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HOW TO
GET A
JOB AT
THE B.B.C

RADIO PICTORIAL

2^D

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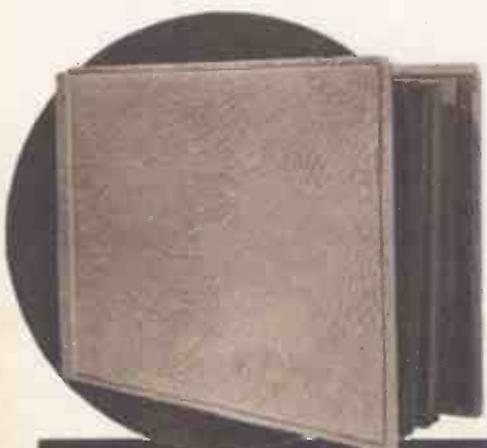
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The Sunday Referee

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Are you thinking of broadcasting as a career? . . . Do you want to know the possibility of radio as a source of income?

If so, then read . . .

Radio Pictorial — No. 22

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 Editor-in-Chief BERNARD E. JONES
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 Editor KENNETH ULLYETT

How to GET a JOB at the B.B.C.!

NOWADAYS, when so many of the professions to which young men in the past have been apprenticed are either hopelessly overcrowded or else, owing to the post-war depression, sadly lacking in financial rewards and prospects, many parents are wisely on the look-out for novel forms of employment for their children.

What better example is there of such a career than broadcasting?

For undoubtedly broadcasting, started such a short time ago, it seems, as a scientific experiment, is a career to-day—as stable and secure, for instance, as any of the Civil Services.

Moreover, it has this great advantage: it is growing in size and splendour and power every year. This is a science-dominated world, and through its close liaison with science it is assured of an even more glorious future than its present position of usefulness and authority in the State.

What better prospects could a boy have, one would say, than to become a member, however humble, of its personnel? It is certainly not surprising that many parents in the course of their search arrive at broadcasting as being the plum of such new professions as have come into being since the War.

But, in a way, that is only the beginning of the search: the end, which in its turn is a new beginning, is reached on the day that the fortunate applicant clocks-in at Broadcasting House for the first time.

Before that, of course, he will have visited Portland Place for an interview with Mr. B. E. Nicholls.

Mr. Nicholls is the head of the department that sorts and sifts all the applications for jobs from people outside the building. Every application, which must be made by letter in the first place, is considered on its merits, and any which show the least promise are granted interviews.

In turn, if this initial interview is a success and Mr. Nicholls believes that the applicant is suitable material for some branch of broadcasting, he is passed on to the two joint administrative chiefs, Admiral Sir Charles Carpendale and Colonel Dawney, with whom the authority for the final appointment rests.

No doubt you are wondering what sort of qualifications are necessary in the first place to catch Mr. Nicholls' favourable eye.

Well, there are no hard and fast rules about this. To begin with, it depends on what branch of broadcasting the applicant wishes to enter. Does he wish to be apprenticed to the Talks Department, the News, Drama or Music? Or again, has he scientific bent that longs to find expression on the technical side? In the last instance he should, by the way, apply to the Chief Engineer.

As regards the others, apart from the theoretical

knowledge that is necessary for someone wishing to join the musical staff, no definite rules are laid down as to vital qualifications—*except that the applicant must be a keen wireless fan.*

That is very important.

So many people apply for jobs every year at the B.B.C. who possess every other qualification except the essential one . . . that they are already enthusiastic listeners and as such are as eager and anxious to do their bit towards Better Broadcasting as, say, a boy who enters the Navy is on maintaining our prestige as the foremost maritime power in the world.

It is true that at Broadcasting House a young man may polish an office stool, just as he would if he was in the City, fulfilling a routine job, simply a tiny cog in a giant machine; but there the analogy finishes.

There is routine work to be done in broadcasting, of course, as there is in any large concern, but there is plenty of scope, too, for initiative and enterprise in every department.

By the very nature of things broadcasting is expanding and altering all the time, and thus in filling vacancies or taking on new recruits the first consideration of the authorities at the B.B.C. is to find young men with ideas.

I repeat—IDEAS. The word deserves capitals because I know it to be the other essential qualification that must be possessed by anyone after a job at the B.B.C. I know, too, that many applicants with first-class academic qualifications have failed in their quest simply for this reason. They have shown themselves to be lacking in imagination and initiative where broadcasting is concerned.

Things like a knowledge of foreign languages and a fluent command of our own may impress Mr. Nicholls sufficiently in the first place to grant their possessor an interview.

But that interview, I am afraid, is going to prove abortive if the applicant in question is unable to show somehow that in addition to his other assets, whatever they may be, he has, above all, *the crusading spirit!*

That phrase is often on the lips of those in authority at Broadcasting House. Indeed, it sums up in a phrase the kind of mentality that is welcome there. And personally I think it is a splendid phrase.

Undoubtedly, "the crusading spirit" is vital to success in life to-day.

Once upon a time, of course—and not so long

ago, either—a boy who had not had a 'varsity or certainly a public-school education could never hope to secure a post of authority in a great public concern like the B.B.C. It is one of the few good results of the War that that criterion is no longer in commission.

And there is no better example of the change—for the better—than the broadminded way that this particular department of the B.B.C. is run.

Now we come to the important question of salary.

Let it be admitted at once that there are few financial plums to be picked out of the broadcasting pie. Those in the Corporation, including Sir John Reith himself, who receive four-figure salaries, can be counted on two hands. Indeed, some of the heads of departments receive under a thousand a year.

On the other hand, a young man starting work at the B.B.C. is practically certain of receiving not less than three hundred pounds his first year—which seems to me very good pay compared with what other professions offer their novices.

After that, financial promotion is sure and certain, depending almost entirely on seniority—as in the Civil Services—which means that a man should at least double his starting salary some time before he is placed on the retired list.

In connection with that I must say something about the simply splendid pensions scheme that the B.B.C. has inaugurated. This is as follows. Every year the Corporation deduct five per cent. from one's salary, *add another five per cent. themselves* and afterwards invest the proceeds at compound interest against the day when the said employee shall leave their service.

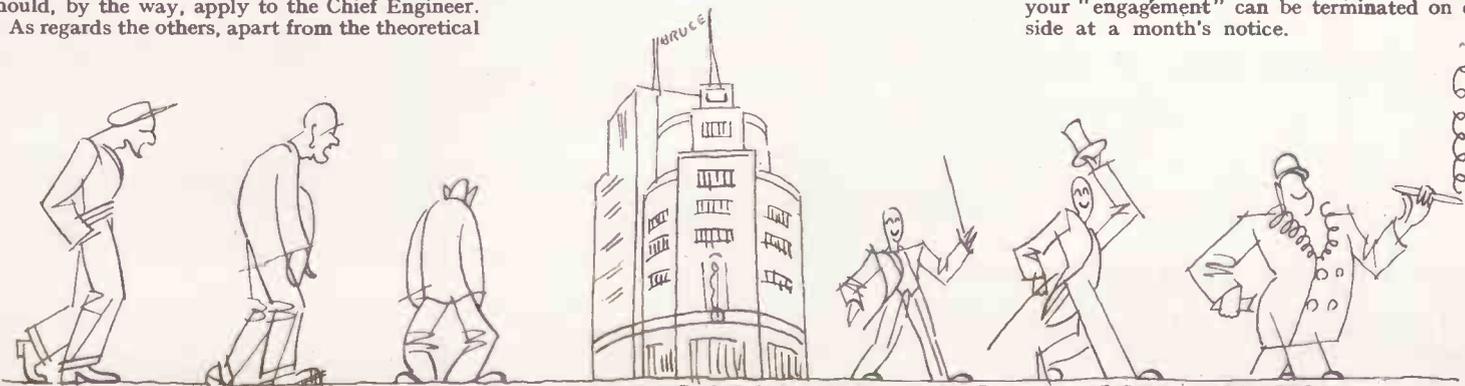
If this should occur, for any reason, before the customary retirement age, then whatever lump sum has accrued will be handed over to the departing man.

Further, if anyone is willing to have seven and a half per cent. deducted each year, instead of the prescribed five, then the Corporation, in its turn, is ready to add seven and a half per cent. too.

A very generous system, don't you think?

In every way the B.B.C. are very good employers. They choose their staff very carefully, and having done so abide by their original judgment. By which I mean, the odds are against a man ever getting the sack. Indeed, as one of the officials there remarked to me—no one is ever sacked from the B.B.C.—except for immorality!

Actually, when you enter their employ you do so on three months' probation and, moreover, there is a clause in the "contract" you sign that your "engagement" can be terminated on either side at a month's notice.





The Radio Luxembourg studios at the Villa Louvigny are shown above, while (right) is one of the announcers you hear at the Luxembourg mike. He gives the announcements in the local dialect, while other announcers address the microphone in French and English.



We Visit

A personal visit to the famous sponsored-programme station, popular with all British listeners

ON Sundays, when you listen to Carroll Gibbons, Jeanne de Casalis, Claude Hulbert, Enid Trevor, Louis Goulden, and many other radio stars broadcasting through Luxembourg, you wonder what the station is like and how it compares with the B.B.C.

Some listeners wonder how it is that Luxembourg comes in so well in this country; they guess that it must be a giant broadcasting station—and they are right!

I can assure you that Radio Luxembourg is a credit to the duchy.

It is sometimes thought that nearly all the material broadcast from Radio Luxembourg is on gramophone records. This is absolutely untrue. While programme experts at Luxembourg devote considerable microphone time to broadcasting records, all the radio "stars" who are heard from this station broadcast in person. Land-line relays are sometimes made but, generally speaking, all the main sponsored programme broadcasts are made from the station studios.

Radio Luxembourg is an impressive station and, while in most respects it is different from any transmitter owned by the B.B.C., it is similar in regard to a number of technical points.

The station building is an impressive white stone hall, the main part of which is only one storey. The central entrance hall is, however, a two-storey section.

You can see Radio Luxembourg for miles around as the giant aerial masts make a local landmark. The pillar lattice masts are painted in alternate colour sections as a warning to aircraft.

The country is very flat round the station site, and as you come up by car you cannot fail to be impressed with the transmitter building itself and with the houses nearby for the station staff. There



4 The transmitter of Radio Luxembourg is housed in a modern building even larger than those at B.B.C. regionals familiar to British listeners.

Radio LUXEMBOURG

anodes. Hundreds of gallons of water a minute are pumped round the anode jackets to keep them cool. Ask the engineer in charge how it works. He will show you an ingenious relay which switches off the whole power if the water relaying

system fractures. There would be a big blow up if the machines were to go on running after the water supply had failed.

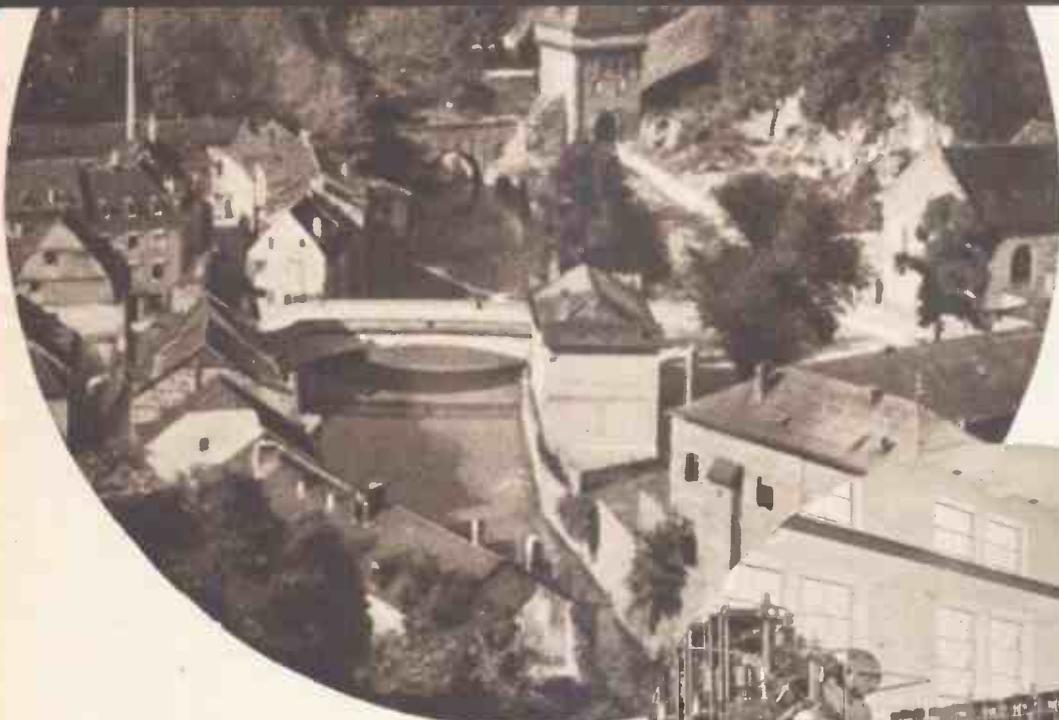
These big valves are supported on open frames, and the connections to the grids and anodes are made by copper mesh leads. Ordinary wire would not carry the current safely. There are metal cooling fins even on the terminals of these valves to carry away the heat!

Radio Luxembourg transmitter is connected by land-line with the studios at the Villa Louvigny. Let's go for a tour of inspection.

The Villa Louvigny is modern, but with an antique annexe which gives a domestic appearance to the studio block. The main studio is, of course, in the modern section. It is a double height room with windows at the top (shut during broadcasting hours) and with the walls and ceiling fluted to break up echo.

This is the room in which the "stars" broadcast and orchestral programmes are given. The members of the orchestra sit on ordinary wooden chairs and have little modern oak music stands. The conductor is on a small dais in the centre of the room, and the announcer, who, of course, plays a more
(Continued on page 11)

An aerial view of Luxembourg shown above, (in circle) the machine room and (below) the main studio.



is a sort of look-out tower at the top of the entrance hall.

We have to leave the car a little distance from the station, so we walk up to the elaborate entrance doors and start to make our inspection of the station. But first, turn round on the short flight of steps leading up to the hall and look back on the massive concrete cooling tanks right in front of the station.

The site here slopes down to a valley (the Luxembourg district is mainly agricultural), and there are three concrete tanks sloping down to an ornamental bowl. But these lakes are not intended as ornaments. They are a vital part of the transmitter cooling system, and a reservoir of thousands of gallons of water is essential to your radio programmes!

Luxembourg is a self-supporting station. It has its own generating plant. Two big M.A.N. oil engines, a little bigger than the Diesels which supply the power for the B.B.C. stations, drive alternators which supply the high-tension current.

One wing of the whole Luxembourg building is given up to the machine section, and at one end are the meters and remote controls for the generators and the oil engines.

At least one of the big machines runs continuously during broadcasting hours, and an attendant armed with an oil can and grease-gun paces round the machines and up and down the iron stairway, checking the injectors and mechanisms.

If you look just above the big control switch-board you will see an observation window through which the engineer in charge can see what is going on in the machine room below.

Safety railings round each of the alternators keep away the unwary. They are necessary, for the machines work at a high voltage.

In the actual transmitter room in the other side of the building there is practically no noise. The exhaust of the big engines is led away underground, and the machines are mounted on special blocks to damp out vibration. As you stand in the transmitter section proper you hear only a faint humming sound and the clicking of the water valves.

You would hardly recognise the valves in a big station like this. They have filaments that glow, anodes and grids, but their shape is unlike that of an ordinary receiving valve. These big bottles are nearly the height of a man.

The heat is so intense and the anode current so heavy that water jackets are fitted outside the

WHAT THE RADIO STARS ARE DOING



Henry Hall for the Films?

THE rumour is again going round Broadcasting House that Henry (after his success in the Command Performance and in connection with his Palladium booking) is being offered a film contract.

He went down with Jimmy Campbell to the Gaumont-British studios recently to see the completion of *Chu-Chin-Chow*. A number of stills were taken in the film studio, and Henry certainly looks well in them, which augurs well for his appearance in an actual film . . .

—or Harry?

Another dance-band leader, whose name is connected by Dame Rumour with the possibility of a film contract, is Harry Roy. It is understood that Harry, who made a name for himself as a comedian before he became famous as a dance-band leader, very favourably impressed a representative of an American broadcasting organisation now touring over here.

Cables have been flashed to and fro across the Atlantic, but even if the big contract materialises, Harry would not accept it until the completion of his present May Fair contract in just under a year's time. So we shall not lose him yet to Hollywood.

Foot on the Air

I see that in a recent pictorial programme page, Reginald Foort, the popular cinema organist, was stated to be broadcasting from a cinema at Kingston. This, of course, was an error, as Reginald is now at the Regal Cinema, Wimbledon, and will again be heard frequently on the air in between intervals of making flying trips to

“News-monger’s”
RADIO GOSSIP

play organs of all kinds at Continental cinemas. And even when on the Continent he broadcasts, having played at Hilversum no fewer than seven times!

Sketch Book

“Sketch Book,” which is to be broadcast on July 7, consisting of five or six short sketches ranging from a thriller to comedy, will be the

Enid Trevor and Claude Hulbert with their children Jill and Jack, and Shirley Storm, the daughter of Leslie Storm, the popular authoress. Our cameraman has caught them at the fair at West Wickham!

The Twiddleknobs—by FERRIER



first programme to be handled by Max Kester since he joined the B.B.C. a month ago. He has also written one of the sketches; the plot concerns a film "star" who has had her jewels stolen by a crook who poses as a newspaper man.

The "star's" part requires that she shall be able to speak a language which is not generally known, and Mr. Kester is on the look-out for an artist of that type.

"Uncle Max"

This is not the first time Max Kester has joined the B.B.C. As long ago as 1924 he was at Leeds, where he announced, took part in the Children's Hour, and did many other things as well. Once while he was broadcasting during the Children's Hour the scene was conveyed so realistically that within a few minutes of the finish of the programme the station was inundated with telephone inquiries regarding the flooding of the studio and asking if the uncles and aunts were quite safe.

Mamie Again

Miss Mamie Soutter, the popular comedienne, returns to the microphone to-morrow, Saturday, June 16, when she will be heard in the variety programme (National). The night of this broadcast coincides with the conclusion of her London variety engagements, and she leaves immediately afterwards for Southport.

Miss Soutter is in rather a quandary as to what she shall wear for this broadcast. Coming as it does between the first and second houses of her stage show, it would be much more convenient for her to retain her stage make-up and character instead of changing, but she has a feeling that this might be rather undignified for the B.B.C. ! Anyhow, she intends to sacrifice dignity for convenience.

With the Stars

The centre pages this week are devoted to a two-colour feature of photographs of radio stars' country cottages and homes.

Radio rehearsals, recording and broadcasting combine to form an exhausting week, and lucky are the radio stars who can escape at weekends for a breath of country air. Don't be envious of them, they earn it !

An Energetic Composer

Listeners to Arthur Salisbury's programme from the Savoy on Monday, June 4, heard a new number, "Tell me again you are mine," which is composed by a man with an interesting story. Richard Dabson, who wrote this, is a waiter working at the Monico Buffet Bar, and spends as much time as he can spare on radio music, sometimes working all through the night.

His father was a bandmaster in the Army. "Gipsy Rose," which is featured and broadcast by Billy Merrin and his band, "When the sun goes down," and "That Sweet Refrain" are other popular radio numbers composed by this energetic waiter.

Henry's Post

I had lunch in the cafeteria with Henry Hall last week. He was very cheerful and pleased with the success of his Guest-night programmes. He told me his correspondence—never light—had increased considerably, especially at the beginning of the week. Henry Hall is very sincere about his post. He does really treasure it. But he is a very sincere man. I have always had that opinion of him.

His popular Guest Nights have been a success entirely owing to his own initiative.



G. Dickenson (a member of the B.B.C. Dance Orchestra), in holiday mood at Keswick

Young Hughie Green

Passing St. George's Hall the other afternoon, I saw Bryan Michie talking to Hughie Green. They were anxious to know how I liked Hughie's radio performances. I was quite frank with them. I said I liked his work as a radio artist, but that I felt he should restrict his compèring to the Children's Hour. It is a matter of the fitness of things rather than of anything against Hughie himself. Several people told me they did not quite like the idea of a boy so young introducing artists of years' standing.

Ambrose at Biarritz

Another radio star has earned a good holiday. Ambrose is going to Biarritz during the Embassy Club summer break and he has decided to take all the members of his orchestra with him. They have been asked to play at a famous Casino there and in all probability will broadcast through Radio Toulouse—every night !

Sam Browne will vocalise at the microphone during the Biarritz holiday, but I understand that Elsie Carlisle's previous engagements prevent her from making the trip. It is understood that the owner of the Casino has renamed the ballroom section "Chez Ambrose."

Elizalde Goes Too

Another popular radio dance musician who is bound for Biarritz is Frederick Elizalde. He left for the south of France last week and will be in Biarritz during part of Ambrose's stay there. Elizalde, of course, has written many famous numbers but it will be some months before he comes back to us again as he has serious music engagements with the Madrid Philharmonic Orchestra.



A nice comedy snap of Hermione Gingold getting into her car

Somebody Takes Offence

I think it is no exaggeration to say that every word which is uttered to a microphone at Broadcasting House gives offence to somebody. A few tips about baking bread at home have just caused professional bakers to gibe and a talk about children's health has moved a doctor to rush into print.

Arranging talks is a thankless task, but Charles Siepmann and his men know the snags. The bread recipe was tested successfully before it was broadcast and all health talks are given in consultation with Sir George Newman, of the Ministry of Health.

"Carnival" as an Opera

The B.B.C. has on previous occasions broadcast Compton Mackenzie's *Carnival*, and now there is a suggestion that the B.B.C. is anxious to broadcast a version of this as a radio opera. It is possible that Eric Maschwitz himself will write the libretto and Kenneth Leslie-Smith, who composed "Puritan Lullaby," which was broadcast at the end of last month, may also lend a hand.

I remember, in the early days at Savoy Hill, Gordon McConell and John Watt were working together in variety productions, and John started to branch out in the Songs from the Shows broadcasts, and Gordon developed along the lines of light opera.

They were very keen on broadcast operettas in those days, but, in spite of the new aids to radio drama production in the "B.H." studios, the B.B.C. is not giving so much material of this kind.

I'm Off

There was a crowd outside St. George's Hall and another outside All Soul's, Langham Place—a wedding. Two taxi drivers met just by the latter.

Said the first: "Wot is it, Bill? 'Oly or 'Armony?" Said the second: "'Oly, I think, Jim." "Then I'm off," said the first.



Secrets of the Effects Department of the B.B.C. as seen by our caricaturist. Bar don't let this one slip, you'll miss a play!

Stars at Home—22

KREISLER is not known to you personally, as he does not broadcast—but you have heard his records. Thirty years ago he strove in vain to get a hearing in England. His career was established very gradually.

In private life, Fritz Kreisler is an Austrian gentleman of artistic tastes both in art and literature. His native tongue is, of course, German, but he speaks French, Italian and English like a native. In fact, he speaks real literary English.

He is also a keen Greek and Latin scholar, and possesses a large and valuable collection of early printings in both languages. He has a home in Berlin, but is not there much more than a sixth of the year.

Kreisler is very happily married, and his home is his pride. Well it might be, for it is very beautiful. The furniture is exquisite, each piece having been chosen with great skill and affection.

Fritz and Harriet Kreisler have no children, but are devoted to their pets. The dog you see in the picture is Rex—a valuable animal. He cost his owner 700 guineas.

Sad to relate, Rex died some time ago. Kreisler was touring in America when he had word from New York that

A happy photograph of Kreisler, taken with his dog Rex, about which an interesting and pathetic story is told in this article.



At home with KREISLER

Rex was ill. He cancelled several engagements—at no light cost to himself—and hurried back. Rex was operated on, but died soon after. Kreisler searched Europe for another like him. While in England Kreisler met Rex's mother, and seemed overcome with sorrow again at the loss of his pet.

One of the great violinist's hobbies is gardening. His garden in Berlin is an amazing place, from all accounts.

When not engaged in professional work he and his wife are devoted to charity. Immediately after the War, in which Kreisler himself was wounded no less than five times, they started a fund for the children of their native land.

Owing to the privations of those years of conflict, rickets had spread amongst the Austrian children to an alarming extent. Kreisler gave concert after concert and raised no less than £200,000 with which he bought literally trainloads of food for the children of Austria.

Both Mr. and Mrs. Kreisler personally superintended its distribution. They do everything together.

The violinist's charity is not restricted to Austria. The last time he was here he called his English agent, Harold Holt, to him.

"Harold," he said, "I do not believe in taking money from English people and not giving some of it back to them. I want you to organise two charity concerts for me.

"Harriet wants one of them to be for the children, and I think the other ought to be for the Musicians' Benevolent Fund."

Both those concerts are to be arranged. Mr. Holt tells a charming story about Kreisler's kind heart. This is not a fairy story, though it reads like one. *It is true.*

Kreisler once said to Holt, "Have you ever longed to be a Fairy Prince?"

He hardly knew how to reply. "I don't quite understand you, Fritz," he said.

"Well," said Kreisler. "I am going to tell you of my joy at being one. Years ago when I was a student in Vienna, I and my fellow art-students had two real friends.

"The first of these was a Jewish pawnbroker, who used to take our watches, on the average, once a month, and keep them until we could

redeem them. He never charged us a stiver of interest. "The other was the head waiter of a restaurant where we had most of our meals. He was a good soul. He let us run up bills—often to five pounds (a huge sum to us)—and, if we defaulted, always paid for us out of his own pocket. "Both he and the pawnbroker were devoted to music. "Then the war came, and I was away fighting. One day after the Armistice, while I was distributing the food, a shabbily-dressed man came for a share which he took without even a word of thanks.

"This rather upset me, and I asked him if I had not given him enough. "No, it's not that," he said. "You have forgotten me!" I looked at him more closely and recognised the head waiter of that restaurant. "After that we saw a good deal of each other. A little later still I saw a restaurant for sale in Vienna. I bought it and everything needed to run it. I engaged waiters and paid them six months wages in advance. Also I bought all sorts of stock.

WIMBLEDON!

The very name of the famous tennis centre conjures up visions of thrills on the centre-court. Next week in "Radio Pictorial," Capt. Wakelam, who is one of the B.B.C. commentators at Wimbledon this year, will tell you how the B.B.C. commentary on the tennis stars is broadcast.

Order your copy Now

"Then I sought out the old fellow and suggested we had coffee together. We went in to the restaurant and talked of old times. 'Ah,' said my friend, 'if it hadn't been for the War I might have had a restaurant like this, all so beautifully decorated. How I should love it!'"

And there we can leave that perfectly true story.

You can imagine the deep sense of joy that Kreisler must have known when he turned to the benefactor of his own struggling days and said: "Take it. This restaurant is yours!"

Kreisler was born in 1875. He was only twelve years old when, to the astonishment of the professors at the Paris Conservatoire, he won the "Prix de Rome," the first time it had been won by anybody of that age!

Very soon afterwards he travelled to America, and was welcomed there as a boy prodigy. Unlike so many prodigies, Kreisler has ever since gone from triumph to triumph, though he had to work hard before his fame was established.

It is his perfect mastery of technique combined with the artistic qualities of his playing that have made his name famous in every city of the world.

"Here is the first general news bulletin. The weather forecast for the British Isles . . ." That's what the announcer says, and here's the behind the scenes story of . . .

where the
**WEATHER
BULLETINS**
Come From



"It's blowing a heavy gale across the 'North Sea . . ."



"He picks up strings of coded messages from his colleague in the North Sea gale . . ."

THROUGH the shuttered windows of a white shack just off the waterfront at Malta, you can see a man in shirt sleeves at the controls of a weird array of apparatus.

He curses the heat—wearily wades through rows of figures and, mopping his brow, starts to radiate a weather bulletin on the short waves. His hand vibrates on a morse key and a jumble of figures is flashed out into the ether.

A big switch is pulled over, the noise of the humming generators dies away, and the operator sinks back into his chair, glues the 'phones to his ears, and waits for weather news to come in from Iraq.

It is blowing a heavy gale across the North Sea and things are not too happy in the S.S. *Fresta's* radio cabin.

With a heavy sea breaking over the bows and the hatches lashed down, the ship plunges forward through a sea mist and a heavy wall of spray.

There is only a weak light out in the radio box—the current is coming from the emergency generator.

But over an array of shiny brass and clammy

ebonite, the operator is busily handling the commercial and weather cables, which must be flashed out to the waiting world in spite of the bad weather.

It is touch and go with the radio aerial hitched up to the aft stack. And if the wires break loose, it is going to be the devil's own job getting up an aerial of sorts while bad weather lasts.

But back at a sheltered shore station in a homely British harbour a third radio man is in touch with the world.

And as he turns the calibrated dials of his big receiver, he picks up strings of coded figure messages from his colleague in the North Sea gale and from the weary "op" combating Malta's heat, flies, and summer smells.

Just a short while before the first news bulletin is due to come on the air, a messenger steps out from the Kingsway headquarters of the Air Ministry and makes his way to Broadcasting House in Portland Place. In his satchel is an envelope with a ready-typed weather bulletin for submission to the B.B.C. News Editor.

If there is any special late news, the weather

bulletin man at the Air Ministry rings up Welbeck 4468 and 'phones it through to the news department, and a typed note, giving the addition, is handed to the announcer by the news editor, sometimes even while the actual weather bulletin is being given at the "mike."

You may complain of the technical way in which all weather bulletins are broadcast and you may agree with Murray Smith that it is a case of "weather and news(ance)." But the weather bulletin broadcasts from the B.B.C. are the culminating stage of a series of radio adventures.

The Air Ministry is the connecting point of a great deal of weather information. News comes to the Air Ministry experts from stations at Gibraltar, Malta, and Iraq, from aeroplanes and, of course, ships at sea. The London Meteorological Office takes a hand in dealing with the weather bulletins broadcast from ships.

If you have any knowledge of morse code you could, every day, tune into the Portishead radio station. The Portishead operator calls up British ships in the eastern part of the North Atlantic and asks them to send in their weather news. By means of an elaborate code, the operator tells the ships in which order they are to broadcast.

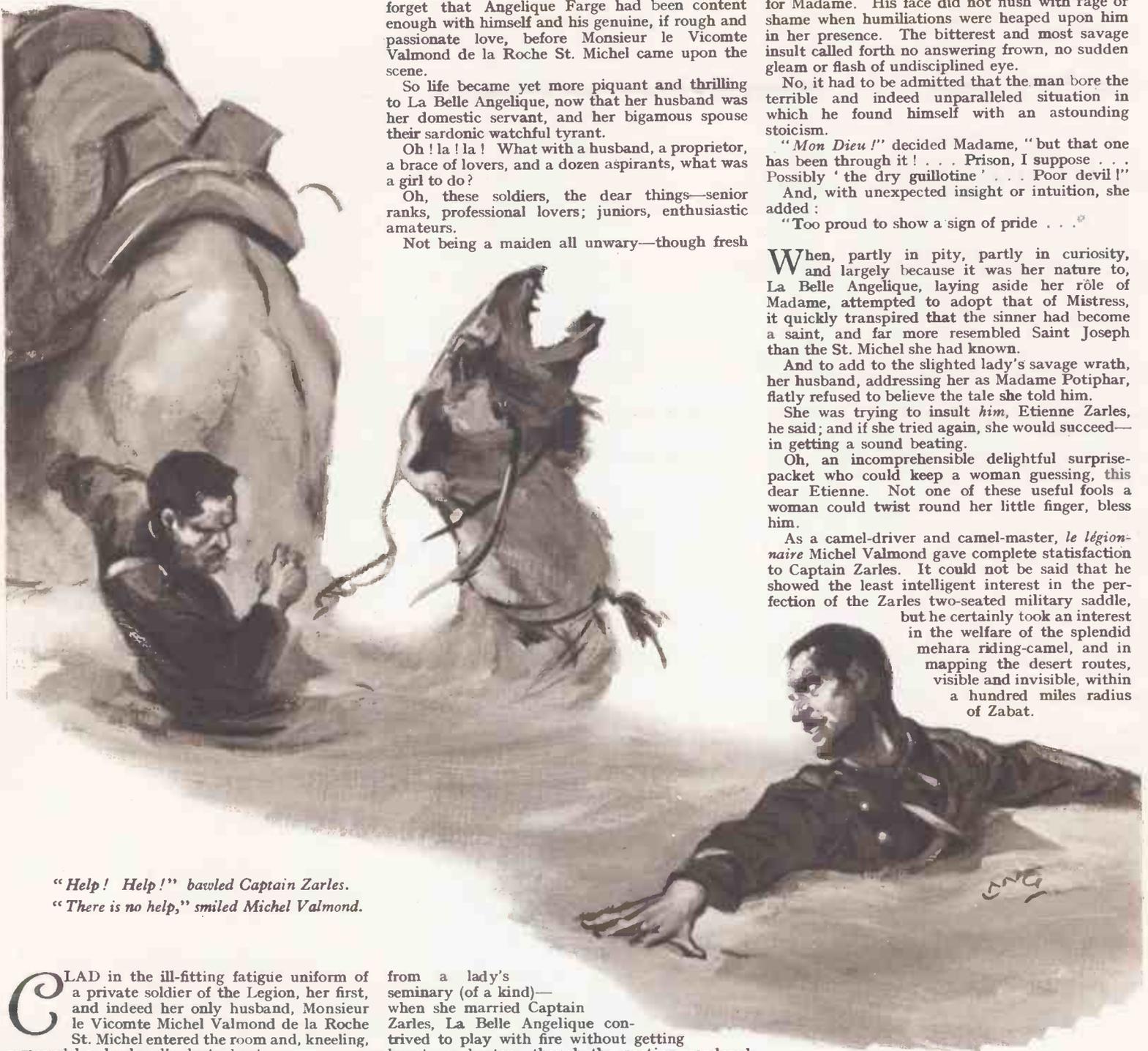
A good many receivers will tune up to 943 metres, which is the wavelength used by many aeroplanes when transmitting weather bulletins to the Air Ministry.

The meteorological experts collect information and get bulletins ready for transmission through their own station, GFA (on 41 metres), and also through Rugby.

The B.B.C. bulletins, of course, only occupy part of the Air Ministry's weather service, which is primarily run for increasing the safety factor of travel by air and on sea. Sometimes bad weather crops up suddenly and the B.B.C. gets a 'phone call to broadcast gale warnings.

Don't get annoyed with the B.B.C. for giving up too much microphone time to weather news and gale warnings. This might be the means of saving the lives of fishermen who face danger in sudden North Sea squalls. The B.B.C. broadcasts gale warnings through Daventry, which is easily receivable by small boats, and the messages are also broadcast through Post Office coastal stations.

Sometimes the B.B.C. weather forecasts are correct, and at others, through some last-minute atmospheric change, they are not very reliable. But the actual weather information broadcast is always strictly accurate, as the meteorological experts in this country, relying on urgent messages from outpost stations, ships, and aeroplanes, are in the best position to collect every scrap of weather news, and pass it on to the B.B.C. microphones.



"Help! Help!" bawled Captain Zarles.
 "There is no help," smiled Michel Valmond.

CLAD in the ill-fitting fatigue uniform of a private soldier of the Legion, her first, and indeed her only husband, Monsieur le Vicomte Michel Valmond de la Roche St. Michel entered the room and, kneeling, removed her husband's dusty boots.

"The new servant, my dear," smiled Captain Zarles. "A clumsy lout, I fear. Something of an oaf, a lump, a clod, a bumpkin . . . Indeed, as you see, rather what one might call a fish-faced, flat-footed fool—but willing, very willing, and I'm sure he'll do his best to give satisfaction . . ."

"And if he doesn't, we won't return him to store, we'll train him, my dear, *train* him, eh? . . ."

And Etienne Zarles proceeded to train Michel Valmond very much in the way in which Michel Valmond had trained Etienne Zarles.

And he "treated him rough," very much more roughly, if less skilfully, than he had himself been treated.

It gave the good Captain very genuine pleasure to say, "Fill Madame's glass, Valmond," and to note carefully whether the hand of *le légionnaire* Michel Valmond trembled as he did so, and to address him as "clumsy oaf," "wretched lout," "miserable clod," or indeed as "escaped gaol-bird."

Nor did he forget to bid the *sale cochon* stand further away from Madame, as he waited at table, inasmuch as that high-bred lady was of delicate olfactory perception.

And sometimes the high-bred lady was not of over-delicate oral performance, when Captain Zarles baited the husband and wife together, as was sometimes his humour; for he was not the man to forgive slights, insults and injuries, nor to

forget that Angelique Farge had been content enough with himself and his genuine, if rough and passionate love, before Monsieur le Vicomte Valmond de la Roche St. Michel came upon the scene.

So life became yet more piquant and thrilling to La Belle Angelique, now that her husband was her domestic servant, and her bigamous spouse their sardonic watchful tyrant.

Oh! la! la! What with a husband, a proprietor, a brace of lovers, and a dozen aspirants, what was a girl to do?

Oh, these soldiers, the dear things—senior ranks, professional lovers; juniors, enthusiastic amateurs.

Not being a maiden all unwary—though fresh

for Madame. His face did not flush with rage or shame when humiliations were heaped upon him in her presence. The bitterest and most savage insult called forth no answering frown, no sudden gleam or flash of undisciplined eye.

No, it had to be admitted that the man bore the terrible and indeed unparalleled situation in which he found himself with an astounding stoicism.

"*Mon Dieu!*" decided Madame, "but that one has been through it! . . . Prison, I suppose . . . Possibly 'the dry guillotine' . . . Poor devil!"

And, with unexpected insight or intuition, she added:

"Too proud to show a sign of pride . . ."

When, partly in pity, partly in curiosity, and largely because it was her nature to, La Belle Angelique, laying aside her rôle of Madame, attempted to adopt that of Mistress, it quickly transpired that the sinner had become a saint, and far more resembled Saint Joseph than the St. Michel she had known.

And to add to the slighted lady's savage wrath, her husband, addressing her as Madame Potiphar, flatly refused to believe the tale she told him.

She was trying to insult *him*, Etienne Zarles, he said; and if she tried again, she would succeed—in getting a sound beating.

Oh, an incomprehensible delightful surprise-packet who could keep a woman guessing, this dear Etienne. Not one of these useful fools a woman could twist round her little finger, bless him.

As a camel-driver and camel-master, *le légionnaire* Michel Valmond gave complete satisfaction to Captain Zarles. It could not be said that he showed the least intelligent interest in the perfection of the Zarles two-seated military saddle, but he certainly took an interest in the welfare of the splendid mehara riding-camel, and in mapping the desert routes, visible and invisible, within a hundred miles radius of Zabat.

from a lady's seminary (of a kind)—when she married Captain Zarles, La Belle Angelique contrived to play with fire without getting burnt—or beaten—though the pastime rendered life almost too exciting.

One of the most intriguing aspects of her complicated life was the behaviour of her lawful husband and housemaid *le légionnaire* Michel Valmond.

She had known him—better, probably, than anybody, including his own mother—as a haughty, arrogant and wilful young man; passionate, dissipated and spoilt; proud, sensitive, and weak. She beheld him now as the model soldier-servant, and also a human automaton, insensitive, devoid of pride and self-respect, invulnerable to insult, incapable of resenting anything, from a slight to a blow.

And yet, was there something about him of the air of one who waits with inexhaustible patience, one who bides his time with colossal self-control?

La Belle Angelique had naturally never read or heard of that modest gentleman who claimed that his head, though bloody, was unbowed, and that he was captain of his soul.

Had she done so, it was conceivable that her husband *le légionnaire* Michel Valmond might have reminded her of this indomitable man.

For it could not be said that, while treating him rough, and indeed, very rough, Captain Zarles got what is colloquially termed "much change" out of his victim.

His hand did not shake as he poured the wine

When brother officers occasionally asked Captain Zarles why he didn't have an Arab orderly to look after his camel and accompany him on his long rides, he would say that he preferred the companionship of a white man, and that this was a good lad whom he was training and whom he liked to have about him.

He sometimes mentioned that he knew the fellow's family at home, and had promised to keep an eye on him.

In point of fact, Captain Zarles never more enjoyed this wonderful situation devised by Fate than when he sat at his ease in the comfortable rear seat of the saddle, while this anointed dog of an aristocrat crouched in front of him and drove.

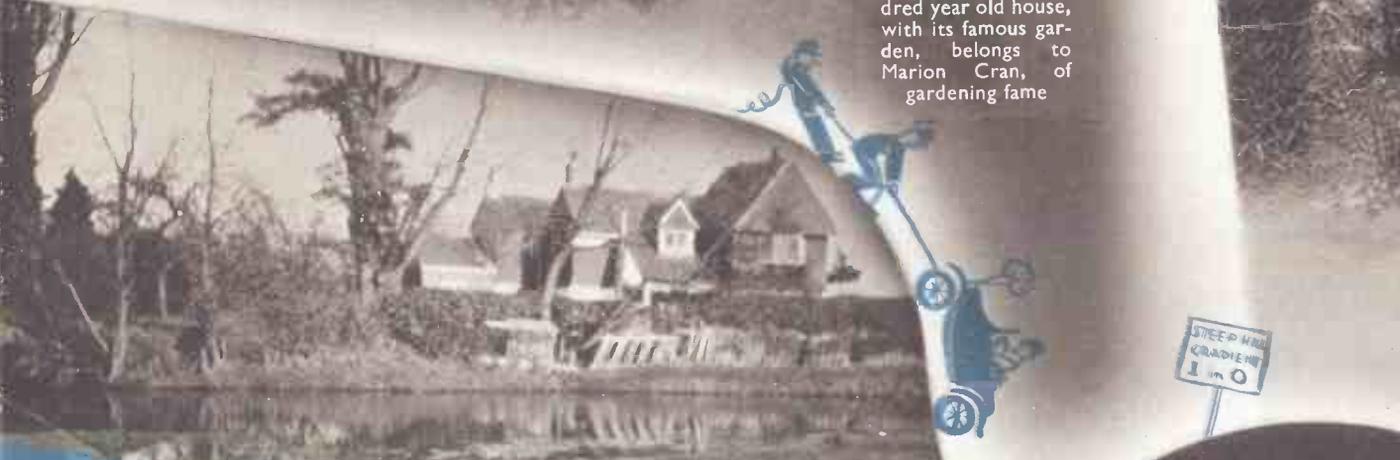
It was Captain Zarles' playful humour to indicate that he would fain go to the right by violently pulling the driver's right ear, and similarly with regard to the left. Should he desire an acceleration of pace, he would administer a painful prod with the muzzle of his automatic, and his favourite way of stopping the camel was to clutch its driver by the scruff of his neck, and to squeeze hard with powerful thumb and fingers.

Even Captain Zarles himself sometimes marvelled at what this broken-down gaol-bird would bear without sign of remonstrance or resentment.

One of Captain Zarles' many boasts was that he could sleep while he marched. Many soldiers can do this—if a condition of mental blankness

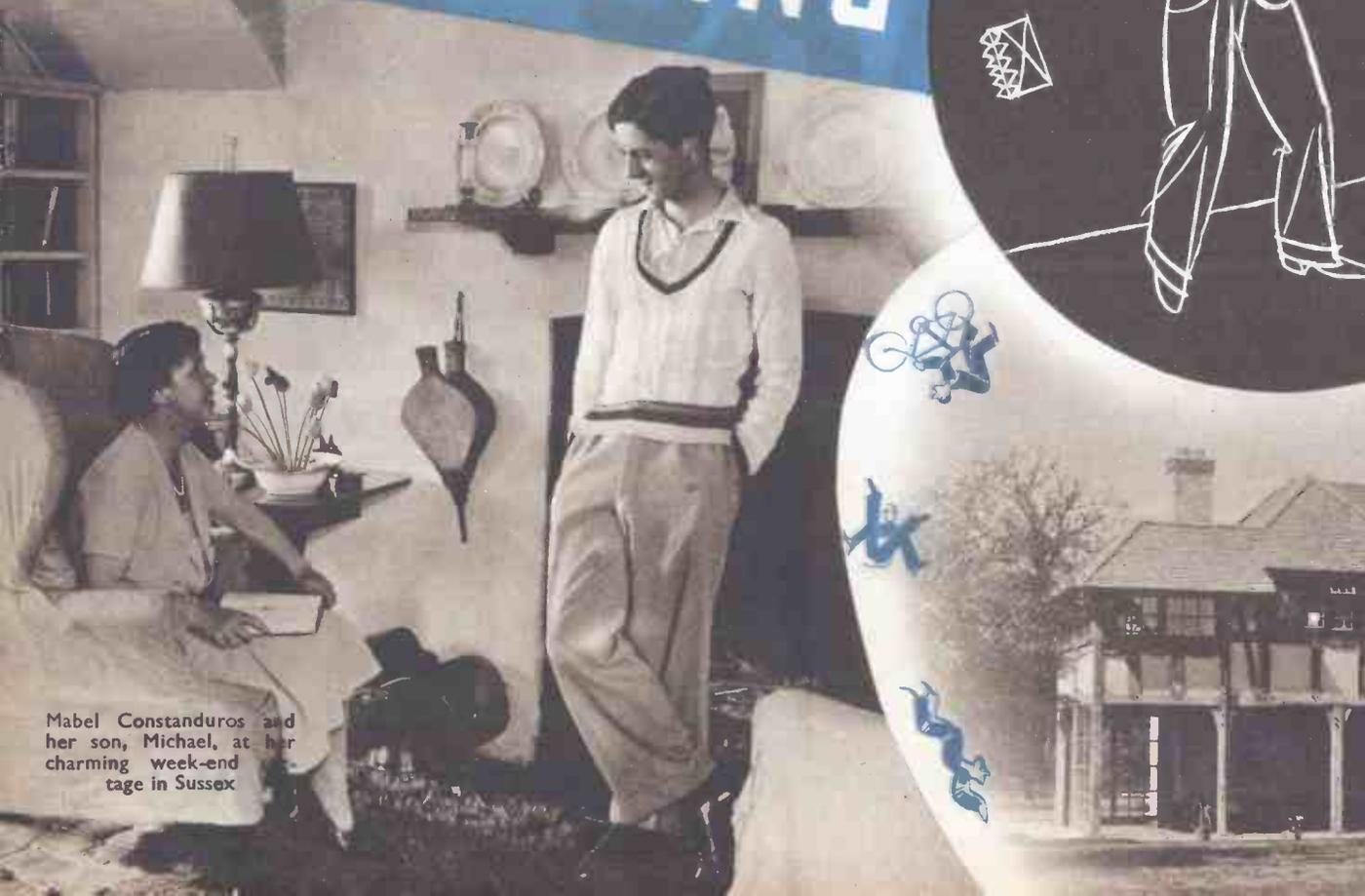


This lovely six-hundred year old house, with its famous garden, belongs to Marion Cran, of gardening fame



A picturesque view of Barbara Couper's cottage near Woking

WEEKENDING



Mabel Constanduros and her son, Michael, at her charming week-end tage in Sussex



STEEP HILL
CORRODIMENT
1 in 0



Mrs. Gillie Potter directs her husband's gardening operations in their Beaconsfield garden

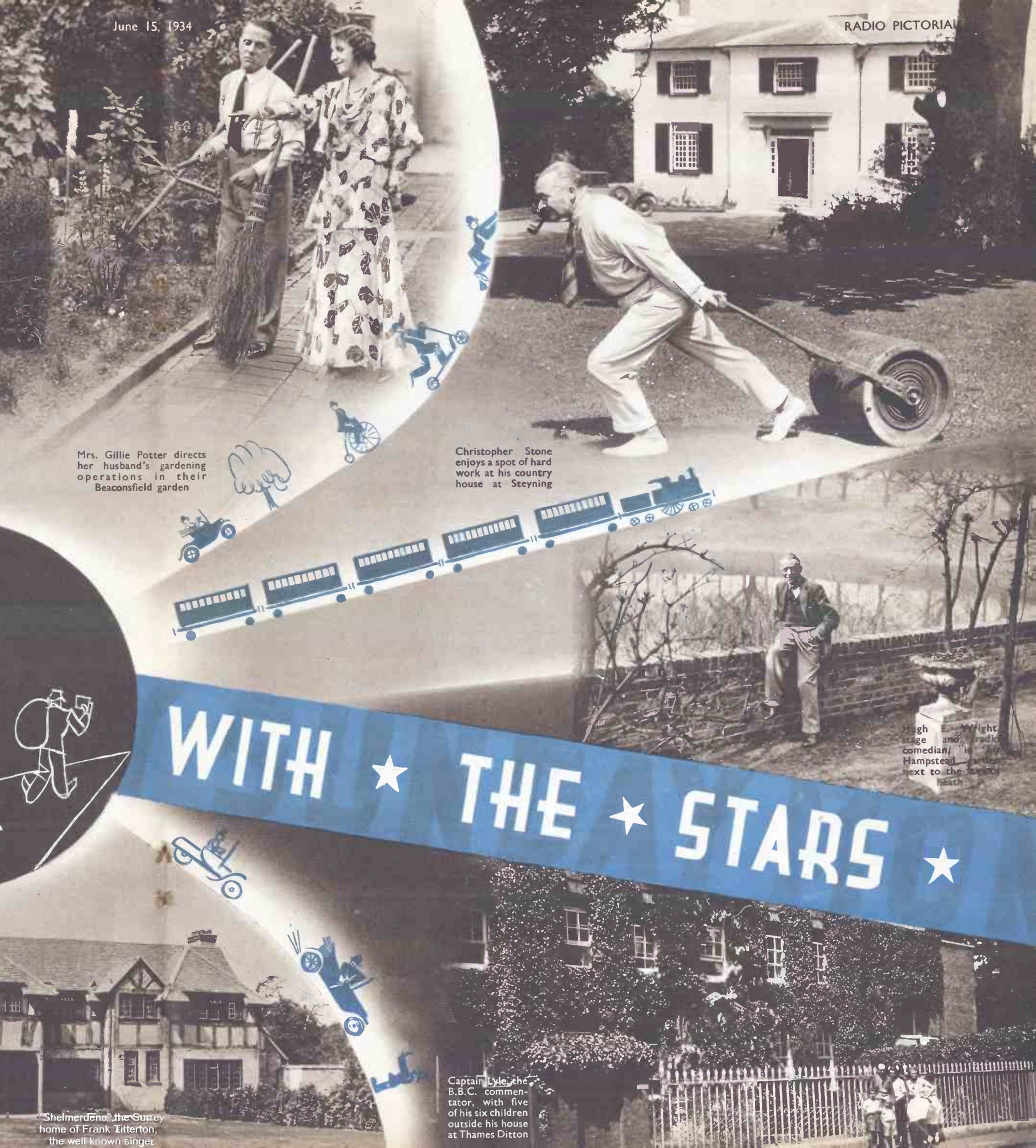
Christopher Stone enjoys a spot of hard work at his country house at Steyning

High E. Wright stage and radio comedian in his Hampstead garden next to the London heath

WITH ★ THE ★ STARS ★

Shelmerdene, the Surrey home of Frank Titterton, the well-known singer.

Captain Lyle, the B.B.C. commentator, with five of his six children outside his house at Thames Ditton





A drum scene in studio 8a. This special orchestra consists entirely of percussion and tympani

Broadcasting the—

DO you tap with a spoon on your teacup to the rhythm of a dance band on your radio? Do you sometimes beat time with your knife and fork on your plate to a dance tune coming from your wireless set?

Of course, it's not polite, and these things are not done at the table! But I mean when you are alone.

Can you keep time? Of course you can.

Therefore you are a drummer in embryo—a time-keeper—a rhythm-tapper. And keeping time is the main consideration in my line of business.

Strange how everybody thinks he (or she) can play drums.

At a party or a dance, mine are the instruments everybody wants to play. The reason is very obvious. Rhythm is in practically everybody.

Drums, in a primitive form, were the earliest known musical instruments. They succeeded an even earlier form of rhythmic sound used by prehistoric man—the hand-clap. In those dark ages, men used to clap hands to keep a steady rhythm for primitive dancing.

This in itself was an early form of drumming and, after all, is only what you do with a spoon on a teacup when you want to express yourself rhythmically.

Which proves my argument that we all have rhythm, of a kind, born in us.

The tom-tom, which is the mother of the drum family, succeeded the crude hand-clap. Even to-day it is used by natives not only for dance rhythm but for telegraphic purposes in darkest Africa.

Now just glance at the heterogeneous collection of instruments in my own outfit shown in the photograph. What a tune the natives could have with this percussion set!

And, you! Would you like to sit down and play with me? Perhaps you wouldn't know



Joe Daniels, the author of this article, is the drummer with Harry Roy's Orchestra and is seen above discussing a rehearsal point with Harry himself

which to hit first. I don't mind as long as you do not hit that object on the left of the picture—that's me!

It all looks very noisy yet most of the time all these things have to be played very quietly and in a perfectly subdued manner.

The rhythm is going all the time, but it must be unobtrusive. You might find it easier to play loud than soft!

Then again, you only have two hands, remember, with a stick in each. These sticks have to be changed, on occasion, to wire brushes for that soft "swish" rhythm you often hear on the air.

By Joe DANIELS

DRUMS!

All this has to be done without stopping. In other words—something has to be kept going all the time.

Although you cannot see my feet in the picture, the right one is beating rhythms on the big drum with a pedal and the left foot is operating another pedal which claps a pair of cymbals together—all to a definite and specified schedule.

So you see both hands and both feet are kept going simultaneously yet all must synchronise accurately and be strictly in tune and keeping with the music.

Could you keep this up for five hours without feeling tired?

The instruments you see here are a very cosmopolitan crowd! The cymbals come from Constantinople, Smyrna, China and some are made in England.

Each has its particular tonal characteristics suitable for different treatments. Those bell-shaped things with slots are temple blocks and come from Korea.

The native tom-tom which has survived the centuries is used by drummers to-day, but frequently you see its latest successor—a more refined article, handsomely finished, with adjustable skins.

The cowbell, often used, is a relic of the old "trap drummer" which is as popular to-day as it was in the early jazz era just after the war.

The main instruments, as you can imagine, are the drums themselves—side drum and bass drum. These, I am proud to say, are British.

The picture does not include my xylophone or vibraphone. But you know that they are musical instruments with keyboards laid out like a piano, but played with hammers.

There are also the tympani—two kettle drums, with adjustable skins which are tuned to certain notes.

Continued on page 21

WHAT'S FOR DIN' MUM

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PROGRAMME HEADLINES of the WEEK



Hilda Bor (left)
(June 23, 7.30 p.m., National)

Percy Manchester (below, left)
(June 17, 4.50 p.m., National)

Maria Basilides (below)
(June 17, 7.15 p.m., National)



A. G. Street (above, right)
(June 20, 10.45 a.m., National)

Tessa Deane (top, right)
(June 20, 8 p.m., Regional)



Master, Leslie Woodgate) will take part, and the orchestra will have Arthur Catterall as leader.

SATURDAY (June 23).—Midsummer Eve, feature programme.

LONDON REGIONAL

SUNDAY (June 17).—Choral and orchestral concert.

MONDAY (June 18).—Recital of Piedmontese folk and other songs.



Arthur Cranmer
(June 22, 6.35 p.m., National)



Victor Olof
(June 20, 7 p.m., Regional)



Max Kroemer
(June 19, 6.50 p.m., National)

NATIONAL

SUNDAY (June 17).—A *Midsummer Night's Dream*, a play by Shakespeare.

MONDAY (June 18).—Variety programme.

This will be called "A Charity Affair" organised by Mrs. Feather. That brilliant artist, Elizabeth Welch is to be in the cast, with Austen Croom-Johnson and Bern Ecks. A new sketch, written by Max Kester, recent acquisition of the B.B.C. production staff, will be played by Harry Tate and Company. And, of course, Jeanne de Casalis will appear as Mrs. Feather. Kneale Kelley conducts the orchestra.

TUESDAY (June 19).—Ceremony of the Keys, relayed from the Tower of London.

This year the ceremony is to be carried out by the Chief Warden in conjunction with the 2nd Battalion, the Scots Guards. The Empire will hear this broadcast by direct relay where the time factor permits, or by electrical recording where the actual hour of broadcasting is not suited to overseas reception. The ceremony will be witnessed by the delegates to the Inter-

national Broadcasting Union Conference, which will be meeting in London during the week in question. On the night of June 19 they will be visiting the Port of London, and will stop at the Tower on their return journey.

WEDNESDAY (June 20).—*The Calendar*, a racing comedy by Edgar Wallace.

THURSDAY (June 21).—A Weston and Lee Revue.

FRIDAY (June 22).—Symphony concert.

This will take the form of a memorial concert for the late Gustav Holst. Holst, who died on May 25 last in his sixtieth year, was a great friend of Adrian Boult, Music Director of the B.B.C., and Dr. Boult regards the opportunity of conducting the B.B.C. Orchestra in this concert as a personal tribute from himself to Holst's memory. The programme will include excerpts from the dead composer's "Suite de Ballet," three hymns from the Rig Veda, for female voices, harp and orchestra, the music to poems by Thomas Hardy, Walt Whitman, and Clifford Bax, and Hymn to the Waters and Hymn to Veda. The Wireless Chorus (Chorus



WEDNESDAY (June 20).—A band and choral programme.

THURSDAY (June 21).—Concert by Gloucestershire Artists, relayed from the Town Hall, Cheltenham.

FRIDAY (June 22).—A Military Band programme.

SATURDAY (June 23).—Speech Day Concert, relayed from the Great Hall, Oundle School, Northants.

WEST REGIONAL

SUNDAY (June 17).—A Roman Catholic Service, relayed from St. Alban's Church, Cardiff.

MONDAY (June 18).—A choral concert.

TUESDAY (June 19).—Holiday Harmony, a selection of songs which have brightened our beaches and pulverised our piers.

WEDNESDAY (June 20).—A string orchestral concert.

THURSDAY (June 21).—Orchestral concert.

FRIDAY (June 22).—Speeches following the Civic Luncheon on the occasion of the visit of His Majesty's Minister of Health to the Borough of Bridgwater, relayed from the Town Hall, Bridgwater.

SATURDAY (June 23).—Ar Lannau Aeron (on the Banks of the River Aeron), a programme of song and verse.

NORTH REGIONAL

SUNDAY (June 17).—A Congregationalist Service, relayed from Liscard Congregational Church, Wallasey.

MONDAY (June 18).—Crazy Hour, feature programme.

TUESDAY (June 19).—Variety, relayed from the Argyle Theatre, Birkenhead.

WEDNESDAY (June 20).—A brass band concert.

THURSDAY (June 21).—The Northern Studio Orchestra Abroad, No. 2, in Paris, a programme of French music.

FRIDAY (June 22).—Music of the Church, No. 5, an organ and choral recital, relayed from Durham Cathedral.

SATURDAY (June 23).—The Carnival Follies, concert party, relayed from St. Annes-on-Sea.

SCOTTISH REGIONAL

SUNDAY (June 17).—A Scottish Religious Service, relayed from St. John the Baptist Church, Ayr.

Continued on page 22

MIDLAND REGIONAL

SUNDAY (June 17).—A Methodist Service, relayed from the Central Hall, Birmingham.

MONDAY (June 18).—Orchestral concert.

TUESDAY (June 19).—String orchestral concert, from Queen's College, Birmingham.

Radio Times gives full programme details.

FREE—to YOU

Here "Housewife" reviews the latest booklets and samples issued by well-known firms. If you would like any or all of them FREE OF CHARGE, just send a postcard giving the index numbers of the particulars required (shown at the end of each paragraph) to "Radio Pictorial" Shopping Guide, 58/61 Fetter Lane, E.C.4. "Housewife" will see that you get all the literature you desire. Please write your name and address in block letters.

IF you have not yet had a visit from the Kleen-e-se man, with his case of modern, hygienic brushes and mops, send for a leaflet of labour-savers, and find out what a lot of extra work the right kind of brush will save you. They are economical, too—they last for so long. **20**

EVERYBODY hears the call of the open road at this time of year, and what could be more enjoyable than a week-end, or even a week, on a bicycle? The Enfield Co. have just sent me their catalogue, and I see that a really reliable and handsome bicycle costs under £4; or you can buy it by easy payments. The catalogue is free to anybody who is interested. **21**

A PRESENT worth getting is a packet of Beta Digestive Biscuits; write to me for a free sample if you would like to try how good they are—crisp and crunchy and made of guaranteed pure ingredients. You can buy half a pound for 3d., packed in an airtight carton, so they are an economy as well as a delicacy. Try them! **22**

GIBBS' toothpaste, both the solid dentifrice and the paste, are popular with children and grown-ups whenever they are used, and now they are issued in free sample form, everybody should try for themselves their refreshing taste and magical whitening properties. Please enclose 1½d. for postage with your application. **23**

THOSE readers who experience "the scribbling itch" and feel that, with proper training, they might develop a pleasant and profitable hobby by writing stories or articles, should find much to interest them in the informative little booklet issued by the London Editorial College. The booklet is free and post free to readers who are interested. **24**



Children's News MOTTO

by Commander Stephen
KING-HALL

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

"Eternal vigilance is the price of liberty"

This was said in a speech by John Philpot Curran in 1790. You will find the news reference on page 24.

Stephen King-Hall

ELECTRONDE MUSIC

A FEATURE of the programme arranged for the London Children's Hour, Saturday, June 9, was a demonstration of Electronde Music played by Martin Taubmann. His method of presentation is to explain the instrument and demonstrate the effects obtainable; then follows a short programme of selected pieces.

In principle, the Electronde produces an electrically generated note, the pitch of which can be varied by bringing the playing hand nearer to or further from the instrument. A hand control interrupts the note. A foot control varies the volume. The "quality" of the note can also be changed. A simplified model of this instrument is on sale at 8 gns, designed to be used in conjunction with an ordinary radio set. It is comparatively easy for anyone with an ear for pitch to play simple tunes, but first-class skill calls for patient practice. For full details write to The Electronic Music Development Co., Ltd., 52, Bunhill Row, London.

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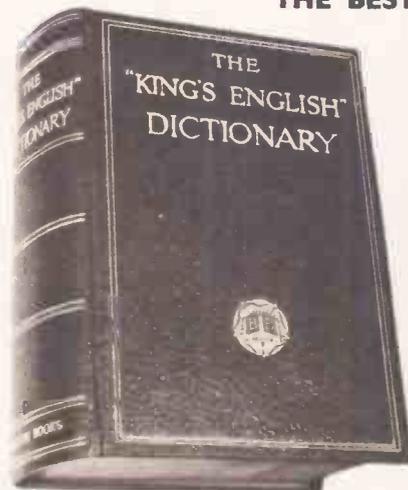
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R.P.402

A WARNING TO STOMACH SUFFERERS

The amazing cures effected by Maclean Brand Stomach Powder, even in cases where all else has failed, have brought on to the market so many imitations of its name and appearance, that you must be very careful to insist on the original product, bearing the signature "ALEX C. MACLEAN."

The formula of Maclean Brand Stomach Powder depends for its effect on its very accurate balance. Any inaccuracy in its composition, any impurity in an ingredient can render it practically useless, and the price at which some of these imitations are sold makes it obvious that they cannot be compounded with the care and equipment used by Macleans Ltd.

The success of the original Maclean Brand Stomach Powder is largely due to the fact that only the highest grade ingredients are used, sifted through the finest silk to ensure that the powder is perfectly smooth, fine, pure and clean. All its intricate mixing and blending is carried on under the watchful eye of highly qualified chemists under strictly hygienic conditions. Even the very air is cleaned for your greater protection.

Health is too important to risk for the sake of a few pence. When you recommend Maclean's to friends advise them always to see the signature "ALEX C. MACLEAN," and always to ask for it under the full name of Maclean Brand Stomach Powder. To ask vaguely for "Maclean's" is to risk getting an inferior article.

The genuine Maclean Brand Stomach Powder is never sold loose but only in bottles in cartons. All good chemists stock it at 1/3, 2/- and 5/- in Powder and Tablet form.



UNSIGHTLY HAIR GROWTH BANISHED for EVER

Travellers in Eastern countries, almost without exception, have marvelled at the wonderfully sleek, smooth skin of the Hindoo women. They thought it was natural, and that no pains had been taken to achieve that beautiful velvety smoothness.

But the Hindoo women profess a religion which forbids superfluous hair and demands absolute cleanliness of skin. How this is obtained, has been for centuries a closely guarded secret, and was only learned by me through a most extraordinary combination of circumstances.

Suffice it to say, that where I was afflicted with most detestable and horrid growths of superfluous hair on face and arms, a few day's treatment was enough to remove all trace and leave the skin pure and clean. And the hair has never returned.

As I had previously tried many known methods for ridding me of my terrible affliction, you can imagine my gratitude when I once again beheld my face and arms free for ever of the disfiguring growths.

Since that time I have passed on the secret to thousands of women, from whom I hold many grateful letters, proving that what was successful in my case, was equally so in theirs.

The possession of that secret altered my outlook upon life completely—it removed the disfiguring growth of hair never again to return—it relieved my mental torture, and restored my health.

That secret I am prepared to pass on FREE to all sufferers from SUPERFLUOUS HAIR who send the coupon below or copy of it. It does not matter how old-standing your trouble, you can be permanently cured.

Write to-day, enclosing coupon with three penny stamps to cover postage, etc., when all instructions will be sent you and you need never have a trace of superfluous hair again.

Address: Frederica Hudson (Form 64L), No. 9 Old Cavendish Street, London, W.1.

THIS FREE COUPON or copy of same to be sent with your name and address and 3d. stamps. Mrs. Hudson: Please send me free full information and instructions to cure superfluous hair.

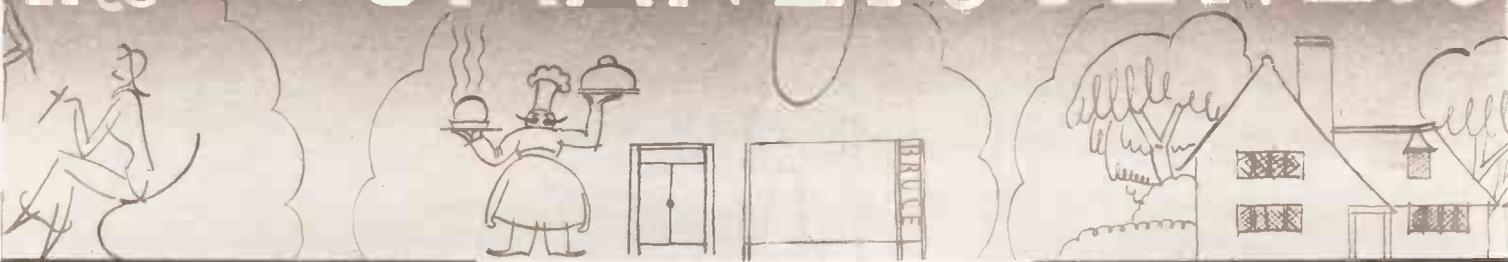
Address: FREDERICA HUDSON (Form 64L), No. 9, Old Cavendish Street, London, W.1.

IMPORTANT NOTE—Mrs. Hudson belongs to a family high in Society, and is the widow of a prominent Army officer, so you can write to her with every confidence to the above address where she has been established since 1916.

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.

The WOMANLISTENER



JANE CARR

says—

NAILS SHOULD BE NATURAL

IN summer time nails are naturally much more in evidence and must be carefully tended if they are to look nice. But—a word of warning—don't call attention to them with bright, unnatural polishes. Nails, like hair, to be beautiful should look natural and healthy.

To begin with, when your hands are much exposed to the sun, they tend to become dry and even wrinkled, unless you give the skin the extra protection it requires. People are always saying how good the sun is for you. So it is—but it is inclined to be drying as well.

Before you go to bed, smooth on cold cream—any cold cream that is really greasy—all over your hands, and especially round the knuckles. Round the cuticles, too, and all over the nail. By the way, when you apply the polish, *never* cover the whole nail. Leave the cuticle free for the nail to breathe through. And the more oil or grease you put on, the healthier they will be.

As for the colour, if you use a coloured polish, red, I think, is quite out of place in summer. Pale colours are very much nicer.

Jane Carr.



Jane Carr looking very charming in a dashing "cavalier" hat

Write to "MARGOT" About It

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

JEANNE DE

CASALIS ON...

MIDDLE-AGED CHIC

THE middle-aged woman is inclined to feel that she is rather left out of things these days, when the fashion artists and dress designers seem to spend all their ingenuity on catering for the frilly young thing. All the same, if she is careful she can generally find certain of the current fashions that seem specially designed for her.

And this summer fashion is decidedly kind to the older woman. For though the silhouette is still slim, it is no longer so straight and stiff and narrow. Skirts open wider at the hem, bodices are draped, sashes and cowl fronts and soft fabrics give a softer, more graceful outline.

If you have come to the time when you can be called, "fashionably" speaking, a "matron," there are certain rules you ought to follow. A mixture of colours is better for you, for instance, than plain ones, and printed fabrics (provided the pattern is not too big) than plain.

You will find at least one printed silk or artificial silk dress most useful this summer. And if you are wise it will have a jabot at the neck, a sash tying on one side, wide, three-quarter-length sleeves and raglan shoulders.

A particularly cunning thing to do is to have a coat made to match. This should be straight and collarless. And it should never do up, of course. Its light, falling lines are extremely successful in concealing the lines of your figure, and, of course, the coat could be most useful to wear with a dark skirt, forming a very light, cool ensemble for town wear.

You will want, too, a long coat in not too light a colour. The new ruffled revers that can be either of self material or a contrasting printed silk should be especially good for you.

If you are a business woman and like plain, tailored clothes, a tweed suit lightly checked in, say, green and grey or blue and brown should be just what you want. The line of the coat, ending just below the hips, is especially concealing if yours are wider than they should be.

Coming to the evening, I suggest a dress on the lines of one I saw recently, which was especially adapted to the needs of the older woman and at the same time a change from the discreet black dress she so often falls back on. It was of soft, crinkly crêpe (the older woman knows, of course, that polished materials are *not* for her) in a pale yellow shade with a trailing sash end of brown georgette. Most slimming, with bodice and skirt cut on simple, flowing lines and a short train.

Little capes and coats are also much worn now and most attractive. Or an evening "suit"—coat and skirt of crêpe with a softly draped tulle blouse—is another way out which is effective, modish and takes little arranging.

FIVE SHILLINGS HINTS

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

HOME-MADE INSECTICIDE

How annoying it is at this time of year to see cherished rows of broad beans, or your favourite potted plant, covered with blight or green fly. An effective and economical home-made insecticide can be made by mixing together equal quantities of paraffin and milk, then adding water. The milk is only used to allow the paraffin and water to mix, of course. Spray it on with a syringe; two or three applications should do the trick.

INVISIBLE MENDING

Light-weight mackintoshes are easily torn, but here is a way of mending them almost invisibly. Place the edges of the tear together, and paste over them on the wrong side a piece of ordinary surgical adhesive plaster, a little longer than the tear.

HAIR-BRUSH HINTS

Hair brushes backed with silver or ebony should never be touched with water. Before washing the bristles, smear vaseline thickly over the backs of the brushes; the water will not touch them and the grease can be wiped off afterwards.

Tortoiseshell brushes should have their backs polished with French chalk. Instead of washing them, rub the bristles with flour that has been warmed in the oven. This will clean them quite effectively.

If the bristles of your hair brush have become soft, they can be stiffened by standing the brush for a few minutes in a solution of alum—2 oz. to a pint of water. Rinse the brush in cold water. If it is still not stiff enough, repeat the process.

FLIES—BEWARE!

If you are troubled with flies in the kitchen, clean your windows with a soft rag dipped in a little paraffin. Polish with a duster or chamois leather afterwards. The slight smell of paraffin left will keep the flies away.

Margot

Jeanne de Casalis

Mrs. R. H. BRAND
gives a

THREE-COURSE DINNER

THIS week I am giving the recipes for a three-course meal costing only 3s. 1 1/2d., and sufficient for four people.

CREAMED COD

3/4 lb. cooked cod, 1/2 pint of milk, 1 oz. flour, 1 oz. margarine, 2 oz. grated cheese, 1/2 teaspoonful made mustard, 3/4 lb. mashed potatoes.

Remove all bones and skin from fish and cut it into small pieces; melt margarine in a saucepan, add flour, and cook for 2 or 3 minutes, stirring all the time. Put milk in gradually, mix until perfectly smooth, and then stir until boiling. Add seasoning and cheese, and cook until cheese is melted.

Line a small pie dish with potato, mix sauce and fish together, pile high into the dish, sprinkle with a spoonful of cheese, fork up a fancy border of mashed potato round the edge, and heat in the oven.

MEAT CUTLETS

1/2 lb. of cold cooked meat, 1 oz. of dripping, 1 oz. flour, 1 gill of stock, 1 dessertspoonful each of chopped parsley and finely chopped onion.

Chop parsley, onion and meat separately. Make dripping smoking hot and cook onion in it for 3 minutes, add flour and mix well, put in stock, and stir constantly until boiling. Remove from fire and add meat, parsley, Worcester sauce, and seasoning. Spread evenly on a plate and allow to get cold; when set, divide into eight, shape into cutlets, egg and crumb, and fry in deep fat.

QUEEN OF PUDDINGS

5 oz. of fresh breadcrumbs, 2 oz. margarine, 2 oz. sugar, 2 eggs, 2 tablespoonfuls of jam, grated rind of a large lemon, 1 pint of milk.

Heat the milk with rind, margarine, and sugar, strain over the crumbs and leave for half an hour. Grease a soufflé mould, beat up yolks, and stir them into mixture.

Pour into mould and bake in a moderate oven until firm to touch. When cooked, spread lightly with jam, beat the whites very stiffly, and pile them all over the top. Sprinkle with castor sugar and return to a very slow oven to set the meringue. Serve either hot or cold.

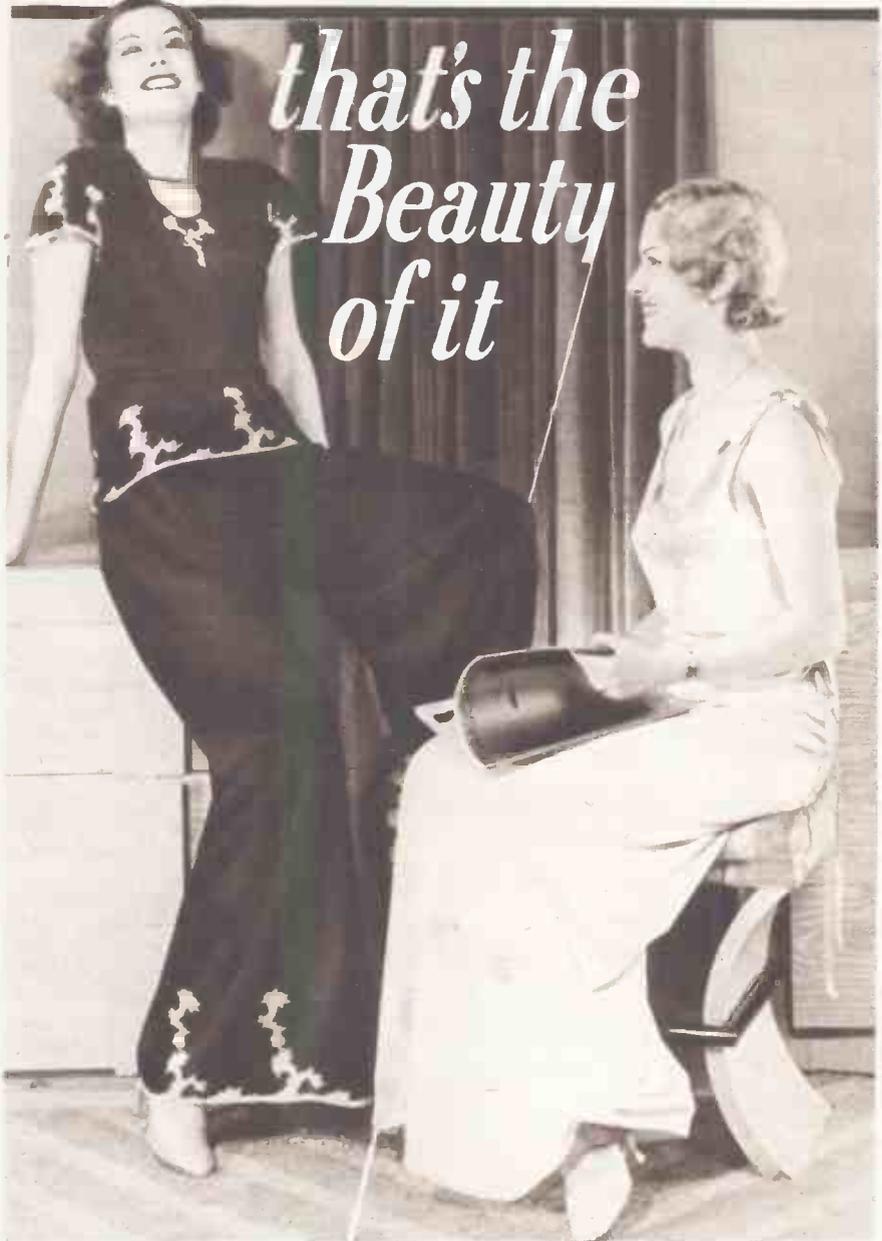
This is what the dinner costs:—

Fish ...	1s.	Bread ...	1 1/2d.
Cutlets ...	11d.	Milk ...	3d.
Vegetables ...	4d.	Margarine, sugar	1d.
Frying fat ...	2d.	Lemon ...	1d.
Eggs ...	2d.		



Do you listen in your bath? Here is a loud-speaker in an airing cupboard, protected from steam by a square of oil-silk

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'Celanese'
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There's many a bedtime story being told of 'Celanese' . . . of new-style Panties beautifully brief for sportswear . . . of slim-fitting Cami-knickers with crisp accents of distinctive lace . . . of new Nightwear and wide-awake Pyjamas. There's the charm of Movie-undies in the garments made from 'Celanese'—Movie-undies for everyday wear at workaday prices. Before you choose, be sure, by asking "Is this made from 'Celanese'?"



Sole Manufacturers of 'Celanese' Yarn & Fabrics, and Proprietors of the Trade Mark 'Celanese': British Celanese Limited, Celanese House, Hanover Square, London, W.1.

FOR BEAUTY'S SAKE, WEAR 'CELANESE'



"Radio Pictorial's" selection of the

Month's Broadcast Records

Here are reviews and details of the titles and label numbers of records broadcast during the past month by the B.B.C., by Christopher Stone and Robert Tredinnick. Gramophone lovers will find these facts of great assistance in choosing their new records.

Robert Tredinnick's own Comments on the Records he has Broadcast.

If there is one artist who knows how to put over a song it is Ethel Waters; listen to her "Come Up and See Me Sometime" (Brunswick). When you have heard Waters do her stuff, turn to our own Gracie Fields, working "I'm a Failure," which is anything but true, and notice how genuinely good is this comedienne's "straight" singing. It is from her latest and not too good film (H.M.V.). Harry Hemsley has a large following. He has been going for a very long time, but if he turns out material like "Dirty Little Tinker" (Sterno) he will still be in the "first three"!

In case you don't know them, meet Quaglino's Quartet. A smarter, snappier little combination would be difficult to imagine, their version of "Doggone I've Done It" will vouch for that (Decca). Leslie Sarony is well worth noting when he sings "The Old Sow" (Rex). For the rhythm enthusiast Parlophone presents "On the Sunny Side of the Street," played by Coleman Hawkins, with "Buck" Washington playing piano! Geraldo has broken away from his Tango Band and introduced with great success "His Sweet Music," playing "When I Hear Your Voice," which shows you just what I mean by "sweet" (Columbia). Lastly, "Let's Fall in Love," as played by Scott Wood and his orchestra; this so perfectly fits the title that, well . . . maybe, you never can tell!! (Regal-Zonophone).

Mark and Michal Hambourg on Langrish's arrangement of Bach's "In Thee is Joy (*In Dir ist Freude*)".

Primo Scala's Accordion Band, Selection, "On with the Show" (Rex 8170). Patrick Colbert, Home on the Range (Parlo. R1820). The New Music of Reginald Foresythe, The Duke Insists (Col. CB744). The Band of H.M. Grenadier Guards, conducted by Captain George Miller, Savoy Hunting Medley (Decca F3961). Ambrose and his Orchestra, Mauna Loa (Brunswick 01747). Leslie Hutchinson, You Have Taken My Heart (Parlo. R1818). Joe Loss and his Band, In a Little Rocky Valley (Edison Bell Gold Label 5662). Six Keyboard Keys, Tiger Rag (Regal-Zono. MR1277). Hollywood Dance Orchestra, The Old Covered Bridge (Rex 8168). Mary Hagen, Teddy Bear's Picnic (Winner 107). Paul Robeson, Don' You Cry, Ma Honey (H.M.V. B8156). Eric Coates and the Symphony Orchestra, London Bridge March (Col. DB1382).

Listeners to the lunch-time Christopher Stone recital on Thursday, May 24, may be interested to make notes of the record titles and label numbers, as the programme included:—

Société des Concerts du Conservatoire, conducted by Piero Coppola, Gigue ("Suite de Ballet") (H.M.V. DB4860). Charles Panzera, accompanied by Mme. Panzera, Chanson Triste (H.M.V. DA4808). Jose Collins, Her Memories (Decca K730). Tarrant Bailey Junior, Banjo All-sorts (Rex 8177). The Bohemians, Wonder Bar (Col. DX583). John Hendrick, Café in Vienna (Parlo. R1819). Ruth Etting, Keep Romance Alive ("Hips, Hips, Hooray") (Brunswick 01740).

Tredinnick "fans" have been well supplied this month for some of the popular records he has broadcast have included:—

Gracie Fields, I'm a Failure (H.M.V. B8141). Scott Wood and his Orchestra, Let's Fall in Love (Regal-Zonophone MR1285). Harry Hemsley, Dirty Little Tinker (Sterno 1392). Leslie Sarony, The Old Sow (Rex 8145). Quaglino's Quartet, Doggone I've Done It (Decca F3939). Harry Roy and his Orchestra, You Oughta Be in Pictures (Parlo. R1811). The Casani Club Orchestra, Melody in Spring (Sterno 1410). Carroll Gibbons and the Savoy Orpheans, Keep Young and Beautiful (Columbia CB739). Bix Beiderbeck, Bixology (Parlo. 1838). Jimmy Lunceford and his Orchestra, Jazz-nocracy (H.M.V. B6476). Mills Blue Rhythm Band, Ridin' in Rhythm (Col. CB734).

HERE have been some very good records this month, not only in the Christopher Stone recitals but also given in special record programmes conducted by B.B.C. announcers and by Robert Tredinnick.

Christopher Stone's lunch-time recital on Thursday, May 10, was as varied as usual, the "menu" ranging from the Berlin Philharmonic Orchestra to a very hot arrangement of that popular number "You Oughta be in Pictures," by the Boswell Sisters with the Dorsey Brothers Orchestra.

A popular waltz medley, arranged and played by Peggy Cochrane, was also included in this programme, the items and record-title numbers of which included:—

The Berlin Philharmonic Orchestra, conducted by Alois Melichar, Procession of the Sirdar ("Caucasian Sketches"), Ippolitov-Ivanov (Decca-Poly P05092). Emmy Bettendorf and Chorus, To the Spring (Parlo. R1806). Harry Mortimer, accompanied by C. D. Smart (organ), Tarantelle (Imperial-B/c. 4007). Dushkin (violin), Grover (oboe), Durand (cor anglais), Vacellier (clarinet), Grandmason (bassoon), Pastorale (Col. LB15). The Singing Minstrel, Scarecrow (Sterno 1416). The Boswell Sisters with the Dorsey Brothers Orchestra, You Oughta be in Pictures (Brunswick 01751). Charles Penrose and Kaye Connor, Laughing Lena and Her Concertina (Col. DB1366). Marc Williams, The Cowboy's Last Wish (Panachord 25623). Peggy Cochrane, Popular Waltz Medley (Rex 8159). Roy Fox and his Band, Aloha Beloved (Decca F3958). Reginald King and his Orchestra, Maureen O'Dare (Sterno 1415). Eide Norena, Monte Pincio (H.M.V. DB4849).

The gramophone-record programme at 6.30 in the London Regional programme on May 12 included some interesting records. Don Bradman, for example, singing two numbers on Columbia DB270 and Irving Berlin's new tune, "Butterfingers," which looks like being all the rage over here in a few weeks.

Dixon is, of course, back at Blackpool and his

"Blackpool Switch" was included in this programme on a Regal Zono record.

Joseph Lewis, who was featured in a recent RADIO PICTORIAL full-page portrait, conducted the New Light Symphony Orchestra in Eric Coates' "London Bridge March" (H.M.V. C266). The complete list of records of this popular Saturday broadcast is as follows:—

Leslie Douglas, Butterfingers (Berlin) (Sterno 1418). Sophie Tucker with Ted Shapiro, I'm Not Taking Orders from None (Parlo. R423). William Turner's Ladies' Choir, Love is Meant to Make Us Glad ("Merrie England") (Decca F3955). Reginald Dixon, The Blackpool Switch (Regal-Zono. MR1261). Betty Bolton, Out in the Cold, Cold Snow (Rex 8156). Stanley Holloway, Keep Smiling ("Three Sisters") (Col. DB1373). Casani Club Orchestra, directed by Charlie Kunz, Ending with a Kiss (Sterno 1410).

Non-crooners probably switched off on Wednesday, May 16, when eight records were given in "An Interlude of Crooning"! The programme included:—

Charles Heslop and his Company, The Audition (Sterno 1407). Ray Noble and his Orchestra with Al Bowlly, The Very Thought of You (H.M.V. B6482). Carlyle Cousins with Quaglino's Quartet, Song Medley (Decca F3978). Jack Hulbert with Eddie and Rex, My Last Year's Girl (H.M.V. B8162). Mills Brothers, Sleepy Head (Brunswick 01766). Richard Tauber, Gipsy Song (Parlo. R020252). Roy Smeck Trio, The Harbour of Home, Sweet Home (Rex 8171). Elizabeth Welch, Soft Lights and Sweet Music (H.M.V. B8172).

I think very little comment is needed on these discs as they are all of well-known numbers. The Austen Croom-Johnson "Soft Lights and Sweet Music" feature was shown pictorially in RADIO PICTORIAL for May 25.

Christopher Stone gave a good selection on Thursday, May 17, at 1 o'clock (or should I say 13.00 hours?) I am interested to see that on this occasion he included more music of an advance nature—the new Foresythe number, for example, and the six keyboard keys arrangement of "Tiger Rag." And as a contrast he played H.M.V. B8152,

Send us your guinea "star" letter!

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.



★ A Dramatic Talk

BY far the most outstanding talk of the year was broadcast recently by Mr. Anthony Eden, Lord Privy Seal, and relayed from Geneva.

"Unlike the majority of broadcast talks and speeches by politicians, it was a clear and concise statement of the disarmament position, without quibble or lapse into rhetoric. Mr. Eden has a good microphone delivery, the relay was excellent, in spite of atmospheres, and the subject was one of vital interest to us all.

"It was unfortunate that the B.B.C. did not give listeners the name of the speaker and his subject in the 6 o'clock news bulletin, as many must have missed the talk; but they did achieve a dramatic effect, whether accidental or no, and lent additional weight to the grave words of Mr. Eden, by broadcasting a brief description of the Battle of Jutland as a 'curtain raiser.'"—T.L., Lydd.

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

The Way To Do It

IN answer to your correspondent, I. F. L. of Ilfracombe, I would like to say that the best way of learning the words of dance tunes is like this: First, listen to the tune, then be prepared with pencil and paper for the vocal chorus. Do not be discouraged if you do not get all the words the first time, but take a tip—use as many abbreviations as possible, for the more abbreviations you use the more of the song you can take down. You will find that after two attempts you will have the complete chorus, and you may test it to see if it is correct when you next hear the tune.

"From April, 1931, to March, 1932, I took down about 400 songs with only nine mistakes, so it goes to prove that this method is quite O.K."—G. S., Bletchley.

Do You Want the Words

IN reply to I. F. L., Ilfracombe's, letter, I should like to offer my help. I have the gift of being able to remember the words and melody of any dance tune after hearing it twice. If I. F. L. will write to me and say which tunes are wanted, I will send the words."—Betty L. Cann, S.W.15.

(We have to thank E. T., Stalybridge; Dance Fan, Bromsgrove; I. R., Cambridge; Anon, Warrington; D. G., London; M. R., Bradford; R. S., Farnworth; M. G., Bellshill; Florence E., Preston, and others whose letters on this subject there is not space to print.)

The 53rd Good Cause

I read with interest Mr. Ogg's letter on the broadcasting of Soccer matches, and must say that I certainly like his ideas, although it is perhaps more interesting to know beforehand on

which match you are to hear a running commentary. If matches were selected from all over the country no one individual club need be affected.

"During the year we are offered fifty-two appeals on behalf of the "Week's Good Cause." Why not have a 53rd and share the proceeds amongst the clubs whose matches have been broadcast. I feel sure all listeners would do their bit to support such an appeal, and the amount realised would more than recompense the loss on 'gates.'"—A. G. E., Haywards Heath.

Change All Round

WHY is it that with very few exceptions the dance bands are broadcast on the same nights each week? I think that as most people are only able to listen to the late dance music on Saturday nights, it would be better if the band that broadcasts on Monday night one week should broadcast on Tuesday night the following week, Wednesday the week after, and so on. The other bands could do likewise, and thus Saturday night listeners would be able to hear all the bands instead of the same one each week."—E. C. E.17.

HULLO, CHILDREN!

AUNT BELINDA'S
Children's Corner

DEAR NIECES AND NEPHEWS,— We shall, I fear, wait in vain for the "gargled" version of "The Bluebells . . ." of which I wrote last week, for Uncle Bunny has accepted the high position that has been offered him by the Birmingham University and will become Professor Hely-Hutchinson in the near future. The University's gain is the B.B.C.'s (and our) loss, but I feel sure you will join me in sending him most sincere and hearty congratulations on his new appointment.

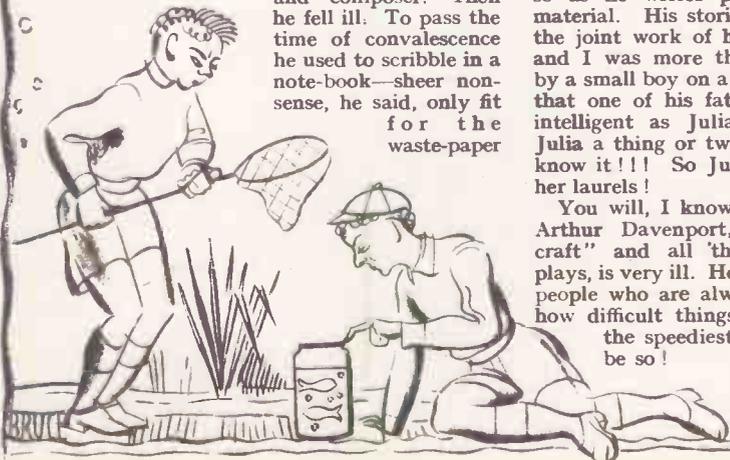
It was amusing to hear another of Tony Galloway's whimsical stories last week. They are few and far between these days. I expect that the small but delightful cottage that Tony has in Sussex has inveigled him back to his first love—music. He was for many years an excellent violinist and composer. Then he fell ill. To pass the time of convalescence he used to scribble in a note-book—sheer nonsense, he said, only fit for the waste-paper

basket—and was really rather annoyed that his wife should want to read what he had written. Fortunately, she persisted, and the stories amused her so much that she sent them to the Children's Hour. They were accepted at once, and more were demanded. Tony wrote another dozen, I suppose, and then decided that it was sheer nonsense and turned his back upon the pen to take up his fiddle again. I hope last week's effort means that he has compromised and is giving some of his time to each accomplishment.

Midland Regional listeners recently heard—for the first time, I believe, from that station—Frederick Chester, better known, perhaps, as "Farmer Giles." It was most gratifying to know that he came fifth in order of Request Week voting for the National Children's Hour—the more so as he writes practically all his own material. His stories of Julia the Cow are the joint work of himself and Eric Logan and I was more than amused to be told by a small boy on a farm in Sussex recently that one of his father's cows was just as intelligent as Julia, in fact could teach Julia a thing or two did Farmer Giles but know it!!! So Julia will have to look to her laurels!

You will, I know, be sorry to hear that Arthur Davenport, who wrote "Witchcraft" and all the "Country Holiday" plays, is very ill. He is one of those splendid people who are always cheerful no matter how difficult things may be and deserves the speediest of recoveries. May it be so!

More next week,
AUNT BELINDA.



Dance Music of the Week

Monday. Sydney Lipton and the Grosvenor House Dance Band (Grosvenor House).

Tuesday. Lew Stone and his Band (Monseigneur).

Wednesday. Lou Preager and his Band (Romanos).

Thursday. The B.B.C. Dance Orchestra, directed by Henry Hall (from the B.B.C. studios).

Friday. Harry Roy and his Band (May Fair Hotel).

Saturday. Ambrose and his Orchestra (Embassy Club).

PROGRAMME HEADLINES

Continued from page sixteen

MONDAY (June 18).—Band concert.
TUESDAY (June 19).—A concert of Scottish music given at the Banquet to the P.E.N. Club Conference at the Music Hall in Edinburgh.
WEDNESDAY (June 20).—String orchestral concert.
THURSDAY (June 21).—In Praise of Scotland—8, The Western Isles, a programme of speech and song.
FRIDAY (June 22).—An Excerpt from Letta's Show—1934, relayed from the Pavilion Summer Theatre, Portobello.

Your Foreign Programme Guide

SUNDAY (JUNE 17)

Barcelona (377.4 m.).—Orchestra 7 p.m.
Berlin (Deutschlandsender)(1,571 m.).—Wind Instrument Concert 6.30 p.m.
Berlin (Funkstunde) (356.7 m.).—Concert ... 8 p.m.
Brussels No. 1 (483.9 m.).—Orchestra ... 10 p.m.
Brussels No. 2 (321.9 m.).—Orchestra ... 6.15 p.m.
Hamburg (331.9 m.).—Harbour Concert ... 6.15 a.m.
Kalundborg (1,261 m.).—Concert of Anglo-American Music 10 p.m.
Leipzig (382.2 m.).—Verdi-Puccini Concert ... 8 p.m.
Ljubljana (569.3 m.).—Orchestra 8.45 p.m.
Luxembourg (1,304 m.).—Dance Music arranged by the International Broadcasting Co. 12.30 p.m.
Munich (405.4 m.).—Military Band 12 noon
Poste Parisien (312.8 m.).—Orchestra ... 8.10 p.m.
Radio Normandy (206 m.).—Light Music by the I.B.C. ... 10.30 p.m.
Strasbourg (349.5 m.).—Dance Music ... 10.30 p.m.
Toulouse (328.6 m.).—Dance Music 6.30 p.m.

MONDAY

Barcelona (377.4 m.).—Trio Concert ... 7 p.m.
Berlin (Deutschlandsender)(1,571 m.).—Duets ... 5.20 p.m.
Berlin (Funkstunde) (356.7 m.).—Burlesque for Piano and Orchestra (R. Strauss) ... 9 p.m.

Items You Must Not Miss

Luxembourg ... Concert ... 1-1.30 p.m., Sunday
Strasbourg ... Dance Music ... 10.30 p.m., Monday
Brussels No. 1 ... Gala Concert ... 8.30 p.m., Wednesday
Luxembourg ... Concert ... 10.30-11 p.m., Sunday
Munich ... Opera ... 7.30 p.m., Tuesday
Leipzig ... Dance Music ... 8.30 p.m., Wednesday

Brussels No.1 (483.9 m.).—Records 6.30 p.m.
Brussels No. 2 (321.9 m.).—Dance and Light Music, on records 10.10 p.m.
Kalundborg (1,261 m.).—Gramophone ... 5 p.m.
Leipzig (382.2 m.).—"Zehn Mädchen und ein Mann" Operetta (Suppé) ... 9.15 p.m.
Munich (405.4 m.).—Wagner Concert ... 8.10 p.m.
Poste Parisien (312.8 m.).—Hawaiian Guitar Music 7.34 p.m.
Radio Normandy (206 m.).—Dance Music by the I.B.C. ... 4.30 p.m.
San Sebastien (1,258 m.).—Military Band Concert by the I.B.C. 2.30 a.m. (Tuesday)
Schenectady (379.5 m.).—The A. and P. Gipsies 1 a.m. (Tuesday)
Strasbourg (349.5 m.).—French Music ... 8.45 p.m.
Toulouse (328.6 m.).—Concert Version of *William Tell*—Opera (Rossini) ... 9 p.m.

Munich (405.4 m.).—Variety Programme ... 4 p.m.
Poste Parisien (312.8 m.).—Dance Music by the I.B.C. ... 10.30 p.m.
Radio Normandy (206 m.).—Dance Music by the I.B.C. ... 11.30 p.m.
Strasbourg (349.5 m.).—Orchestra 4.30 p.m.
Toulouse (328.6 m.).—Gala Concert of Cigány Music ... 9.15 p.m.

THURSDAY

Barcelona (377.4 m.).—Trio Concert ... 7 p.m.
Berlin (Deutschlandsender)(1,571 m.).—Concert of Slav Music 9 p.m.
Berlin (Funkstunde) (356.7 m.).—Serenade ... 10.10 p.m.
Brussels No. 1 (483.9 m.).—Orchestra ... 8 p.m.
Brussels No. 2 (321.9 m.).—Rossini Music on Records ... 10.10 p.m.
Kalundborg (1,261 m.).—Modern Melodies ... 8.40 p.m.
Munich (405.4 m.).—"Hungary"—Concert of Music by Czibulka 9 p.m.

Barcelona (377.4 m.).—Trio Concert ... 7 p.m.
Berlin (Deutschlandsender)(1,571 m.).—Concert of Slav Music 9 p.m.
Berlin (Funkstunde) (356.7 m.).—Serenade ... 10.10 p.m.
Brussels No. 1 (483.9 m.).—Orchestra ... 8 p.m.
Brussels No. 2 (321.9 m.).—Rossini Music on Records ... 10.10 p.m.
Kalundborg (1,261 m.).—Modern Melodies ... 8.40 p.m.
Munich (405.4 m.).—"Hungary"—Concert of Music by Czibulka 9 p.m.

TUESDAY

Barcelona (377.4 m.).—Trio Concert ... 7 p.m.
Berlin (Deutschlandsender)(1,571 m.).—*Die Dorfmusikanten*—(Sohnrey) ... 9 p.m.
Berlin (Funkstunde) (356.7 m.).—Reading ... 6.30 p.m.
Brussels No. 1 (483.9 m.).—Daneau Concert ... 8 p.m.
Brussels No. 2 (321.9 m.).—Popular Records ... 10.10 p.m.
Breslau (315.8 m.).—Concert 6.25 a.m.

Barcelona (377.4 m.).—Trio Concert ... 7 p.m.
Berlin (Deutschlandsender)(1,571 m.).—*Die Dorfmusikanten*—(Sohnrey) ... 9 p.m.
Berlin (Funkstunde) (356.7 m.).—Reading ... 6.30 p.m.
Brussels No. 1 (483.9 m.).—Daneau Concert ... 8 p.m.
Brussels No. 2 (321.9 m.).—Popular Records ... 10.10 p.m.
Breslau (315.8 m.).—Concert 6.25 a.m.

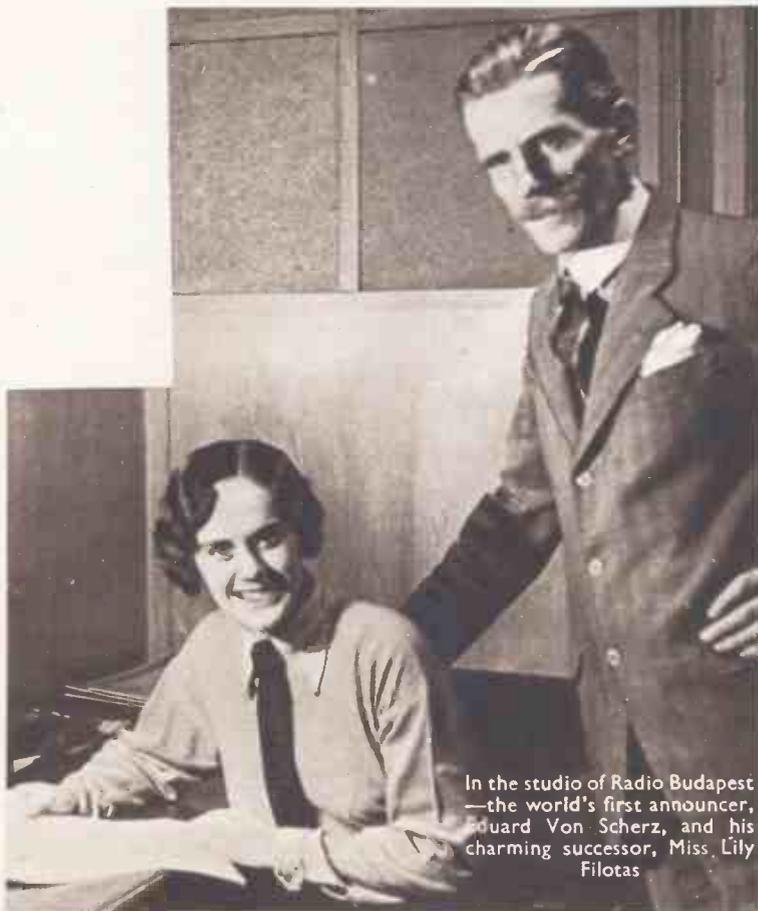
Kalundborg (1,261 m.).—Piano Recital of Romantic Music 9.45 p.m.
Langenberg (455.9 m.).—Concert 8.15 p.m.
Radio Normandy (206 m.).—Hot Rhythm by the I.B.C. 11 p.m.
Strasbourg (349.5 m.).—*Barbe Bleue*—Comic Opera (Halévy) 8.30 p.m.
Toulouse (328.6 m.).—Hawaiian Guitar Music ... 7 p.m.

Barcelona (377.4 m.).—Trio Concert ... 7 p.m.
Berlin (Deutschlandsender)(1,571 m.).—Orchestra ... 10.10 p.m.
Berlin (Funkstunde) (356.7 m.).—Old Summer Songs and Dances 6.30 p.m.
Breslau (315.8 m.).—Richard Wetz Concert ... 8.15 p.m.
Brussels No. 1 (483.9 m.).—Light Music on Records ... 10.25 p.m.
Brussels No. 2 (321.9 m.).—Chamber Music ... 6.15 p.m.
Kalundborg (1,261 m.).—Choral Concert ... 7.30 p.m.
Leipzig (382.2 m.).—Opera Music 9 p.m.

WEDNESDAY

Barcelona (377.4 m.).—Gramophone Music by the I.B.C. 2.30 a.m. (Thursday)
Berlin (Deutschlandsender)(1,571 m.).—Variety ... 3.15 p.m.
Berlin (Funkstunde) (356.7 m.).—Open Air Concert from Treptow 4 p.m.
Brussels No. 1 (483.9 m.).—Gala Concert ... 8.30 p.m.
Brussels No. 2 (321.9 m.).—Light Music ... 9 p.m.
Kalundborg (1,261 m.).—Waltz and Operetta Music ... 8 p.m.
Leipzig (382.2 m.).—Dance Music 8.30 p.m.

Barcelona (377.4 m.).—Trio Concert ... 7 p.m.
Berlin (Deutschlandsender)(1,571 m.).—Orchestra ... 10.10 p.m.
Berlin (Funkstunde) (356.7 m.).—Old Summer Songs and Dances 6.30 p.m.
Breslau (315.8 m.).—Richard Wetz Concert ... 8.15 p.m.
Brussels No. 1 (483.9 m.).—Light Music on Records ... 10.25 p.m.
Brussels No. 2 (321.9 m.).—Chamber Music ... 6.15 p.m.
Kalundborg (1,261 m.).—Choral Concert ... 7.30 p.m.
Leipzig (382.2 m.).—Opera Music 9 p.m.
Ljubljana (569.3 m.).—Wind Instrument Concert ... 7 p.m.
Poste Parisien (312.8 m.).—Light Music ... 7.45 p.m.
Radio Normandy (206 m.).—Old Favourites by the I.B.C. 11.30 p.m.
Reykjavik (1,345 m.).—Records 11 p.m.



In the studio of Radio Budapest—the world's first announcer, Edward Von Scherz, and his charming successor, Miss Lily Filotas

*On the
Air
This Week*



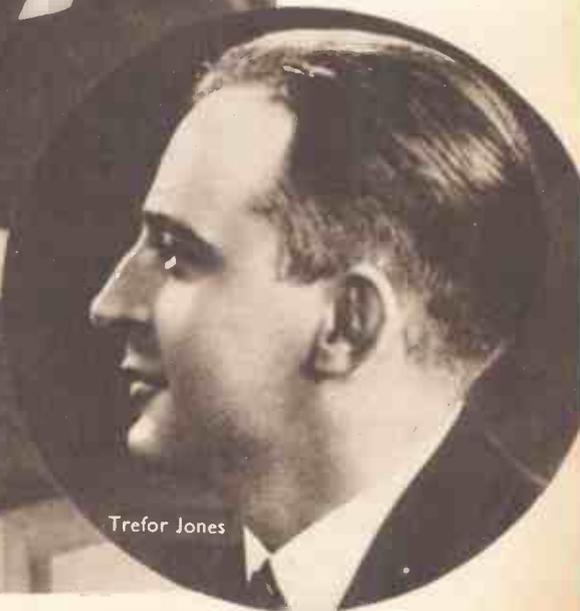
Two members of the Alphas Novelty Orchestra, on the air June 17, National



Antonia Butler, well known to lovers of the 'cello, will broadcast from Midland Regional on Tuesday. Bertini's Dance Band will be heard from North Regional on June 23, and Trefor Jones on June 17, London Regional



Bertini



Trefor Jones

Syd Lipton shows them a coin trick. His band will play the late dance music on Monday next week



HIGH SPOTS

of the

PROGRAMMES

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

OSKAR DENES and ROSY BARSONY face the Columbia microphone, and (below) a new photograph of "Phil"—Philip of Ridgeway Parade fame.

has been music-master at Oundle for over forty years. Oundle School Song is a composition of his.

Westerners will get a concert by the Band of H.M. Royal Marines (Plymouth Div.) on the 19th.

Have you people been listening to the *Highway Journey* series of talks by John Glyn Roberts? The third talk is on the 19th, and deals with the Bristol-Minehead-Barnstaple road. And a very nice road, too.

On the 20th there will be a relay of the Harlech Music Festival, which began as far back as 1867.

On Midsummer Eve there will

be a talk by Hamilton Jenkin, dealing with quaint Cornish customs at this time of the year. He is, I understand, an authority on the subject.

The Junior T.T. motor cycle race—and all about it—will come to listeners to the North Regional on the 11th—all the way from the Grand Stand at Douglas. Graham Walker is the commentator. He takes part himself in the Lightweight and Senior Races this year. A running commentary on the Senior Race will be broadcast nationally on the 15th.

Belfast listeners will not have forgotten a popular *Schubertiade*—a programme of Schubert's music. So much was it liked that there is to be another this year on the 12th.

Compton Mackenzie is going to describe the beauties of the Western Isles on June 21. This is the last of the series of *In Praise of Scotland*. Mackenzie is a great traveller, but thinks there is nothing to compare with the Western Isles. He lives on Barra.

Imagine no true Scot can ever forget the Battle of Bannockburn. The 620th anniversary is being celebrated on June 23. The programme, which I hear is to be specially attractive to Scots, has been devised by James Fergusson, B.B.C. Talks Assistant in Scotland.

HAVE you ever seen the Ceremony of the Keys of the Tower of London? It is now one of the hardy annuals of broadcasting and will be heard nationally again on June 19. This year the ceremony is to be carried out by the Chief Warder in conjunction with the 2nd Battalion of the Scots Guards.

An interesting relic of old London, and one likely to interest those living in various parts of the Empire. They will get it direct where the time factor permits, otherwise by electrical recording.

Val Gielgud is going to produce a new play on June 27 and 28. It is called *Lost Horizon* and has been adapted from the original novel by the author (James Hilton) in conjunction with Barbara Burnham. This play is worth hearing. It is a story of a small party of people who, through a chain of odd circumstances, find themselves isolated in a beautiful valley in Central Asia. They meet with queer adventures and there is a distinct psychology about the play. Don't miss it.

Of course you like dem dere Kentucky Minstrels! You will hear them again on June 26 and 27. I hear it is to be a specially good version.

Then there is the Aldershot Tattoo which has been relayed for the last seven years. You will get it again on June 16. The Royal Horse Artillery, the Grenadiers, and the Coldstreams are all in it.

Sandy Powell is having an hour all to himself on the 13th. Lucky date. I like doing things on the 13th. He is going to give excerpts from his popular acts and sketches. Sandy's records have run into three millions.

Midland Regional listeners will get the second of the Droitwich Spa Sunday evening concerts on the 17th. Victor Hely-Hutchinson is to be the conductor. I am wondering how he likes being in the Midlands. I saw him fairly frequently when he was in London.

On the 19th there is another concert of note in which the Birmingham Philharmonic Orchestra performs a 'cello concerto by Frederick Bya, a Birmingham musician. The soloist is Antonia Butler.



You will not have heard the Bournville Works Band on the air, but you may hear its first broadcast from the Midland Regional studio on the 20th. This band has been going ever since 1890.

On the 23rd Oundle School Speech Day concert will be relayed from the Great Hall of the School. Clement Spurling will conduct. He

Key to Commander King-Hall's Children's News Motto on page 17

From all over the world there comes news of more dictatorships and less democracy. Now Bulgaria has given up democratic government. There are ten countries in Europe ruled by dictatorship forms of government.

This Week's RADIO HINT

YOU may find that you get better results from your battery set by altering the high-tension tapping positions. But if you use too much voltage on some of the intermediate tappings (the detector, for instance) you may upset the set's stability. Remember that generally the higher the anode voltage, the greater the anode current flow. So you see it is advisable to keep the high-tension tappings at fairly low positions in most cases in order to get reasonable life from the battery.



Radio Jobs made easy for Mr. EVERYMAN

It is often said that home constructors refuse point blank to solder. Some firmly refuse to have anything to do with the soldering iron, but there are many who appreciate the benefits it offers and make full use of it.

Mr. R. W. Hallows, M.A., in the June issue of the "Wireless Magazine" explains the simple secret of easy, quick and neat soldering. Not only hints about soldering, but all the hundred and one odd little jobs that crop up, whether you have a ready built set or you build your own.

The WIRELESS MAGAZINE which is now on sale is worth the 1/- alone for the useful information that Mr. Hallows gives, but there are also nearly thirty other interesting features, including details of two sets which you can build at home.

Don't delay—get your copy now, from all booksellers and newsagents.



SOME OF THE OTHER CONTENTS OF THE JUNE ISSUE

FOR THE CONSTRUCTOR

- The "Two H.F." Portable
- The "Two H.F." Portable on Test
- The Iron-Core Band-Pass Three
- "A Set That Gets the Foreigners Well!"

TECHNICAL FEATURES

- Installing the "P.A." Gear
- All About Microphones
- Loud-speakers for "P.A." Work
- 10-Watt Amplifiers for A.C. and D.C.
- By the "W.M." Technical Staff
- What Output is Needed
- Power Supply for "P.A." Work
- What the Amateur Should Know About L, C, and R
- Up-to-Date ideas for the Detector Stage

- New Ideas in Easy Tuning
- Our Tests of New Sets. By the "W.M." Set Selection Bureau.
- Tests of New Apparatus

GENERAL ARTICLES

- Guide to the World's Broadcasters
- World's Broadcast Wavelengths
- Can Humour Be Broadcast?
- What the B.B.C. Does With Your Letters
- A Test of the Heptode Super Three
- News of the Short Waves
- Choosing Your Records

TELEVISION SECTION

- First Steps in Television

TINNING YOUR SOLDERING IRON
A short length of tinned-copper wire and an ordinary cork makes an ideal gadget for tinning a soldering iron

BLOB OF SOLDER

TINNED COPPER WIRE

CORK

SIMPLE RIVETING METHOD
(a) Shows the rivet pushed through the holes, then (b) the point is cut off short and (c) the rivet is spread by light quick taps with a hammer

CHALKING A FILE BEFORE USE
Before such soft metals as copper or aluminium are filed, the file should be rubbed with billiard chalk to prevent it becoming clogged and, therefore, spoilt

ROUGHENED WITH FILE

SCREWDRIVER BIT FOR A HAND DRILL
Many useful jobs can be done with a screwdriver bit. The drill will grip the screwdriver better if the end is roughened, as shown in this sketch

WIRELESS MAGAZINE

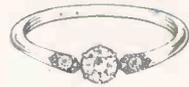
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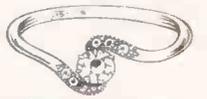
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