Make-up Studios (Dept. A.), 16 Old Bond Street, London, W.1. Send this together with 6d. in stamps or P.O., to Max Factor (Dept. A.), 16 Old Bond Street, London, W.1, for your personal complexion analysis, make-up colour harmony chart, samples of powder, rouge and lipstick in your correct colour harmony, and 48-page booklet on the *New Art of Society Make-up*, by Max Factor.

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Radio Normandy 269.5 metres at 8.15-8.30 a.m.
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Times of Transmissions
 Sunday: 5.00 p.m.—7.00 p.m.
 10.30 p.m.—11.30 p.m.
 Weekdays: 10.30 p.m.—11.00 p.m.
 Announcer: John Sullivan

SUNDAY, OCT. 17

5.0 p.m. Songs from the Shows and Films Selection—For You Alone, *Kern*; In a Little Hula Heaven (Waikiki Wedding), *Rainger*; Selection—On the Avenue, *Berlin*; My Love for You (The Show Goes On), *Pola*; In a Little Lancashire Town (The Show Goes On), *Haines*; Hometown (London Rhapsody), *Carr*; Harlem in My Heart (Big Fella), *Ansell*; Will You Remember? (Maytime), *Romberg*; Sing a Song of London (London Rhapsody), *Carr*.

5.30 p.m. Sporting Special Keep Your Seats Please, *Gifford*; The Love Bug Will Bite You, *Tomlin*; In the Shadows, *Finck*; Someone to Care for Me, *Jurmann*; Moonlight and Shadows, *Robin*; When You Grow Up Little Lady, *Lennox*; Tiger Rag, *la Rocca*; Selection—Cavalcade, *Coward*.—Presented by International Sporting Pools, Bath Road, Bristol.

6.0 p.m. Orchestral Concert Montmartre, *Wood*; Stephanie Gavotte, *Czibulka*; Song—Love's Roses, *Broomes*; Waltz, *Tchaskowsky*; An Evening With Liszt, *arr. Urbach*; Song—Whisper in Your Dreams, *Levinge*; The Unforgotten Melody, *Haydn Wood*; A Thousand and One Nights, *Strauss*.

6.30 p.m. THE OPEN ROAD King Cotton, *Sousa*; Rise 'n' Shine, *Youmans*; Light of Foot, *Lalanne*; Singing a Happy Song, *Stern*; The Great Little Army, *Alford*.—Presented by Carter's Little Liver Pills, 64 Hatton Garden, E.C.1.

6.45—7.0 p.m. Joe Daniels and His Hot Shots In "Drumnastics" (*Electrical Recordings*).

10.30 p.m. Variety Theatre Little Black Bronc, *Clouser*; Lazin', *Ansell*; You Didn't Oughta Do Such Things, *Ansell*; Spooky Takes a Holiday, *Clinton*.—Presented by Goodsway Bonus Football Pools, Sunderland.

10.45 p.m. Old Favourites Drury Lane Memories; Sussex by the Sea, *Ward*; Waltz No. 1 in E Flat, *Durand*; The Shamrock—A Selection of Irish Melodies.

11.0 p.m. Cabaret Midnight Blue, *Burke*; Melody for Two, *Warren*; Blame it on the Rumba, *McHugh*; Little Old Lady of Poverty Street, *Lerner*; Czardas, *Monti*; This Year's Kisses, *Berlin*; Side by Side, *Mayerl*; It's Like Reaching for the Moon, *Levis*; In the Chapel in the Moonlight, *Hill*.

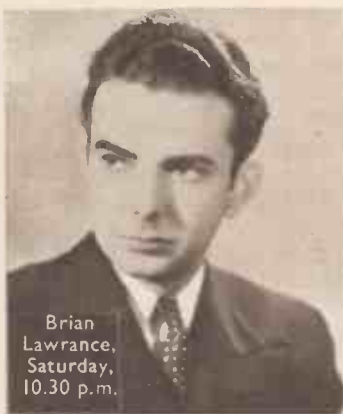
11.30 p.m. TIME SIGNAL Goodnight Melody and Close Down.

MONDAY, OCT. 18

10.30 p.m. Songs at the Piano In An Old Cathedral Town, *Tobias*; By the Waters of Minnetonka, *Lieurance*; The Carnival, *Molloy*; Bright Smiling Eyes, *Alcock*.

10.45 p.m. It's Time for Dancing It Looks Like Rain in Cherry Blossom Lane—Fox trot, *Leslie*; Blue Hawaii—Fox trot, *Rainger*; Greatest Mistake of My Life, *Nelson*; You Can Tell She Comes From Dixie—Fox trot, *Ager*; Here Comes To-morrow—Fox trot, *Actman*.

11.0 p.m. TIME SIGNAL Goodnight Melody and Close Down.



Brian Lawrence, Saturday, 10.30 p.m.

TUESDAY, OCT. 19

10.30 p.m. Dance Music and Cabaret Relayed from The Scheherazade Night Club. Compered by John Sullivan.

WEDNESDAY, OCT. 20

10.30 p.m. Popular Melodies I'll Follow My Secret Heart, *Coward*; Bitter Sweet Waltz, *Coward*; Chansonette (In Love), *Friml*; Miss Annabelle Lee, *Pollack*.

10.45 p.m. Dance Music Tunes From the Music Shop; With My Little Horse and Wagon, *Gilbert*; Will You Remember?—Waltz, *Young*; What Are We Gonna Do With Baby?—Fox trot, *Pola*.

11.0 p.m. TIME SIGNAL Goodnight Melody and Close Down.

THURSDAY, OCT. 21

10.30 p.m. Request Programme Minuet, *Boccherini*; Because, *D'Hardelot*; Charlie Kunz Piano Medley; If I Am Dreaming, *Millocker*; Over On the Sunny Side, *Egan*; Beyond Compare, *Barris*; The Charlaties' Ball, *O'Donovan*; Here's Love in Your Eyes, *Rainger*; Pick Yourself Up, *Kern*.

11.0 p.m. TIME SIGNAL Goodnight Melody and Close Down.

FRIDAY, OCT. 22

8.55 p.m. Paris en Joie Relayed from the Casino de Paris. With Nita Raya.

SATURDAY, OCT. 23

10.30 p.m. Songs by Brian Lawrence (*Electrical Recordings*). China Boy, *Wintrese*; I Saw a Ship A-Sailing, *Byron*; What Will I Tell My Heart? *Tiniurin*; The Mountains of Mourne, *Collinson*; Seal It With a Kiss, *Heyman*.

10.45 p.m. Military Band Concert Old Comrade March, *Teike*; The Leek—Selection of Welsh Airs, *arr. Myddleton*; Strauss March, *Mestarcops*; Second to None, *Orde-Hume*.

11.0 p.m. TIME SIGNAL Goodnight Melody and Close Down.

Information supplied by Anglo-Continental Publicity Ltd., 6 Cavendish Mansions, Langham Place, London, W.1. (Telephone: Langham 1162), Sole Representatives for Paris Broadcasting Station in United Kingdom.

BROADCASTING UNDER SHELL-FIRE

Continued from page 7

had seen plenty of such things on dead enemies at the front, and opined that I ought to be shot at once. The lieutenant put me through a long examination and finally took me to the militiamen's barracks. There he conferred for ten minutes with a captain, then with another captain. I remained at a distance and their side looks and nods just made me get more and more nervous.

Then I was taken and enclosed in a small, dark room. After twenty minutes they brought me out. I now felt extremely uncomfortable and the feeling that this was going to be my last walk became suffocating. When we started to descend the half-dozen steps leading to a patio behind the building I was absolutely certain of what was going to happen. It was the worst moment I have ever gone through. We had just got into the little courtyard and any doubts I had harboured were completely gone.

I was filled with an agonising sense of absolute helplessness and an indignation that made me feel as though I were on the point of actually suffocating. The only clear thought I had was that if they did not hurry I should not be able to stand up against the wall—and all for being seen looking out of my own window by these idiots.

But scarcely had we left the steps behind when a militiaman came sauntering out to say that the chief wanted to see the *detenido*.

He was just finishing a telephone conversation and I leapt at the thought that he might have been speaking with someone whom I had mentioned as knowing me when being interrogated by the lieutenant. A wave of hope rushed over me.

Turning to me, the chief of the barracks calmly informed me that a mistake had been made, and added resignedly that he wished the intelligence of his men were equalled by their zeal. With that, he handed me an excellent cigar which he drew from a box that I thought looked as if it were kept for the purpose, shook hands and bade me a very good afternoon.

Long months after, I accidentally met a haggard girl whom I did not, at first, recognise. She was one

of the family with which I used to live. In the month of November, a day before I missed the firing squad or rather the classic bullet in the back of the head, her father, an old man of sixty-five, and her sixteen-year-old brother had been taken away. They had never been heard of since. Those who took them off inquired for the English spy who had been giving news to the rebels by radio and who had lived with them before. They had got my address.

Comparing dates and putting two and two together, I saw that the likeliest thing was that they had been looking for me on this absurd charge that same evening and, not having found me, because I was then sleeping in the centre, they had come across me, by accident, the following day when I went home during the air raid.

Going to the station at night, now, is no longer a matter of being halted three or four times and searched by groups of militiamen, nor of listening for the drone of aeroplanes and the whistling scream of falling bombs. There is no likelihood of Madrid being incendiary bombed and seeing conflagrations that light up the entire city. There is no continual crack of rifle and pistol shots, as lighted windows are fired at, and there is no risk of being bumped off by the "Fifth Column."

Nowadays, it is a business of groping one's way through the pitch dark streets, taking care not to fall into unfilled shell holes.

Perhaps a fight may be raging not far away, and the deathly stillness may be shattered by the explosion of mortars and the chatter and crackle of machine-gun and rifle fire. Or it may be a night of half light, with but a few stars showing.

Or, maybe, it is a night of still and beautiful moonlight when the lone wayfarer, solitary, in the wrecked streets, so silently eloquent of desolation and death, with no refuge from the inevitable promptings of imagination, may, for a moment, well fancy himself in a deserted city, peopled only by memories and ghosts.

I FELL FOR THE LEADER OF THE BAND

Continued from page 13

minutes earlier. I followed him to the next port of call, and when I arrived I had again missed him—this time by two hours. And so the chase went on. Whenever I arrived at the town where he had been playing, he had just left. Finally, I caught him up at Dresden.

We didn't have time for rehearsals then; so the only two numbers I could sing were the two which we had recorded in England.

When the tour finished I returned to England with the band for a show at the London Palladium. It was a grand opportunity, and I owe a lot to Jack Hylton. He has helped me enormously since I first came to England.

While I was over here I was allowed to broadcast with Billy, and also do a cabaret act at the Mayfair, where Billy's band had gone after leaving the Savoy.

This time, though, Billy wouldn't let me leave again for Paris. He insisted that we should get married. But while we had had to wait all these months, we decided to leave it a little longer and go to America for the ceremony. We both wanted our families to be present.

And on August 4 this year we sailed on the *Europa*. Three weeks later we were married. Now we are back in England, and I'm a British subject. So now there's no reason why I should have to wait for permits that don't turn up.

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 MANY FINE FEATURES

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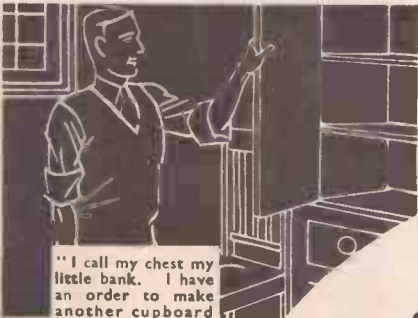
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R. H. S., Helston.

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A Beautiful 16-page Brochure describing the G.T.L. Guaranteed Tool Chest and Home Repairing Outfit in detail, and telling how you can save and make money—as tens of thousands are already doing.



"I have been busy now making a wireless cabinet with the aid of your tools. They have saved me no less than £4." J. C. S., Gillingham.

YOUR spare time can be turned to good account if you've a G.T.L. Tool Chest and Home Repairing Outfit—you can find a hundred-and-one profitable uses for it in your garden and home . . . fixing sheds, shelters, fencing and pergolas—to mention a few. And it opens up a new and inexpensive way of adding to the comfort, convenience and amenities of your property, while saving you literally pounds a year in repairs, for which you would otherwise have to pay. Incidentally, it also affords a new, pleasurable way of adding to your income by making articles to sell. So that—with a G.T.L. Tool Chest—instead of spending money in your leisure hours, you will be making it, saving it, and enjoying it!

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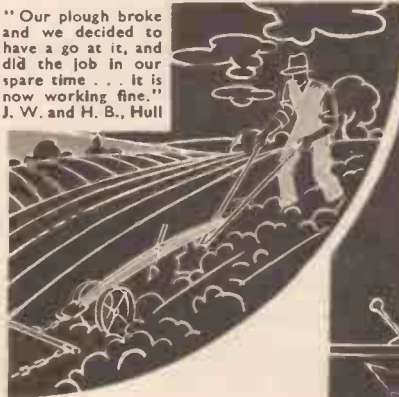
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A first payment of a few shillings and the G.T.L. Tool Chest is sent at once to your Home CARRIAGE PAID. The balance can be paid by small monthly sums to suit your pocket; meanwhile, the G.T.L. Tool Chest is making money for you.

"Our plough broke and we decided to have a go at it, and did the job in our spare time . . . it is now working fine." J. W. and H. B., Hull



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Radio Toulouse

Compère: **JOSLYN MAINPRICE.**
Announcer: **ALLAN ROSE.**

Tune-in to 328.6 metres.

SUNDAY, OCTOBER 17

5.30 p.m.

THE MARCH OF SWING TIME
The Family Tree of Jazz
presented by
JOSLYN MAINPRICE

Merry Go Round.
Stormy Weather.
Kickin' the Gong Around.
Sophisticated Lady.
Washboard Blues.
Pennies from Heaven.
Hyde Park.
Ellingtonia.

6.0 p.m.

THE MUSICAL BOX
A Programme for People who Never Grow Old.

6.15 p.m.

SANDY McPHERSON
At the organ of the new Empire Cinema, London, presents an essay in melody, "When a Woman Loves a Man."
Electrical transcription made at the new Empire Cinema by the London Gramophone Recording Co.

INTERVAL

10.15 p.m.

FEEN-A-MINT FANFARE
presenting "Fans of the Stars"
No. 1.—**POLLY WARD**
Introducing Talent selected from her Fan Mail
Presented by the Proprietors of Feen-a-Mint, Thames House, London.

10.30 p.m.

GRAMOPHONE RECORDS
Presented by
ALLAN ROSE

11.0 p.m.

COMFORT CORNER
The Understanding Heart invites you to confide your troubles to her.

MONDAY, OCTOBER 18

10.15 p.m.

EVERY RECORD TELLS A STORY
(The Humour or Tragedy Behind the Tune)
Walking My Baby Back Home.
Parlez-moi d'Amour.
America Calling.
Sonny Boy.
Caprice Viennoise.
Crest of the Wave.
No Strings.
Presented by Felicia Godsell.

10.45 p.m.

YOURS FOR THE ASKING
Write to Radio Toulouse, 23 Buckingham Gate, S.W.1, and ask them to include your favourite tune in this programme.

11.0 p.m.

Gramophone Records
LET'S DANCE
to
BILLY COTTON AND HIS ORCHESTRA



Mantovani, Wednesday, 11 p.m.

Polly Ward, Sunday, 10.15 p.m.

TUESDAY, OCTOBER 19

10.15 p.m.

JANE CARR'S FILMLAND CORNER
Jane Carr, idol of the Stage, Screen and Radio. A Straight from the Shoulder Talk to the film-struck.

10.45 p.m.

CONTRADICTIONS
The Lyric Writer's Nightmare

11.0 p.m.

AND THEY ALL LAUGHED
All Humour

WEDNESDAY, OCTOBER 20

10.15 p.m.

THEY CAUGHT THE WORLD BY THE EARS
Each Year Has Its Song Hits; 1914-1916 gave us . . . ?

10.45 p.m.

SOMETHING DIFFERENT
Records You Didn't Expect

11.0 p.m.

Gramophone Records
LET'S DANCE

to
MANTOVANI AND HIS ORCHESTRA

THURSDAY, OCTOBER 21

10.15 p.m.

RHYTHM ROUND THE CLOCK
The Musical Diary of a Suburban Housewife

10.30 p.m.

YOURS FOR THE ASKING
Write to Radio Toulouse, 23 Buckingham Gate, London, S.W.1, and ask them to include your favourite tune in this programme.

10.45 p.m.

BROADWAY AND PICCADILLY
Stars from Both Sides of the Pond

FRIDAY, OCTOBER 22

10.15 p.m.

MICROPHONE MIRROR—No. 3
including
THE RT. HON. WINSTON CHURCHILL, M.P.
and
CLIFFORD BASTIN

SATURDAY, OCTOBER 23

5.30 p.m.

MUSIC FROM AMERICA
Presented by
ALLAN ROSE

5.45 p.m.

STEADS CONCERT
Presented by Steads Razor Blades, Steads Works, Sheffield.

6.0 p.m.

CHILDREN'S CORNER
MIRIAM FERRIS
ALMA VANE
JOSLYN MAINPRICE
STANLEY OAKLEY
Devised and produced by
BERTRAM FRYER

6.15 p.m.

MEET THE MASTERS OF MUSIC
Popular Melodies by Classical Composers
BEETHOVEN
Fifth Symphony.
The Turkish Patrol.
Praise to Joy.
INTERVAL

10.15 p.m.

SONG CLUB
Present to the public for the first time new and unknown songs by amateur composers, played by Tommy Kinsman and His Band, and sung to you by Helena Osbourne and Johnny Johnson.

10.45 p.m.

FORETELLING THE STARS
Radio Toulouse presents the Stars of the future.
MARINO and PIETRO
HELENA OSBOURNE

11.0 p.m.

FOUR IN A BAR
An up-to-the-moment Cabaret entertainment, featuring the **HENDERSON TWINS** and **CURTIS AND AMES**.
Four in a Bar (Signature Tune).
Love Bug.
Salt Water.
There's that Look in Your Eyes.
Swinging the Jinx.
Medley of Shirley Temple Successes.

Information supplied by David Allen and Sons Bill Posting Ltd.,
23 Buckingham Gate, London, S.W.1.

Tune in RADIO NORMANDY...

Continued from page 34

SATURDAY, OCT. 23

- 7.45 a.m.** Laugh and Grow Fit With Joe Murgatroyd (The Lad fra' Yorkshire) and Poppet at the Piano.
- 8.0 a.m.** **MUSIC IN THE MORNING**
Presented by Horlicks, Slough, Bucks.
- 8.15 a.m.** **I.B.C. TIME SIGNAL**
Tunes from the Talks and Shows. Selection—Careless Rapture, *Novello*; My Nicolo (Paganini), *Lehar*; Shall We Dance? *Gershwin*; Golden River (Jericho), *Kennedy*.—Presented by the makers of Peck's Pastes, 8 Devonshire Grove, S.E.15.
- 8.30 a.m.** Happy Days Moon at Sea, *Pease*; Love Was Born, *Eyton*; Was It Rain? *Hirsch*; Swing Patrol, *Erard*.—Presented by Wincarnis, Wincarnis Works, Norwich.
- 8.45 a.m.** Force and Melody Sweetmeat Joe the Candyman, *Groom-Johnson*; Peter's Pop Keeps a Lollipop Shop, *Long*; On the Good Ship Lollipop, *Whiting*; Dance of the Sugar Plum Fairy, *Tschaikowsky*.—Presented by A. C. Fincken & Co., Clifton House, Euston Road, N.W.1.
- 9.0 a.m.** **I.B.C. TIME SIGNAL**
Records by Popular People. I Saw a Ship A-sailing, *Jerome*; Never Should Have Told You So, *Friend*; The Greatest Mistake of My Life, *Nelson*; Syncopating the Classics, *arr. Bradbury*.—Presented by Vitacup, Wincarnis Works, Norwich.
- 9.15 a.m.** Military Band Concert
- 9.30 a.m.** A Quarter of an Hour's Entertainment for Mothers and Children.—Presented by Uncle Coughdrop and the Pineate Aunties and Uncles.—Sponsored by Pineate Honey Cough Syrup, Braydon Road, N.16.
- 9.45 a.m.** **GOOD ADVICE AND GOOD MUSIC**
Presented by Milton Antiseptic, John Milton House, N.7.
- 10.0 a.m.** Listen to Vitbe Presented by Vitbe Bread, Crayford, Kent.
- 10.15 a.m.** News Parade The Wedding of the Rose, *Jessel*; Indian Temple Dance, *Konigsberger*; The Gipsy Princess Waltz, *Kalman*; Selection—The Merry Widow, *Lehar*.—Presented by the Editor of News Review, 48 Fetter Lane, E.C.4.
- 10.30 a.m.** Records by Nat Gonella and His Georgians.
- 10.45 a.m.** Ten Forty-Five And All That
- 11.0 a.m.** Programmes in French *Assn. des Auditeurs de Radio Normandise*.
- 2.0 p.m.** Miniature Matinee
- 2.30 p.m.** Western Favourites
- 2.45 p.m.** The Whirl of the World Selection—Ready, Willing and Able, *Whiting*; The Girl on the Police Gazette, *Berlin*; Serenade, *Schubert*; Harlem in My Heart, *Ansell*.—Presented by Monseigneur News Theatres.
- 3.0 p.m.** Musical Cavalcade Presented by the publishers of Cavalcade, 2 Salisbury Square, E.C.4.
- 3.15 p.m.** Around the Union Cinemas Featuring Harold Ramsay and other Artists.—Presented by Union Cinemas, Union House, 15 Regent Street, W.1.
- 3.30 p.m.** Dancing Time A programme of Dance Music chosen by Victor Silvester.
- 4.0 p.m.** Four By Four
- 4.15 p.m.** Scherzo Op. 15 No. 2, *Mendelssohn*; Kerry Dance (Old Irish Air), *Traditional*; Anitra's Dance, *Greig*; Kissing My Baby Goodnight, *Myer*.—Presented by Bile Beans, C. E. Fulford, Ltd., Leeds.
- 4.30 p.m.** Your Requests
- 4.45 p.m.** Fifteen Minutes of Variety and Entertainment at the Cafe Au Lait.—Presented by Nestles Milk Products.
- 5.0 p.m.** **I.B.C. TIME SIGNAL**
Songs by the Street Singer (*Electrical Recordings*).
- 5.15 p.m.** An Earful of Music Wake Up and Live, *Revel*; In a Little Hula Heaven, *Raisner*; They All Laughed, *Gershwin*; Tin Pan Alley.—Presented by Rentals R.A.P., Ltd., 183 Regent Street, W.1.
- 5.30 p.m.** Who Won? The Results of Association Football Matches played to-day will be broadcast as soon as they come to hand.—Presented by International Sporting Pools, Bath Road, Bristol.
- 6.0 p.m.** Programmes in French *Assn. des Auditeurs de Radio Normandise*.
- 12 (midnight)** Melody at Midnight Tom Doring and Orchestra. Guest Artists: Jimmie Tolson and Jeannie Dunne.—Presented by Bile Beans, C. E. Fulford, Ltd., Leeds.
- 12.30—2.0 a.m.** Dance Music
- 1.0 a.m.** **I.B.C. TIME SIGNAL**
- 1.30 a.m.** **I.B.C. TIME SIGNAL**
- 2.0 a.m.** **I.B.C. Goodnight Melody** and Close Down.

RADIO MEDITERRANEE

(Juan-les-Pins)
235.1 m., 1276 Kcs.

Times of Transmissions.
Sunday:
10.30 p.m.—11.30 p.m.

- 10.30 p.m.** **Romany Melodies**
Czardas, *Monti*; Two Hungarian Dances, *Brahms*; Zigeuner, You Have Stolen My Heart, *Szabach*; Black Eyes, *arr. Tzer*; Gipsy Idyll, *arr. Ferraris*; Gipsy Longing, *Kempner*; Hungarian Melodies, *Korbay*; Gipsy Wine, *Ritter*.
- 11.0 p.m.** **Variety**
Mammy Bong, *Norman*; Poor Little Angelina, *Kennedy*; Coal Black Mammy, *St. Helier*; Popular Melodies; Lawd, You Made the Night Too Long, *Young*; A Boy and a Girl Were Dancing, *Revel*; Where There's You There's Me, *Sigler*; The King's Navee, *Leslie*.
- 11.30 p.m.** **Movie Memories**
Paradise (A Woman Commands), *Brown*; Look What You've Done (Kid From Spain), *Kahn*; Marianne (Marianne), *Ahert*; If I Had a Talking Picture of You (Sunny Side Up), *Schuster*; You Oughta Be in Pictures (New York Town), *Heyman*; Josephine (Little Women), *Burton*; Happy (Happy), *Lupino*; You Brought a New Kind of Love To Me (Big Pond), *Fain*.
- 12 (midnight)** **Dance Music**
Was It Rain?—Fox trot, *Hirsch*; Midnight in Mayfair—Quick step, *Chase*; Everything You Do—Fox trot, *Marvell*; Watching the Stars—Fox trot, *Lerner*; Across the Great Divide, *Box*; I'm Gonna Kiss Myself Goodbye, *Roberts*; I Can't Believe It's True—Waltz, *Dubost*; Keep Calling Me Sweetheart, *Iida*; If I Had You—Fox trot, *Shapiro*.
- 12.30 a.m.** Love is Good for Anything That Ails You—Fox trot, *Friend*; Prairie Romeo—Fox trot, *Godfrey*; In a Little French Casino, *Sherman*; What Are We Gonna Do With Baby?—Fox trot, *Pola*; Maybe—Quick step, *Spina*; I Need You—Slow Fox trot, *Botterell*; Swing is in the Air—Fox trot, *Lerner*; On a Little Bamboo Bridge, *Fletcher*.
- 1.0 a.m.** **I.B.C. Goodnight Melody** and Close Down.

RADIO LJUBLJANA

549.3 m. 527 Kcs.

Time of Transmission
Friday: 9.30—10.0 p.m.
Announcer: F. Niklavcic.

SUNDAY, OCT. 17

- 10.45 p.m.** **Military Band Concert**
Colonel Bogey on Parade, *arr. Alford*; Hop Scotch—Scottische, *Rose*; Selection—The Mikado, *Sullivan*; Post Horn Galop, *Koenig*.
- 10.45 p.m.** **Popular Songs**
Old Stay at Home, *Floisam*; I Love You Truly, *Jacobs-Bond*; An Old Irish Lady, *Watson*; Ah, Sweet Mystery of Life, *Herbert*.
- 11.0 p.m.** Close Down

SHORT-WAVE EMPIRE TRANSMISSIONS

31.65 m., 9480 Kcs.

- Transmissions may be temporarily suspended.
- Time of Transmission
Sunday: 12—12.30 a.m.
Announcer: E. E. Allen
- 12 (midnight)** **Light Music**
Selection—Tell Her the Truth, *Wallier*; Black Eyes, *arr. Ferraris*; One Alone, *Romberg*; Marionette Mazurka, *Gaston*.
- 12.15 a.m.** **I.B.C. TIME SIGNAL**
Come Juanita, *Zagari*; Bees Among the Clover, *Barker*; Song of Songs, *Moya*; Jollity on the Mountains, *Fetras*.
- 12.30 a.m.** **I.B.C. Goodnight Melody**

ALMOND OIL ZEE-KOL TOILET SOAP

Beautiful and Talented Woman's Evidence that it—
CREATES BEAUTY and PRESERVES BEAUTY

AND HAS A BEAUTIFUL LINGERING PERFUME

A revelation in transforming the worst skin in three nights into a most beautiful satiny and peach-like complexion.

Never before has a soap of this description been given to the public. It is made of the purest oils. One must not think of the cheap 3d. tablets of Soap when thinking of Zee-Kol Almond Oil Soap.

This is the wholesale price of the material used in most of the advertised soaps. Compare this price to Almond Oil which is 5/6 per lb., and which is used in Zee-Kol Almond Oil Soap.

PALM OIL costs 4d. per lb.
ALMOND OIL costs 5/6 per lb.

Now it is easily seen why Zee-Kol Almond Oil Soap is the most expensive to make as it is very rare to get Almond Oil in a soap at all. The price of Almond Oil will prove to everyone that there is no soap in the world so marvellous as Zee-Kol Almond Oil Soap.

It has taken years to know how to blend the oils in this soap, because it is not like other soaps to-day, which are only ordinary soaps. Its oils are a marvellous tonic to the skin. Blended with the most exquisite perfumes, ALMOND OIL has been chosen for this Zee-Kol super-Toilet Soap. It contains the purest and the most natural oil for the skin and has a beautiful lingering perfume. When washing, the natural oil is replaced and the skin keeps firm, smooth and beautiful. No ordinary soap can do what Zee-Kol ALMOND OIL Soap does, yet it is sold everywhere to-day at half its former price—6d. instead of 1/-. Zee-Kol Almond Oil Soap is a perfect Shampoo. All dandruff disappears and the hair shines with health.



Isn't she glorious? Everybody raves over her skin. For years she never washed her face with soap, she used a cleansing lotion as her skin was in such a bad condition. Now she washes her face with Zee-Kol Almond Oil Soap she considers it the most beautiful soap in the world. She says when you wash your face

you cleanse the pores and put back the natural oils. Almond Oil which is in Zee-Kol Soap is the finest Oil for the skin. I began to use it to-day. I can smell the perfume on my hands, and on my face, too. I have never known a soap for 6d. so perfect and with this lovely perfume. It was originally 1/-.

Zee-Kol Pills together with the use of Zee-Kol Soap keep one perfectly slim and in perfect health. The skin will radiate health. The Zee-Kol Soap puts back the natural oils after washing. Zee-Kol Pills are sold, price 1/3 and 3/- per box.

1/2 LARGE TABLET NOW 6D.

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SHAVEX ZEE-KOL Co., Ltd., (Dept. S.41), 40, BLENHEIM ROAD, Upper Holloway, London, N.19

Information supplied by The International Broadcasting Co. Ltd., 37, Portland Place, London, W.1.



After any illness beware of dangerous
KIDNEY TROUBLE

After Influenza it is most beneficial to take De Witts Pills to ensure complete recovery and quick return of strength.

Suspect Kidney Trouble if you have any of these symptoms:—

RHEUMATISM, BACKACHE, LUMBAGO, JOINT PAINS, SCIATICA OR DIZZINESS.

Too few people realise the extremely hard work that the kidneys have to perform, even in health. The removal of bodily impurities has to be carried on night and day.

During and after illness a far greater strain is put upon the kidneys. The illness itself has probably left the kidneys weak, but they must carry on removing the poisons left in the body by the illness. It is a most wise precaution to assist the kidneys in these circumstances, as recovery is delayed if the accumulated poisons are not removed from the body.

De Witts Brand Kidney and Bladder Pills are specially compounded to act on the kidneys. They have been famed throughout the world for nearly 50 years for their splendid action in restoring sick, sluggish or strained kidneys to health.

De WITTS PILLS hasten your recovery and build up your whole system, because they help the kidneys to perform perfectly their task of removing the waste matter (poisons) from the body. The tonic action of De Witts Pills will bring renewed vigour and vitality.



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Sold only in the white, blue and gold boxes, at 1/3, 3/- and 5/-. Beware of imitations.