

THE COMMAND PERFORMANCE — Story and Pictures

RADIO PICTORIAL

2^D
EVERY
FRIDAY



MARIO DE PIETRO

AT HOME WITH
Sir HENRY WOOD

Secrets of the B.B.C. Postbag by Godfrey Winn

55

STATIONS ON THE HEPTODE SUPER THREE

The Heptode Super Three, constructional details of which are described in the May issue of WIRELESS MAGAZINE, is, we believe, the first all-electric three-valve super-het ever offered to the home-constructor.

In an independent test carried out in the South of London, using a 40-ft. outdoor aerial, 55 stations were logged. This number of stations with a three-valver, during a two-hour test, appears to be incredible, but it is a solid fact. Every station was received at full loud-speaker strength.

Selectivity is remarkable in that each station received is clear-cut from its neighbour and an almost complete absence of background is a fact that cannot be claimed of many super-hets.

To obtain such a remarkable performance the very latest type valves are used—a heptode, a high-frequency pentode and a double-diode pentode. A valve rectifier is used in the mains portion. Building instructions are very simple to follow and there is a wiring plan to make things dead easy.

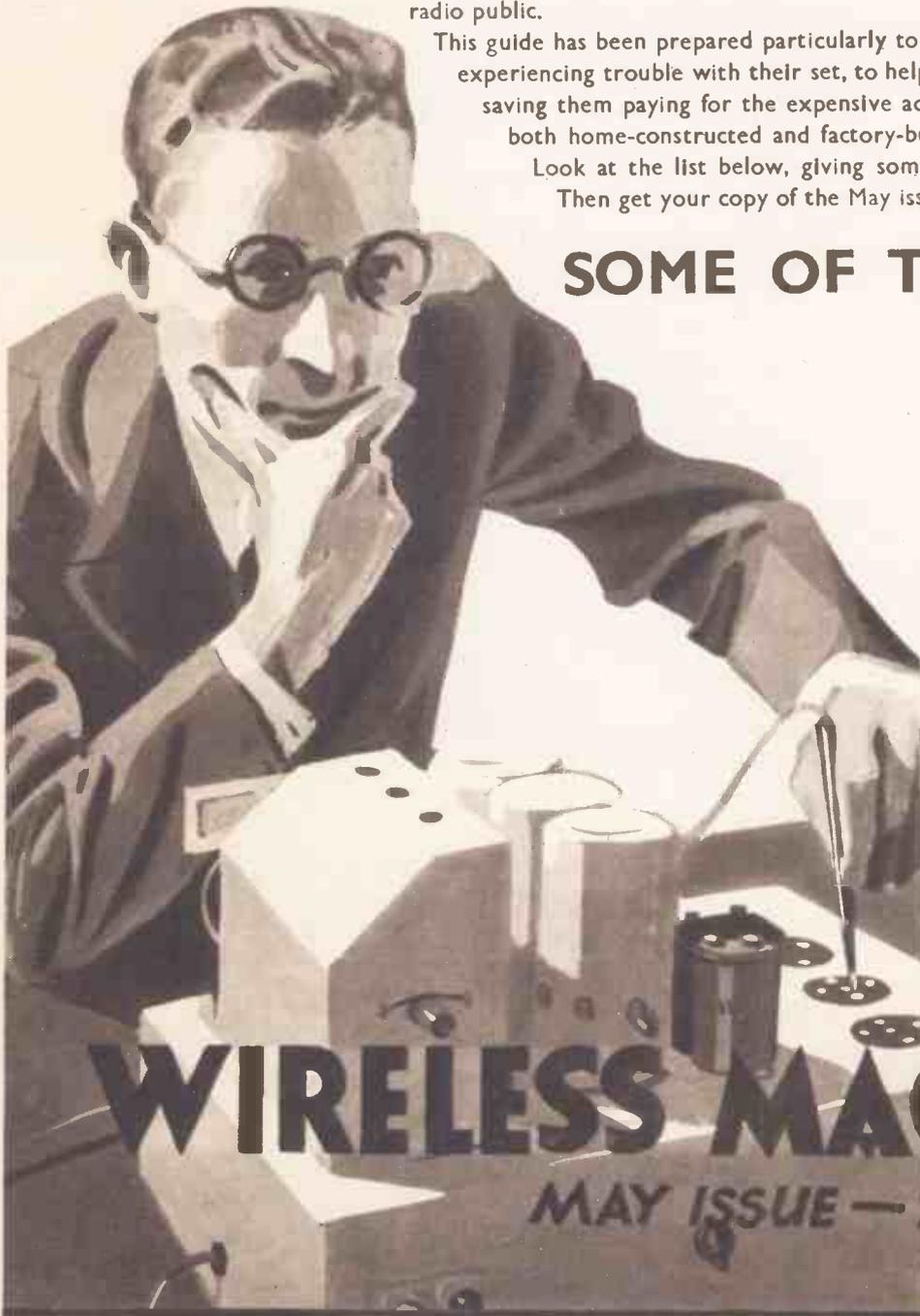
EVERY MAN HIS OWN SET DOCTOR

The May issue also contains the simplest and most complete fault-finding guide ever presented to the radio public.

This guide has been prepared particularly to help those with little technical knowledge who are experiencing trouble with their set, to help them trace the fault quickly and easily, and thereby saving them paying for the expensive advice of local experts. It is invaluable to owners of both home-constructed and factory-built receivers.

Look at the list below, giving some of the other splendid contents of this fine issue. Then get your copy of the May issue.

SOME OF THE OTHER GOOD THINGS IN THE MAY ISSUE



FOR THE CONSTRUCTOR

The Heptode Super Three.
Fifty-five Stations on the Heptode Super Three!
The Companionette.
Wireless Jobs Made Easy for Mr. Everyman.
More About the Spectrum Portable.
Experimenter's All-wave Seven.

TECHNICAL FEATURES

Tuning by Eye—Instead of by Ear!
Healing by Short-wave Radio.
Automatic Tone Control for Your Set.

GENERAL ARTICLES

Guide to the World's Broadcasters.

World's Broadcast Wavelengths.

Radios—and Riot Guns—Help American Police.

My Visit to the Bell Laboratories: Lionel Merdler.

Where the B.B.C. Wastes Money.

Recording the Sound on Film.

Home Recording on Film.

News of the Short Waves.

Choosing Your Records.

TELEVISION SECTION

Working a Simple Television Receiver from Your Broadcast Set.

Another Great Advance in Television.

Holding the Image Steady.

WIRELESS MAGAZINE

MAY ISSUE — 1/-



Anona WINN

Most versatile and fascinating of radio stars. Her most popular broadcasts were in the "Songs from the Shows" programmes

12 BEAUTIFUL PORTRAITS of FAMOUS RADIO STARS for

1/3



Radio Pictorial **BILLY MERRIN** Photo Card



ARTHUR CLIFFORD (STAINLESS STEPHEN)
Radio Pictorial Photo Card

Here's a fascinating new hobby for you!
Collecting these positively lifelike photographs of your radio favourites.

RADIO PICTORIAL has instituted a unique photograph service whereby readers can obtain, for the small sum of 1s. 3d., a set of a dozen beautiful photographs in black and white with a de luxe semi-matt finish.

Never before has such a variety of portraits of such marvellous quality been produced—and remember that only RADIO PICTORIAL could offer them to you at so low a price.

Now select 12 from list at the foot of the page, write them on a sheet of paper together with your name and address, affix the coupon cut from the bottom left-hand corner of page 24 of this issue, enclose P.O. for 1s. 3d. and post to :—

"RADIO STARS,"
RADIO PICTORIAL,
58-61 Fetter Lane, London, E.C.4.

* If more than one dozen required increase amount of P.O. by 1/3 per dozen.

MAKE YOUR CHOICE FROM THE FOLLOWING—

LEONARD HENRY
ESTHER COLEMAN
"STAINLESS STEPHEN"
CAPT. WAKELAM
A. LLOYD JAMES
JOHN THORNE
REGINALD PURDELL
JAMES AGATE
M. STEPHAN
CHRISTOPHER STONE
S. P. B. MAIS
GERSHOM PARKINGTON QUINTET
B.B.C. NATIONAL CHORUS
B.B.C. SYMPHONY ORCHESTRA
HAROLD KIMBERLEY
JOHN ARMSTRONG
FLORENCE DESMOND
HAVER & LEE
FLOTSAM & JETSAM
LEW STONE

SIR HENRY WOOD
GEORGE ALLISON
ANDRE CHARLOT
BILLY BENNETT
BRANSBY WILLIAMS
JEAN MELVILLE
ALEXANDER & MOSE
COMMANDER S. KING-HALL
HERMIONE GINGOLD
DORA GREGORY
LESLIE SARONY
BROOKMANS PARK
EFFECTS STUDIO
B.B.C. WIRELESS MILITARY BAND
ANONA WINN
LILIAN HARRISON
REGINALD NEW
JOHN COATES
VIVIENNE CHATTERTON
VAUDEVILLE STUDIO

MABEL CONSTANDUROS
EMILIO COLOMBO
WALFORD HYDEN
BILLY MERRIN
BERTINI
JEANNE DE CASALIS
RONALD GOURLEY
JACK HYLTON
RICHARD TAUBER
VERNON BARTLETT
DENIS O'NEIL
LESLIE WESTON
BROADCASTING HOUSE
THE ROOSTERS CONCERT PARTY
PARRY JONES
ALBERT SANDLER
JANE CARR
HARRY HEMSLEY

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

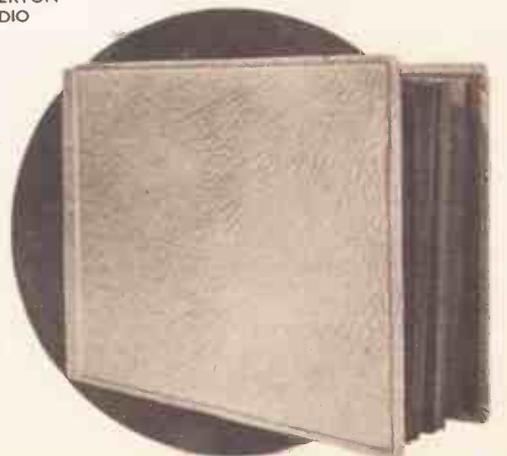
LESLIE HUTCHINSON

EVE BECKE

HAROLD RAMSAY

free!

How would you like to keep your collection of Radio Stars in one of these handsome albums?
Measuring 10 1/2" wide, 7 1/2" deep, by 1 1/2" thick and stoutly bound in beautiful blue art leather, they hold 144 portraits.
All you have to do is to start collecting these fine photographs and when you have had 12 sets send 6d. (overseas readers 1/6) to cover cost of postage and packing and the album will be sent to you FREE!
Send for your first set of portraits TO-DAY.



NOTE
These splendid photographs are postcard size, measuring 5 1/4" x 3 1/4"

Radio Pictorial — No. 16

Published by Bernard Jones Publications, Ltd., 58-61 Fetter Lane, E.C.4.
 Editor-in-Chief BERNARD E. JONES
 Editorial Manager ROY J. O'CONNELL
 Editor KENNETH ULLYETT

GODFREY WINN tells
 you about letters
 sent to the B.B.C.

Val Gielgud, the B.B.C. dramatic director, deals with his morning post. As Godfrey Winn says, "Contrary to what seems to be believed in some quarters, the B.B.C. authorities do lend an attentive ear to the voice of the public."

Godfrey Winn gives some exclusive B.B.C. postbag figures, never before revealed.



Payne, there is a long drop to Commander King-Hall with 79, followed in turn by Lady Reading with 54 and Bernard Shaw with only 21.

That last figure surprised me, I must say. Does it mean that G. B. S. is becoming a back number at last? As a matter of fact, his contribution to the "Whither Britain" series was first rate from every point of view and I am astonished that it did not produce a much larger fan mail.

Of course, the radio public has its own favourites, whose popularity has nothing to do with their

Secrets of the B.B.C. Postbag

HAVE you ever written to the B.B.C. about anything?

I have often thought of doing so myself, when some particular item has either aroused my enthusiasm or ire, but have always been too lazy in the end.

Perhaps you have felt like that, too.

Still, a lot of people do put pen to paper and address the envelope to Portland Place. For instance, in one week of February of this year, 1,658 people wrote in about this and that.

Of these letters, incidentally, 1,513 were in appreciation and the others were criticisms. That is to say, under 10 per cent. were criticisms. Not bad that!

Contrary to what seems to be believed in some quarters, the B.B.C. authorities do lend an attentive ear to the voice of the public, as expressed in the correspondence from listeners all over the world. There is a special department called the Programme Correspondence Section, whose function it is not only to answer every letter, however foolish or fantastic, or even abusive, but also to compile elaborate series of statistics to show the public's point of view about different programmes. These are analysed and the result noted down for future reference.

It often happens, of course, that for some reason a letter cannot be answered by the correspondence department itself. It either calls for special information or else provides a challenge in the form of a definite criticism that can only be met by the actual compiler of the programme in question, or the sponsor of some particular item out of it. On such occasions, the protest is passed on to the head of the department—it may be the talks or the vaudeville or even the news—whose business and responsibility it then becomes to suggest a suitable reply himself.

But this only happens when the correspondence

section feel completely stumped for an answer, as it can well be understood that all the heads of the different departments, as well as their assistants, are too busy preparing new programmes to answer hundreds of letters about old ones.

At the same time, every department is naturally very curious to know the finished figures that are prepared by the correspondence section each week to show what particular programmes or people brought in the most letters, and also what percentage of them were favourable or otherwise. And the story that these figures tell is seriously taken into consideration in the compiling of future programmes and the fixing of "return" dates for newcomers to the microphone. Letters from listeners are, after all, the wireless equivalent of applause—or silence.

Some of the correspondence figures may interest you. They did myself, enormously. For instance, I was very intrigued to see that in the "returns" for a recent week, the Children's Hour got easily the most letters of any "Hour," namely, 300, of which 118 were claimed by the Zoo man.

On the other hand, "In Town To-night," which I personally think is much the best of recent features, raised less than a dozen cheers!

As regards the actual performers themselves, it will hardly surprise you to hear that Jack Payne headed the poll that particular week with 228 letters of ardent appreciation. (I want to make it quite clear that these figures do not include the personal fan mail of the artist, which goes direct to his home and is in many cases enormous, but simply the letters addressed to the B.B.C.). After

public fame. Indeed, the microphone has made many men famous, whose reputation in the world of letters before was sound, but slightly obscure.

Among these are S. P. B. Mais and Vernon Bartlett, the termination of whose talks has roused 452 listeners to date to send in pages of protest. I understand, too, that Mr. Bartlett has received over a thousand letters of sympathy sent to his own home. It must give one a nice feeling inside to know so overwhelmingly how much one is missed!

By the way, Bartlett recently caused the P.O. mail vans to work overtime in quite a different matter. In connection with his now historic talk on Germany's right to re-arm, he asked his listeners to answer a question on a postcard. That question was: Were they in favour of a policy of isolation for Britain, or for one of participation in European affairs? In answer to this appeal he received over twenty-three thousand postcards. These, when analysed, showed that 89 per cent. of the writers were in favour of participation. That is an interesting plebiscite. Don't you agree?

That, incidentally, is infinitely the largest response there has ever been to an appeal to listeners, though the recent Saturday night news reels brought in 3,000 postcards, many of the "yeas" being in the form of rhymes! While the record in regard to smallness is exactly 7!

Well, it happened in the old days at Savoy Hill, when on one occasion the authorities were desirous of knowing the attitude of the public towards late-night relays of jazz. Should these continue after midnight or not? The question was broadcast and the B.B.C. expected such an avalanche

(Continued on page 20)

Stars at Home—16 *At Home with* Sir Henry WOOD



On the left, Sir Henry is seen standing by the fine portrait of Lady Wood, (and in circle) enjoying a game of bagatelle. Below, he is seen reading through an orchestral score. These are all exclusive pictures taken by the "Radio Pictorial" cameraman, and copies may be obtained from the "Radio Pictorial" office

IN a sense, Sir Henry has two homes. He is generally in Hampstead during the winter months, but goes down to Chorleywood for the summer. He went there at the beginning of March. Appletree Farm is a delightful house. It is three hundred years old and ideally situated on the east side of Chorleywood Common.

As you enter, you are attracted by a series of perpendicular oak beams. These were once walled up. Sir Henry, an expert carpenter, had a look at them one day and became suspicious. He went to his huge tool-box and produced a chisel and mallet. Before long he discovered what had been done to this wall and began to undo it.

The result is charming, and the entrance to the house is made very attractive. What was the old dairy in the Stuart farmhouse is now turned into a living-room. Not content with this, Sir Henry had designs on an old larder which backed on to another part of the same room. He took down the intervening wall, made a new window, and so added a few more feet. The old brick floor he left as it was. With



suitable rugs it is now very comfortable. Away from the house is an old barn. This Sir Henry has converted into a splendid music-room. When he begins carpentering everyone in the family knows it. He does nothing by halves. Probably he will mend a kitchen chair if asked, but he much prefers to make a staircase or to add a large window to his barn-music-room. He bought thirty railway sleepers for the purpose. And a very good job he has made of it.

A more homely man in his home you could not find. Those of you who are accustomed to seeing him at Queen's Hall know him as Sir Henry Wood, the conductor. In his Chorleywood home he is just a studious English country gentleman.

Lady Wood says Sir Henry is far too conscientious over work, a view emphatically supported by his elder daughter, Tatiana. Lady Wood's view is that when he is about to conduct the *Messiah* there is not the slightest need for him to go over every note of it the night before. She says it is ridiculous, because he has conducted it ever since he was twelve.

Not a bit of use talking. Sir Henry remembers a passage when the contraltos nearly missed the lead last time, and is taking no chances this time. So he goes over every bar of the work, marks likely places, and doesn't care two hoots what the family has to say about it.

At the moment he is busy on Handel's *Samson* for the forthcoming Three Valleys Festival at Mountain Ash, near Cardiff. He will go over each part in the orchestra and get everything marked up for his own ideas of rendition. After all these years of conducting he never leaves anything to chance. That is why he gets the results, of course.

Now, this will surprise you. There was a time
Continued on page 20



BY arrangement with the organisers of the Variety Artists' Benevolent Fund, the B.B.C. will broadcast from the Royal Command Variety Performance which is to be given at the London Palladium on Tuesday, May 8.

Tuesday, May 8.
at 8.10 p.m.

This year the relay from the stage will form the most important part of a two-hour programme devoted to the variety profession and entitled "A Royal Night of Variety."

Part will come from the Palladium and part from the B.B.C.

In a programme arranged for the stage certain items must inevitably have a purely visual appeal which the microphone cannot transmit. This year as

HOW THE B.B.C. WILL BROADCAST THE COMMAND PERFORMANCE

Henry Hall's vocalists at the microphone



and the B.B.C. have been rigorously tested during the past few days. The key point of the broadcast is the B.B.C. control room. A man at the switchboard up on the eighth floor will change over from the 8A studio to the Palladium, and vice versa.

Reisz microphones are being tested out at the Palladium. One member of the B.B.C. engineering staff is constantly in touch with the Palladium and the B.B.C.'s standard arrangements for broadcasting from this popular variety centre are already tabulated in the B.B.C.'s "O.B." book.

And what of the show itself? Photographs on this page show you some of the artists who have been honoured by the Royal Command. The centre pages of this issue are also devoted to the arrangements made for the Command Performance broadcast—undoubtedly the star radio variety broadcast of the year.

An energetic man behind the scenes is Harry Marlow, the organiser of the benevolent fund which is aided by the Command Performance show. It is entirely a charity show, of course, but it is one of the highest honours in the "profession" to be allowed to take part

in this performance for so deserving a cause. The Variety Artists' Benevolent Fund and Institution was founded with the object of providing a home for a number of old-time music-hall artists, and providing pensions for those who had their own quarters outside.

The Fund is entirely dependent on voluntary contributions and money raised as a result of running charity performances—of which, of course, the Command Show is the chief.

Artists taking part in the show include: George Robey, Billy Bennett, George Clarke, Lucan and McShane, Elsie and Doris Waters, Henry Hall and the B.B.C. Dance Orchestra, Lawrence Tiller's Dancing Girls, Murray and Mooney, Kafka; Stanley and Mae, Three Bonos, Frank Boston, Three Sailors, and a grand finale including Jack Hylton and his boys.

many items as possible will be relayed from the London Palladium, the rest of the broadcast programme consisting of studio and other interludes in which the variety profession is to collaborate closely with the B.B.C.

George Black, the popular manager of the Palladium, has arranged the Command Performance Show. Eric Maschwitz, the B.B.C. Variety Chief, has planned an ingenious programme, embracing some of the Palladium "acts," and a programme in the 8A (Military Band) Studio, comprising variety people and the B.B.C. Theatre Orchestra directed by S. Kneale Kelley.

The special landlines between the Palladium



Rehearsing a dance music act on the stage of the Palladium. The circle photographs above show you some of the artists who are taking part in the Command Performance. (Left to right) Jack Hylton, George Robey, Billy Bennett, Elsie and Doris Waters, and George Clarke.



From Shiela Borrett

J SEE that Mrs. Borrett, the woman ex-announcer of the B.B.C., is in the news at the moment. There seems to be frequent comparison between the Stage and the B.B.C., and in this connection the following personal opinion given by Mrs. Borrett is of interest.

"Actors tell me that they miss the glamour of audiences and footlights, when they forsake the stage for the studio.

"Personally, I prefer the orderliness and quiet of Broadcasting House.

"But then, I don't like the heat and noise of behind-the-scenes. I don't like late nights, nor the smell of greasepaint!

"But it's more than that. I like to think, while I am waiting for that little red light, which means to us "Curtain Up," of that vast crowd of silent, listening people: children, perhaps, and old folks, and sick people—at home or in hospital. To them the play will bring far more real pleasure and comfort, then can any theatre performance to the ordinary theatregoer.

"I like to think that perhaps some of those nice people who took the trouble to write me charming letters when I was the woman announcer are listening, too, and maybe some of my family and friends in the village I live in. This, for me, helps to keep the thrill of the unseen audience always fresh.

"And though my heart no longer beats at quite 120 when I see the light flick, it still does—well, let's say—go!"

"On the Spot!"

MAX and Harry Nesbitt can tell a host of amusing stories of their adventures in various parts of the world. One relates to the time when, crossing the Atlantic on the *Majestic*,

"Newsmonger's"

RADIO GOSSIP

they caught a card sharper "in the act." The culprit was duly handed over to the ship's detectives but not before Harry had a kind of feeling that he was going to be "bumped off."

Next day they landed in New York and very soon ran into a taxi hold-up on Fifth Avenue. Max as well as Harry swiftly ducked when he heard the gun fire but, as it happened, that little affair wasn't staged by the cardsharpener after all. It was just an American gangster being put on the spot.

Round the Clock

I see that the B.B.C. is not the only organisation to use the new 24-hour plan. The 24-hour system of timing is to have a trial run at the four Lyons' Corner Houses in the West-end of London.

New 24-hour clocks are being installed in the open-all-night sections of these establishments, and the staff have been asked to talk in "Continental time."

Nippy—and during the night, her male colleague the waiter—will serve you at any hour from 1 to 24 o'clock. This will affect some hundreds of thousands of Londoners a week.

Popular broadcasting stars in this happy party group include Miss Betty Balfour, Henry Hall, Jack Hylton, Harry Roy, Leslie Sarony, Geraldo, Sydney Lipton, Leslie Holmes, Eddie Pola, Walford Hyden, and Eric Maschwitz.

In Poetry

And here's what a reader thinks about the change-over to the new time system.

THAT CLOCK

Alas! to think the British race
Should witness, in this year of grace,
A recrudescence of the crime
Of playing monkey-tricks with Time.
All part and parcel of the craze
For aping continental ways!
We knew it was a fatal day
When Summer Time had come to stay,
When, just to save an hour of light,
We shoved the clocks on overnight;
The thin end of the foreign wedge,
To set our British teeth on edge.
Now comes another nasty shock,
That crazy Continental Clock!
Come, come, sir, show some British grit.
It won't disturb you, not a bit;
You'll very soon get used to it.
Perhaps, but still I have a hunch,
"13" will sound all wrong for lunch,
And people won't be very keen
On tea at "half-past 17";
Father is sure to turn up shirty
If asked to dine at "19.30,"
And Grandma would be sooner dead
Than sent at "22" to bed.
(What won the '15.30,' Fred?) . . .
Enough of these revolting rhymes!
Fashions must change with changing times,
Dreams die; but when the witching hour
Re-echoes from ye olde church tower
Ye ghostes will gather, as of yore,
On the last stroke of "24."

What's Happening in the Broadcasting World

"On the Continent"

Jack Payne and His Band created a furore during the recent trip in Paris. Never before has any artist been received with such tremendous enthusiasm. This was the first time the band had appeared at any theatre on the Continent. One of the reasons for the enormous success is that everything had been done in the presentation to satisfy the French audience. Billy Scott-Coomber, Ronnie Genarder and Ralph Silvester, the vocalists in the band, all sing in French, and it is interesting to note that Mrs. Jack Payne has been coaching these vocalists in the singing of the songs in French. M. Vincent Scotto, the best known song writer in France, wrote a special number for Jack, which was later introduced by the band "over the air" from the B.B.C. in London. Also, Mademoiselle Mireille, the writer of "Laying in the Hay," dedicated another of her songs to Jack.

Hughie's Got a Way with Him!

At the age of thirteen, Hughie Green is his own theatrical producer. He runs a revue company, every member of which is under fourteen years of age, and he recently filled to capacity the Rudolph Steiner Hall, in London. Apart from producing and managing, Hughie is the star actor. He also finds time to do a spot of broadcasting and recently played the lead in the wireless version of *Emil and the Detectives*. This brilliant young actor-producer is just as much at home before the microphone as he is in front of the footlights, or when rehearsing his talented young artists. Indeed the "mike" has such a fascination for Master Hughie, that recently he presented himself, complete with company, at the Columbia recording studios, St. John's Wood. He had written and adapted for the gramophone a complete musical sketch, and had specially drilled and rehearsed the company for the occasion!

At St. George's

Looking in at St. George's the other Saturday morning I found a good many stars. The first two were Clapham and Dwyer. Together we watched the Roosters rehearsing. One of them was making a side-effect with what I imagine, was shot in a large box. Dust came out of it and Dwyer wanted to fill it with electric snuff for the evening's performance. What Clapham and Dwyer came for I can't imagine. Not to rehearse, certainly. They didn't want to do their act until the performance, but they were made to go on stage to fix their places before the microphone. They began with a story in which Clapham got so tied up that we all told him he would have to cut it in any case. Norman Long and I completely wrecked their rehearsal for them between us!

S.P.B.M.'s Cabaret

I was talking to S. P. B. Mais in the foyer of the Langham Hotel the other evening. He was just off to a cabaret show. Smart wasn't the word. Decked out in a sort of crinkly white

The Twiddleknobs—by FERRIER



HOT from the STUDIOS

His friends at Broadcasting House have nicknamed Christopher Stone—"Polly."
 At the age of fourteen, Albert Sandler was leader of a London cinema orchestra.
 The first thirty Halle Concerts showed a total profit of half a crown.
 Chaliapine's only British broadcast brought him a fee of £1,000.
 J. H. Squire first learned to play a cornet while a cabin boy on an American tramp steamer.
 Thirteen new radio stations are to be opened in Russia this year.
 Ray Warren, "The Masked Singer," is a Belfast business man.
 Henry Hall may soon be seeking another lady crooner.
 Frank Titterton practises his new numbers while flying in his aeroplane.
 Stuart Robertson is a brother of Anna Neagle, the film actress.
 B.B.C. producers visit about forty music halls each week in search of talent.
 Kenneth and George Western were at one time with the Roosters Concert Party.

evening waistcoat with collar and tie to match. One huge crinkle was S. P. B. Of course, he was about to go touring round the country. Back for broadcasting again in June.

A Radio Philosopher

I met Christopher Stone last week. He and Mais I had been conferring over a broadcast. Christopher was complaining of over-work, but looked very well on it. "It's just the way," he said. "Either one has no work at all or too much." A philosopher is Christopher.

At the Café Colette

There is generally a break in these rehearsals about midday. We all trooped out into Regent Street in search of a little refreshment. Someone suggested the Café Colette! A good party of us: Clapham, Dwyer, Tommy Handley, Norman Long, John Watt, the Carlyle Cousins, and myself. At that moment a car drew up by the kerb. In it were Elsie and Doris Waters. We all crowded round the car and gave them a good welcome. Hundreds of people were crowding the pavements at the same time—I wonder how many of them recognised our popular "Gert and Daisy?"

Au Revoir

Two of our most popular broadcasters will soon say farewell to the mike for a time. Pat McCormick is taking a well-earned holiday from St. Martin's for several months, and I hear that he is going abroad in search of the sun. While he is away Dick Sheppard will return to the church which has been famous since the early days of broadcasting for the simple human service arranged for listeners once a month.

Elsie Indisposed

Elsie Waters has not been at all well recently. She contracted tonsillitis a few weeks ago, and is to undergo the tonsil operation before long. Doris looked very fit. Both girls were telling me how delighted they are to be in the Royal Command Performance.

"Tonsils Permitting"

Had a letter from Stainless Stephen this morning. I wrote my last to him in my own fair hand, and he had to take it to a chemist for translation. Must type in future. He begins his letter "Dear Copperplate" and ends it by saying: "On the air, tonsils permitting, May 5."

For a Bad Cold!

Eric Maschwitz looked in to see how things were going. He was feeling far from well. He said he had taken some rum for a bad cold the night before, and wished he hadn't! Henry Hall is also in the Command Performance. I am very glad. He deserves to be. He seemed happy about it, too.

Husky!

One of the Carlyle cousins—the dark one—was a little husky the other night. She was asked whether she had a cold. It turned out she had been to a football match and lost her voice that way.

Good News for the Alan Fans

A. J. Alan was at the top of his form when he returned to the mike in March and "Settled out of Court" was as good a yarn as the man of mystery has ever told. He was then broadcasting after an interval of a year and I was afraid we should have to wait many months before we heard him again. Now he tells me that he has another new story on the stocks and that the B.B.C. are fixing a date in July. "Private Water" is the title and he would not say any more than that. I wish that you could meet this engaging figure, but it would not be fair to describe him.

Music Lessons by Radio

Sir Walford Davies is the other regular speaker who is going to take a rest. For many years he has broadcast to schedule in the afternoons, but at the end of the term he will give up this work for a time. We shall miss them both. Which reminds me that Walter Damrosch, famous in America as a teacher of music by radio, is seventy-two this month. Interviewed in New York about future plans he said that he hoped to go on broadcasting to the age of ninety. This is good news for the National Broadcasting Company because the musician is one of their most popular features; his mail is enormous. In this country broadcasters retire at an earlier age. Percy Pitt, music director at Savoy Hill, retired on turning sixty and so did Pedro Tillet, concert impresario at Broadcasting House. Many men of this age are keen and active and exceptions ought to be made to the rule.



German methods of play production versus the B.B.C. system

German methods of play production are technically weak though artistically effective. They are contrasted here with the B.B.C. system.

RADIO



Helene Thimig during a highly dramatic scene at the microphone in one of the Munich studios.

SITTING in front of a loud-speaker and listening to a typical German radio play, one forms two main impressions. First, that the quality of the acting is extraordinarily high. Secondly, that balance and control—the purely technical features—are not what they might be.

But if one knows exactly what goes on behind the scenes one can see how these two characteristics are directly due to the methods employed by the German producers.

There is no doubt about it, German radio drama has reached a very high standard indeed. Under the old régime the broadcasters spent large sums of money to encourage well-known authors to take up this new line of expression. Now in the totalitarian state it is not so much the hope for monetary gain, but the honour of being broadcast which leads to many outstanding productions.

The dramatic control panel and together with it the detachedness of the producer, so well known and used with such efficiency in Broadcasting House, London, is unknown in Germany.

The producer sits in a small cabin adjoining one large studio, and through a soundproof window can observe all that happens there. During rehearsal he frequently rushes out or makes signs to his actors and assistants through the window. Cues are given only by means of signs.

At one time the engineers, returning from a visit to London, attempted to install light cues, but both producer and actors said that they were



Otto Framer, the famous German radio actor, registers microphone grief . . .



. . . fear, as it might be registered during a radio play . . .

D R A M A

—the Continental Idea

unable to work with them. In cases of large plays the studio is subdivided into the smaller "rooms" demanded by the script by means of curtains and celotex boards, so that if you go in during a rehearsal you have the impression of a small army of men or women who at some later time intend camping in roughly constructed tents.

Somewhere in the corner of the studio you see a harrassed assistant producer with a bulky book of script in front of him, doing his best to produce any "effects" prescribed.

Another man is at the gramophone turntable with special "effects" records.

Personally, I quite frankly declare that in most cases the advantages of the British method by far outweigh the disadvantages.

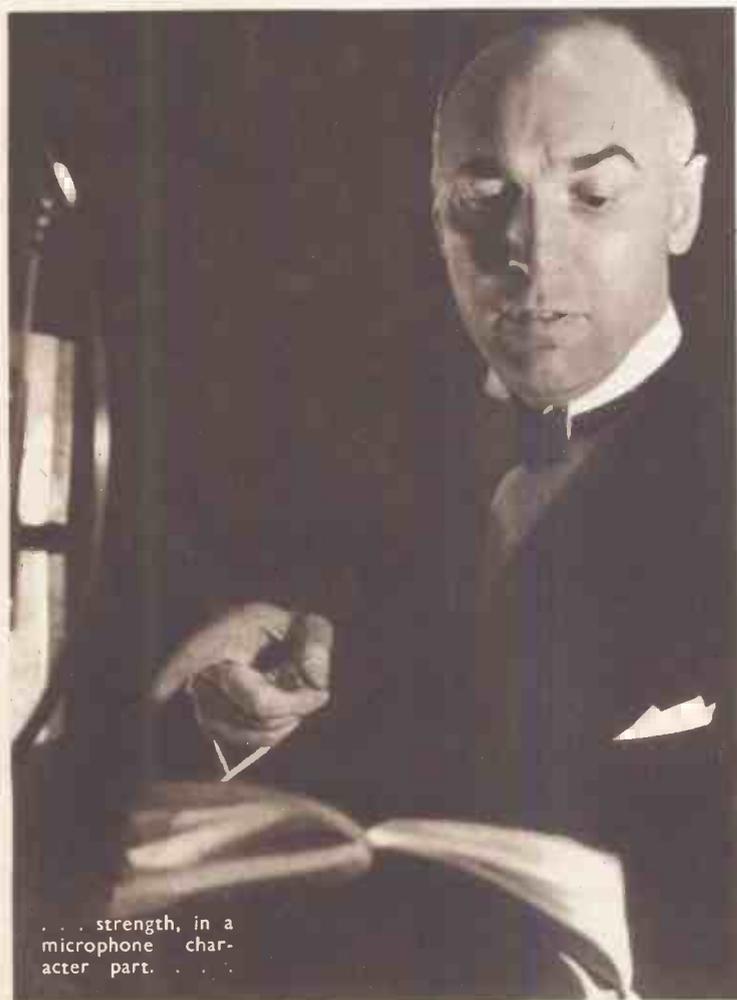
The use of sub-divided studios in Germany only proves that sooner or later the Germans will either revert to a system similar to that used at Broadcasting House or will evolve something entirely new.

The possibility of this entirely new line lies at the present moment in the hands of the recording engineers of a big German firm who are preparing a "light" gramophone—that is to say an inexpensive recording apparatus which consists only of the sound part of a film.

Then it will be possible to subdivide radio drama production much as in film work and the producer will fit the whole together afterwards—but this is a song of the future.



A rehearsal of a radio play in a Berlin studio, under an acoustic "tent."



... strength, in a microphone character part.



... and pleading, while reading a radio play script.

PROGRAMME HEADLINES of the WEEK



Vladimir Horowitz
(Wednesday, National, 8.15)

Arthur Cranmer
(Monday, National, 8.15)

Mantovani
(Friday, Regional, 6.30)

Margaret Godley
(Sunday, National, 4.15)

NATIONAL

SUNDAY (May 6).—Orchestral concert, relayed from Hastings.

MONDAY (May 7).—Variety programme.

TUESDAY (May 8).—Royal Command Variety Performance, from the London Palladium.

By arrangement with the organisers of the Variety Artists' Benevolent Fund, the B.B.C. will broadcast from the Royal Command Variety Performance, which is to be given at the London Palladium on Tuesday, May 8. This year the relay from the stage will form the most important part of a two-hour programme devoted to the variety profession and entitled "A Royal Night of Variety." In a programme arranged for the stage, certain items must inevitably have a purely visual appeal which the microphone cannot transmit. This year, as many items as possible will be relayed from the London Palladium, the rest of the broadcast programme consisting of studio and other interludes, in which the variety profession is to collaborate closely with the B.B.C.

WEDNESDAY (May 9).—London Music Festival, 1934 (organised by the B.B.C.), Third Concert, relayed from the Queen's Hall.

In addition to the winning overture in a London newspaper competition, Bax's Fifth Symphony and Elgar's Variations, the programme will include the Tchaikovsky No. 1 Concerto in B-flat, with Vladimir Horowitz as pianist. The conductor will be Dr. Adrian Boult.

THURSDAY (May 10).—*Pursuit of Adonis*, a play by Farjeon and Horsnall.

FRIDAY (May 11).—Schwanda, Act 2 (Weinberger), relayed from the Royal Opera House, Covent Garden.

SATURDAY (May 12).—Entertainment Hour, feature programme.

LONDON REGIONAL

SUNDAY (May 6).—A Special Meeting, relayed from the Friends House, Euston Road.

MONDAY (May 7).—London Music Festival, 1934 (organised by the B.B.C.), Second Concert, relayed from the Queen's Hall, London.

The programme for May 7 will consist entirely of Hindemith's "Das Unaufhorliche," with Adelheid Armhold, Parry Jones, Arthur Cranmer, Harold Williams, and the B.B.C. Chorus. The conductor will be Dr. Adrian Boult.

TUESDAY (May 8).—Variety, relayed from Grand Theatre, Blackburn.

WEDNESDAY (May 9).—Scrapbook for 1914, feature programme by L. W. A. Baily.

This will be heard by National listeners on May 7 and Regional listeners on May 9. The date originally fixed for the National transmission was May 8, but this has been changed so as to avoid clashing with the Royal Command Variety Performance. Mr. Baily will have the assistance of some eminent people in the presentation of his collection of memories of the year 1914, including the Countess of Oxford and Asquith and Admiral Sir William Goodenough. Lady Oxford will give listeners a memoir of August, 1914, and Sir William Goodenough will recall the British naval visit to Kiel.

THURSDAY (May 10).—A programme of Spanish Music.

FRIDAY (May 11).—London Music Festival, 1934 (organised by the B.B.C.), Fourth Concert, relayed from the Queen's Hall, London.

On May 11 the programme will consist of Symphony No. 7 in C (Schubert), Symphonic Poem, Don Quixote (Strauss), and Overture, The Mastersingers (Wagner). Emanuel Feuermann is the soloist. The conductor will be Bruno Walter.

SATURDAY (May 12).—*Pursuit of Adonis*, a play by Farjeon and Horsnall.

MIDLAND REGIONAL

SUNDAY (May 6).—A Roman Catholic Service, relayed from St. Chad's Cathedral, Birmingham.

MONDAY (May 7).—*Afternoon*, a play by Philip Johnson, relayed from the Opera House, Coventry.

TUESDAY (May 8).—Vocal and instrumental concert.

WEDNESDAY (May 9).—Black Country Blues and other new Midland Tunes, feature programme.

THURSDAY (May 10).—A choral and instrumental programme.

FRIDAY (May 11).—Orchestral programme.

SATURDAY (May 12).—Three scenes from Mary Webb, presented in dramatic form.

NORTH REGIONAL

SUNDAY (May 6).—A Roman Catholic Service, relayed from St. Wilfred's Church, Hull.

MONDAY (May 7).—A choral and orchestral concert, by a Schools' Choir and Orchestra.

TUESDAY (May 8).—Variety programme, relayed from the Grand Theatre, Blackburn.

WEDNESDAY (May 9).—The Chester Cup, a running commentary, relayed from the Roodee Racecourse, Chester.

THURSDAY (May 10).—Orchestral concert.

FRIDAY (May 11).—A School Choir concert, relayed from Milton Hall, Malton.

SATURDAY (May 12).—A concert from the Final Session of the North of England Musical Tournament, relayed from the City Hall, Newcastle.

WEST REGIONAL

SUNDAY (May 6).—Peace Service (Aberystwyth Branch), relayed from Baker Street Congregational Church, Aberystwyth.

MONDAY (May 7).—Mis Mai (The Month of May), orchestral and choral programme.

TUESDAY (May 8).—Cymanfa Ganu Annibynwyr Llanelli a'r Cylch, 'o Neuadd y Farchnad, Llanelli. (A Singing Festival of the Llanelli and District Congregational Churches), relayed from the Market Hall, Llanelli.

WEDNESDAY (May 9).—A Smoking Concert, from the Blue Bell.

THURSDAY (May 10).—Band concert.

FRIDAY (May 11).—From the Countryside: orchestral concert.

SATURDAY (May 12).—A Concert, relayed from the Pavilion, Bath.

SCOTTISH REGIONAL

SUNDAY (May 6).—A Scottish Religious Service, relayed from Liberton Kirk, Edinburgh.

MONDAY (May 7).—Orchestral concert.

TUESDAY (May 8).—*The Pierrat of the Minute*, a fantasy by Ernest Dowson.

WEDNESDAY (May 9).—Variety programme.

THURSDAY (May 10).—In Praise of Scotland—2, The Borders, a programme of speech and song.

FRIDAY (May 11).—Choral and instrumental programme.

SATURDAY (May 12).—Massed Singing by the Children's Choirs under the auspices of The Edinburgh Musical Competition Festival, relayed from the Usher Hall, Edinburgh.

Star Features in the National Programme

SUNDAY
Allne van Barentzen.
The Gershon Parkington Quintet.
E. R. Appleton.
Leslie Woodgate.
The Brosa String Quartet.
Marie Hall

MONDAY
The Scottish Studio Orchestra, directed by Guy Daines.
Frederick Grisewood.
Desmond MacCarthy.
Commander Stephen King-Hall.
The B.B.C. Theatre Orchestra, directed by Stanford Robinson.

TUESDAY
Reginald New.
The Commodore Grand Orchestra directed by Joseph Muscant.
Sir Walford Davies.
E. M. Séphan.

WEDNESDAY
A. G. Street.
Quentin Maclean.
The Bournemouth Municipal Orchestra, directed by Sir Dan Godfrey.
Vladimir Horowitz.
The B.B.C. Symphony Orchestra, directed by Arthur Catterall.

THURSDAY
The Rutland Square New Victoria Orchestra.
Christopher Stone.
Henri Temianka.

FRIDAY
S. P. B. Mals.
Charles Manning and his Orchestra.
Emilio Colombo.
Mario de Pietro.
Callender's Band.

SATURDAY
The Broadhurst Sextet.
Harold Ramsay.
Fred Hartley and his Novelty Quintet.

Dance Music of the Week

Monday. Lew Stone and his Band (<i>Monseigneur</i>).	and his Band (<i>Dorchester Hotel</i>).
Tuesday. Roy Fox and his Band (<i>Café de Paris</i>).	Friday. Harry Roy and his Band (<i>May Fair Hotel</i>).
Wednesday. Sydney Lipton and his Band (<i>Grosvenor House</i>).	Saturday. The B.B.C. Dance Orchestra, directed by Henry Hall (<i>broadcasting from the B.B.C. studios</i>).
Thursday. Jack Jackson	

Radio Times gives full programme details.

Your Foreign Programme Guide

SUNDAY (MAY 6)

Athlone (531 m.).—Orchestra 1-1.30 p.m.
Barcelona (377.4 m.).—Light Music 7 p.m.
Berlin (Deutschlandsender) (1,571 m.).—Orchestra 12.10 p.m.
Brussels No. 1 (483.9 m.).—Light Concert 5 p.m.
Brussels No. 2 (321.9 m.).—Concert 8 p.m.
Bucharest (365 m.).—Concert 5 p.m.
Frankfurt (251 m.).—Wind Instrument Concert... 12 noon
Hamburg (331.9 m.).—Concert 6.15 a.m.
Heilsberg (291 m.).—Guitar Recital 6.35 p.m.
Juan-les-Pins (222.6 m.).—Concert 8.10 p.m.
Leipzig (382.2 m.).—Light Music 5.15 p.m.
Ljubljana (569.3 m.).—Vocal concert 4.30 p.m.
Madrid (274 m.).—Dance Music 2 a.m.
Munich (405.4 m.).—Military Band Music 4.30 p.m.
Poste Parisien (312.8 m.).—Gramophone Records and Old Favourites 11 p.m.
Radio Normandy (206 m.).—Military Band Music 11.30 a.m.
Pittsburgh (306 m.).—Orchestra 12 midnight
Reykjavik (1,639 m.).—Concert 9.25 p.m.
Schenectady (379.5 m.).—Musical Programme 12.30 a.m.
Strasbourg (349.2 m.).—Dance Music 10.30 p.m.
Stuttgart (522.6 m.).—Variety 7.30 p.m.
Luxembourg (1,304 m.).—Variety Music and Dance Music 1.30 p.m.
Kalundborg (1,261 m.).—Strauss Concert 8.15 p.m.

MONDAY

Athlone (531 m.).—Orchestra 9.45 p.m.
Barcelona (377.4 m.).—Trio 7 p.m.
Berlin (Deutschlandsender) (1,571 m.).—Variety 9.15 p.m.
Brussels No. 1 (483.9 m.).—Orchestra 6.30 p.m.
Brussels No. 2 (321.9 m.).—Gramophone Recital of Light Music 10.10 p.m.
Bucharest (365 m.).—Concert 8 p.m.
Heilsberg (291 m.).—Concert of Light Music 10.30 p.m.
Juan-les-Pins (222.6 m.).—Concert 8.20 p.m.
Langenberg (455.9 m.).—Orchestra 8.15 p.m.
Leipzig (382.2 m.).—Operetta Music 6.15 p.m.

Ljubljana (569.3 m.).—Orchestra 8 p.m.
Munich (405.4 m.).—Concert 8.10 p.m.
Poste Parisien (312.8 m.).—Hot Jazz 10.10 p.m.
Radio Normandy (206 m.).—Light Orchestra 11.30 a.m.
Pittsburgh (306 m.).—Variety 12 midnight
Reykjavik (1,639 m.).—Light Music by the Radio Quartet 11 p.m.
Schenectady (379.5 m.).—Variety 1 a.m.
Strasbourg (349.2 m.).—*Le Caïd*. Opera (Thomas) 8.30 p.m.
Toulouse (335.2 m.).—*The Three-Cornered Hat* (De Falla) 6.45 p.m.
Kalundborg (1,261 m.).—“Winterreise”—Song Cycle (Schubert) 7.50 p.m.

TUESDAY

Athlone (531 m.).—Dance Music 9.30 p.m.
Barcelona (377.4 m.).—Orchestra 10.40 p.m.
Berlin (Deutschlandsender) (1,571 m.).—Violin Recital 5.40 p.m.
Brussels No. 1 (483.9 m.).—Symphony Concert 8 p.m.
Brussels No. 2 (321.9 m.).—Light Music on Records 10.10 p.m.
Bucharest (365 m.).—Song Recital 8 p.m.
Heilsberg (291 m.).—Dance Music 10.30 p.m.
Juan-les-Pins (222.6 m.).—Concert 9.15 p.m.
Kalundborg (1,261 m.).—Concert of Dances 10.30 p.m.
Leipzig (382.2 m.).—Radio Play 9.15 p.m.
Ljubljana (569.3 m.).—Orchestra 9 p.m.
Munich (405.4 m.).—Light Music 7 p.m.
Poste Parisien (312.8 m.).—Concert 7.45 p.m.
Radio Normandy (206 m.).—Dance Music 5.45 p.m.
Pittsburgh (306 m.).—Variety 1.30 a.m.
Reykjavik (1,639 m.).—Piano Recital followed by Dance Music 11 p.m.
Schenectady (379.5 m.).—Light Music 12.30 a.m.
Strasbourg (349.2 m.).—Orchestra-Variety Music 6.30 p.m.
Toulouse (335.2 m.).—Dance Music 11.15 p.m.
San Sebastien (238.5 m.).—Orchestra 2 a.m.

WEDNESDAY

Athlone (531 m.).—Dance Music 10 p.m.
Barcelona (377.4 m.).—Light Music 2 a.m.
Berlin (Deutschlandsender) (1,571 m.).—Variety 8 p.m.
Brussels No. 1 (483.9 m.).—Dance Music 10.10 p.m.
Brussels No. 2 (321.9 m.).—Concert 6.15 p.m.
Bucharest (365 m.).—Chamber Concert 8 p.m.
Heilsberg (291 m.).—Concert of Weber Music 4 p.m.
Juan-les-Pins (222.6 m.).—Concert 9.15 p.m.
Kalundborg (1,261 m.).—Recital of Dutch Folk Songs 9.40 p.m.
Leipzig (382.2 m.).—Concert 9 p.m.
Ljubljana (569.3 m.).—Opera Relay 8 p.m.
Munich (405.4 m.).—*Il Pagliacci* Opera (Leoncavallo) 8.15 p.m.
Poste Parisien (312.8 m.).—Operetta Relay 8.10 p.m.
Radio Normandy (206 m.).—Dance Music 11.30 p.m.
Pittsburgh (306 m.).—Light Music 12.30 a.m.
Reykjavik (1,639 m.).—*Il Trovatore* Opera (Verdi) 11 p.m.
Schenectady (379.5 m.).—Orchestra 12 midnight
Strasbourg (349.2 m.).—Concert 8.30 p.m.
Toulouse (335.2 m.).—Orchestra 9.30 p.m.

THURSDAY

Athlone (531 m.).—Dance Music 9.30 p.m.
Barcelona (377.4 m.).—Trio Concert 7 p.m.
Brussels No. 1 (483.9 m.).—Mozart Concert 8 p.m.
Brussels No. 2 (321.9 m.).—Records 10.10 p.m.
Bucharest (365 m.).—Records of Folk Music 7.20 p.m.
Heilsberg (291 m.).—Dance Music 10.30 p.m.
Juan-les-Pins (222.6 m.).—Concert 8.25 p.m.
Kalundborg (1,261 m.).—Accordion Recital 8.55 p.m.
Leipzig (382.2 m.).—Concert of Light Music 5.50 p.m.
Ljubljana (569.3 m.).—Light Concert 9.20 p.m.
Strasbourg (349.2 m.).—Concert 8.30 p.m.
Toulouse (335.2 m.).—*The Damnation of Faust* (Berlioz) 9 p.m.

FRIDAY

Athlone (531 m.).—Light Music 9.30 p.m.
Barcelona (377.4 m.).—Orchestra 10.40 p.m.
Berlin (Deutschlandsender) (1,571 m.).—Variety 8 p.m.
Breslau (315.8 m.).—Radio Sequence 8.15 p.m.
Brussels No. 1 (483.9 m.).—Military Music 8 p.m.
Brussels No. 2 (321.9 m.).—Dance Music 5 p.m.
Bucharest (365 m.).—Opera Relay 7.30 p.m.
Heilsberg (291 m.).—Concert 9.25 p.m.
Juan-les-Pins (222.6 m.).—Concert 8.30 p.m.
Kalundborg (1,261 m.).—Saxophone Solos 9.15 p.m.
Leipzig (382.2 m.).—Quartet Concert 9.25 p.m.
Munich (405.4 m.).—Symphony Concert 7 p.m.
Poste Parisien (312.8 m.).—Orchestra 10.10 p.m.
Radio Normandy (206 m.).—Dance Music and Variety 4.30 p.m.
Strasbourg (349.2 m.).—Gramophone Recital 6.30 p.m.
Toulouse (335.2 m.).—Variety 9 p.m.
Valencia (352.9 m.).—Light Music 2.30 a.m.

SATURDAY

Athlone (531 m.).—Gramophone 9.45 p.m.
Barcelona (377.4 m.).—Accordion Band Music 2 a.m.
Berlin (Funkstunde) (356.7 m.).—Variety 8.15 p.m.
Brussels No. 1 (483.9 m.).—Concert relayed from Antwerp 10.10 p.m.
Brussels No. 2 (321.9 m.).—Light Concert 8 p.m.
Bucharest (365 m.).—Dance Music on Records 9.20 p.m.
Hamburg (331.9 m.).—Concert 11.30 a.m.
Heilsberg (291 m.).—Concert of Romantic Music 6.25 p.m.
Kalundborg (1,261 m.).—Light Modern Music 9.20 p.m.
Munich (405.4 m.).—Variety Music on Records 7 p.m.
Post Parisien (312.8 m.).—Dance Music 9.5 p.m.
Strasbourg (349.2 m.).—Dance Music 11 p.m.
Toulouse (335.2 m.).—Hawaiian Guitar Solos 8.45 p.m.



Sophie Wyss
(Tuesday, Regional, 1.15)

Isolde Menges
(May 6, Regional, 9.5)

Henri Temianka
(Thursday, National, 9.35)

E. M. Stéphan
(Wednesday, National, 11.40 a.m.)

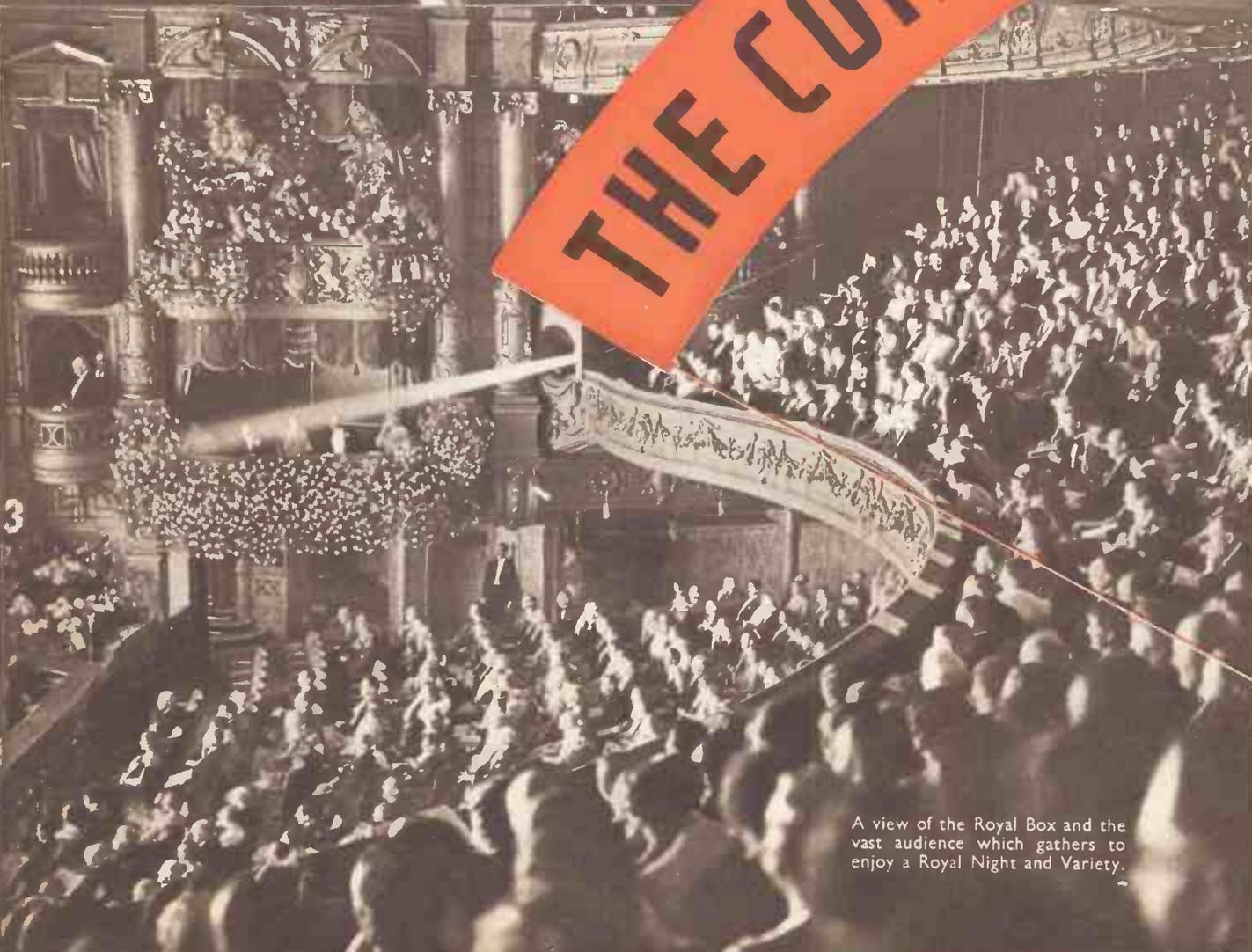


George Black, famous in "Variety" circles, and manager of the Palladium.

Harry Marlow, the popular secretary and organiser of the Variety Artists' Benevolent Fund. This year's performance will be his twelfth consecutive show.

THE COMMAND PERFORMANCE

The scene of the Command Performance broadcast—the Palladium.



A view of the Royal Box and the vast audience which gathers to enjoy a Royal Night and Variety.

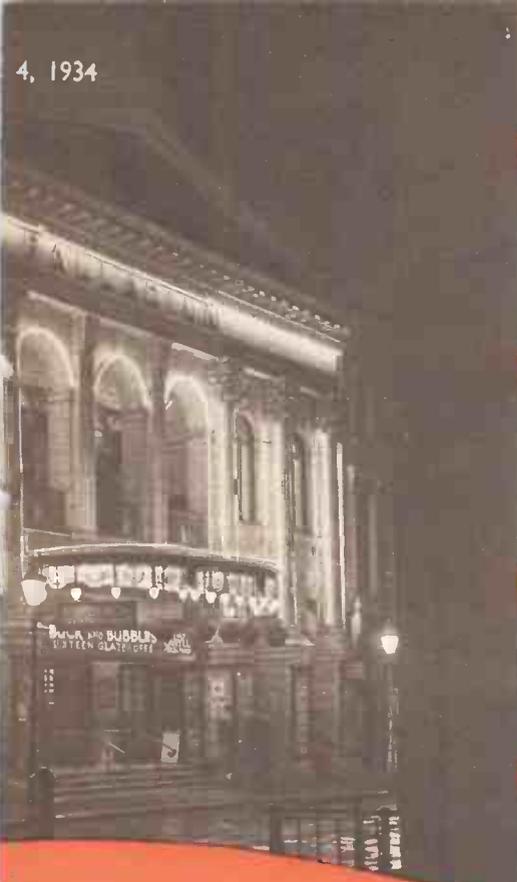


The object of the show—Brinsworth House, where nearly fifty old-time music-hall artists find a home.



By arrangement with the organisers of the Variety Artists' Benevolent Fund, the B.B.C. will broadcast from the Royal Command Performance at the London Palladium next Tuesday, May 8. From the photographs on this page you get a good idea of the way in which the performance will be broadcast. During those items at the Palladium which are not suitable for microphone broadcasting, the B.B.C. will switch on to the Military Band studio for music by the B.B.C. Theatre Orchestra, and other interludes in which the variety profession is to collaborate closely with the B.B.C.

PERFORMANCE



Henry Hall and the B.B.C. Dance Orchestra have been chosen to appear before the King and Queen.



Elsie and Doris Waters are two more radio artists who have been distinguished by the Royal Command.



Linking up the Palladium stage with your homes—the man at the controls.



S. Kneale Kelley and the B.B.C. Theatre Orchestra which will play in the Military Band studio.

"From 10 p.m. to 11 p.m...."

A Thriller
in which
Radio plays
a Big Part
by Deryck
KENNARD



"**S**HOT through the back," said the police surgeon. "Probably ten or eleven hours ago. I should say death was instantaneous."

He referred to the man who sat, with head bent over his knees, in the armchair in front of the fireplace.

"Thank you, doctor," answered Inspector Warne. "I don't think we need detain you any longer."

Left alone in the room of death with police constable Pink, the Inspector began a rapid tour of inspection.

They were on the second storey of a fairly large house which had been converted into two flats; the lower occupied by the owner of the house, a quiet old lady named Mrs. Elm, while in the upper flat had lived Mr. Dune, a middle aged gentleman of some means, who now lay so quietly and tragically in his favourite armchair.

It was a large room, well furnished. Evidently Mr. Dune was a man of taste.

Several good oil paintings adorned the walls; two more armchairs, a bureau, a grandfather clock, a bookcase, and in one corner a wireless cabinet, completed the chief contents.

Opposite the armchair was a French window, ajar, and walking through on to the balcony Inspector Warne gazed at the builders' ladder resting on the railings, and leading down into the garden, fifteen feet below.

"The shot was fired by someone standing at this window, Pink," said the Inspector. "Obviously, he made his escape down this ladder. The only other way out is through the door, and that's locked on the inside—or was until we broke in."

"Ah!" remarked Pink wisely.

His superior stood gazing at him. "Now the doctor said the poor fellow has probably been dead ten or eleven hours. Let me see now. What hour would that take us back to?"

Pink's face assumed a contorted expression

indicating thought.

A good chap, Pink, where courage and devotion to duty were required, as Inspector Warne well knew. The constable was a favourite of his and accompanied him on many cases, but he was not exactly intellectual.

"It's 8 a.m. now. That would mean 9 or 10 p.m. last night. Yes, about ten o'clock last night the shot was fired. I think we'd better have one or two people up now, Pink. Fetch Mrs. Elm, will you?"

Pink departed on his errand, while Warne strolled out once more on to the balcony. He noticed something white at the foot of the ladder. Climbing down, he discovered it was a man's handkerchief, with the initials E. R. B., sewn on one corner. Pocketing his find, he re-entered the room just as Pink returned with Mrs. Elm.

The gist of her information was that she last saw Mr. Dune alive at eight o'clock the previous evening, just after dinner, when she had asked him whether there was anything else he required.

She had then wished him "good-night" and returned to her own apartments where she read a book for some time.

When she crossed the hall on her way to bed, she was startled by what sounded like a shot.

However, a moment or so later a motor-cycle passed by the door, and she put it down to that.

"What time was that, Mrs. Elm?" the Inspector interrupted.

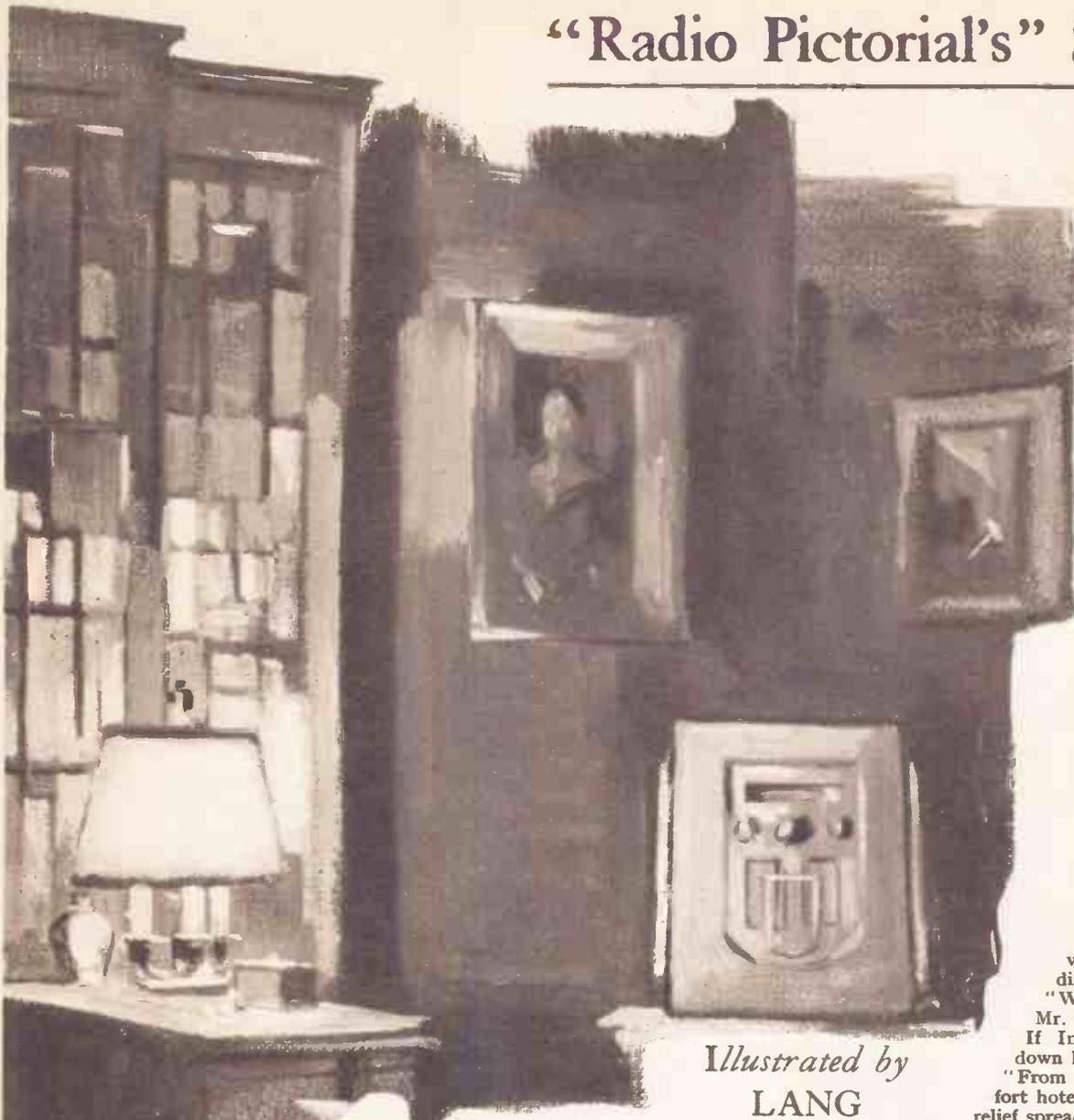
"Why, I really can't be sure, Inspector," was the reply. "You see, I had been engrossed in my book and lost all account of time, but I would say it was—why, how silly of me!" she exclaimed, her face lighting up. "I remember now. Mr. Dune's clock struck eleven just as I passed by the staircase."

Inspector Warne glanced at the old grandfather clock in the corner. "Thank you, Mrs. Elm, please continue."

Mrs. Elm explained that she had been awakened at seven o'clock that day by her maid, who said she had knocked at Mr. Dune's bedroom door to take in his cup of tea and had received no answer, even when at last she placed the tray on the floor and thumped on the panels with both fists.

Hurriedly dressing, she accompanied the maid

"Radio Pictorial's" Short Story



Illustrated by
LANG

"Inspector Warne whipped round. Pink's mouth opened wide. They both stared at the wireless cabinet in the corner from which the sound had come."

upstairs, and without more ado she tried the door handle. It turned, and they went in.

Apparently the bed had not been slept in that night. Next she noticed a light under the sitting-room door.

As the door was locked, she ran outside and discovered the ladder leading up to the balcony. Sensing a tragedy, she rang up the police station. No, Mr. Dune had no enemies as far as she knew.

"Tell me now, Mrs. Elm," asked the Inspector. "Did Mr. Dune have any visitors last night?"

"Yes, he did have one, Mr. Buller, his ward. He came early in the evening and left at half-past six. He seemed to be in rather a bad temper, too," she added as an afterthought. "But then, that was nothing unusual. He was always getting into scrapes, and expecting Mr. Dune to get him out of them, and I believe his guardian was getting tired of it.

"Always asking for money was that young man. Mr. Dune told me he had just asked him for a big sum to pay a debt to one of his low gambling companions.

"A ne'er do well if ever there was one. He should be here any moment now," the landlady went on. "I 'phoned him up after 'phoning the

police, and he lives only about two miles away."

Hardly had she said this when the front door bell rang, and the maid ushered in a young man with the introduction "Mr. Buller."

Watching him keenly, Inspector Warne saw a tall, thin, nervous looking man of about twenty-three, with a pale unhealthy face. His rather large eyes gazed round the room jerkily and came to rest on the armchair and its ghastly contents.

After this one brief look, he studiously avoided that part of the room and looked at nothing in particular.

"Ah, Mr. Buller," remarked Inspector Warne. "I wonder if you can help us to unravel this affair?"

"I'm afraid I can't help you, sir."

"Well, we don't know about that yet, Mr. Buller. Now, I understand Mr. Dune was your trustee. Is that so?"

"Yes."

"And I gather that of late you were not on the best of terms with one another. Some of your letters there"—the Inspector waved a hand in the direction of the desk—"were distinctly rough; in fact, threatening."

Mr. Buller's eyes strayed in the direction of the murdered man. The perspiration streamed down his face.

"Nerves," thought the Inspector. "Evidently a bundle of nerves."

"Well, sir, hardly that." Buller was calmer now.

"You see, he was rather mean about my money. He held several thousand pounds in trust for me, and I needed some of it urgently. He—he wouldn't let me touch it, however. That was all.

"Perhaps my letters were rather rude. I'm sorry now." Buller darted another nervous glance

towards the fireplace.

"Ahem! What was the nature of your visit here last night?"

"I came to tell Mr. Dune that I was going away for a holiday next month," was the lame answer.

Warner watched him closely. "Did you quarrel with Mr. Dune last night?"

"No, sir. We were quite friendly. Just chatted about my plans and er—"

The Inspector noticed the look of indignant surprise on the landlady's face.

"Oh. What time did you leave this house?"

"About half-past six, I should think."

"Who let you out?"

"Mrs. Elm here."

"Did you return later in the evening?"

"No. Certainly not. Why, what are you driving at? What the blazes?" Buller's face was distorted with fear as he blustered.

"Now, keep cool, young man, please. I only want straightforward answers to my questions," said the Inspector sternly. "What are your initials?"

"E.R." was the puzzled reply.

"Does this belong to you?" asked the Inspector holding up the handkerchief he had discovered.

"Yes," faltered Buller. "I must have dropped it when I was in here last night."

Inspector Warne's eyes gleamed, but he refrained from mentioning where the handkerchief had been discovered.

"Where were you at 11 p.m., last night, Mr. Buller?"

If Inspector Warne expected a breakdown here, he was disappointed.

"From 10.30 till 12.30 I was at the Bloomfort hotel," came the answer, and a look of relief spread over the pale face.

"Well, that can easily be verified, Mr. Buller." The Inspector crossed the room to the desk on which stood a telephone. A few minutes later he replaced the receiver; beyond doubt the young fellow had spoken the truth this time.

"Thank you everyone. I think that's all I want to ask. Perhaps you will leave us now."

When the door had closed behind Buller and the landlady, he scratched his head and peered at his subordinate.

"I don't quite know what to make of that, Pink. Do you?"

"No, sir."

"Ah! I was afraid you wouldn't. Things pointed pretty conclusively to that young man, Buller, at first.

"He quarrelled last night with his trustee, if Mrs. Elm's evidence is to be believed, and I think it is. He wrote threatening letters, which also show he was badly in debt with dubious characters, and to crown all, I discovered his handkerchief at the foot of the ladder and yet—"

Inspector Warne shrugged his shoulders helplessly and gazed appealingly into the mournful face of Pink. "And yet he has a perfect alibi. Mrs. Elm heard the shot at 11 p.m. At that moment Mr. Buller was with at least ten well-known people of the district.

"What's more, the hotel porter swears he entered the hotel more than half an hour earlier than that. The murderer couldn't be Buller, Pink, my lad."

Pink shook his head dismally.

"No, Pink, we shall have to get our noses down to it and sniff out some other clues. Evidently there is more in this case than I thought at first.

"Let's think now. First of all I think we had better. . . . What's the time though?"

Inspector Warne glanced up at the grandfather clock. His expression changed as he did so.

(Continued on page 20)

The "MABEL CONSTANDUROS" Pullover



THIS week our model is wearing a sweater made by Mabel Constanduros. As you see, it is knitted all in one piece, and buttoned together at the sides; it is so easy to make—quick, as well, on account of the large-size needles.

The tennis season has begun, and here is the very thing to wear over your tennis frock.

MATERIALS.—9 oz. Copley's "Frenchlaine" wool; 1 pair No. 5 knitting needles; 8 buttons (size of a penny).

MEASUREMENTS.—Length from top of shoulder to base 22 inches. Width across the front 16 inches.

TENSION.—Work to produce 4 sts. to 1 inch in smooth fabric. Unless this instruction is followed exactly, the measurements of the garment will not work out correctly.

ABBREVIATIONS.—K., knit; p., purl; st., stitch; tog., together. N.B.—The back and front of the garment are all worked in one piece.

Commence at the base of the front by casting on 63 sts.

Working into the back of the sts., on the first row only, proceed as follows:—

1st row—K. 4, ** k. 3, p. 1. Repeat from ** to the last 7 sts., k. 7.

2nd row—K. 4, ** p. 3, k. 1. Repeat from ** to the last 7 sts., p. 3, k. 4.

Repeat these two rows until 4½ inches of ribbing have been worked.

Next row—Knit.

Next row—K. 4, p. to the last 4 sts., k. 4.

Repeat the last two rows until 6 inches of smooth fabric with the plan knitted border have been worked, finishing at the end of a p. row.

Divide for the front opening as follows:—

1st row—K. 31, k. 2 tog., k. to the end.

2nd row—K. 4, p. 23, k. 4, slip the remaining 31 sts. on to a safety pin and leave for the present.

Continue on the sts. on the needle for the right half of the front as follows:—

3rd row—Knit.

4th row—K. 4, p. to the last 4 sts., k. 4.

5th row—K. 5, k. 2 tog., k. to the end.

6th row—K. 4, p. to the last 4 sts., k. 4.

7th row—Knit.



HULLO, CHILDREN! AUNT BELINDA'S Children's Corner

DEAR NIECES AND NEPHEWS,
A great many of you have decided to fly aeroplanes (especially, perhaps, my nephews) when you are a little older; in fact, some of you may have already been given the special treat of a "joy-ride." You are much luckier than a little nine-year-old some twenty-five years ago. She was thrilled by the stories of Graham White's flights into the clouds and begged to be allowed to go too. A nine-year-old in an aeroplane! Such a thing was unheard of—quite unthinkable, even, and disappointed nine-year-old was sent back to practice her piano... To her parents'

astonishment, the next day young nine-year-old presented them with a song she had written! "Up to the Moon" it was called and was all about a flight in an aeroplane! The little nine-year-old was Helen Alston whom most of you have heard singing her own songs in the Children's Hour. That's what I call making the best of a bad job, don't you?
To have three different plays broadcast in one week is surely a record for any author. But that is what happened to L. du Garde Peach last week. Those of you who listened to the Hour from North Regional or West Regional or the National stations heard them. L. du G. lives in a little village in the Peak district of Derbyshire and every so often the local inhabitants act one of the plays he has written for you. He also has microphones fitted in his house so that everything he writes can be rehearsed through the microphone before it is actually sent to the B.B.C. He believes in giving you as near a perfect play as possible, and has already written over one hundred for the Children's Hour.

Until next week,

AUNT BELINDA.

8th row—K. 4, p. to the last 4 sts., k. 4.
Continue in smooth fabric with the plain knitted border at both ends of the needle, decreasing as before inside the neck border on the next row and every following 4th row until 20 sts. remain. Continue without further decreasing until 25 rows have been worked after the last decrease, thus finishing at the neck edge.

Increase as follows:—
1st row—K. 4, k. into the front then the back of the next st., k. to the end.

2nd row—K. 4, p. to the last 4 sts., k. 4. Repeat these last two rows until the sts. number 31, finishing at the neck edge.

Leave these sts. for the present and return to the sts. on the safety pin, transfer them to the needle, join wool to the neck edge and proceed as follows:—

1st row—K. 4, p. to the last 4 sts., k. 4.

2nd row—Knit.

3rd row—K. 4, p. to the last 4 sts., k. 4.

4th row—K. to the last 7 sts., k. 2, tog., k. 5.

5th row—K. 4, p. to the last 4 sts., k. 4.

6th row—Knit.

7th row—K. 4, p. to the last 4 sts., k. 4.

Continue decreasing as above on the next and every following 4th row inside the neck border sts., until 20 sts. remain.

Continue without decreasing until 25 rows have been worked after the last decrease.

Now increase as follows:—
1st row—K. to the last 5 sts., k. into the

front then the back of the next st., k. 4.

2nd row—K. 4, p. to the last 4 sts., k. 4.

Repeat the last 2 rows until the sts. number 31, finishing at the end of a purl row.

Next row—K. 31, k. along the other 31 sts.

There are now 62 sts. on the needle. Proceed along these sts. in smooth fabric with the plain border on both edges for 12½ inches, finishing at the end of a purl row.

Next row—K. 6, k. into the front then the back of the next st., ** k. 3, p. 1. Repeat from ** to the last 7 sts., k. 7.

Next row—K. 4, ** p. 3, k. 1. Repeat from ** to the last 7 sts., p. 3, k. 4.

Continue in rib to match the front and for the same depth. Cast off.

To Make Up.—Omitting the ribbing, press the rest of the garment on the wrong side with a warm iron and damp cloth, only lightly pressing the borders.

Fix 4 buttons on the side edges of the front at equal distances apart, the top button to be on a level with the commencement of the front opening.

Work loops on the edges of the back to correspond with the buttons.

Cockney in the Country

WHEN you have read the descriptions of the country atmosphere in which Mabel Constanduros' Cockney sketches are prepared (in conjunction with Michael Hogan), you may well wonder how she does it!

The truth is that she has a wonderful and vivid imagination, and excellent experience as an actress.

She was actually born in South London, and was one of a large family of seven. So she knows London.

Her father delighted in Cockney sketches, and he encouraged her to write little plays and monologues on these lines and to play in them, and speak them.

Though of a serious turn of mind, she was always given the comedy parts in plays at school... and she longed for the serious parts.

She always wanted to be an actress.

But it was not till after her marriage that she managed a little training, and then she started monologues for her own amusement.

That's how she came first in touch with the B.B.C.



Children's NEWS MOTTO

by Commander Stephen
KING-HALL

The Motto which tells the story of this week's news is as follows:

"In this world nothing is certain but death and taxation."

These words were written by Benjamin Franklin (1706 to 1790) in a letter to M. Leroy. You will find the news reference on page 24.

Stephen King-Hall

How B. Walton O'Donnell rehearses the—Wireless Military Band

by WHITAKER-WILSON

WITH the exception of the Concert Hall, Studio 8A is the pleasantest in Broadcasting House. There is a sense of freedom, largely due to the fact that its walls have not been treated sufficiently to cause the deadness so apparent in some of the smaller studios.

There is a reverberation period of a fraction over a second, and the room itself is light and airy. This is the home of the Wireless Military Band and of its able conductor Bertram Walton O'Donnell.

To anyone accustomed to seeing the B.B.C. Symphony Orchestra at Queen's Hall, with its rows of string players, the first impressions of a military band are a little strange. The strings are replaced by military clarinets. If you see ten violinists you notice that not two hold their instruments exactly alike. Also their faces wear different expressions. If you see ten clarinetists, all blowing down their clarinets, they all look alike!

However, once you have become used to the fact that they are there, you begin to take interest in their expressive quality of tone. It is surprising how delicate these agile instruments can be.

Most people would, I think, be impressed with O'Donnell's methods in rehearsal. Considering the forceful effects the Military Band can produce, it was a little surprising to me to find him practising an obvious economy of movement.

For soft effects his sweep with the baton is reduced to a minimum. He hardly moves at all. Indeed, he has rather a fascinating trick of remaining perfectly still (except that his eyes are everywhere) taking up the movement again only when a distinct change in the music occurs.

Unless I am mistaken, that is one of the reasons why the band's rhythm is so pleasing. Assuming that no player would be admitted into such a band who was not in a degree rhythmical, it is quite safe to argue that collective rhythm is often more delicate than any actual personal rhythm a conductor can provide. Evidently this must have appealed to O'Donnell because I watched him stand perfectly still for quite long passages. The result was really musical.

That also is a reason why the Wireless Military Band is so different from the sort of military band we used to hear on seaside piers. This band is coached—and carefully at that.

O'Donnell has a trick of anticipating the effects by a second or two when the music is soft enough to allow him to be heard. He will make a series of short and snappy remarks as he goes along, just as though he were talking to a single person instead of to a number of players. They are so used to this that they respond as one person. He will then stop them at some convenient spot and chat about the effects they have just produced. This has the result of impressing upon them what he wants. I am sure this must be the result because I followed his little arguments myself just as though I were playing.

These remarks are always to encourage. He watches them like a cat watches a mouse, but with a different purpose in view. He is there not to take life (in the metaphorical sense) but to foster it. Not to censure or upbraid, simply to encourage.

Because he will stop, explain and get going again inside ten seconds he does not irritate his band nor yet tire it. There is a great deal in that. I have no doubt the hours of rehearsal slip by very quickly and pleasantly.

Walton O'Donnell was born in Madras in 1887. He is the youngest of three brothers all of whom have become bandmasters.



At one time he was Director of Music in the Royal Marines. He joined the B.B.C. in 1927. While directing the Marines he accompanied the Prince of Wales on a tour in Africa and South America. The King recognised the fact and created him M.V.O.

He is obviously a first-rate musician. So many military band conductors are not.

Conducting is not merely a process of stick-wagging. Military band-conducting is different

in character from symphony-conducting not only because the two kinds of bands are very different in constitution, but because the music they have to play is so different in quality.

The old military march, which used to be the first and last thought of a band of this type is not nearly so well thought of in these days. The Wireless Military Band is modern in thought and feeling. It has to be prepared to play anything that may be arranged for it.

You can therefore conclude that the Wireless Military Band is a model to all military bands. At all events, you are not likely to hear one more suited for broadcasting.



A section of the Wireless Military Band in the balcony of the Concert Hall Studio

The only 7-PLY Racket at the price

2 GN. VALUE for 30/-

One of the famous London-made "Frank Normand" Rackets, the "IMP" offers unbeatable value. It is a superb model with 7-ply frame of red birch, white birch and sycamore, with figured plane tree overlays, giving further strength to a very strong frame. It is beautifully strung with excellent English gut and bound in red and black with black trebling and box-purling. Perfectly finished 4-piece mahogany handle. You can have this magnificent Racket on easy terms.

SEND ONLY
2/6
BALANCE
MONTHLY

Send only 2/6 for the "IMP" on SEVEN DAYS' APPROVAL. If satisfied, pay further 2/6 at once, then 6 monthly payments of 5/-. (Cash, 30/-) Please state weight required.

THE
"COMET"

AND HERE'S A WONDERFUL GUINEA RACKET

An attractive and serviceable Racket by "Frank Normand." Has rounded ash frame and is strengthened at the shoulders with linen. Tightly strung with reliable English waterproofed gut. Bindings, trebling, and cross purling are green. Mahogany handle. Send only 2/6 for the "Comet" on SEVEN DAYS' APPROVAL. If satisfied, pay further 2/6 at once, then 4 monthly payments of 5/-. (Cash, 21/-).

Please state weight required.

E. J. HERAUD, LTD., Dept. R.P.7
NUMBER ONE, EDMONTON, LONDON, N.18
This is our full Postal Address. Est. 34 years.

HAIR TREATMENT

For the benefit of readers who omitted to fill up the Form relating to their hair troubles which was provided in a recent issue, this is repeated below. The offer of the advice of a Consulting Hair Specialist free of charge is too good to be missed, and we advise all readers who are not entirely satisfied with their hair to fill up this special Form and post it immediately to the address given.

ANSWER THESE QUESTIONS.

Is your hair falling out?.....Receding at temples?.....Thin or bald on top?.....
Going grey?.....Is scalp irritable, particularly at night, when tired?.....Have you bald spots (Alopecia)?.....
What is your age?.....Have you dandruff?.....
Is scalp dry or oily?.....What severe illness?.....
.....How long ago?.....

To ARTHUR J. PYE, 5 Queen Street, BLACKPOOL, 2

Please send me your book, individual diagnosis of my case, and personal advice, free and without obligation.

NAME.....
(BLOCK LETTERS)
ADDRESS.....

1d. postage in unsealed envelope

Wanted
SONG
POEMS

CAN YOU WRITE WORDS FOR SONGS?

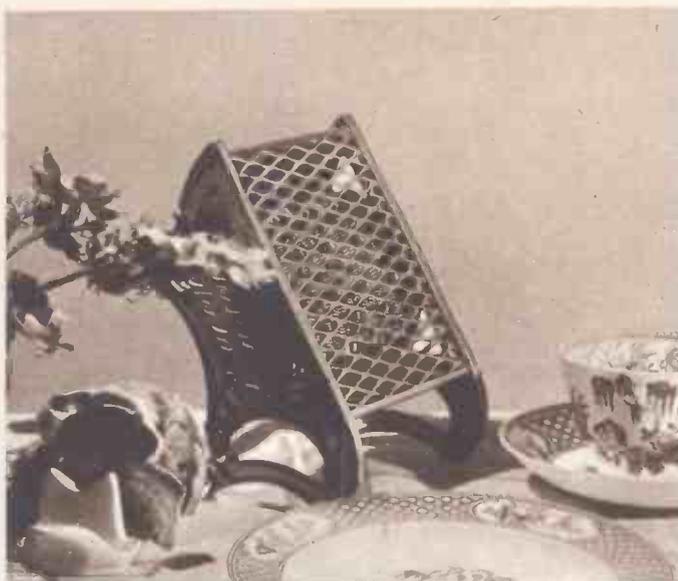
Publishers of many Broadcast and Recorded Hits invite known and unknown Authors and Composers to submit song-poems, songs and musical compositions for immediate publication. Send MSS. PETER DEREK LTD., Music Publishers, R.D., 140a Shaftesbury Avenue, LONDON, W.C.2.

BE TALLER! CLIENTS GAIN 2 to 6 INCHES!

Increased my own height to 8ft. 3 1/2 ins. ROSS SYSTEM NEVER FAILS. Fee £22s.

Particulars (mailed privately) 2d. stamp

E. C. MALCOLM ROSS, Height Specialist, Scarborough, England. (P.O. Box 18)



This heater will stand on your breakfast table to make the toast, boil the kettie, keep the bacon hot, and act as a radiator

it, etc., can be completely removed by an application of powdered starch. Use clean soft towelling (it holds the starch better than cloth) and rub lightly over the surface of the wallpaper. Then remove all traces of starch with another clean cloth. The dirt comes off like magic, leaving the paper clean and fresh.

A. E. T., E.6.

FOR SILK STOCKINGS

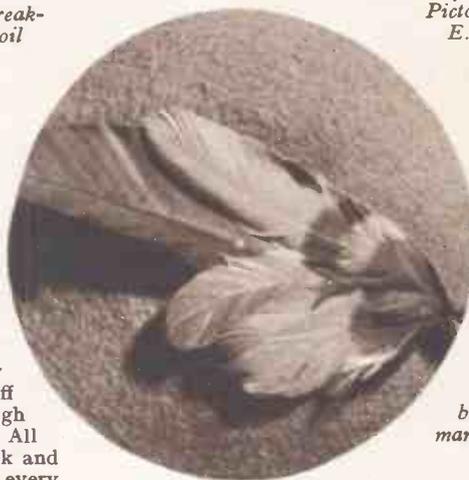
To preserve silk stockings, put them into methylated spirits for five minutes, then hang them up to dry in the shade until the smell of spirits has evaporated. They will wear longer after this treatment, and prove ladderless for quite a month at least.

A. C., Fife.

(The sender of every recipe printed in these pages receives a Postal Order for five shillings. Send yours to "Margot," Radio Pictorial," 58/61 Fetter Lane, E.C.4.)

SALAD DAYS

A salad is a dish that the most inexperienced cook can make well, but which is so often made badly. There are two rules: the vegetables used must be crisp and fresh; secondly, all



This feather mount is in yellow and scarlet, but it can be had in many other colours. Price 7 1/2d.

FIRST to consider the charm of taffeta. At a dress show the other day, devoted to models for the small woman, our attention was drawn to this fascinating material by a whole series of suits and dresses and two-piece ensembles. A peculiarly rich effect is given by the stiff rustling folds of this fabric, though the colours are kept sober. All the models I saw were in black and white or navy and white; and every one checked or plaid.

The dresses particularly were charming, of dark blue and white with white organdie crisped frills; or large bows spreadeagled under the chin. I noticed that there were upstanding frills running over the shoulder and down to the elbow in nearly every case, and pleated frills, too, in swirling lines on the skirt. Sashes were common. Sleeves still take the eye, and have adopted a modified form of last year's puff. This summer there will be baby puffs or softly gathered sleeves, that end in a frill at the elbow or just below.

Newer still is the sleeve that fits tightly to the underside of the arm, with stiff puffs like wings standing grandly out on top. These sleeves of taffeta fit easily under coat sleeves that are likewise "winged," and can be relied upon to emerge quite uncrushed from the contact. In one case, this type of sleeve was cut in one with the bodice in a raglan shape which looked very new and clever. It ends just above the elbow without cuff or band of any sort.

For the evening, taffeta is just as often combined with other materials as used by itself alone. There was, indeed, one beautiful dress of taffeta traced with gold thread and another of shirred taffeta, which looked like a dull blistered crepe. But the most attractive dress we were shown that afternoon was of plain black tulle with a widely spreading skirt, worn with a black and white checked taffeta jacket, that had a pleated skirt springing from a fitted waist. The combination of the two materials was a great success.

TO CLEAN WALLPAPER

Dirty marks on wallpaper caused by furniture standing against



EVE and the MIKE

Write to "MARGOT" About It

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

moisture must be removed after washing.

If the vegetables should be stale, they can be freshened by soaking them in cold or boiling water. As for the second rule, the salad should be drained in a basket or a colander. Then put it in a clean, dry cloth, gather up the corners and shake it lightly, taking care not to squeeze or bruise the leaves.

One good way of making a salad is to put the salad dressing in the bottom of the bowl, and the greenstuff on it. Mix thoroughly at the last moment, placing the garnish of eggs, chopped parsley, chives, capers or radishes on top.

Almost any vegetable, raw or cooked, can be used for making a salad. Raw spinach leaves can be used instead of lettuce, and cooked potatoes, peas and beans, and brussels sprouts can be included. Special salad dishes can be concocted with shrimps, mushrooms, asparagus, apple, and celery.

A particularly delicious way of eating salad, now that picnicking days are here again, is in sandwiches. The salad in this case consists of lettuce, watercress and mustard and cress. After you have washed and dried it, shred the lettuce finely, remove all stalks from the cress, season with salt,



Margot

A short-sleeved summer frock of dusty-pink linen, with leather belt and buttons. It has a jacket to match. From Harrods.

This Week's RADIO RECIPES— by MRS. R. H. BRAND

COMPARATIVELY few listeners know that the chief harpist at the B.B.C. is charming Sidonie Goossens.

Not only is she extremely talented, but, in addition, an excellent cook. Here are two of her favourite dishes:

HAMBURG STEAKS

Ingredients.—1 lb. lean beef (uncooked); 1 tablespoonful of breadcrumbs; 2 table-spoonfuls mashed potatoes; 1 small onion; 1 beaten egg; ½ gill stock; ½ oz. butter.

Remove all fat from meat and chop or mince finely; lightly fry minced onion in butter and mix with all other ingredients; season well and shape into small rounds about 1 inch thick; place in a well-greased tin and cook in the oven from 20 to 30 minutes, turning at half-time.

BEEF OLIVES

Ingredients.—1 lb. lean steak; 3 oz. fresh breadcrumbs; 1½ oz. grated suet; 1 tea-spoonful mixed herbs; grated rind of lemon; 1 carrot; 1 onion; 1 oz. flour; ½ pint stock; 2 oz. dripping; seasoning.

Remove fat from steak and cut into thin slices; make stuffing by putting dry ingredients into a basin and binding together with beaten egg; spread some on each piece of meat; season and roll up neatly and tie with fine string. Peel and slice vegetables, then heat dripping in a pan and when smoking hot put in the "olives" (half at a time); fry a good brown on both sides and remove. Make gravy with browned flour and stock, stir until boiling, add the vegetables and the "olives"; cook very gently until tender.

and mix with mayonnaise sauce. Finally put the mixture between brown bread and butter. You will find these sandwiches equally appetising as a tea-time delicacy or as a cool and refreshing picnic meal.

Only a few years ago tinted nails were looked upon as very bad taste indeed, whereas, nowadays, some of the smartest women wear their nails brightly coloured, in cardinal red or vivid rose pink.

One good rule is to use pale, neutral nail tints when you are wearing bright deep colours, and the brighter tones with clothes that are definitely "mousey."

When you are tinting your nails, put your fingers flat on the table in front of you, so that they don't move. Be careful to leave the half-moon and the tip of the nail free from polish or colour of any sort.

Wipe your nails over with a little polish remover before you put on the polish. This will keep them quite clean and free from any water or natural oil that may be there and which might cause the polish to peel.



There is no other Cream in the world like Cucumel Cream. It feeds the skin; it acts as an astringent; and it forms the powder base, giving your skin the smoothness of porcelain. Twenty-one different ingredients (including cucumber and lemon) are blended into an entirely new type of base, to make Cucumel Cream.

Use it after your morning's massage with Cucumel (the face massage lotion) and you give yourself a complete beauty treatment with only two preparations. Your Chemist or Hairdresser will supply you with both, Cucumel (liquid) 1/- & 1/6, Cucumel Cream 1/- . If you would like to try them free of cost, send us the coupon to-day.

COUPON

THOS. CHRISTY & CO., Dept. R.P.1.
4-12, Old Swan Lane, London, E.C.4.
Please send me a sample of Cucumel and a sample of Cucumel Cream, together with your Beauty Booklet. I enclose 3d. for postage and packing.

Name.....
Address.....

INTERNAL AND EXTERNAL GROWTHS

A well-known London Surgeon has created world-wide interest in the discovery that Internal and External Growths are due to a deficiency of Potassium "salts" in the body which causes the cells to break down and become malignant.

The London Press quotes:

... He is able in the most emphatic way to define bodily growths as a deficiency of potassium "salts" in the body, and to assert with proofs in support, that if this deficiency is remedied they will retrograde. ... A growth that could not be touched by a surgeon I have seen (he said) in about six weeks disappear utterly and completely.

Mrs. C. Healy, of Tewkesbury, writes:—

... I am pleased to inform you that I am sure I am quite cured. I had a very large growth on the breast, and my doctor told me I could not live. He said I might last from two to three weeks, and the pain was so severe as to be almost unendurable. On December 3 I commenced following the 'Cantassium' Treatment, and I can safely say that I have not suffered an hour's pain since the third day. I am sure the growth is quite gone. I have only the 'Cantassium' Treatment to thank for my recovery. ...

"Bodily Growths, Their Cause and Treatment."

Free to Readers of this paper.

This most interesting book, which will be sent to you free of charge on receipt of a postcard, fully explains the cause of Internal and External Growths and how to overcome them.

Don't delay but send off your application for Free Book and Case Reports to-day, addressed: The Secretary, The Cantassium Co., 183 Twickenham, Middlesex.

**IT'S NEW
IT'S ALIVE
IT'S EXCITING**



Free TO EVERY READER

A COMPLETELY different JOURNAL INSPIRED BY THE SCREEN

Every feminine activity influenced by the screen is reflected in *Woman's Filmfair*. What the stars wear, how they live, how they spend their leisure, how their every activity can be adopted and adapted to bring extra zest to your life is helpfully described. And there are 16 pages of film star dresses with details of where you can buy them and what they cost. There are patterns, too, of film star dresses for you to make and wear, so get your copy before they all go.



CHEQUE OFFER AND 2/6 PHIAL OF PERFUME

NOW ON SALE 6^d

Sponsored by the Publishers of FILM WEEKLY

ENGLISH NEWSPAPERS LTD 10-13 BEDFORD ST. STRAND W.C.2



DONT WASH BABY'S HAIR use NESTOL

Rub baby's scalp with NESTOL daily and the little darling will soon have those much desired curls. Thousands of mothers are using Nestol with wonderful results; why not you? Also use Nestol medicated toilet powder 1/3 large tin.

NESTOL CURLS & CLEANSES

C. NESTLE & CO. LTD. 48 SOUTH MOLTON ST. LONDON W.1

THE BEST GREY HAIR REMEDY IS MADE AT HOME



You can now make at home a better grey hair remedy than you can buy, by following this simple recipe: To half pint of water add one ounce bay rum, a small box of Orlex Compound and quarter-ounce of glycerine. Any chemist can make this up or you can mix it yourself at very little cost. Apply to the hair twice a week until the desired shade is obtained.

Orlex imparts colour to streaked, faded or grey hair, makes it soft and glossy and takes years off your looks. It will not colour the scalp, is not sticky or greasy and, does not rub off.

A FASCINATING NEW HOBBY!

Collecting photographs of famous radio stars is now all the craze. See page 2 of this issue for details of a remarkable offer.

Secrets of the B.B.C. Postbag
(Continued from page Three)

of postcards that arrangements were specially made with the Postmaster-General to cope with the flood. A special covey of vans was detailed off for the job—and the response was exactly seven postcards!

I can't help feeling that that incident provides a wonderful testimony to the intelligence of the average listener, who is left completely cold by the prospect of more jazz, but is passionately roused to take a pen in his hand when asked his opinion over a move in the political game.

The B.B.C. has set out deliberately to educate the public, and the good progress they are making is proved not only by the general tone of the correspondence, of which I will speak in a moment, but by an actual comparison of the "returns" for the last two years.

For example, in 1932, 5771 letters of appreciation and 463 of disapproval were received at Broadcasting House in connection with the talks department, whereas in 1933, 7,980 enthusiastic listeners wrote in, asking like *Oliver Twist*, for more. A rise of well over two thousand letters, and as it can be confidently supposed that for every correspondent there are at least a hundred others, with the same views and reactions, who are either too busy or too lazy to write, it can be seen what a definite upward trend there is as regards the more intellectual side of the programmes. Especially when you place these figures in juxtaposition with the vaudeville and organ recital ones.

In 1932, 15,830 appreciations were received for vaudeville, but last year their number dropped by over two thousand, and the criticisms went up, too. While praise for the organ was more than halved—only 427 votes as against 902 the year before.

As a matter of fact, I was rather surprised to see that the sum total of correspondence for 1933 was less by over three thousand letters in comparison with the previous year.

I would have expected an increase, not only because the link between the B.B.C. and the listener is getting every year closer and more personal, but also, of course, on account of the steady rise in the number of new licences. However, the facts are these. In 1932 there were 47,440 letters received altogether, of which, according to the official analysis, 43,310 were favourable and the other 4,130 unfavourable, while last year the gross figures dropped to 45,100, of which only 40,661 were letters of appreciation.

I am sure all these official figures will interest you enormously, as they have never been published before. For obvious reasons, it would be neither good policy nor good taste to publish at the same time extracts from the correspondence itself, though I don't think there can be any harm in my mentioning the man who demanded an audition to play sacred music on his mouth organ, or the woman who inscribed a postcard with this message, "I do enjoy your weakly talks," or, again, the husband who implored the authorities to change the time of the evening talk, as at present it clashed with the washing up of the supper things, which meant that his wife made so much clatter with the dishes, he couldn't hear a word.

Don't imagine that the majority of the letters are funny, either by design or accident. On the contrary, they are nearly all deadly serious and, what is more, extraordinarily intelligent and well expressed. Indeed, as I glanced through the file, the letter that impressed me most was from a man who worked in a factory in Worcester. He wrote a detailed discourse on the wireless likes and dislikes of himself and his mates (his own word). The extent of his knowledge of literature, the drama, and music thrilled and amazed me.

In fact, the letter showed the writer to be a person of acute sensibility and culture. And as I finally left Broadcasting House and emerged again into Portland Place, I found myself thinking how proud I should be if I could write a letter like that.

Perhaps I could if I were as conscientious and consistent a listener as that particular correspondent.

From 10 p.m. to 11 p.m.
(Continued from page Fifteen)

Crossing the room eagerly, he opened the long thin lacquered door of the clock and peered up inside.

What he saw appeared to puzzle him. "Pink, my boy, did you notice the time?" "Just after nine, sir—it says," he qualified. "But you never can rely on them things." "You poor fish," growled the Inspector. "The point is, it is three minutes past nine and the clock hasn't struck yet.

Another thing: it hasn't struck for days, either. Look what's at the bottom of the case, covered with cobwebs." He produced the bell hammer. "And yet Mrs. Elm heard a clock in the room strike eleven. Get that, Pink."

"Yes, sir." Deep in thought, the Inspector wandered about the room. It was a peculiar case. At first sight, the murderer appeared to be obvious, and yet the shot... the clock... and the perfect alibi...

He turned to his subordinate. "Remain on guard here, Pink, till I send someone to relieve you. I can't do much more here, now. I'll get along and find a little breakfast."

On his way out, half way through the door, came an interruption.

In the room a clock was striking! One, two, three, four, five, six, seven, eight, nine, ten.

Inspector Warne whipped round. Pink's mouth opened wide. They both stared at the wireless cabinet in the corner from which the sound had come.

Followed a voice in a strange tongue, the sound of which caused the Inspector's face to light up with excitement.

"Solved," he exclaimed. "Kick me for not seeing it before, Pink."

"Yes, sir," said the obliging Pink.

"What's that? You try it on, my lad," glared the Inspector.

"No, sir," said Pink meekly.

"I am afraid our friend Buller will hang for this." Warne was serious now, as he stared with a suspicion of sadness at the fateful radio set.

"The wireless has never been turned off, and is set just as it was when the shot was fired. It is Radio Iberoh, the powerful new station in Bulgradia.

"Their time is just over an hour ahead of our present time, and it was the clock of Iberoh Cathedral that Mrs. Elm heard last night... The shot she heard was fired at 10 p.m., not 11 p.m. Plenty of time for Buller to reach the hotel.

"Rather afraid this spoils his perfect alibi."

At Home with Sir Henry Wood
(Continued from page Four)

in Sir Henry's life when he was faced with a big decision. Was it to be music or painting?

He decided for music, but if you saw his oil landscapes you would almost wish he had chosen art as well as music, for they are very beautiful. One, of Rydal Water, was painted at the foot of Ruskin's garden. Sir Henry knew Ruskin quite well.

It would be interesting to know what would have been Sir Henry's attitude towards music had he become a great painter. At all events the fact remains that he is skilled in both, and artistic to his finger-tips.

Did you happen to see a comic picture of him in the daily press a few weeks ago? He was with Lady Wood and was wearing a ridiculous little hat, while she carried a toy balloon. Both looked as though they had had a night on the tiles.

As a matter of fact, the whole thing was capable of simple explanation. They were at a children's party in America.

Sir Henry has several presentation batons. None of them can be used because they are too heavy, but he is naturally proud of one given him by Queen Victoria. He says he never heard a more beautiful speaking voice than the Queen's.

Of course, he is keen on voices, and is always reading something about the voice or the larynx. Another study of his is English phonetics, but you will rarely catch him with a novel. But he reads RADIO PICTORIAL every week.

Arthur SALISBURY —at the SAVOY

Arthur Salisbury, "snapped" by the "Radio Pictorial" cameraman in a series of characteristic poses. Copies of any one of these photographs can be obtained from the "Radio Pictorial" offices if required, price 2s. 6d. each, post free.



HERE he is—Arthur Salisbury, an old radio friend to be heard every Monday afternoon. At the top of the page he is seen on the decorative picture-frame stage at the Savoy with his "boys"—you'll find the full list of their names below. He has been caught by the photographer in three typical attitudes. On the left, he is conducting, with his violin for a baton; on the right, a solo is "on the air." The two lower pictures show him when he has stepped over the "footlights" for a solo, and the orchestra is in full swing.

Both Arthur and Jack Salisbury play the violin, and have done so from an early age. Jack was so keen to learn that when he was four years old his father gave him a violin made from a cigar box and old strings! A year later, he was practising five hours a day on a half-size instrument.

FOR four years Arthur Salisbury has been leader of the Savoy Orchestra—a long time, you will agree, for one man to supply unfailing entertainment and popular music day after day—very often, of course, to the same audience. And for four years he has broadcast regularly every Monday to millions of listeners who have never been inside the Savoy. Here he is, as he is seen by his West End audience.

Arthur, himself, as well as conducting, plays the violin. His orchestra is made up as follows: William Walker, piano; Leslie Racklin, 'cello; Robert Ferraro, violin; Jack Faber, violin; Mick Bromberg, violin; Harold Horrobin, bass.

ARTHUR SALISBURY was born in March, forty-nine years ago. He and his brother Jack were musically inclined from a very early age, and both studied the violin. At first, Arthur did solo work, until the War came along and interrupted his career for a time.

Afterwards he joined de Groot, and was with him for six years at the Piccadilly Hotel.

The time came for him to strike out on his own, and finally, after playing in trios on the halls and trying one or two billets he came to the Savoy.





ON
THE AIR
THIS WEEK

Hughie Green, the fourteen-year-old hero of the radio play *Emil and the Detectives* is to broadcast again on May 5, in sketches, songs, and turns, together with his youthful gang.

Eric Maschwitz, the presiding genius of B.B.C. variety, has arranged the broadcast side of the Command Performance on May 8. Henry Hall (left) will provide one of the turns. Other pictures and an article will be found on earlier pages of this issue.

22



Another "Scrapbook" by Leslie Baily (above) will be presented to National listeners on May 7 and Regional listeners on May 9. The year this time is 1914, and the Countess of Oxford and Sir William Goodenough will take part.

Dare Lea's Band, which is frequently heard on Midland Regional, broadcasts from the Café de la Paix, London.

WHAT LISTENERS THINK

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

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

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

★ Personal Opinion

WHILST realising that the Talks Department has before it a very difficult task in keeping all talks within the rigid rules of the B.B.C., one cannot help sympathising with the prospective speaker who finds his talk so altered that he can scarcely recognise in it his own ideas. Perhaps this trouble could be eliminated or nearly so, if there were closer co-operation between the two.

If, for instance, after a submitted "talk" has been perused, a Talks' Official were to interview the speaker concerned, say, a week prior to the date of the talk, and discuss with him the desired amendments, surely, then, arrangements satisfactory to both parties could be arrived at.

"On the other hand, if the B.B.C. does not wish a man to express his personal opinion, why ask him to give a talk at all?"—K. G., Blackpool.

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

More Piano Solos

"I'd like to say how I enjoyed Carroll Gibbons' broadcast recently. But why restrict such an artist to a short programme? Every night we get half an hour devoted to the foundations of music. I'm not in favour of altering that—it's good—but let us have some more recitals by such real high-class syncopaters as Billy Mayerl, Carroll Gibbons, Charlie Kunz, Patricia Rossborough, Raie de Costa. I am sure programmes by such people would be welcomed by large numbers who may not appreciate such recitals as Mr. Ernest Lush gives.

"Again, is it not possible for our dance bands to include a larger number of piano solos in their numbers? Amateur or novice pianists are able to glean useful ideas for their own attempts in such playing, as well as wholly enjoying the rendering. Personally, I swallow good syncopation whole."—A. W., Mount Pleasant, Swansea.

More Layton and Johnstone, Please!

"After listening to a music-hall programme one night it struck me that a new series might be introduced by the variety department of the B.B.C. with a fair measure of success, on the following lines. Instead of having an hour's variety at a time, with a bill which of necessity includes some weaker links, why not have a recital, lasting for say half an hour at a time, by such a universally popular act as Layton and Johnstone. Surely there are sufficient variety stars available to allow for the running of the series over a period of a few weeks at least. This period could be regarded as experimental.

"Just as I was warming up to the delightful harmony of the duettists I mentioned, their paltry seven minutes expired and they were gone for another three months."—"Reformateur," Fife.

A Radio Album

"I have just hit on a novel use for my RADIO PICTORIALS. This is the idea. A loose-leaf book of fairly large size is indexed with the letters of the alphabet, and each radio star whose photo-

graph appears in RADIO PICTORIAL is entered up on one of the pages devoted to the initial letter of his or her surname. Then the photograph may be cut out and fixed by the name by means of the gummed mounts used by philatelists. Any remarks appertaining to the 'history' or acts of the stars are also entered by the name. If it is preferred, references to RADIO PICTORIAL may be substituted for the photographs to avoid mutilating the papers. Thus an illustrated radio directory may be built up week by week, providing an easy reference for use in conjunction with the programmes, and would no doubt be as interesting to one's friends as to oneself."—"Radiophile," Birmingham.

An Audience for Henry Hall?

"No! Decidedly no! Let us keep our own B.B.C. Dance Band different from the others. I like to feel that it is specially for the listeners that Mr. Hall is playing, and we are not sharing our entertainment with dancers and diners.

"As to the studio audience question, I don't see how a handful of people could effect an 'atmosphere.' After all, the idea of broadcasting is for its unseen audiences, and should keep to that rule."—M. E. Frazer, Hendon.

"The Dance Band Studio"

"May I make so bold as to suggest that Miss E. Hilditch missed the mark in her conclusions in regard to the B.B.C. Dance Orchestra. Without doubt, it is the studio that is at fault.

"Recordings by this band are brilliant, because they don't lack that enchanting brass section work; the same applies to the exhibitions broadcast.

"That Henry Hall should arrange his instrumentalists round the 'mike' like the Duke, Ray Noble, etc., is, what I argue, necessary when using the dance-band studio at Broadcasting House."—W. F., Peterborough.

How to Enjoy Broadcasts

"Every broadcast item can be good. To you who complain I would say that you are at fault for you listen to broadcasts in a usual manner. That is, you listen to items you like.

"A talk you do not like treat in this way—listen and then draw up some of your arguments to prove the speaker wrong. It's good mind training. If you are a 'hot' music fan listen for the syncopation in the Beethoven symphonies. If you are a symphony merchant listen to the beautiful complex harmonies in some of the 'hot' music.

"This broadcasting is a strange business and the one with the most catholic tastes gets the most dividends. I used to listen exclusively to chamber music, but Ellington means quite a lot to me now. And I can argue about almost every topic under the sun.

"Listen unusually and become catholic. Then you will begin to enjoy broadcasts."—Albert Race, Sheffield.

A "MIKE" Favourite—S.P.B. MAIS writes next week in "RADIO PIC."—

How I Prepare my Broadcast Talks
OUT NEXT FRIDAY



A Good Circulation Means Sound Health

Elasto

REGISTERED

The Great Blood Revitaliser

CURES VARICOSE VEINS, BAD LEG, PHLEBITIS, PILES, THROMBOSIS, ECZEMA, RHEUMATISM AND EVERY VEIN, ARTERY AND HEART WEAKNESS

ELASTO, the wonderful blood substance, which positively must be present in the blood to ensure complete health, is now known to be the active principle which controls the healing properties of the blood. Such troubles as Varicose Veins, Varicose Ulcers, Eczema, Swollen Legs, Phlebitis, Thrombosis, Heart Trouble, Rheumatism, Piles, Prolapsus, Varicocele, and Kindred Ailments are directly traceable to degeneration of the tissue cells resulting from a deficiency of this vitalizing principle in the blood. These conditions will not respond to ordinary treatment; to effect a cure it is essential to remove the cause of the weakness, and this can only be done by making good the deficiency in the blood.

Elasto does this with results that often appear positively miraculous.

What is Elasto?

The question is fully answered in an interesting booklet which explains in simple language the Elasto method of curing through the blood. Your copy is free, see coupon below. Suffice it to say here that Elasto restores to the blood the vital elements which combine with albumin to form elastic tissue and thus enables Nature to restore contractility to the broken-down and devitalized fabric of veins, arteries and heart and so to re-establish normal circulation, the real basis of sound health! Elasto is prepared in tiny tablets, which dissolve *instantly* on the tongue, and is the pleasantest, the cheapest and the most effective treatment ever devised. For the outlay of a few shillings you can now enjoy the tremendous advantages of this Modern Scientific Treatment which has cost thousands of pounds to perfect.

What Users of Elasto say—

- "No sign of varicose veins now."
- "Rheumatoid arthritis gone; I have never felt better."
- "All signs of phlebitis gone."
- "I had suffered for years from a weak heart, but Elasto cured me."
- "Completely healed my varicose ulcers."
- "Now free from piles."
- "Cured my rheumatism and neuritis."
- "Heart quite sound again now."
- "As soon as I started taking Elasto I could go about my work in comfort; no pain whatever."
- "Had rheumatism so badly I could hardly walk, but Elasto put me right."
- "My skin is as soft as velvet," &c.

We invite you to test Elasto Free. Simply fill in the Coupon below and post it without delay to: The New Era Treatment Co., Ltd. (Dept. 240), Cecil House, Holborn Viaduct, London, E.C.1. Don't long for relief; get Elasto and be sure of it!

POST this COUPON for FREE SAMPLE

COUPON ★

for Free Trial Sample of Elasto.

THE NEW ERA TREATMENT CO., Ltd. (Dept. 240), Cecil House, Holborn Viaduct, London, E.C.1.

Please send me Free Sample and Special Free Booklet fully explaining how Elasto cures through the blood

NAME _____
(Please Print in Capital Letters.)

ADDRESS _____

My Ailment is _____
Radio Pictorial, 4/5/34

BEWARE OF IMITATIONS!

RONDO'S cheerful gossip about the items, you have heard on the radio, and the programmes in preparation.

WE are inclined to look upon 1914 as the year in which the Great War broke out. That and nothing else. As a matter of fact, a great deal of interest happened in it apart from the War. There is no necessity to try and remember what did happen, because Lesley Baily has remembered it for you. He will present *Scrapbook for 1914*, the vintage year for opera in England.

You will be surprised to be reminded of so many variety stars at the height of their fame in that year. All right, then; May 8 and 9. Charles Brewer will be the producer, so there will be nothing the matter with it from that angle.

Marie Hall, the violinist, is broadcasting on May 6 in the National programme. I remember her making her debut in 1902. Since then she has toured fourteen countries. Miss Hall is one of Sir Edward Elgar's old pupils. Also she studied under the great Sevcik in Vienna. If you love good violin-playing I advise you not to miss her.

Looking further ahead, I ought to mention that there will be a Ridgeway Parade on June 1 and 2. Mr. Ridgeway has been touring. Perhaps you don't know that he discovered Charles Laughton at the Royal Academy of Dramatic Art, and actually gave him his first contract.

He has found a youngster named Jackie Bostock, the thirteen-year-old son of an unemployed miner. Mr. Ridgeway happened to pass through a little village and heard the boy singing in a cottage. He knocked at the door and made a few inquiries. He gave the father a contract there and then, and took the boy off with him.

"Stainless Stephen"—see the "S.S." on his car—always tries to spend as much time out of doors as possible. He lives in Sheffield



Radio Stars 4

Dog-loving Midlanders (that's a good title!) must not miss John Fearon's talk on May 9. He calls it *Your Dog and Mine* and intends to tell stories of dogs and their intelligence. He will have a big public as there are so many dog lovers!

One of the most interesting groups of village players in the country are those at Worthen, in Salop. They are visiting the Birmingham studio on May 12 to give Midland Regional listeners a chance of hearing some genuine Shropshire character studies and episodes drawn from the novels of Mary Webb. Worthen is in the heart of the Mary Webb country, so these episodes should be worth hearing.

Village life—this time in the West Country—will be given in a programme of a smoking concert in the Blue Bell at Sutton Netherwood. It has been arranged in connection with the local cricket club and the squire, Major Sutton, will be in the

chair. Last time the Rector of the parish took part. Unfortunately he is away ill, but George Marsh, the cowman of the fine voice, is combining with other village worthies to give a topical programme of village life. Rather fun. May 9 is the date.

Welsh listeners with a flair for history should hear *Tros y Dwr* on May 10. It is a play dealing with the search for the Jacobite fugitives after the rebellion of 1745. By so doing they will the more enjoy the Trial of Lord Lovat, which is being given the following week.

On May 10, the Seven Sisters Silver Band will broadcast in the West Regional programme. Pity they don't combine with the Eight Step Sisters, the Houstons and the Carlyle Cousins.

Listeners in Northern Ireland will probably like to hear the relay of High Mass from St. Patrick's Roman Catholic Cathedral, Armagh.



Jack Payne—during a flying visit to Manchester—tries out an Ekco receiver given as a prize in connection with one of Jack's stage performances

In The Air

JOHN MacDONNELL formerly associated with that bright B.B.C. feature "In Town To-night," is now acting as British Production Contact for Fox Films; whatever that may mean! . . . the Parkington Quintette have also gone "movie," and are currently appearing in a British film . . . did you know that the dark Carlyle Cousin is really named Lilian Taylor? . . . Jeanne Conibear who warbles so delightfully for the Pepper-Watt combination will be on the air again soon. Jeanne has recently returned from a vacation in the Gold Coast; the reason for this rather outlandish trip is that Jeanne's father happens to be governor of one of the states there. . . . Jeanne not so long ago was an understudy in the legit hit *White Horse Inn* until radio fame knocked at her door . . . dapper little Harry Roy "zooming along" Piccadilly at an incredible speed; for a radio rehearsal, Harry? . . . Betty Astell televising again; seems to be getting quite a habit with her! . . . George Posford discussing broadcasting with booful little Constance Shotter over cocktails . . . Carroll Gibbons turned down a nice slice of Hollywood; just to stay with the good old London fog; he admits he even likes it better! . . .

Key to Commander King-Hall's Children's News Motto on page 16

On April 17th the Chancellor of the Exchequer, Mr. Neville Chamberlain, in his Budget Speech to the House of Commons introduced the Budget for the year 1934-35.

INFERIORITY COMPLEX eradicated



“Joy in living”

The British Institute of Practical Psychology exists to make the principles of Psychology available to you in a form you can easily understand—in a form you can easily apply to yourself, in strengthening your personality, in achieving that true happiness which is your right, in finding a successful solution to your personal problems, in realising ambitions and desires, in increasing your value and developing your faculties. Write for FREE BOOK.

An Inferiurity Complex is a disturbance in the Subconscious Mind which manifests itself in self-consciousness and lack of confidence—in nervousness and “nervyness”—in causeless fear or worry—in depression and a sense of futility—in lassitude and lack of enterprise—in weakness of will and indecision—in blushing and nervous mannerisms—in forgetfulness and lack of concentration. These are symptoms of “something wrong” within your personality which you can put right—the effect of conflicting forces within yourself or the result of some emotional experience or some destructive influence during your personality-development. Such experiences may be entirely forgotten, they may have acted too early for your memory to retain, but their effects remain in the form of a “disturbance centre” in Subconsciousness which sends out powerful negative impulses, overcoming and paralysing your positive impulses, denying you the pleasures of achievement and the joys of living. You cannot control these impulses—to attempt to fight them by direct effort only serves to increase their strength—but you can remove them altogether by eradicating from your Subconscious Mind the trouble from which they spring, building up in their place powerful positive impulses, generating forces within yourself which will help instead of hinder, which will carry you forward towards a happier, healthier, fuller, more successful life.

This you can do—yourself—simply and inexpensively by your own efforts, in the privacy of your own home.



“Quiet calm confidence”

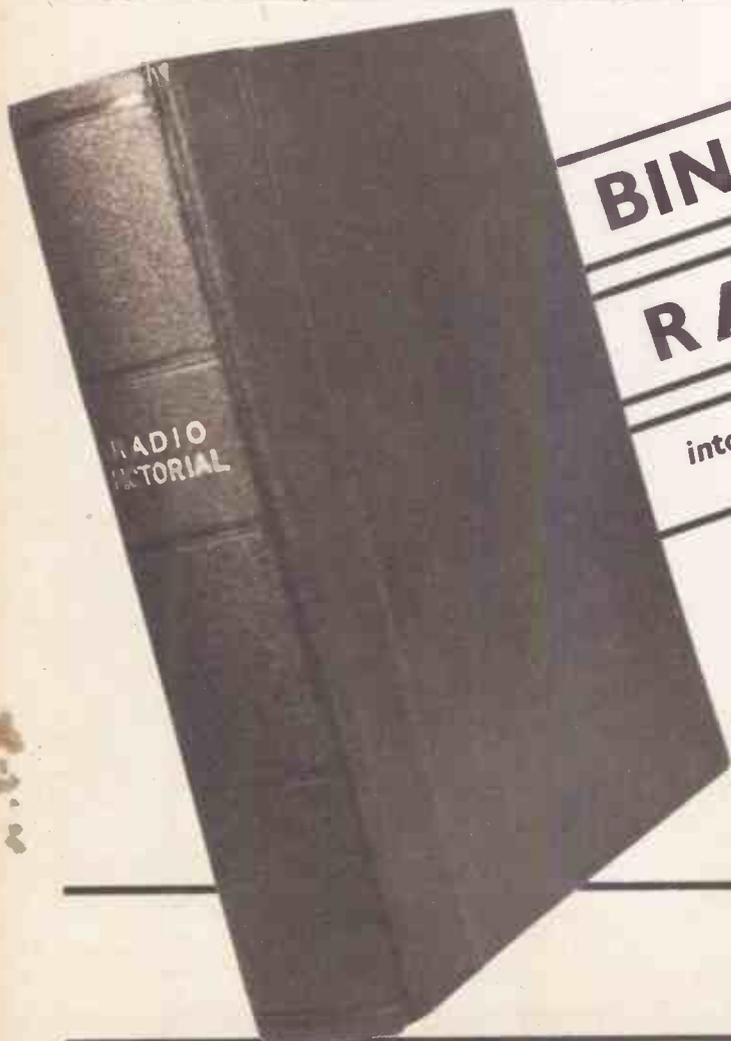
The Principal,
British Institute of Practical Psychology, Ltd.,
1 (E.L.), Ludgate Hill, London, E.C.4

Please send me FREE BOOK, “I can . . . and I will.”

NAME.....
(BLOCK LETTERS)
ADDRESS

E.L.

Personal Interviews without obligation Mondays and Thursdays



BIND YOUR RADIO PICTORIALS into a HANDSOME VOLUME

YOU will find it well worth keeping your copies of “Radio Pictorial” as you will find that a file will provide a wealth of pictorial and reading matter of vital interest in connection with the broadcasting world. Handy self-binders have now been produced in which you can keep your copies of “Radio Pic.”, each holding twenty-six issues. These binders, which are of stout material forming a handy volume, have the lettering “Radio Pictorial” embossed in gold on the backs.

The special “M.B.” Cordex system of binding is used, the centre of the binder carrying a number of resilient cords on which, week by week, the copies are slipped and thus held firmly in position.

No bookbinders’ charge is thus involved, as by simply inserting your “Radio Pic.” every week you build up the complete volume.

These binders can be obtained, price 4s. 6d., post free, from the Publishing Department, “Radio Pictorial,” 58/61 Fetter Lane, E.C.4.

INTRODUCING *the*

LUCERNE MAJOR!



Some weeks ago details were published in "Amateur Wireless" of the Lucerne Ranger. This three-valver proved to be so successful that to meet a popular demand we are now introducing in this week's issue the Lucerne Major.

The Major is a powerful four-valver with two screen-grid high-frequency stages and using three separate tuning condensers. Although entirely new, it includes everything that was in the Ranger with exception of the baseboard and panel.

For those who have not yet attempted to build a Lucerne set one of the most important points to bear in mind is that the coils, H.F. chokes, and transformer can be built at home, and as most of the other components used can be obtained from your "junk box" the total cost of the Lucerne Major is remarkably low. Even if you have to buy all the parts the cost does not exceed 57/6.

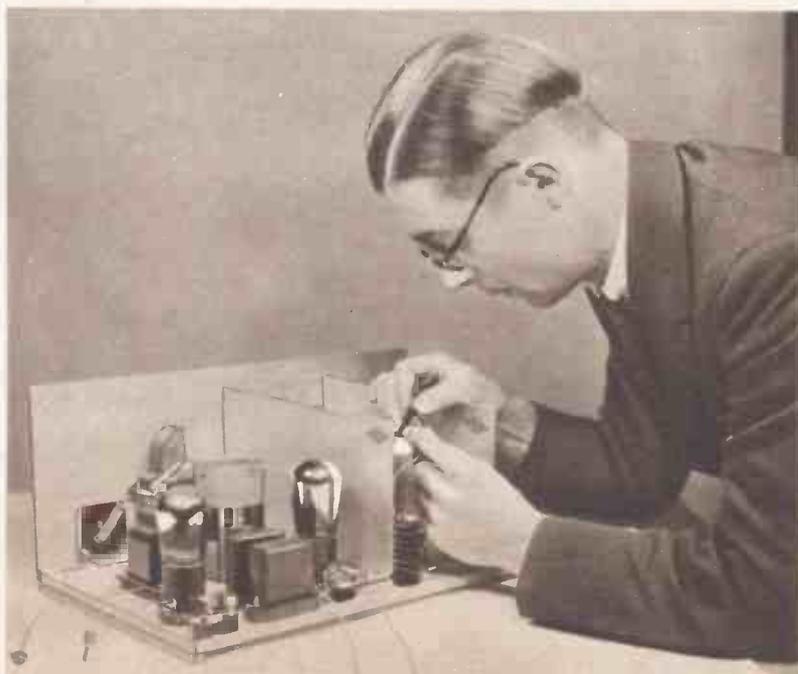
It is a really fine four-valver that many amateurs will revel in—quite like old times using three tuning controls!

To-day's issue contains a blueprint of the Lucerne Major which will greatly facilitate the building of this powerful four.

Other contents of this fine issue include : All-mains Working for Battery Sets—How to Make the Change-over, by Percy W. Harris; A Test Report of a Portable; In the New Television Studio; Quality Couplings, by Noel Bonavia-Hunt, Etc., Etc.

AMATEUR WIRELESS

GET YOUR COPY
TO-DAY, PRICE 3^D



An examination of the Lucerne Major by a member of the "A.W." Technical Staff