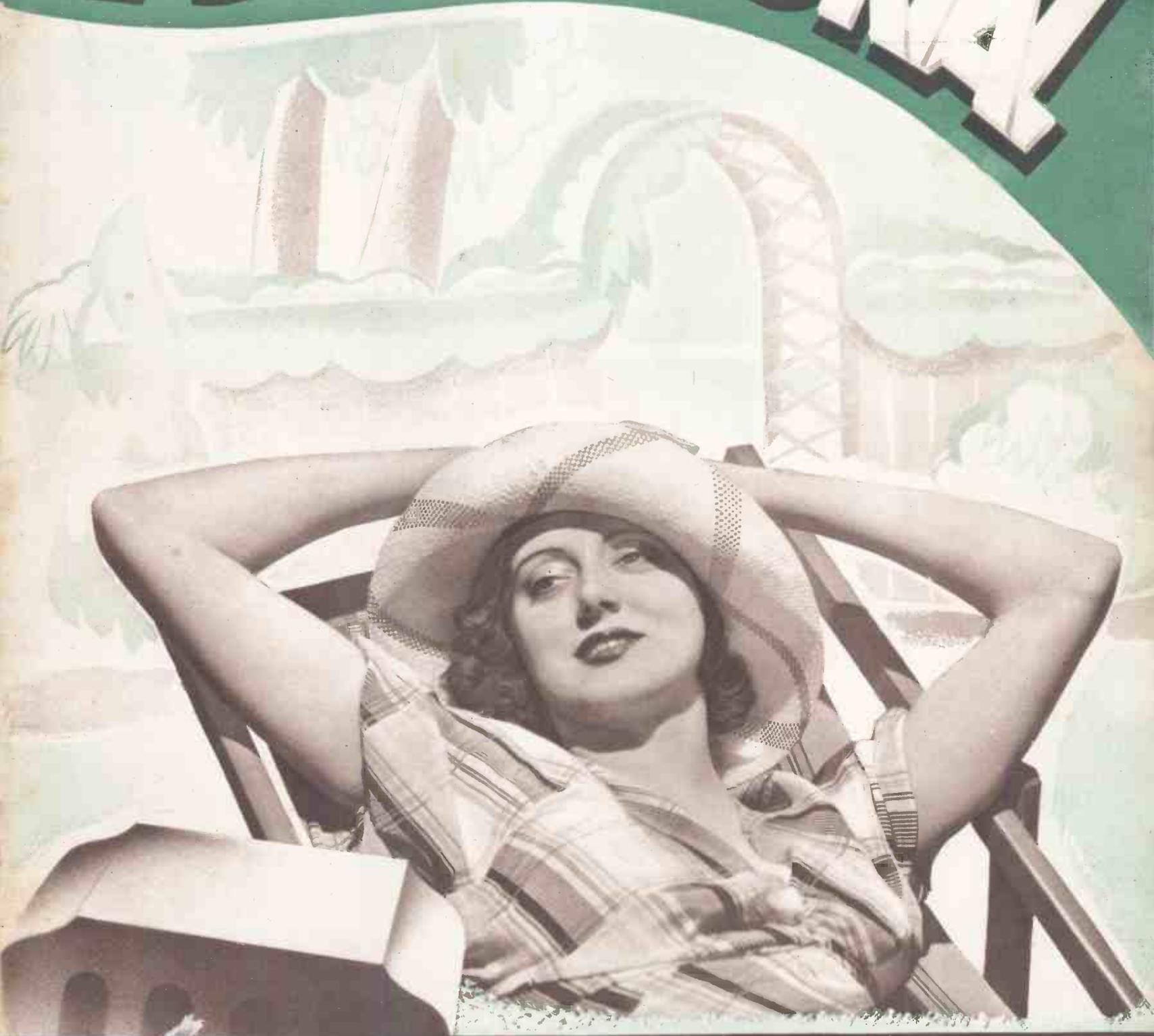


CHILDREN'S HOUR 'AUNTS' AND 'UNCLES' - PICTURES

RADIO PICTORIAL

2^D

EVERY FRIDAY

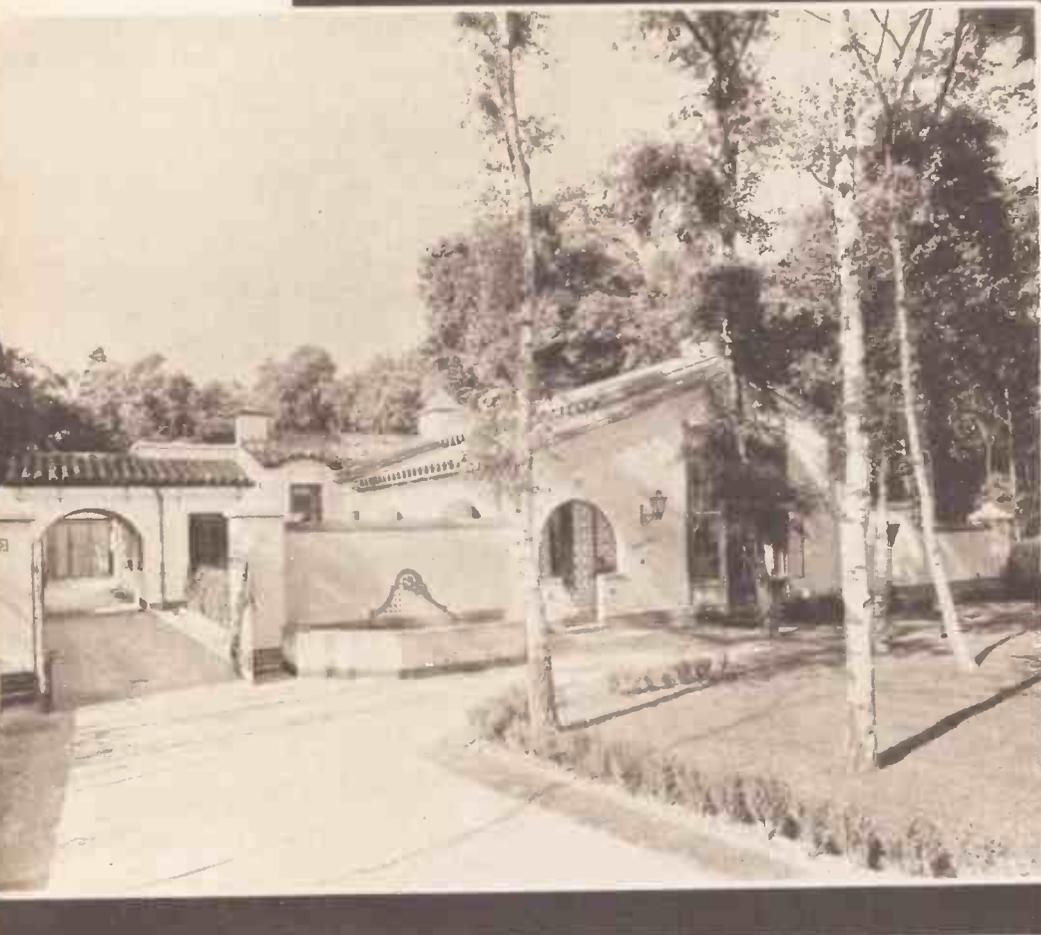


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Radio Pictorial **BILLY MERRIN** Photo Card

(Top left), Leonard Henry. (Below), "Stainless Stephen."

These splendid photographs are post card size, measuring 5½ in. by 3½ in.



Additional portraits will be released each week. The following will be available next week:
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Radio Pictorial — No. 26

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Editor KENNETH ULLYETT

OUT OF DOORS

ARE you making up your mind to forego the use of your wireless set now that the fine weather is really here; or are you doing the wise thing and taking your radio out-of-doors?

Frankly, I know that this is not a suggestion which everyone favours, and the reason is that in the old days, portable sets were so utterly unreliable. They were not worth the bother of including in the picnic gear, and the ordinary set for home use was so weak that the loud-speaker sounded lost when taken out into the garden.

How different out-of-door radio reception is nowadays. If you don't believe me, just give it a trial.

It's so easy to accomplish. A portable set is not really an essential.

You can get a great deal of fun simply by making arrangements for the speaker to be taken out from the house into the garden, or, if you are fortunate enough to have one, to the tennis court.

This business of extension should really be done by someone who does know something about the technical side of radio.

If properly arranged, then there is not an element of danger in a speaker extension; but I must just explain that the speaker wires carry the

high-tension current, and if yours is a mains-driven set, then a wrongly-fitted speaker extension may be the cause of harmless but frightening electric shocks.

You should call in the local dealer to fit an output unit so that the mains current is wholly diverted from the speaker circuit.

I won't go into the technicalities of this, except to say that if you must do the job yourself, then buy an *output choke unit* or an *output transformer*, of a good make, connect it in place of the speaker on the set's terminals, and connect the length of flex used for the speaker extension to the output terminals on the transformer.

You won't have to bother which wire is positive or negative, or red or black.

Some sets have these output units installed, and that is why I advise you to call in the local technical man, because he will be able to tell you just what is needed.

Any good two or three-valve set gives sufficient volume on the local stations for dancing out-of-doors. And the quality and volume are both better than is the case with very cheap portable gramophones—of which, alas, there are too many

by
**Derek
ENGLAND**



The ever-popular Gracie goes back to the land (as you can see above) while (left) are three contented listeners to a Marconi portable on the river.



being able to work from the electric light at a very reduced running cost (or a mains eliminator may be fitted later when the existing batteries have run

Marjery Wyn, the popular radio comedy star spends an idle half hour in the garden ... but not with the wireless!



in gardens, on the river and at the seaside!
If you have a portable set, or want to buy one specially for summer-time use, then so much the better.

Don't flinch at the word "buy." I know that these are days of economy, but I'll wager that if you haven't bothered about portable sets since last summer you've no idea to what a low level the prices have reached, and in what a convenient manner a portable set may now be purchased.

Furthermore, the old portable set worked solely from batteries, which were rather expensive to maintain; it's 1934 brother goes one up in

down). This means that the portable can take its place alongside the main home set, for constant use during the winter months.

Take the case of a motoring friend of mine. He had at home an old receiver of a kind almost too ghastly and prehistoric to be true. But he had heard other and more modern sets going, and he thought how good it would be to have a set which he could take out in the car with him.

So he bought a portable.

When the weather turned a little colder and the set was not being used so often for the out-door trips, he tried working the portable set indoors. Greatly to his surprise he found that the tone was infinitely better than that of his old set; although previously he had imagined, in common with many folk, that a portable cannot possibly have a good tone, no matter by whom it is designed.

To cut a long story short, he carried on using the portable for indoor reception, sold the old-fashioned outfit for a "fiver," and invested in a mains eliminator to take the place of the batteries in the portable. He carries it from room to room on a length of flex, and plugs it in where needed.

During this summer he will fit batteries again, and take the set out-of-doors.

Believe me, many other people have had similar experiences. It's worth taking your radio out of doors.

What the B.B.C.



An intimate article giving you an insight into the fees paid by broadcasting authorities to composers and song-writers who prepare material for the microphone. Royalties have to be paid on practically every broadcast number

Did you know that every time a modern popular song is broadcast, a fee has generally to be paid to the composer? There is a special arrangement for group payment of these copyright fees, as described in this article.



Broadcast numbers on which copyright fees are payable range from serious to gay. (Above) are the Western Brothers doing their own "Old School Tie" number for a new Columbia record. (Below) is Ernest Ansermet, the famous conductor discussing a musical composition point.

THE set was tuned in to one of the popular West End dance orchestras, and a couple were idly dancing.

"I expect some of these dance band people make small fortunes," she ventured.

"That's nothing to the money made by the men who actually write the dance tunes," he said with assurance. "Why, some of the popular numbers like 'Stormy Weather' must have made millions of pounds."

Only a stone's throw away, in a small upstairs room, an elderly woman was trying to get a serious orchestral programme on her crystal set . . . but in came a background of the West End dance music.

She turned the tuning knob in vain.

"Dear, dear," she muttered, "I wish somebody would pay to take that wretched dance music off the microphone."

The good lady who sighed for the end of all dance music little realises that she was wishing to put hundreds of men out of jobs, for by far the largest amount of money is paid for the composition of dance music.

The B.B.C., in common with all recording and broadcasting concerns, pays large sums of money annually to song-writers.

The largest share of this goes to the dance music men . . . which is not to be wondered at in view of the fact that so much dance music is broadcast.

Pays Radio Song-writers

Unfortunately, the man who thinks that tunes like "Stormy Weather" make fortunes was in error.

A tune which is so good, so catchy, or for any reason at all becomes so popular that it is on everybody's lips, very rarely makes any appreciable sum of money for its composer.

The reason is not hard to seek, for if a tune is so popular that you could readily memorise the melody and the words, then you do not need to buy sheet music or possibly a gramophone record of it . . . so the song-writer in this case only gets his royalty from broadcasting.

In spite of this, the B.B.C. pays a considerable sum of money to song-writers—writers of music of all kinds.

£786,345 was spent in the last B.B.C.'s Budget—this included artists' salaries, news royalties, and what are known as "performing rights" expenses. This is the only hint you get in the B.B.C. balance sheet that the Corporation pays any money to the men who make the music for the microphone.

"Performing rights" fees are paid in a very business-like fashion, chiefly due to the fact that the main bulk of composers to-day are protected by the Performing Rights Society.

Not only does this body (an association of composers, publishers, and proprietors of copyright musical works) collect fees from the B.B.C. but it also stands to collect fees for the public performance of any works by its members.

You may remember that, when any big law cases are on in connection with gramophone or wireless sets used in public places (where musical reproduction constitutes a "public performance") then it is the Performing Rights Society which is concerned and which protects the song-writer.

If a man writes a tune which becomes popular, he is not only able to collect his royalties from the B.B.C., but he can, by the Performing Rights Society, make sure that he gets the benefit of other performances of his tune.

It is not the practice of the Society to grant licences or permits for the public performance of the copyright musical works it controls to dance bands, vocalists, or other

performers as such, but to the promoters of musical entertainments, or alternatively to the proprietors of the premises at which they perform.

It is true that the performers have a liability under the Copyright Act, 1911, in the event of their giving an unauthorised public performance of copyright music, but it has always been, and still is, the practice of the Society to look to the promoters of the entertainments, or alternatively to the proprietors of the premises at which they take place, to take out the necessary licence.

Practically all licences are granted in respect of specific premises, and not for performances at any place and at any time, otherwise it would be almost impossible for the Society to check and control the use of its repertoire.

Not only is the B.B.C. concerned in this arrangement, but licences have been issued in theatres, music halls, cinemas, tea rooms, churches and public houses.

In the old days, when Albert Chevalier or Marie Lloyd introduced new numbers to the public, there was no need for these famous stage stars to bother about copyright.

Very often it happened that a famous song writer had devised a special number for a stage star and he shared in the success; it did not matter to him then if thousands of people bought sheet music and went home to strum over a Chevalier or Lloyd favourite on the piano.

That was before the days of broadcasting and gramophone records.

Some song-writers pay fees in the neighbourhood of ten guineas to have their songs published, and then afterwards they make a small profit out of the royal-



ties, but it is possible that a number which is not good enough to be published without payment being made by the song-writer for its publication is a disappointment financially.

The writer of a light melody which is suitable for broadcasting by a Café orchestra or a dance band may expect to make about as much as does the author of a first novel—probably fifty guineas or thereabouts.

If you have written a number which you have had published yourself, then do not bombard Henry Hall or Jack Payne with it under the impression that if he broadcasts it once, you will immediately make a fortune.

The broadcasting commitments of all the leading dance bands are already complete, and the tune has to be a genuine "winner" before it can stand a chance on the air.

A really good number, which is featured by the seaside bands and possibly by a radio orchestra can earn 200 or 300 guineas for the song-writer, but this happens only a few times during the season, and then generally only to the men who, with a sound technical knowledge of music, make song-writing a full-time job.

Continued on page 17



Men who make new material for broadcasting don't have many leisure hours . . . and here is Austen Croom-Johnson arranging a new number in the garden!

Pep up Programmes

SO Roger Eckersley has promised to "pep up" the programmes between 6.30 and 8 o'clock, and we shall hear developments in the autumn. This early evening period always seemed to me to be important. It is a time when lots of people listen.

In the country and in the manufacturing districts listeners retire early because they have to get up around dawn. By 6.30 they have had their meal and can settle down to listen, while in London it is the cocktail hour and whether a listener is changing or merely idling before dinner, he would welcome a really snappy programme from the loud-speaker. I am sure that there is a big audience at this time.

Busman's Holiday

These enthusiastic B.B.C. men can't keep away from radio even when they're on holiday. I met Gordon McConnell the other day, just off to Italy. He's going to see the lakes and the mountains, and the Rome broadcasting station.

Charles Brewer is also on leave, touring Denmark, and while there he intends to inspect the Copenhagen station and meet the Danish broadcasting authorities.

Gerald Cock, Director of Outside Broadcasts, made a close study of American radio methods during his recent transatlantic visit. Val Gielgud would like to follow the example of Mr. Cock, Roger Eckersley, and Henry Hall in visiting America, but pressure of work is likely to keep him from a long holiday.

A Trip to Paris

But Val has been in Paris. As a matter of fact, I thought he said he was going for a holiday—extended leave, in other words. In a letter I referred to it and received quite an indignant reply. "You talk as though I had been there for a month," he wrote "whereas I had only the short side of two days." He added, "But you had better come up and see me sometime."

I seem to have heard that remark before. I shall take him at his word in order to know what his autumn plans are in the radio play line.

Advertising?

Who was it who, in a recent variety hour, said: "I'll tell you what to play—it's all the rage just now—*Waggon Wheels* . . .?" Some people, of course, would call this advertising or "plugging," while others would regard it as just a casual remark!

Broadcasting from the Air?

Filson Young is going to learn to fly at Heston and after each lesson he will travel up to the B.B.C. to tell us how a man of fifty takes to the art of aviation. It would have been greater fun

The Twiddleknobs—by FERRIER



"Newsmonger's"
RADIO GOSSIP

What's On in the Radio World?

to hear the lessons being given in the air and now aeroplanes are equipped with wireless this should be possible one day. After these talks it will be harder than ever to keep our grandmothers out of the air.

Kitty Masters at the Mike

The new vocalist with the B.B.C. Dance Orchestra, Kitty Masters, appears to be very popular. Strangely enough, many of the letters received from listeners show that she is a favourite with women dance music enthusiasts, and it is quite a new line for women broadcasters to be popular with women!

In a Flurry

Quite a flurry in the entrance hall at Broadcasting House last week when three African chieftains, distinguished and colourful potentates, visited the building.

Now that British programmes are heard all over the world, visitors from overseas are frequent callers at the B.B.C. They come to see the studios which provide the programmes heard in their native country and like to watch artists performing before the "mike."

Although the visitors' book contains signatures that are known the world over, few guests have made such a strong impression as the visitors from Africa.

"Guest-night" Guest

On the same day Evelyn Laye came to rehearse for her guest night broadcast. Passing through the foyer she paused to greet a friend, who failed to recognise her in the tinted glasses she was wearing. It is remarkable how sun glasses disguise a personality; recognition followed as soon as they were removed.

In any case the glasses had not puzzled me, because I have often met the actress wearing them in the village by the sea in Sussex which she visits these summer days. She usually drives herself in a long cream sports car of a make which is famous for speed.

Prodigy

As a rule, I do not like child prodigies. So often their talent is forced when young at the expense of their later career. But this is not the case with June Ross-Oliver, aged thirteen, who gave her first piano recital in a ballad concert from the studio last week.

She had turned up for audition in the usual way and the music people at Broadcasting House were so much impressed with her technique that she was given a date that would normally have been offered to a fully experienced artist

In the Midlands

I first saw Owen Read acting in *Richard of Bordeaux*, the play in which John Gielgud, Val's brother, gave such a splendid performance. Now Owen has joined the Midland Regional staff to help Percy Edgar with special programmes, like the village broadcasts, which have become a feature of the Midland output. He produced some shows for the O.U.D.S. when at Oxford, and should certainly strengthen the Birmingham team, which already includes several popular players.

"Tolch."

Tolchard Evans, the British song-writer we heard on Thursday, wrote a signature tune for his wedding. "Life's Desire" is the title, and it was played in place of "The Wedding March." But that was some time ago, and now he is the father of a fine boy of ten months. "Let's All Sing Like the Birdies Sing," "Barcelona," and "Lady of Spain" are all his tunes, and he has composed at least 350 others.

In the dance-band world he is known as the Signature Tune King, and when he is not composing the chances are that you will find him working a cine-camera. It is his hobby.

"Little Man . . ."

You have probably heard by now Les Allen's latest record, "Little Man, You've Had a Busy Day." It was by his own request that Mrs. Allen and Norman joined him in this specially arranged version.

"This is more than a song to me," said Les Allen, "for apart from the haunting tune, the 'Little Man' can be no other than my own little boy, Norman, who always runs to welcome me on my return from the tea-time broadcast."

It was decided that the accompaniment should be provided by one of the new cinema organs, and the Columbia recording was done at the Regal Cinema, Edmonton. The lions and tigers, which

formed part of the stage show for that week, had to be screened off with the special sound-proof safety curtain.

Harold Ramsay for Italy

The E.I.A.R., which is the "B.B.C." of Italy, has invited Harold Ramsay, the famous radio organist of the Granada, Tooting, to give a fortnight's broadcast recitals from Rome on the first cinema organ ever to be built in Italy. This distinction follows the recent visit to London of Signor Raoul Chiodelli, Director-General of the E.I.A.R., who has surveyed all Europe in search of an organist fitted to carry out these important broadcasts from the Rome studios.

He listened in to Ramsay. The invitation followed.

This visit to Rome represents the second occasion within a few months that Harold Ramsay has been invited to broadcast by a foreign radio corporation. During March, while in America, he went on "the air" for the National Broadcasting Company of the United States.

An Italian Dance Band

Harold Ramsay's recitals, each of which is to last an hour, will be broadcast to the whole of Europe, and reception in England by the many thousands who follow his weekly B.B.C. recitals from the Granada, Tooting, will be simple. Among the numbers he is to include in the first recital will be "Night and Day," "Carioco," "Rhapsody in Blue," and "Serenade for a Wealthy Widow."

While in Rome it is expected that certain high officials of the E.I.A.R. will take the opportunity of consulting with Harold Ramsay on the formation of an Italian radio dance band similar to Henry Hall's. Italy is rich in musicians capable of playing dance music, but hitherto, apparently, it has not been found possible to organise an orchestra. In this connection Harold Ramsay's wide experience of modern music should prove invaluable.

Visiting "B.H."

Arriving at Broadcasting House about twenty past one the other day, I found quite a crowd of visitors. The hall seemed full. I found these to consist of (1) people who had come into seek shelter from a smart shower and (2) a party being shown over the building.

That reminds me. If you want to see over Broadcasting House the only thing to do is to write to the B.B.C. Permission is seldom given, but on infrequent occasions parties are arranged for 1.30 p.m. on weekdays, but never on Saturdays and Sundays.

Colonials Preference!

I think it is true to say that the B.B.C. would like visitors, but there are big difficulties. Preference is extended towards Colonials on a visit to London, to those particularly interested in wireless transmission, and whose vocations have something to do with it as a science. Although the B.B.C. does not refuse people who are merely curious or keen in the ordinary sense about seeing Broadcasting House, naturally the numbers are limited in each party and you must wait your turn. It may be a long wait, but that is unavoidable.

Don't Be Disappointed

The same thing applies to seeing a music-hall show at St. George's Hall. The capacity of the hall is by no means large. Consequently there is always a long waiting list, whether for St. George's or for the ordinary studio vaudeville. So do not be disappointed if you apply for either or both and find you are not



"Little Man You've Had a Busy Day"—Les Allen with Mrs. Allen and Norman, making the Columbia recording of the specially arranged version of this popular new song. This was done on the stage of a London cinema, as described on this page.

invited. The B.B.C. is very generous with its privileges to the general public, but it has its limitations.

Chris' Holiday!

I encountered Christopher Stone in the entrance hall of Broadcasting House the other day. He was lugging a huge case full of records, as usual. I tell him he will grow crooked if he goes on carrying that case much longer. I asked him where he was going for his holiday this year. He said this life was one long holiday, and so he was spending his days happily at his work.

With John

I looked in on John Sharman the other afternoon. I found him deep in a script. "What are you up to now, John," I asked. "Same old game," said he. "Potting an act for a Music-Hall Show. You know these fellows are very difficult some times. Here's a case in point. I saw a topping little sketch the other night in the West End and asked the author to let me see it. He brought it this morning. It read just as well as it acted, but, as I told him, it must be cut down to eight minutes. He said it couldn't be done. I told him it would have to be done, or I could not put it on. These chaps don't realise that I can't give them fifteen minutes for any sketch. Anyhow, he calmed down in the end, and I am now cutting seven minutes out of his show." I trust without damaging it.

Holiday with Horses

John has had his holiday. He decided not to go away. Said his expenses had been too great! So he stayed at home and indulged himself in his love for horses and animals generally. He adores horses. So he went to the Rodeo with his cine-camera. Then he went to Whipsnade.

Then he went to Ascot. He finished up at the Aldershot Tattoo. Part of the rest of his holiday he used up in visiting various markets in London in search of pewter.

Expensive!

John collects pewter. Also he makes all sorts of things for his house. He paints a bit and is generally clever with his hands. I listened to this recital with amusement. "Well, John," I said, "it strikes me your home-holiday cost you more than if you had gone away." "Yes," he said ruefully, "you are about right. Still, I thoroughly enjoyed it."

Good at Cricket!

Maybe you did not know that all the leading dance bands run their own cricket teams. Harry Roy and Lou Preager have particularly good teams, and they have met twice within the last few days.

On the first occasion, Lou Preager's team was successful; and on the second occasion, Harry Roy's team won by 100 runs. Harry himself took three for seven. He is a first-class cricketer, and in another match, against the Gordon Hotel's team took seven for nine!

More Bands at the Mike

The B.B.C. is looking out for new bands for outside broadcasting during the summer months, and one or two bands which have been heard on infrequent occasions in the past are featuring in the outside broadcast list. We hear that Joe Loss will broadcast from the Kit Cat on Thursday, July 26.



*Stars at
Home—26*

The
VERSATILE
PEGGY
Cochrane

... She is a capable violinist, pianist and composer. And as you can see from the photograph below, she is a dog-lover.

PEGGY COCHRANE is one of our most versatile broadcasters. She frequently composes her own numbers, plays piano and violin, sings syncopated songs and very frequently sings, plays the piano and the violin in the course of one evening's broadcast.

But she does not stop at that.

Sometimes she plays violin solos in concerts—and, in the same evening, syncopated piano solos in a variety hour.

In addition to all this versatility she is a home lover.

Let her tell you herself how she spends her days at home.

"My home is a busy one, being a doctor's. The telephone bell usually serves as an alarm clock for me or for my husband; then to work.

"First, there is the food to order which I always do myself. Then my two golden retrievers remind me that I must hurry up and get ready to take them for their walk; and if work will allow, we go out to Kensington Gardens in the morning.

"They are my chief hobby and some pups are expected shortly . . . then I shall be busy!

"My husband is a very musical man. He is a severe critic and puts me 'through my paces' constantly.

"I know that if I have pleased *him* after a broadcast, it must have been all right.

"We both love the theatre and see as many 'shows' as we are able when we are both free.

"My own studio is separate from his house, but just at the end of the garden, so that I do not interfere with his work, or he with mine.

"I usually spend the evenings at home if I am not working anywhere, composing, or preparing for gramophone records. I have not much time for repose, but am glad, as an idle existence would not suit my temperament."

In her Ladbroke Terrace flat she has an attractive modern furnishing scheme which she has arranged herself.

The main item in the lounge is a large grand piano at which, of course, she practices regularly.

She takes great interest in radio and there is a good quality set at home on which her husband listens to her broadcasts.

Trial records are put on a radio-gram so that she can judge the record quality, just as it should be on the loud-speaker when the records have been

finally pressed; and as she herself says, her husband is a severe and competent critic of her musical work.

She can claim to be something of a musical genius for, when she was only sixteen, she played a very difficult piano concerto with the Brighton Municipal Orchestra.

That was not syncopation!

She has developed her own style of syncopated playing and even if you are the highest of high-brows, you must agree that her versatility and her extensive musical career enable her to give a programme of definite musical value.

Apart from music, her main hobby is her golden retrievers.

They are well trained, and don't howl when she practices!



Whitaker-Wilson on

Our CROONERS!

IF every person who turned up at Broadcasting House for a singing audition were allowed to appear before the microphone there would be literally hundreds of crooners where there are dozens now.

The fact is that the microphone is the salvation of people who have no voices in the ordinary singing sense. It is a comparatively easy matter to cuddle a microphone and breathe down it in a sufficiently tuneful manner to make it possible to render a song with an orchestral accompaniment and "get away with it."

That is no argument in favour of this method of vocalisation.

In the old days anyone who attempted what we now call crooning would never have had a hearing at all.

Listen to the male species of the crooner. He is generally a baritone with a woolly top register.

As soon as his song requires him to go above middle C, where his old soprano voice really ended, he shows a break in his voice. Not having been taught how to use his larynx he simply slides into a kind of falsetto.

To a certain extent he makes this artistic. Now and again he is entertaining, but all the same, quite a lot of people are getting very tired of him.

Actually, he is standing in the way of the legitimate singer of light songs. He can never stand in the way of opera singers or lieder singers or oratorio singers. That is obviously impossible.

All the same, he is queering the pitch of singers who really have decent voices and who can sing dance refrains and songs of that type with really good tone.

Not one of these mumbler dare stand two and a half feet from the microphone and deliver their songs up to full tone.

While the dance refrain remains popular—surely it is reasonable to ask that a new experiment shall be tried? Let all the broadcasting dance bands employ singers (not crooners) for three months and let all the refrains be sung in a virile, English fashion. And without a trace of Americanism.

The style we are getting tired of is (when all is said and done) a bit spineless. There

is nothing manly about these crooners. On the other hand, the typical "light singer" has his own drawbacks. To replace the mumbler (with his adenoidal top-notes) by the type of singer whose vibrato is so exaggerated as to make him sound out of tune is going to make things worse rather than better.

A rapid vibrato is a bad fault in singing and

is generally the result of faulty training. On the other hand, there is little use for a voice devoid of vibration. Coldness in singing is never good. A good singer should try to eliminate excessive "wobbling," but if his voice does not possess any vibration at all he should also try to cultivate a reasonable amount.

We need a new school of thought amongst our light songsters.

We hear on all sides people saying (1) they are sick of the crooners; (2) the wireless sopranos are awful.

Neither need be the case. A little more wealth of tone on the part of the first and care with vibration on that of the second would make a great deal of difference.

Our singers must study the microphone.

What is really wanted is an English school of light songsters, or words to that effect.

This crooning is not English. It has been borrowed from America. Easily proved.

Every single crooner assumes an American accent. Why? Not on account of its artistry!

All dance band leaders argue that dance refrains will not stand singing properly. Then alter the dance refrains!

As a matter of fact, it is not true. Anything really musical can be sung. After all, dance refrains are made up of words and notes; they are *music*—at least some of them are. There is no reason why they should be treated in a different fashion from any other sort of song.

To allow crooning to be regarded as an art in singing is wrong from every point of view.

It is sheer charlatanism.

People whose voices will not carry over three rows of stalls stand near a magnifying machine—that is all it comes to—and by means of electrical means are made audible in the wireless sense.

If there were no microphones for the audience in St. George's Hall, and a crooner stood on the stage with the Theatre Orchestra accompanying, not a sound would be audible except the band.

It simply means we are encouraging a faulty system of vocalisation.

In the old days, when the music-hall shows were so popular, songs such as John Watt revived in "Songs from the Shows" were sung properly.

You probably noticed he employed only singers who had voices—people like Tessa Dean and John Rorke.

We have allowed our American friends to get us into slovenly habits. It is time we did something about it!



Is crooning artistic and entertaining? Here is Russ Colombo, an American crooning star as he appears in his latest film

New records for your radio-gram, broadcast by Christopher Stone and Robert Tredinnick.

ROBERT TREDINNICK, as usual, has had a fine selection of records this month, ranging from the latest comedy number, "Coom, Pretty One," as sung by Tommy Handley, to Spike Hughes' hot recording of "How come you do me."

Tredinnick fans may like to make a note of the complete list of titles and label numbers of the records broadcast during the past few weeks.

Berlin State Orchestra, Polka (Schwanda) (H.M.V. B8173); George Barclay, "May I?" (Regal-Zonophone MR1304); Lucienne Boyer, "Si Petite" (Columbia DB1385); Tommy Handley, "Coom, Pretty One" (Decca F3982); Don Bestor and his Orchestra, "A Thousand Goodnights" (H.M.V. B6486); Val Rosing, "True" (Rex 8187); Eddie Cantor, "Over Somebody Else's Shoulder" (Imperial-Broadcast 4011); José Collins, "Memories" (Decca K730); Charlie Kunz, Medley No. 6 (Sterno 1421); The Rondoliers, "Mighty Lak a Rose" (Parlophone R1846); The Mills Brothers, "Nagasaki" (Brunswick 01800); Chick Webb's Savoy Orchestra, "Darktown Strutters Ball" (Columbia CB754); Spike Hughes and His Negro Orchestra, "How come you do me" (Decca F3972).

Christopher Stone's Thursday lunchtime recitals have been as popular as ever, and he has had a varied selection of serious and light music discs combined with a sprinkling of dance music.

On Thursday, May 31, he included two interesting medley records, Danny Malone Medley, No. H.M.V. C2668, and Jack Payne and his Band in "Jack Payne Memories" on Rex 8178 (Part 2).

Of rather unusual interest also was the Brunswick recording of (Bo1768) Bing Crosby singing "Once in a Blue Moon."

The full programme of Christopher Stone records of Thursday lunchtime, June 7, was as follows:—

Harold Williams, "Fairings" and "Jock the Fiddler" (Songs of the Fair) (Columbia DB1376); Johnny Green and his Orchestra, "Easy come, Easy go" (Brunswick 01757); David Brynley, "Josephine" (*Little Women*) (Regal-Zonophone MR1292); Lucienne Boyer, "Parle-moi d'autre chose" (Columbia DB1386); Bobbie Comber, (Let's have a basinful of the briny" (Rex 8188); The Merry-makers, "Hawaii" (Decca K731); Williams and Browning, "Oh, by jingo" (Parlophone R1833); George van Dusen, "Yodelling Izzy" (Rex 8191); Mills Brothers, "Lazybones" (Brunswick 01800); "A Record Broadcast" (Parlophone R1832); Reginald King and his Orchestra, Selection of Mozart Airs (Sterno 5018); Gigli, "La donna e mobile" (Rigoletto) (H.M.V. DA1372); Sigrid Grundeis, Pianoforte "Leggierazza" (Three Concert Etudes) (Decca-Poly. P05094); Padeloup Orchestra of Paris conducted by Piero Coppola, "Episodes" (*Salome*) (H.M.V. DA4854); Catholic Church Music Concert Choir, conducted by Chaplin Baldwin, "Agnus Dei" ("Messe Solennele") (Columbia DB1384); Nashdom Abbey Singers, conducted by the Rev. Dom Anselm Hughes, "Gloria in Excelsis" (Columbia DX581).

Gilbert and Sullivan enthusiasts may like to make a note of Columbia DB1374, Debroy Somers' Selection of the *Mikado*, which was broadcast at one o'clock on June 14.

Two of the latest dance tunes are "Beat o' my Heart" and "Love Thy Neighbour."

These were given by Christopher in the same programme, "Beat o' my Heart" being done by Ray Noble on H.M.V. B6491, and "Love Thy Neighbour" by Leo Reisman on Brunswick 01763.

On the same day, in the Regional programme, Christopher gave a fine selection of records concluding appropriately enough with Roy Fox's recording of "Little Man, you've had a Busy Day," on Decca F3993.

The rest of this programme included: John McCormack, tenor, "Is she not passing fair?" (H.M.V. DA1286); Pierre Fol and his Quintette of Strings, "The Song of Spring" (Sterno 1429); Norman Long, "Marrers" (Columbia DB1380); The New Mayfair Orchestra, Selection—*Love, Life and Laughter* (H.M.V. B8182); Florence Oldham, "I liked his little black moustache" (Decca F3998); The Four Bright Sparks, "She reminds me of you" (*We're Not Dressing*) (Columbia CB753); The Berlin State Opera Orchestra, conducted by Dr. Leo Blech, Polka (Schwanda the Bagpiper) (H.M.V. B8173); Bernard Etté and his Dance Orchestra, "Sailors Waltz" (*Dynamite*) (Parlophone R1849); Reginald Dixon, "Second Blackpool Switch" (Regal-Zono. MR1300); Sandy Powell and his Family at Blackpool (Rex 8200).

Bing Crosby has also recorded "Love Thy Neighbour" on Brunswick 01786, and this was given with some other interesting records at lunchtime on June 21.

Other records in this programme which are of outstanding interest are Alfredo Campoli and his Orchestra in "Song of Paradise" on Decca F3996, which should appeal to light music enthusiasts; Sophie Tucker, in "Louisville Lady," on Parlophone R1851, "The last of the Red Hot Mummies"; a fine Chopin recording by Vladimir Horowitz of Mazurka in E Minor, Op. 41, No. 2, on H.M.V. DA1353; and a good Sir Henry Wood record of the "Spring Song" and "Bees' Wedding," played by the New Queen's Hall Orchestra, conducted by Sir Henry (Columbia DX579).

The lunchtime programme on

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

PETER DAWSON is always pleasing to hear, and he has kept up his breezy style for a very long time. You will thoroughly enjoy his version of "The Old Brigade," which serves the double purpose of re-introducing a grand song and artist. (H.M.V.). I am always glad to hear Eve Becke. She knows her job and her record of "Dancing in the Moonlight" shows that she is well worth following. (Sterno.) If you have a liking for the resonant tones of a first rate bass singer, let me point out to you Parlophone's latest discovery, Patrick Colbert. He has an amazing range and should go on from strength to strength, but please judge that for yourselves by hearing him sing "Drinking."

It was a happy thought that induced Rex to issue G. H. Elliott singing "Dinah." This artist is always popular wherever he goes, and though some of us may think his style out of date, let me say here and now that G. H. Elliott knows how to put a song over, which is more than many a present-day singer can boast! That superb artist José Collins proves once again that art will out. She sings a number of tunes from the various musical plays in which she has appeared, calling them "Memories." Why should such talent be allowed to admit the passing of years when that talent is still a hundred per cent better than anyone we can produce to-day? (Decca.)

"Fairings" and "Jock the Fiddler" find an excellent interpretation in Harold Williams' newest Columbia record; here are songs we all enjoy sung as few people have sung them. Sol Hoopii and his Quartet, on Brunswick, show us the charm of "Lady be Good," treated in a modern way without distorting the melody. Regal-Zonophone introduce a new crooner, George Barclay, singing "May I?" His diction is good, and he has a pleasing voice, in fact, I should be very surprised if we do not hear quite a bit of George Barclay before long.

June 28 included the following records:—

Florence Oldham, "Good Morning Sweetheart" (Decca F3997); Bournemouth Municipal Orchestra, "Carisbad Doll" (Columbia DB1388); Ted Fio Rito and his Orchestra, "Hot Chocolate Soldiers" (Brunswick 01774); Primo Scala's Accordeon Band, Popular Song Medley (Rex 8209 Pt. 2); Harry Roy and his Tiger Ragamuffins, "Some Tunes that We Know" (Parlophone R1859, Pt. 1); Teddy Joyce and his Dance Music, "You're in My Power" (Sterno 1439); Tony Lowry, "Memories of Love" (Decca F2997); John McCormack, "Charm Me Asleep" (H.M.V. DA1287); Erica Morini, "La Precieuse" (Decca-Polydor DE7028); Seven Singing Sisters, A Garland of Schubert Songs (Regal-Zono. MR1308); Simon Barer, Etude in F Minor (H.M.V. DB2166); Minna Reverelli, "Old Vienna Yodelling Dance" (Parlophone R1854); Marek Weber and his Orchestra, "Waltz Dream Potpourri" (H.M.V. C2663); Malcolm McEachern and Harold Williams, "Gendarmes' Duet" (Columbia DX585); Gladys Church and Chas. D. Smart, "Whistling Rufus" (Rex 8215); Ambrose and his Orchestra, "The Show is Over" (Brunswick 01789).

The ever-popular Christopher Stone has a wonderful way of "getting across" to his listening public. He has just that genial type of voice that appeals, and he says exactly the right thing about each record he broadcasts. It was a treat to hear him at Luxembourg on Sunday (July 1), this being his first visit to this famous station.



Bing Crosby, who records "Once in a Blue Moon," on Brunswick 01768.

"Radio Pictorial's" selection of the

Month's Broadcast Records

CHANGES . . . at Broadcasting House

The B.B.C. is growing up . . . big changes are being made inside Broadcasting House, and the B.B.C. staff is spreading to other premises down Portland Place. New outside studios have been taken and some big changes are being planned for alterations at Broadcasting House itself.

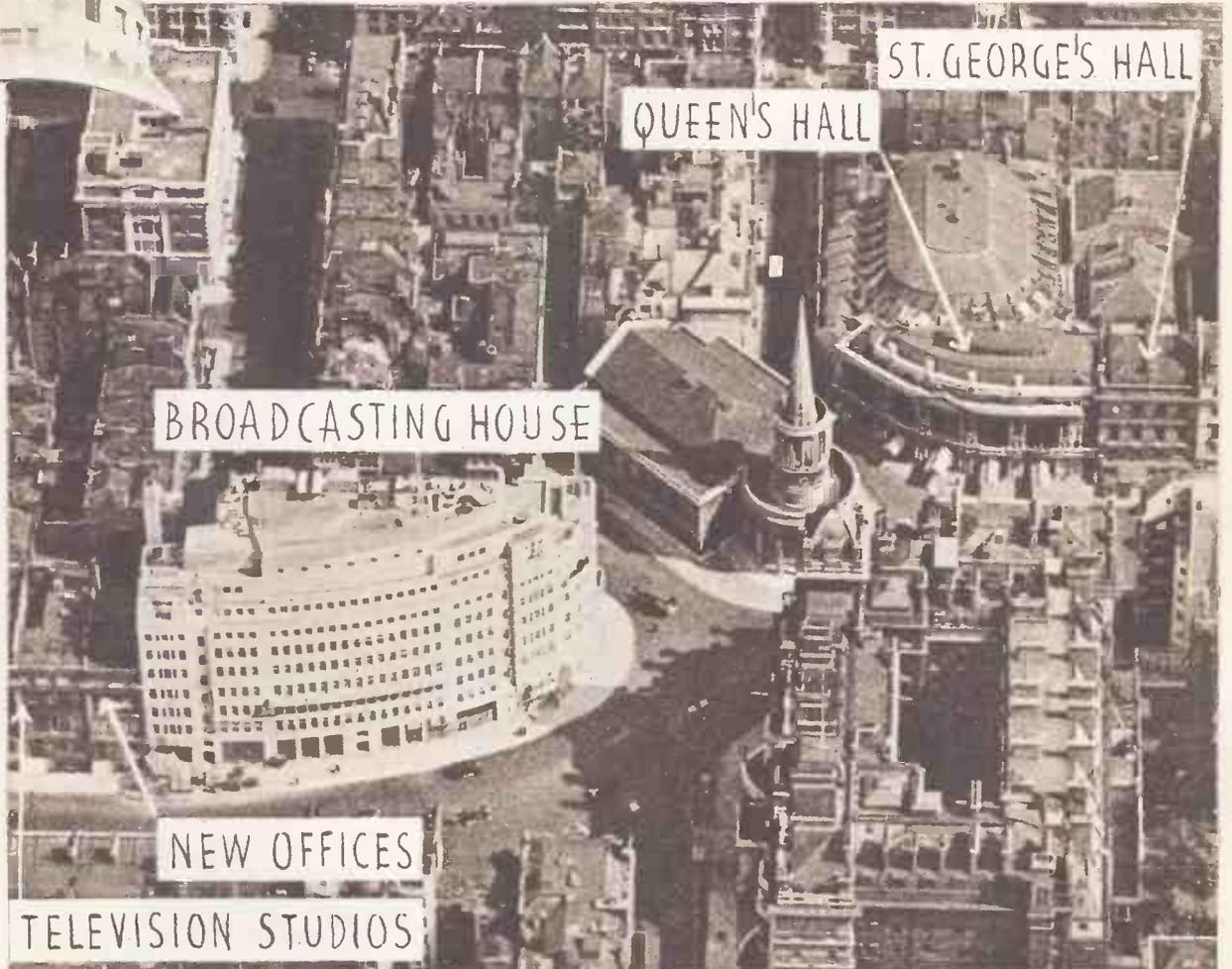


Photo: Aero Films Ltd.

TO the passer-by the white stone palace at the corner of Portland Place looks much the same to-day as it did when the B.B.C. moved in two and a half years ago. Of course, there have been a few additions.

Aerials have been slung between the masts on the roof; loud-speakers which relay Big Ben are just visible on the small balconies beside the clock; a group of statuary fills the niche above the entrance; and pretty sunblinds in orange and buff shield the ground-floor windows.

The balconies, too, are gay with window boxes filled at present with crimson geraniums.

It was Lady Allen of Hurtwood who suggested this typically feminine addition to a slightly severe exterior, and she still chooses the flowers, which change with the seasons.

It is a pity about those aerials and the other gear up aloft, because Lady Allen had planned a roof garden. Between rehearsals artists would have relished a breather above the chimney-tops with the scent of flowers; but it had to be . . .

Those aerials are the outward and visible sign of experiments which mean that some day we shall see as well as hear every programme.

Inside Broadcasting House changes have been much greater, and the building is never free of workmen building, demolishing, painting, furnishing, always altering to meet the changing needs of the service.

The B.B.C. headquarters have never been self-contained; from birth it was always untidy. In the earliest days, before Savoy Hill, the offices

were in Kingsway, while the studio was in the Strand. Once installed in Number 2, Savoy Hill, offices and studios soon spread round the corner to another building, and, when the whole street had been occupied, premises had to be taken in roads near by, while a wine warehouse across the river became a home of orchestral music.

And this expansion was in the natural order of things. As the programmes multiplied, more studios had to be equipped and the staff grew as activities increased. The same process is at work to-day, though the growth is less spectacular.

An Empire service has started since Broadcasting House was opened. Studios are now in use by day and by night. Staff has been increased to deal with this work, and divan beds have been fitted in Committee rooms so that announcers may sleep in the building.

The Big House is always full. Whenever Mr. Box moves in Mr. Cox moves out, and offices and studios are adapted to fresh requirements. Developments were foreseen, and had it been possible the building would have been bigger. Houses next door, at 10 and 12 Portland Place, were bought with the site. But the tenants chose not to be disturbed. So the building is smaller than it was meant to be; though the plan allows for extension up Portland Place.

A business department is already working in a house three doors up, while the drawing-room next door is used for television programmes. In a mews behind, garages and

chauffeurs' quarters are converted into workshops for outside broadcasting engineers, their vans and their gear. Across the way, in rooms above St. George's Hall, "Maestro" Maschwitz and his producers plan the variety programmes, while the Theatre Orchestra rehearses in the hall below.

At Balham, in an old Convent, research men are at work designing new microphones and studio equipment. Delicate acoustic problems are solved in what used to be a chapel.

Stores are housed in a mansion at Clapham, and batteries are charged in a glasshouse where a vine still grows. Most days the orchestra plays in Number Ten studio by Waterloo Bridge.

In Delaware Road, Maida Vale, workmen are engaged in a race against time preparing a building that was once a rink for the orchestra which must soon leave the warehouse studio.

Waterloo Bridge is coming down and the space occupied by this studio hard by the bridge will be needed in its reconstruction. The rink must be ready by the end of the Promenade season, or the big orchestra will have no place to play.

Broadcasting brings fame to unromantic places. Long after the fashion for roller skating waned the large low building in Delaware Road became a pensions office. Later it was disused, and then the fairy which guides the B.B.C. to obscure backwaters did her stuff and now in a most

Continued on page 17

by
**John
TRENT**



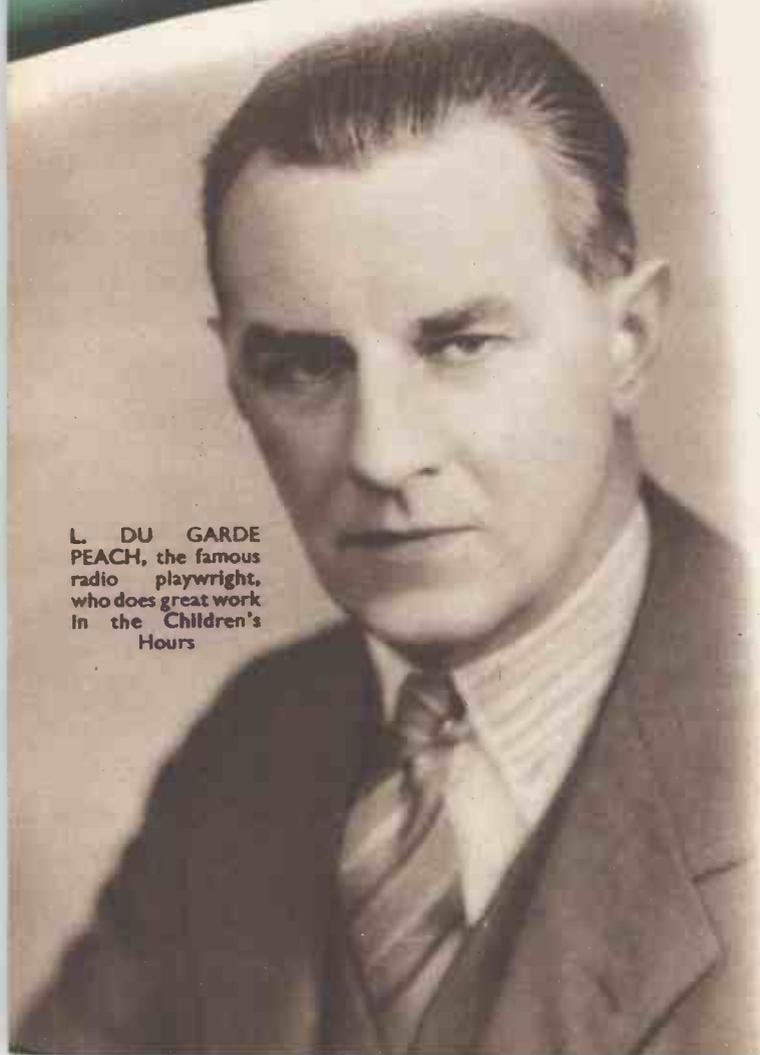
HELEN ALSTON, familiarly known to thousands of kiddies as "Auntie Helen"



Two radio uncles at the microphone, "STEPHEN" (left) and "UNCLE MAC."



HULLO CH

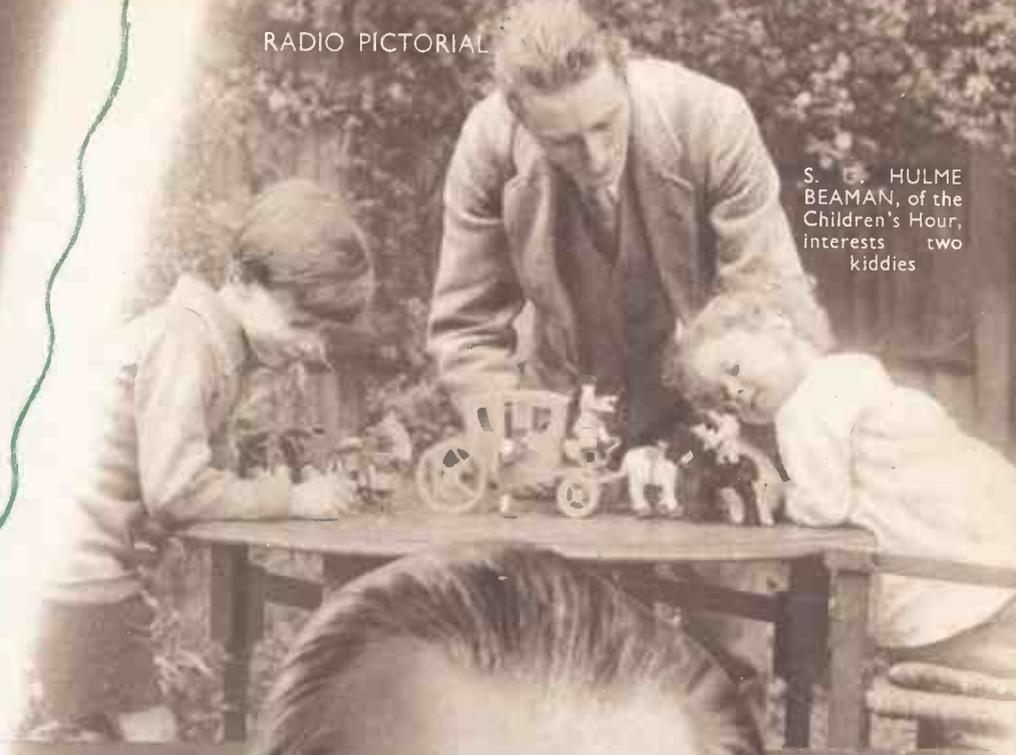


L. DU GARDE PEACH, the famous radio playwright, who does great work in the Children's Hours



AUNTIE SOPHIE, Cecil Dixon, the popular pianist, who was actually one of the first women to broadcast

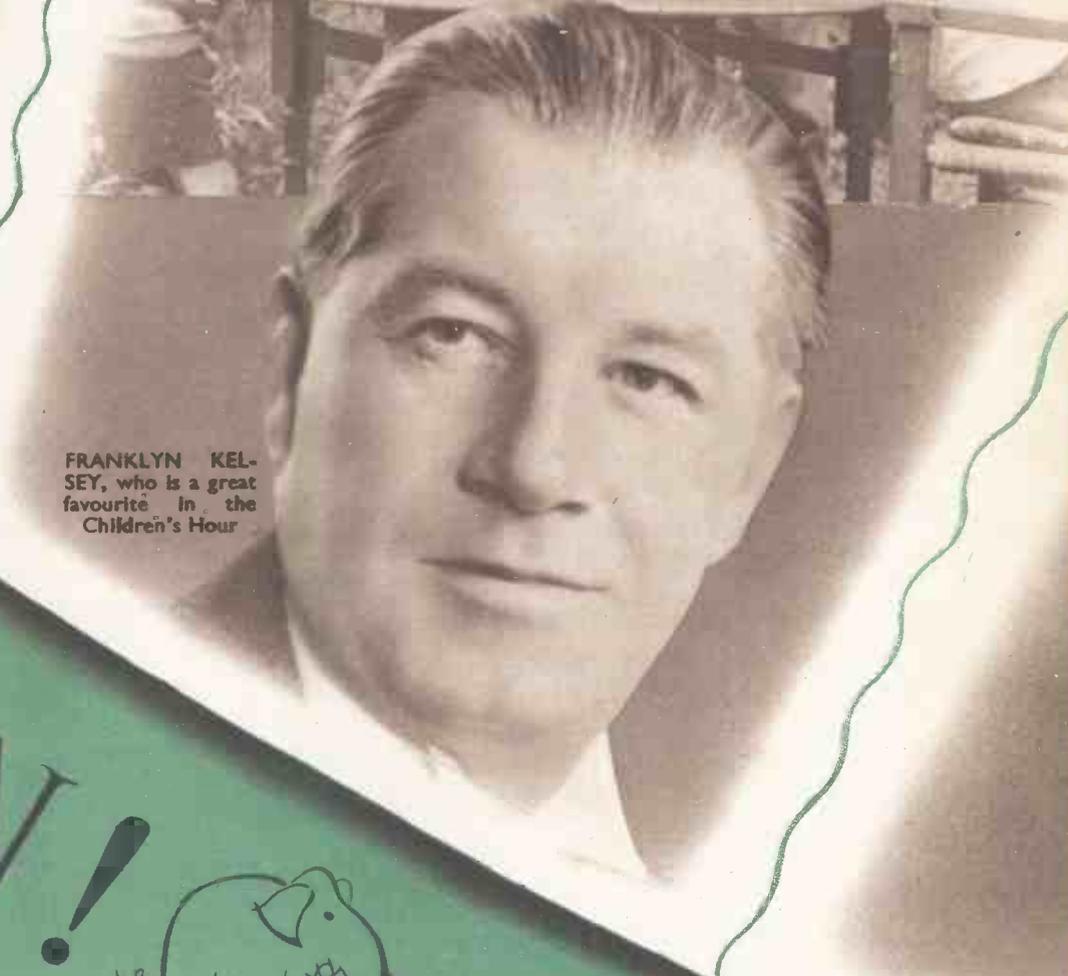
S. G. HULME BEAMAN, of the Children's Hour, interests two kiddies



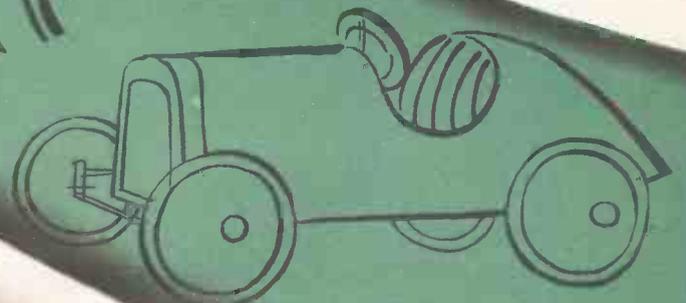
PHYLLIS EVANS, whom you hear often at the microphone during the Children's Hour



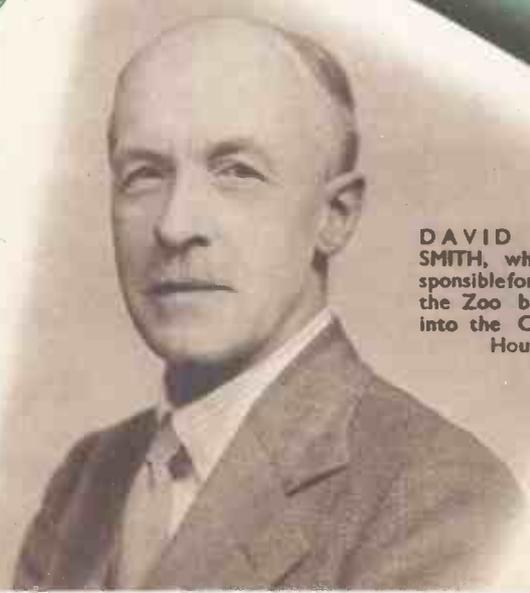
FRANKLYN KELSEY, who is a great favourite in the Children's Hour



CHILDREN!



DAVID SETHSMITH, who is responsible for bringing the Zoo broadcasts into the Children's Hour



REGINALD PURDELL, one of the stars in "On the Air," who has broadcast in the Children's Hour for the past five years



A popular radio play, which has been broadcast by the B.B.C.—the first instalment of which is here re-told by the author to "Radio Pictorial" readers

The

Mummy's Foot

By Leslie
BAILY

CHARACTERS :

The dealer in antiques.
Mr. Radley.
His friend, Dearing.
Princess Hermonthis of Egypt.
Xixouthros, Pharaoh, her father.
TIME : the present.
PLACE : London.

[Tinkle of a shop door-bell as Radley enters the antique shop. It is an old-fashioned bell suspended on a spring, and it goes on tinkling until the spring loses its momentum. Meanwhile Radley has shut the door and the antique dealer has shuffled along to meet him. Radley's voice is that of a man, aged 27, well educated, and inclined in temperament to the artistic. The dealer is a wizened old miser and his character shows in his croaking voice, sometimes fawning, sometimes sneering.]

DEALER : Good afternoon, Mr. Radley.

RADLEY : Good afternoon.

DEALER : What can I show you to-day, Mr. Radley?

RADLEY : I'll just have a look round.

[He hums softly to himself as he does so. Suddenly there is a crash. He has stumbled over an antique in the gloom.]

RADLEY : Damnation!

DEALER : It is not broken.

RADLEY [muttering to himself, rather annoyed] : So beastly dark in this gloomy den of yours. . . . Um, Louis XV. . . . It is Louis XV? I thought so. . . . [Hums to himself again] . . . your cobwebs, old man, are more authentic than your guimp laces.

DEALER [deeply pained] : Oh . . . sir! Er—have you seen this Chinese grotesque?

RADLEY : No. Nor do I wish to.

DEALER : This striped breastplate? Genuine Milanese armour. . . . That cabinet on your left, sir. Do you appreciate the beauty of those ebony panels with their bright stripes of inlaid brass?

[Radley does not reply. Tinkles and clatters continue to be heard as he looks round the shop.]

DEALER : Will you not buy something from me to-day, sir? Here is a Malay kreese with a blade undulating like flame; look at those grooves contrived for the blood to run along, those teeth set backwards so as to tear out the entrails in withdrawing the weapon . . . it is a fine character of a ferocious arm, and will look well in your collection; this two-handed sword is very beautiful—it is the work of Josepe de la Hera—

RADLEY : No, I have enough weapons and instruments of carnage. I want a small figure; something which will suit me as a paper weight; for I cannot endure those trumpety bronzes which stationers sell, and which may be found on everybody's desk.

[The dealer is now heard clattering among his wares.]

DEALER : Well, what about this, sir? A Hindoo idol in jade stone. It represents the incarnation of Brahma . . . or this porcelain dragon.

RADLEY : Ah! That is more to my liking. I admire the dragon's warts and its bristling tusks.

DEALER : Or this, sir. A little Mexican fetish.

RADLEY : Ye-es . . . but I say, what's that? A fragment of a Venus? [Impatiently] : There, man, there . . . that foot.

DEALER : Oh; the foot.

RADLEY : That foot will be my choice.

DEALER : Yes, sir. Ha, ha! You want the foot of the Princess Hermonthis. [He giggles.] Ha, ha! For a paper weight! Ha, ha! [Gives Radley the foot.] There, sir.

RADLEY : My word, it's very light.

DEALER : You see, Mr. Radley, it is an embalmed foot.

RADLEY : Why, so it is! I thought it was metal; it has the beautiful ruddy tints of

Florentine bronzes. But still, it will do for a paper weight. It is very slender and delicate.

DEALER [still giggling] : Ha, ha! For a paper weight! An original idea! An artistic idea!

[He rambles on as though talking to himself.]

Old Pharaoh would certainly have been surprised had someone told him that the foot of his adored daughter would be used for a paper weight, after he had had a mountain of granite hollowed out as a receptacle for her triple coffin.

RADLEY : How much will you charge me for this mummy fragment?

DEALER : Ah! The highest price I can get; for it is a superb piece; if I had the match of it you could not have it for less than fifty pounds; the daughter of a Pharaoh! . . . nothing is more rare.

RADLEY : Assuredly it is not a common article; but still, how much do you want? In the first place let me warn you that all my wealth consists of just five pounds.

DEALER : Five pounds for the foot of the Princess Hermonthis! That is very little, very little indeed; 'tis an authentic foot.

RADLEY : I can buy anything that costs five pounds, but nothing dearer.

DEALER : Well, take it, Mr. Radley, and I will give you the bandages into the bargain. I will wrap it up in them. [He does so, muttering to himself] : . . . ancient damask bandages; very fine! Real damask. . . . Indian damask. . . .

RADLEY : Five pounds.

DEALER : Thank you, sir. . . . [To himself] : The foot of the Princess Hermonthis to be used for a paper weight. . . .

[Suddenly he speaks to Radley, almost fiercely] : Old Pharaoh will not be pleased; he loved his daughter, the dear man.

RADLEY : You speak as if you were a contemporary of his.

[He opens the door to go, but stops on the threshold, the bell tinkling softly.]

You are old enough, goodness knows! But you do not date back to the pyramids of Egypt!

[Radley laughs as he goes out. When he shuts the door, the sound of his laugh is cut off sharply. The bell gives a last tinkle or so and then is quiet. The dealer speaks; he is genuinely sad.]

DEALER : The foot of the Princess Hermonthis . . . for a paper weight. . . . Well, well, I needed the money. . . .

[Fade in music of a mystical, fantastic, rather Eastern character. Later superimpose.]

NARRATOR : That evening in a London flat.

[Fade in the voice of Radley singing merrily as he enters his room with Dearing. They have been to a party and both are rather merry, Radley the more so.]

DEARING : My word, you are merry to-night, Radley.

RADLEY : Ha, ha! Well, that was good wine, was it not, Dearing, ol' boy?

DEARING : It was. Anthony certainly knows a thing or two about wines. I always go home cheerfully from his parties myself. And now,

having seen you safely home to your luxurious bachelor flat . . .

RADLEY : A bed, a chair, and a desk. . . .

[They both laugh.]

DEARING : . . . I will bid you good-night, my good Radley.

RADLEY : Stay and have a drink, ol' boy.

DEARING : No, Radley. It is late.

RADLEY : Very well.

DEARING : Then we go to see the exhibition of Spanish pictures to-morrow.

RADLEY : Yes. I'll call for you. I'll call for you.

DEARING : At what time?

RADLEY : At noon. [He yawns.]

DEARING : Righto. Good-night . . . I say, what on earth is this on your desk?

RADLEY : What is what?

DEARING : It looks like a foot. . . .

RADLEY : That, ol' boy, is the mummified foot of the Princess Hermonthis. I'm using it for a paper weight. Is not the effect charming?

DEARING : Bizarre. . . .

RADLEY : Romantic . . . the dainty foot of a Princess holds my half-forgotten letters and scribbled verses. I bought it to-day at that old cirony's antique shop.

DEARING : You are a queer fellow, Radley. Oh, well, good-night. Go to bed.

RADLEY : I'm going to. Immediately. I'm tired; and the wine. . . . [Laughs.] . . . Good-night, Dearing.

DEARING : Au revoir.

[The door shuts with a muffled bang. Radley is heard humming and singing drowsily to himself as he undresses. Once he addresses the paper weight.]

RADLEY : I am proud of you, foot of Princess Hermonthis. I am proud to possess you. How many people have a Princess's foot for a paper weight? Eh?

[He yawns.]

RADLEY : Do you know, little foot, that I am too tired to undress myself. I am!

RADLEY : Ah-h-h! Bed's a good place. . . . [Yawns.] . . . Good-night, my Princess's foot. . . . Good-ni . . .

[Except a slight sound of his deep breathing, there is silence for a few moments, then very faintly the fantastic music is heard. Soon, with the music as a soft background, a bumping sound is heard, like a person jumping along on one foot.]

RADLEY [suddenly waking up] : What? What? What's that? [Louder] : Who's there?

[The bumping ceased when he spoke and the music faded almost completely away.]

RADLEY [muttering to himself] : Thought I heard something. Must have been dreaming. [Yawns.] Am I dreaming?

[For a few moments the only sound is the music, which now grows slightly louder. Then the hobbling noise starts again.]

RADLEY [in a frightened whisper] : There it is! Somebody is in the room. I must draw the bedcurtains. Before I am strangled.

[Rattle of the curtain rings as he draws the



"Madam, I have never retained anybody's foot unjustly. Even though you have not the five pounds which it cost me, I present it to you gladly"

curtains. Instantly he makes an exclamation, but in a whisper.]

RADLEY: Good God! A woman!

[Pause. The music continues to provide a faint background.]

... Full lips; prominent cheek-bones. Egyptian she is, I think. ... Yes; there's a little idol of green paste, an image of Isis, hanging on her bosom. Egyptian, certainly. And she is looking at ... at the foot of the Princess Hermonthis!

PRINCESS: Well, my dear little foot, you always flee from me, yet I always took good care of you.

[The music now fades completely away. The foot replies in a squeaky voice, like a child's, but always in a monotone.]

FOOT: You know well that I do not belong to myself any longer. I have been bought and paid for.

RADLEY [whispering]: The devil! The foot is speaking, or I'm a madman.

[During the Princess's next speech, Radley is heard simultaneously. He speaks in a whisper, as though to himself, but he is near the microphone, so that his voice is heard over that of the Princess.]

PRINCESS: Yes, I always took great care of you. I bathed you with perfumed water in a bowl of alabaster; I smoothed your heel with pumice stone mixed with palm oil; your nails were cut with golden scissors, polished with hippopotamus tooth; I was careful to select tatbebs for you, painted and embroidered and turned up at the toes,

[RADLEY: A lovely voice. ... And how all the young girls in beautiful-she is!]

Egypt; you wore on your great toe rings bearing the device of the sacred Scarabaeus; and you supported one of the lightest bodies that a lazy foot could sustain.

FOOT: I say I cannot give myself back to you. I do not belong to myself any longer. The old merchant sold me, to be used as a paper weight. He knew what he was about; he bore you a grudge for having refused to espouse him ... this is an ill turn which he has done you. The Arab who violated your coffin in the subterranean tombs of Thebes was sent there by the old merchant; he desired to prevent you from being present at the reunion of the shadowy nations in the subterranean cities. Will you pay for my ransom?

PRINCESS [very sadly]: My rings, my jewels, my purses of gold and silver, they were all stolen from me, along with you, my foot.

[Radley comes forward suddenly.]

RADLEY [gallantly]: Madam, I never retained anybody's foot unjustly. Even though you have not got the five pounds which it cost me, I present it to you gladly. I should feel unutterably wretched to think that I were the cause of so amiable a person as the Princess Hermonthis being lame.

PRINCESS [shyly]: You are very kind.

RADLEY: I am honoured.

PRINCESS: Now my foot will surrender itself willingly to me ... so! [Pause.] I must take a few steps ...

[We hear her do so; there is no hobble now.]

... to assure myself that I am no longer lame.

[She sighs happily. The music is heard again, but very softly.]

PRINCESS: Good! Ah, how pleased my father will be! ... He who from the moment of my birth set a whole nation at work to hollow me out a tomb so deep that he might preserve me intact until that last day, when the souls must be weighed in the balance of Amenthis. He who was so unhappy because of my mutilation. Come

with me to my father; he will receive you kindly, for you have given me back my foot.

RADLEY: I am honoured, Princess. But my garb ... er ... is it ... ?

PRINCESS: The garment you are wearing is quite suitable.

RADLEY: Um ... yes. ... I suppose a dressing gown with such a decorative edging as this lends one quite an Egyptian appearance. Princess, I am ready.

PRINCESS: It is only fair that I should replace your paper weight. I hope this little green image of Isis will serve your purpose equally well.

RADLEY: Oh, there is really no need ...

[In the last few moments the music has increased in strength. Now it swells quite loud and simultaneously there is a loud ascending whine, produced by an oscillating valve, starting at a deep tone and rising, during which Radley is heard to exclaim "Great heavens!" This all happens very suddenly, and when the whine has reached its highest note it stops suddenly, as does the music, and there follows a crash of drums, immediately followed by the steady tom-tomming of muffled drums, very faintly.]

RADLEY: Great heavens, where are we?

PRINCESS: At the entrance to the subterranean tombs of the necropolis of Thebes. Here is a torch. Follow me.

[The distant tom-tomming continues. The Princess and Radley now enter the pyramid, and as they pass along its stone corridors their footsteps ring out with a metallic sound and with loud echoes, and when they speak their voices echo and re-echo.]

PRINCESS [after a time]: It is dark here, despite the torch, and there are steps descending. Hold my hand and I will guide you.

(To be concluded next week)

PROGRAMME HEADLINES of the WEEK



Hetty Bolton (above)
(July 16, 4.45 p.m., National)



Horace Fellowes (below)
(July 16, 3.45 p.m., National)



Sydney Phasey (below)
(July 20, 12 noon, Regional)



Gwladys Garside (above)
(July 15, 4.30 p.m., Regional)



Maurice Cole (below)
(July 15, 7.30 p.m., National)



Charles Shadwell
(July 19, 2 p.m., Regional)



Maria Sandra
(July 17, 8 p.m., Regional)



Ben Williams (below)
(July 20, 9 p.m., Regional)

NATIONAL

SUNDAY (July 15).—A Religious Service, relayed from St. Mary Abbots, Kensington.
 MONDAY (July 16).—Boy's Band Programme.
 TUESDAY (July 17).—Famous Trials —3, Richard Hathaway, a dramatic feature compiled from the original records by George Wright.
 WEDNESDAY (July 18).—Holiday in Europe, a Buerger Pot-Pourri.
 THURSDAY (July 19).—Choral concert.
 FRIDAY (July 20).—Symphony concert.
 SATURDAY (July 21).—Variety programme.

LONDON REGIONAL

SUNDAY (July 15).—Orchestral concert from Scarborough.
 MONDAY (July 16).—Famous Trials —3, The Trial of Richard Hathaway, a dramatic feature compiled from the original records by George Wright.
 TUESDAY (July 17).—Holiday in Europe, a Buerger Pot-Pourri.
 WEDNESDAY (July 18).—Chamber music.

THURSDAY (July 19).—Variety programme.
 FRIDAY (July 20).—*The Rajput Pledge*, a play by Dewan Sharar.
 SATURDAY (July 21).—Orchestral concert.

MIDLAND REGIONAL

SUNDAY (July 15).—A Roman Catholic Service, relayed from St. Chad's Cathedral, Birmingham.
 MONDAY (July 16).—A light musical entertainment.
 TUESDAY (July 17).—Summer Showers; a bright interval by Francis Durbridge and Ronald Hill.
 WEDNESDAY (July 18).—Dance music.

THURSDAY (July 19).—Band programme, relayed from Wolverhampton.
 FRIDAY (July 20).—Orchestral and choral concert.
 SATURDAY (July 21).—Recital of favourite ballads.

NORTH REGIONAL

SUNDAY (July 15).—A Religious Service, relayed from Keswick Convention Tent.

MONDAY (July 16).—Dance music.
 TUESDAY (July 17).—Music of the Church, No. 5, a recital relayed from Liverpool Cathedral.
 WEDNESDAY (July 18).—Tunnel, a radio dramatic survey of a great project, its growth and completion (on the occasion of the opening of the Mersey Tunnel, July 18, 1934).
 THURSDAY (July 19).—In Vienna, orchestral programme.
 FRIDAY (July 20).—North Wales Seaside Programme.
 SATURDAY (July 21).—A Running Commentary on the Fourth Test Match of the England v. Australia Speedway Competition, relayed from Belle Vue, Manchester.

WEST REGIONAL

SUNDAY (July 15).—A Congregational Service, relayed from Christ Church, Llandrindod Wells.
 MONDAY (July 16).—Y Môr (The Sea): orchestral and choral concert.
 TUESDAY (July 17).—*Elis Wynne o Lasynys* (Elis Wynne of Glasynys), a one-act fantasy by T. Rowland Hughes.

WEDNESDAY (July 18).—Orchestral and choral concert.
 THURSDAY (July 19).—Guards band programme.
 FRIDAY (July 20).—North Wales Seaside Resorts Programme.
 SATURDAY (July 21).—*Bubbles*, an original entertainment relayed from Weston-super-Mare.

SCOTTISH REGIONAL

SUNDAY (July 15).—A Scottish Religious Service, relayed from St. Giles' Cathedral, Edinburgh.
 MONDAY (July 16).—Concert Party programme, relayed from Troon.
 TUESDAY (July 17).—Orchestral concert.
 WEDNESDAY (July 18).—Variety programme, relayed from Perth.
 THURSDAY (July 19).—Band concert.
 FRIDAY (July 20).—Orchestral concert.

Continued on page 20

Radio Times gives full programme details.

Changes at Broadcasting House

Continued from page Eleven

unlikely spot, ten minutes' walk from a tube station, builders are constructing the biggest studio in Britain.

The B.B.C. has a long lease of this building and money is being spent on permanent equipment. When completed, the main studio will seat an audience of one hundred and fifty in the balcony and a hundred and twenty on the ground floor. There will be room for the orchestra of one hundred and nineteen players, plus the chorus of two hundred and fifty voices. Band rooms, dressing rooms, lounges and offices will surround it. The building will also contain a restaurant, and, when other studios are added, this offshoot will become in itself a broadcasting centre which many European broadcasters would be proud to possess for headquarters. The start of work was delayed because the land belongs to the Ecclesiastical Commissioners, and the usual clause in their leases prohibiting Sunday entertainment had to be withdrawn. Will the studio be ready in time?

Broadcasting House was occupied in 1932. It had been designed for its job and was perfect in theory; but experience soon showed where minor changes had to be made.

The platform in the Concert Hall was too small for a large orchestra performance, and a removable extended stage was built. Several studios in the dramatic section were too lively for their purpose and screens of sound absorbent material, known as "dampers," were fitted.

Colonel Alan Dawnay joined the staff as programme controller, and accommodation had to be found on the third floor, which houses the heads. Val Goldsmith, a business chief, moved out, a general re-shuffle of offices followed, and swing doors were shifted to make the Colonel's quarters accessible to Sir John's.

A lady stumbled on the stairs, injuring a leg, and non-slip treads were fitted. Matron's services were much in demand, and her quarters were removed from the basement to the second floor, where this invaluable member of the staff now has a fully-equipped first-aid station and restroom.

Television arrived, and Henry Hall had to take his dance band from its home in the sub-basement to a studio on the third floor. This transfer dislodged the Children's Hour, which broadcast for months from a room in the dramatic section. Now television is installed up Portland Place the dance band is back in its original home.

In September last year St. George's Hall was acquired, and this spring the vaudeville people moved to offices across the way, making room for expansion of the Empire programmes staff.

It is essential for departments responsible for programmes to be housed in offices surrounding the studios and, when the gramophone and Blattnerphone library was formed, the business side moved out to make room for shelves of records and reels of metal tape which reproduce the programmes for the Empire.

The installation of the organ produced a decorative problem. The instrument is housed in a chamber behind the grille to the rear of the platform in the concert hall. Listeners who have attended a concert will remember that this grille bore a solid coat of arms. As music is projected through the grille into the hall this emblem had to be removed and an emaciated replica through which sound may pass is now suspended in its place.

Last week engineers were at work in a studio on the third floor. There was a trifle too much echo and they were fitting material which would absorb the unwanted sound.

But on the engineering side very little alteration has been necessary to the original equipment. Of course, additions have been made. A turntable for the record of Bow Bells, the new interval signal, has been fixed in the control room, and microphones of a new type hang in the studios. Another metal tape recording machine has been added to the Blattnerphone room, and numerals from 1 to 24 have been painted on all studio clocks. Time is thus leaving its mark on Broadcasting House!

What the B.B.C. Pays Radio Songwriters

Continued from page Five

If you are on the way to becoming a popular song-writer, and have had one or two tunes accepted by publishers, then it will be found that it is practically essential to be protected by the Performing Rights body.

In these days of mass production of music, it is impossible for a song-writer to make any money unless he can check up on each broadcast or each recording of his numbers.

Every year the B.B.C. makes a payment to the Society calculated according to the number of licensed listeners.

This is somewhat equivalent to the basis of calculation of theatres and music halls, where the size is taken into consideration.

In the case of concert hall performances, the Society charges according to the size of the hall, and the audience.

If the Performing Rights officials decided to charge the B.B.C. on the same scale, then song-writers would get far more!

In the early days of radio payments to song-writers, the Society charged a fee for each performance of the number. This resulted in piles of accounts and an immense waste of time at the B.B.C. end in sorting and checking.

Now the lump sum paid by the B.B.C. is divided amongst the song-writers who are members of the Performing Rights group.

This "share-out" takes place every half-year, and the sum is divided amongst the members in accordance with the number of times their works have been performed and their length.

The number of simultaneous broadcasts through every B.B.C. station naturally has to be taken into account. That doubles the fee. The normal fee ranges from 4s. to £5 per number, except in the case of the small relay stations, which pay half as much as is charged in the case of a main station B.B.C. broadcast.

At a rough estimate, 200,000 works were broadcast last year, all composed by song-writers who are protected by the Performing Rights body.

There are similar Societies in most Continental countries, and they all work together, so a song writer who makes 50 to 75 guineas in this country may expect to draw at least a few more guineas from the Continental broadcasts or recordings of the number.

Everything from a symphony to a dance tune is covered, so song-writers of all kinds of material draw their royalties from the B.B.C.

Works, of course, are not always equal in value and for costing purposes they are therefore allotted points according to the duration and number of times broadcast. A dance tune may represent one point, and an Elgar symphony 240 points.

Last year these points totalled 84,000—representing a cash value of £115,000.

So you see, there is some money to be made in radio song-writing.

Why FRIDAY NIGHT IS AMAMI NIGHT!



Only AMAMI

CONTAINS 47 INGREDIENTS

Science has made Amami the world's most successful shampoo. Age old prescriptions have been consulted. New discoveries taken into account. That's why the perfect shampoo—Amami—contains 26 ingredients to burnish the hair into lasting loveliness and 21 to enliven the scalp and tone the hair.

Only AMAMI

BLENDS A SHAMPOO SPECIALLY FOR YOU!

If you are a Blonde or Brunette. If your hair is thin and falling or too brittle or too greasy—there is an Amami Shampoo for you. 11 varieties in 3d. and 6d. sachets.

Only AMAMI

COMPLETELY BANISHES—

Dryness, Greasiness, Falling Hair, Splitting and Dull Hair.

COMPLETELY RESTORES—

Sparkle, Natural Wave, Life, Lustre, Charm, Silkiness, Health and Beauty.

Only AMAMI Wave-Set gives 6 WAVE-SETS for 6^d

Thousands of women find Amami Wave-Set the easiest and least expensive method of setting deep, glossy waves at home. Get a bottle of this fragrant lotion to-day. 6d. and 1/3.

AMAMI SHAMPOOS and Wave-Set



Children's NEWS

MOTTO

by Commander Stephen KING-HALL

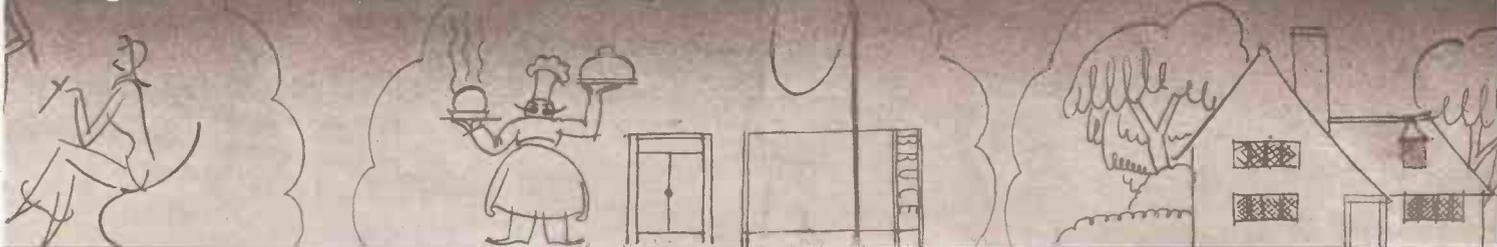
The Motto which tells the story of this week's news is as follows :

"The people never give up their liberties but under some delusion."

This was said by the statesman Edmund Burke (1729-1797) in a speech he made in 1784. You will find the key on p. 24

Stephen King-Hall

The WOMANLISTENER



This week—
ANN TREVOR . . .

**GETS READY
FOR A PARTY**

**JEANNE DE
CASALIS asks**

I'M going to a party, and I want to look my very best. I wonder if I've got time for an egg-pack?

Beat up the yolk of an egg, spread it over your face with cotton wool, and keep it there for five or ten minutes . . . or as long as you can bear it. When your skin feels hopelessly tight, remove the egg with olive oil on a pad of cotton wool.

But now—only twenty minutes in which to achieve everything! So now for a plan of action:

1. Cleansing Cream

Clean off your old make-up and the dust and grime of the day with a cleansing cream or lotion, that will leave your face naked of dirt—ready for a start.

2. Astringent

Witch-hazel for this, slapped on the face to close the pores after their cleansing and tone up the muscles.

3. Complexion Milk or Lotion

This to give your face a tonic—to take from it that tired look, and to soothe and nourish the tissues.

4. Powder Base

A very dry face-cream that is practically a powder—absolutely non-greasy and clinging.

5. Lipstick

A slightly orange tone is becoming for fair people. Put on before the powder, it sticks better.

6. Powder

7. Eye-blue
A touch of blue powder on the eyelids gives a hint of glamour and mystery.

8. Eyebrows and Lashes

Powder eyelashes first very heavily—it makes the mascara cling better. Follow the eyebrow lines with ordinary lead pencil. If the pencil does not mark your skin, scribble on paper first, to make a better surface.

9. Rouge

Use powder rouge—and if you put on too much at first, dust it off with your powder puff. This makes it blend more evenly.

Finished! It's been a bit of a scramble—but it's worth while to look one's best for a party.



Ann Trevor, popular stage, screen and radio actress

Ann Trevor

Before you use baking dishes for the first time, rub them over with lard, and let them bake in the oven for half an hour. You will find they will last much longer after this treatment.

To prevent flies from settling on your meat, make a ridge of pepper round the edge of the plate, and put a slip of paper filled with pepper in the crevices between meat and bone.

If your fingers become badly stained, they can be cleaned by rubbing them with a paste of powdered pumice stone applied with a cut lemon.

When you want to write on linen with marking ink, if you first rub it hard with something hard and smooth like the handle of a knife, the ink will flow more evenly.

NEXT WEEK:

JANE CARR

contributes a
**"BEAUTY"
FEATURE**

SLEEVES . . . OR SLEEVELESS?

EXCEPT for the starkest of tennis dresses, very few dresses are completely sleeveless this summer, though they seem to get shorter as we go through the day—beginning from the over-the-elbow length which has newly made its appearance for the more formal morning frock, to the baby frills and epaulettes that mark almost the disappearance of the sleeve in modern evening dress.

Covered shoulders are still the rule for dinner and dancing. These take the form of tiered frills, knife-pleated fins, floating wings, or tiny capes that are tucked into the decolletage at back and front.

Then there is the square puff, the new form of the puff sleeve that is much too becoming to be allowed to go out of favour just yet; it stands squarely out from the neck before closing round the arm, giving a delightful slenderness to the arm below it, while the added width at the shoulder gives slimmness to the waistline.

For the simple frocks that we wear for most of the day of cotton, silk or light wool, we all seem to be agreed that the proper length of the sleeve is half elbow-length.

It is generally quite plain. But sometimes smooth pleats on the shoulder are left free lower down to spread into wider fullness; and sometimes, instead of a turn-back cuff, small tucks are used to make the sleeve fit smoothly on the arm. There is also the tiny just-over-the-shoulder sleeve . . . a becoming style this, but only for people with pretty arms!

The afternoon frock, which by the nature of things is something of a half-and-half affair, not quite unpretentious and not completely formal, generally favours sleeves of as wispy and indeterminate character as itself. Softly arranged fabric or soft veils of tulle and chiffon are used to drape the arm and, at any rate, give the appearance of sleeves. "You must have some sleeve, but you needn't have much," seems to be the current slogan.

As for long sleeves, they hardly come into the picture at all, except for coats and raincoats, and suchlike sensible gear. And if your frock has no sleeves at all, then wear a cape with it of the same material as your dress in the daytime, and of silk or feathers at night.

Jeanne de Casalis

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.

MRS. R. H. BRAND
GIVES SOME

INEXPENSIVE DISHES

WHITE FISH MAYONNAISE

Ingredients.—1 lb. of cooked white fish; 1 lettuce; 1 large tomato; 2 egg yolks; 2 hard-boiled eggs; ½ pint of salad oil; 6 teaspoonfuls white vinegar.

Mix yolks in a basin with salt, pepper, mustard and a little castor sugar, add half the oil, drop by drop, stirring evenly and in one direction, next a little vinegar, then more oil and vinegar until all is used.

Wash the lettuce and leave in cold water; slice thinly the tomato and one egg and cut the second in quarters. Remove all skin and bone from the fish and cut it in medium sized pieces. Dry the lettuce in a clean cloth, reserve the smallest leaves and line a salad bowl or dish with the remainder. Put half the mayonnaise into a second basin, add the fish, quartered egg and a little shredded lettuce, mix carefully taking care not to break either fish or egg. Pile mixture in the centre of the bowl, cover with remaining mayonnaise and decorate with egg and tomato slices, tiny lettuce leaves and a few capers.

HAM AND RICE

Ingredients.—2 ozs. of boiled rice; 2 tablespoonfuls ordinary white sauce; nutmeg; 1 small chopped onion; 1 oz. margarine; 4 ozs. cooked chopped ham; 1 teaspoonful chopped parsley; 1 yolk of egg.

Fry the onion in the margarine until a golden-brown, add rice (well dried), ham and a little nutmeg, season with pepper and taste to see if salt is needed. Stir well over a low fire, add the sauce and beaten yolk and mix thoroughly. Keep hot whilst you fry lightly some slices of cold cooked potatoes. Pile the ham mixture in the centre of a fire-proof dish and arrange the potatoes round the edge. Sprinkle with parsley.

CHEESE PUDDING

Ingredients.—3 ozs. of parmesan cheese, or half each of cheddar and parmesan; ½ pint of milk; 2 eggs; made mustard; 1 large slice of buttered bread.

Grease a shallow fire-proof dish with margarine, remove all crusts from the buttered bread and spread it generously with mustard. Cut it into small pieces and put these at the bottom of the dish; grate the cheese and sprinkle it over the bread, keeping back one tablespoonful. Heat the milk slightly and pour it over the well beaten eggs. Stir well and fill the pie-dish, soak for 1 hour at least, then fork the bread lightly to absorb the milk, sprinkle over the remainder of the cheese, put the dish into a baking-tin half filled with water and cook in a very slow oven for 1½ hours. Serve in the same dish.

Bellina Brand.



All the heat from your fire, whether coal, gas or electric, can be utilised by this heater. The grid at the top will toast, fry, or keep a meal hot. Price 4s. 6d.

THE
"EILEEN JOYCE"
SUN-TOP



MATERIALS.—1 oz. Copley's two-ply wool, pale blue; 1 oz. Copley's two-ply wool, navy blue; 2 oz. Copley's four-ply wool, navy blue.

MEASUREMENTS.—Waistband, 44 in. when fully stretched; neck-band, 37 in. when fully stretched; neck to hem, 16 in.

ABBREVIATIONS.—St., stitch; st-st., stocking-stitch; ins., inches; rept., repeat; cont., continue; p., purl; k., knit; tog., together.

Using navy two-ply, cast on 210 sts.
1st row—K. 2, p. 2, cont. in ribbing for 10 rows. 12th row—Cast off 36 sts. P. 2, k. 2. Cont. knitting to end of row. 13th row—Cast off 42 sts. Cont. ribbing as before. 14th row—Rib to end for 3 rows. 18th row—K. 2 tog. at beginning and end of each row, knitting last st. and first st. for 14 rows. 33rd row—K. 2, p. 2. Rib as before for 10 rows. 44th row—K. to 44th st. K. 2, p. 2, k. 2, p. 2, etc., to end of row.
45th row—P. to 46th st. K. 2, p. 2, k. 2, p. 2, etc., to end of row. 46th row—Rept. 44th row.
47th row—Rept. 45th row.
48th row—K. for 50 sts., p. 2, k. to end.
49th row—P. for 52 sts., k. 2, p. to end.
50th row—Rept. 48th row. 51st row—Rept. 49th row. 52nd row—K. to end.
53rd row—P. to end. Rept. in st-st. for 36 rows. 90th row—K. 1, k. 2 tog., k. 2 tog., k. 2 tog., k. 2 tog. until 9 sts. remain. K. 2 tog., k. 2 tog., k. 2 tog., k. 2 tog., k. 1.
91st row—Slip 1 p. 2 tog., p. 2 tog., p. 2 tog., until 9 sts. remain. P. 2 tog., p. 2 tog., p. 2 tog., p. 2 tog., p. 1. 92nd row—Rept. 90th row.
93rd row—Rept. 91st row.
94th row—Rept. 90th row. 95th row—P. to end. 96th row—K. to end. Rept. in st-st. for 18 rows. 114th row—Slip 1, k. 2 tog., k. 2 tog., k. 2 tog., etc., until 9 sts. remain. K. 2 tog., k. 2 tog., k. 2 tog., k. 2 tog., k. 1.
115th row—Slip 1, p. 2 tog., p. 2 tog., p. 2 tog., etc., until 9 sts. remain. P. 2 tog., p. 2 tog., p. 2 tog., p. 2 tog., p. 1.
116th row—Slip 1, k. 2 tog., k. 2 tog., etc., until 7 sts. remain. K. 2 tog., k. 2 tog., k. 2 tog., k. 1.
117th row—Slip 1, p. 2 tog., p. 2 tog., p. to end, leaving 5 sts. P. 2 tog., p. 2 tog., p. 1.
118th row—Slip 1, k. 2 tog., k. to end, leaving 3 sts. K. 2 tog., k. 1. 119th row—P. to end.
120th row—K. to end, rept. in st-st. for 10 rows. Cast off fairly loosely.

NECK-BAND
Using pale blue, cast on 180 sts.
1st row—K. to end. 2nd row—P. to end. Cont. in st-st. for 8 rows. Cast off fairly loosely. Sew on to the rib with cast-on edge, leaving one end slightly longer to tie in bow. Press well.

Only healthy Hair is Lovely!



HOW lovely is a beautiful head of hair with its brightness, soft texture and depth of colour! Even if you are plain you can be attractive with lovely hair. But, remember, only healthy hair is lovely.

To make your hair healthy you must keep it free from dandruff and grease, and always keep the roots nourished and stimulated. For this purpose there is nothing so good as Lavona Hair Tonic which makes hair lovely because it eradicates dandruff and nourishes and re-vitalises the hair-roots.

No matter how poor, dull or greasy your hair may be, Lavona Hair Tonic will replace those tired, disappointing tresses with glorious, healthy hair.

A short treatise on the care of hair illustrating three attractive hair styles, will be sent free, with a Lavona Shampoo, to all those who send 1½d. stamp to International Chemical Co., Ltd., Dept. W/66, Braydon Road, London, N.16.

LAVONA HAIR TONIC

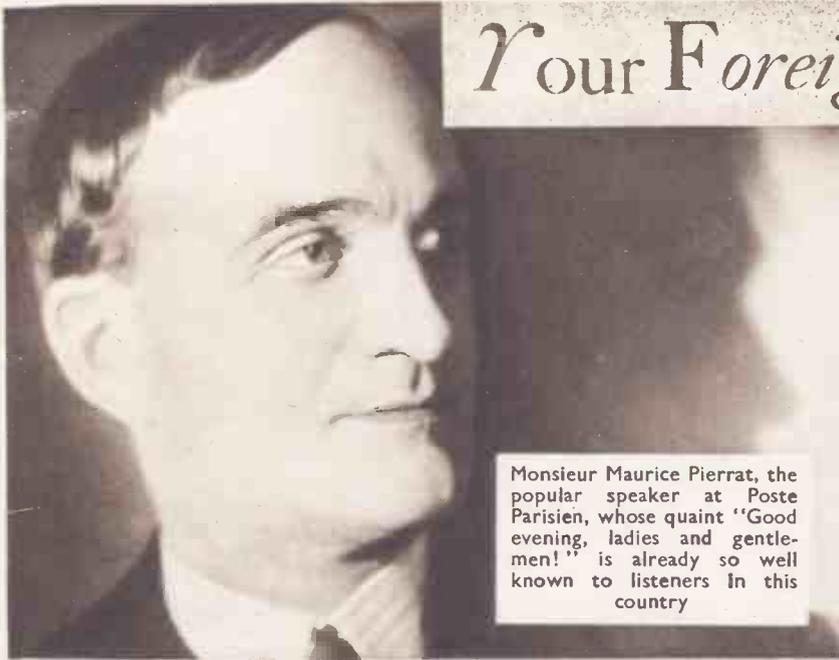
in elegant bottles 2/3 (double size 3/6)



AN 'OXYGEN' BATH is a beauty treatment

Imagine it! Your bath a veritable beauty treatment, fragrant as a flower garden, luxuriously soft, super-charged with beautifying oxygen—simply by crumbling a Reudel Bath Cube in the water. Oxygenated water dissolves away secretions and stimulates your skin to radiant velvety health; it holds soap and dirt in solution so that it cannot wash back into the pores. Thus you get new life and spring-like daintiness!

Reudel Bath Cube
Oxygenates your bath. 2^d each.



Your Foreign Programme Guide

Monsieur Maurice Pierrat, the popular speaker at Poste Parisien, whose quaint "Good evening, ladies and gentlemen!" is already so well known to listeners in this country

Dance Music of the Week

Monday. Charlie Kunz and the Casani Club Orchestra (Casani Club).

Tuesday. Lew Stone and his Band (Monseigneur).

Wednesday. Jack Jackson and his Band (Dorchester Hotel).

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

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

Saturday. Ambrose and his Embassy Club Orchestra (from the B.B.C. studios).

PROGRAMME HEADLINES

Continued from page Sixteen

SATURDAY (July 21).—Waltz Time: orchestral concert.

BELFAST

SUNDAY (July 15).—A Presbyterian Service, relayed from Fisherwick Church, Belfast.

MONDAY (July 16).—Spanish Music: orchestral concert.

TUESDAY (July 17).—Instrumental concert.

WEDNESDAY (July 18).—An Orchestral concert, relayed from the Municipal Museum and Art Gallery.

THURSDAY (July 19).—String Orchestral concert.

FRIDAY (July 20).—Symphony concert, from London.

SATURDAY (July 21).—A Triple Bill, feature programme.

FOREIGN STATIONS

SUNDAY (JULY 15)

Barcelona (377.4 m.).—Dance Music ... 9 p.m.

Brussels No. 1 (483.9 m.).—Martha—Opera (Flotow) ... 8.45 p.m.

Brussels No. 2 (321.9 m.).—Orchestra, with Russian and Cigány Songs ... 11 a.m.

Frankfurt (251 m.).—Light Music. ... 2.30 p.m.

Leipzig (382.2 m.).—Leipzig Symphony Orchestra, with Cläre Gerhardt ... 8 p.m.

Ljubljana (569.3 m.).—National Songs ... 4.30 p.m.

Luxembourg (1,304 m.).—"The Voyage Across the Ocean" ... 1.30 p.m.

Madrid (274 m.).—Dance Music by the I.B.C. ... 2 a.m. (Monday)

Munich (405.4 m.).—Light Music ... 10.30 p.m.

Poste Parisien (312.8 m.).—Celebrity Concert by the I.B.C. ... 5.30 p.m.

Radio Normandy (206 m.).—Stanley Holloway Tells One ... 11 p.m.

Schenectady (379.5 m.).—Dance Music ... 7.30 p.m.

Strasbourg (349.5 m.).—Zaire—Tragedy (Voltaire) ... 8.30 p.m.

Toulouse (328.6 m.).—

Warsaw (1,345 m.).—Concert of Violin and Soprano Solos ... 5.10 p.m.

MONDAY

Barcelona (377.4 m.).—Concert of Sardanas ... 10.20 p.m.

Brussels No. 1 (483.9 m.).—Concert from Vichy Casino ... 8.45 p.m.

Brussels No. 2 (321.9 m.).—Orchestral Concert ... 9 p.m.

Leipzig (382.2 m.).—Concert from Hanover Castle ... 12 noon

Ljubljana (569.3 m.).—Light Music ... 9 p.m.

Munich (405.4 m.).—Afternoon Concert ... 4 p.m.

Poste Parisien (312.8 m.).—Cheerfulness ... 10.30 p.m.

Radio Normandy (206 m.).—I.B.C. Programme. Tunes from the Talks and Shows ... 11 p.m.

San Sebastian (238.5 m.).—I.B.C. Tango Band ... 2.30 a.m. (Tuesday)

Schenectady (379.5 m.).—Variety ... 7 p.m.

Strasbourg (349.5 m.).—Concert of Italian Music ... 8.45 p.m.

Stuttgart (522.6 m.).—Light Music ... 9.15 p.m.

Toulouse (328.6).—
Warsaw (1,345 m.).—Concert by a Village Orchestra ... 4 p.m.

TUESDAY

Barcelona (377.4 m.).—Orchestral Concert ... 11.10 p.m.

Brussels No. 1 (483.9 m.).—Pianoforte Recital ... 5 p.m.

Brussels No. 2 (321.9 m.).—Gramophone Records ... 12 noon

Leipzig (382.2 m.).—Records: Music of Many Nations ... 12 noon

Ljubljana (569.3 m.).—Organ and Song Recital ... 8 p.m.

Madrid EAJ7 (274 m.).—I.B.C. Dance Music ... 2 a.m.

Munich (405.4 m.).—Sonata for 'Cello and Piano in A (Beethoven). ... 2.20 p.m.

Poste Parisien (312.8 m.).—Talkie Tunes by the I.B.C. ... 10.30 p.m.

Radio Normandy (206 m.).—I.B.C. Light Music ... 11.30 p.m.

Schenectady (379.5 m.).—Orchestra ... 12 (midnight)

Strasbourg (349.5 m.).—Variety Programme ... 6.30 p.m.

Warsaw (1,345 m.).—Rae da Costa and his Revellers ... 6.15 p.m.

WEDNESDAY

Barcelona (377.4 m.).—Light Songs ... 2.30 a.m. (Thursday)

Brussels No. 1 (483.9 m.).—Choral Concert by the Cecilia Choir ... 9 p.m.

Brussels No. 2 (321.9 m.).—Music from Blankenberghe Casino ... 10.20 p.m.

Leipzig (382.2 m.).—Music for Two Violins and Piano ... 5.10 p.m.

Ljubljana (569.3 m.).—Choral Concert ... 8.45 p.m.

Munich (405.4 m.).—Variety Programme ... 4 p.m.

Poste Parisien (312.8 m.).—Celebrity Records ... 10.30 p.m.

Radio Normandy (206 m.).—I.B.C. Military Band Music ... 11.30 p.m.

Schenectady (379.5 m.).—Variety ... 12 (midnight)

Strasbourg (349.5 m.).—Concert of Viennese Music, Johann Strauss conducting ... 8.45 p.m.

Warsaw (1,345 m.).—Violin Recital ... 7.15 p.m.

THURSDAY

Barcelona (377.4 m.).—Trio Concert ... 7 p.m.

Brussels No. 1 (483.9 m.).—Request Records ... 10.20 p.m.

Brussels No. 2 (321.9 m.).—Selection from *Madam Butterfly* (Puccini) ... 10.10 p.m.

Leipzig (382.2 m.).—Variations—Gramophone Concert ... 2.10 p.m.

Ljubljana (569.3 m.).—Request Records ... 7 p.m.

Madrid EAJ7 (274 m.).—I.B.C. Dance Music ... 2 a.m. (Friday)

Munich (405.4 m.).—Dance Music ... 11 p.m.

Poste Parisien (312.8 m.).—I.B.C. Records ... 10.30 p.m.

Radio Normandy (206 m.).—A Trip to Brighton and Hove ... 5 p.m.

Schenectady (379.5 m.).—Rudy Vallee's Orchestra ... 12 (midnight)

Strasbourg (349.5 m.).—Concert from the Orangerie ... 8.45 p.m.

Warsaw (1,345 m.).—American Songs ... 5.45 p.m.

Barcelona (377.4 m.).—Orchestral Concert ... 10.10 p.m.

Berlin (Deutschlandsender) (1,571 m.).—Orchestral Concert ... 8.15 p.m.

Brussels No. 1 (483.9 m.).—Accordion Recital ... 7 p.m.

Brussels No. 2 (321.9 m.).—Operetta Relay from Antwerp ... 8 p.m.

Leipzig (382.2 m.).—Records: Operatic Melodies ... 1.10 p.m.

Ljubljana (569.3 m.).—Records ... 7 p.m.

Munich (405.4 m.).—Light Music ... 11 p.m.

Poste Parisien (312.8 m.).—I.B.C. Orchestral and Vocal Concert ... 10.45 p.m.

Radio Normandy (206 m.).—"Way Out West" ... 4.30 p.m.

Schenectady (379.5 m.).—Waltz Time ... 1 a.m. (Saturday)

Strasbourg (349.5 m.).—Gala Concert of Russian Music ... 8.30 p.m.

Valencia (352.9 m.).—I.B.C. Waltz Programme ... 2.30 a.m. (Saturday)

Warsaw (1,345 m.).—Dance Music ... 10.20 p.m.

SATURDAY

Barcelona (377.4 m.).—Orchestral Concert ... 2.0 a.m. (Sunday)

Brussels No. 1 (483.9 m.).—Symphony Concert ... 9 p.m.

Brussels No. 2 (321.9 m.).—Carillon Concert ... 9 p.m.

Leipzig (382.2 m.).—Jolly Songs ... 7.5 p.m.

Ljubljana (569.3 m.).—Vocal Octet ... 9 p.m.

Luxembourg (1,304 m.).—

Munich (405.4 m.).—Afternoon Concert ... 4 p.m.

Poste Parisien (312.8 m.).—I.B.C. Opera Music ... 10.30 p.m.

Radio Normandy (206 m.).—Merrie England ... 4.30 p.m.

Schenectady (379.5 m.).—Musical Programme ... 12.30 a.m. (Sunday)

Strasbourg (349.5 m.).—Dance Music ... 10.30 p.m.

Warsaw (1,345 m.).—Concert of Polish Music ... 8 p.m.

Items You Must Not Miss

Luxembourg ...	Concert	1-1.30 p.m. Sunday
Poste Parisien ...	Concert	10.30-11 p.m. Wednesday
Radio Normandy ...	Tunes from the Talks...	11 p.m. Monday
Madrid EAJ7 ...	Dance Music	2 a.m. Tuesday
Leipzig ...	Songs	7.5 p.m. Saturday

FREE TO YOU

SEND TO US FOR CATALOGUES AND SAMPLES!

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

My name and address is:—

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

THERE must be thousands of sufferers who are told that rheumatoid arthritis is incurable, and have not heard of Curicones. This remedy, used in their daily practice by over 3,000 doctors, is available on free trial to all "Radio Pic." readers who suffer from rheumatism and kindred ailments. You can write direct for a free trial, through my Catalogue and Sample Service, simply by filling in the coupon on this page. Or you can write to the manufacturers themselves—full details are given in the announcement on the back cover of this week's issue. **39**

DO you live in the country, far away from shops? Do you ache for Bond Street fashions which your purse won't run to? Messrs. Corot have solved just these problems for you. Corot clothes, famous for their up-to-the-minute smartness and West End cut, can be ordered through the post or chosen in the showroom, at extended credit terms if you so wish. Please write to me for their free fashion guide. **40**

EVERYBODY would like the chance to earn money in their spare time, and here is a particularly pleasant way of doing it—by learning to make and sell home-made sweets through the National Confectionery Industry. You can begin earning money from the first lessons, even without any previous experience, and it is guaranteed that your confectionery will be purchased from you. Full details of the scheme are given in the book "The Happy Highway to Success." Please enclose 3d. in stamps to cover postage. **41**

"All About Jazz"—Stanley R. Nelson (Heath Cranton, Ltd., 3s. 6d.).—This is an interesting book describing the history of dance music, giving intimate details about "jazz" celebrities in this country and abroad. The instruments of a modern dance band are dealt with in an interesting non-technical fashion, and the information given will appeal to radio listeners. There is a foreword by Jack Hylton.

Tungram Valves

LABOUR is the biggest problem in large scale precision manufacture; it is good news to hear that Labour Exchanges are taking this problem seriously. The company that is making Tungram valves in this country, British Tungram Radio Works, Ltd., report most favourably on the willing and helpful co-operation they have received from the Labour Exchange organisation as regards recruiting for their big new factory in Tottenham.

All the actual valve-making machinery which Tungram will use, is actually made by Tungram themselves according to their own designs and patents. There was consequently no question of ready trained workers to operate this unique machinery, and a large supply of labour—largely young women, because of their deft touch—was essential.

No definite date is announced yet for the opening of the factory, but the engineers report that experimental production has begun, and that British-made Tungram valves will begin to appear in a month or so.

A New Receiver

IF you are in search of a new set then you will find it worth while waiting for the details of the forthcoming Model 55 receiver which is being produced by Sunbeam Electric, Ltd. This is a five-valve universal mains super-het receiver, Mullard valves being used throughout. Needless to say, the circuit is absolutely up to date, some of the very modern points, including an "octode" detector oscillator, full automatic volume control and reflexing of the intermediate-frequency amplifier. The set has shadow tuning, a "wedge" of light rotating and illuminating the names to which the receiver is tuned. The output valve delivers three watts undistorted output to the energised moving-coil speaker, so you can see that volume should be ample and quality good.

The price of this set ready for attachment to alternating or direct current mains between 200 and 250 volts (25-100 cycles A.C.) is 10 guineas, and details can be obtained free on mention of RADIO PICTORIAL from Sunbeam Electric, Ltd., Park Royal Road, N.W.10.

NOW YOU CAN BUY **Nº 3**



filmfair

IN THIS FINE ISSUE

'GLAMOURISING THE ENGLISH GIRL' by Tony Sporzini

'WHY I ENVY KAY FRANCIS' HUSBAND' by Godfrey Winn

'BEAUTY HINTS' by Myrna Loy

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The astounding success of our recent free **SAMPLE TRIUMPH** (Regd.) TABLETS offer enabling sufferers to prove that all Ladies' Ailments **CAN BE CURED** has decided us to repeat the offer. Every woman sufferer should write without delay for **FREE SAMPLE** sufficient for a cure, sent entirely post free. Obtainable from all Chemists, price 3/-, 5/- and 12/-.

THE MANAGERESS, LE BRASSEUR SURGICAL CO., LTD., (Dept. P.T.), 90 Worcester Street, Birmingham.

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Fancy 25 years of suffering from ulcerated stomach; in and out of hospital, living on nothing but grated fish and milk. Even operations did no good. Would you not give up hope like Mrs. Terrell, of Talbot Road, London?

Yet you could be cured, as Mrs. Terrell was, by taking a short course of Maclean Brand Stomach Powder. Here is her letter.

"I have had an ulcerated stomach for about 25 years and have been in hospital about 8 or 9 times for about 11 weeks. I came out last August after a serious operation. I had three previous operations. I was told I was cured but after a month I was just as bad as when I was taken away. I was seven weeks unable to do any housework or washing which my husband did when he came from work. I was living on nothing but grated fish and milk. I was just beginning to give up hope when I started taking Maclean Brand Stomach Powder. I have never had such relief for years. Your Powder gave me the best Christmas I have had for years. I am now able to eat anything and get not the slightest pain."

Be sure to ask your Chemist for the genuine Maclean Brand Stomach Powder with the signature "ALEX C. MACLEAN." It is not sold loose but only in 1/3, 2/- and 5/- bottles in cartons, of Powder or Tablets.

£100 CHALLENGE

Banish your leg troubles
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Sensational cures of **VARICOSE VEINS, ULCERS, ECZEMA**, and skin complaints of every description by "VARENECOSE" OINTMENT. Sent under written No Cure—No Pay Guarantee. **INSTANTLY TAKES ALL THROBBSING, BURNING, STINGING, and STIFFNESS** out of the affected parts. Come straight to us for a box of "Varene-cose" Ointment, when your Leg and Skin troubles will be banished and cured in record time. **COMMENCE YOUR CURE TO-DAY** by sending for 3/- trial size, or call or send for **FREE SAMPLE** and Booklet. Just post your name and address with this advert. No need to write a letter.



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GLASSES ARE MAKESHIFTS

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Every wearer of glasses—everyone who has eye trouble—should know glasses are merely makeshifts. Glasses cannot cure eye defects. There is one rational, certain treatment, and that is the simple, natural method of Eye Massage which the "Neu-Vita" Eye Book describes. Anybody can practise eye-massage and correct his eye weakness at home. Weak eyes become strong by restoring the normal circulation of the blood and Near-Sight, Far-Sight, and Astigmatism are corrected by moulding the eye to its proper shape. For all such errors of refraction are due to a distortion of the eyeball. It is absolutely safe—not coming into direct contact with the eyes—and thousands of people are using it with complete success. Five minutes' harmless easy manipulation daily in your own home counteracts eye-strain, etc., and removes most eye troubles. **1/- BOOK FREE.**

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The Great Blood Revitaliser

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

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

ELASTO does this with results that often appear positively miraculous.

What is Elasto?

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

What Users of Elasto say—

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

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

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

NAME.....
(Please Print in Capital Letters.)

ADDRESS.....

My Ailment is.....

Rad. Pic. 13/7/34.

BEWARE OF IMITATIONS!

Hullo, Children AUNT BELINDA'S Children's Corner

DEAR NIECES AND NEPHEWS,—Not so long ago, Bruce Belfrage, who so often plays the leading part in the L. du Garde Peach plays in the Hour, came back from a tour in Canada. He had some most amusing experiences to tell of that trip—a number of which were shared by Richard Gooden, another actor who frequently takes part in Children's Hour plays. Bruce thought that these adventures might amuse you as much as they did him and his friends, so he has written them into a series of plays which will begin in the autumn. It wouldn't be fair to tell you any more about them; make a point of not missing them if you want some amusing Hours.



Stanley Riley, who is one of the basses in the Wireless Chorus and, as such, frequently takes part in the Hour, has a small daughter, aged about eight. She was taken out to tea recently and during the afternoon, one of the "grown-

ups" asked her if she enjoyed listening to the Children's Hour. At that particular moment there happened to be a lull in the conversation and the rest of the company was astonished to hear her reply: "Well, when *Daddie's* in it, I always listen to Henry Hall!" Daddie did not feel exactly complimented, but at any rate he is glad to know that his daughter is a truthful little girl and, as he says, you cannot have your cake and eat it too, can you?

I was interested to see that Mr. P. G. H. Fender—one time Captain of England—was talking to you about cricket last week. He is certainly carrying on the tradition in the Hour that only the best is good enough. Successive organisers of the Hour have made a point of giving you the finest instruction possible in your games. For cricket, you have had Donald Knight, who, like P. G. H. Fender, plays for Surrey and would most probably play for England were he not so busy schoolmastering. Then there was A. E. R. Gilligan, who also in his time captained England; and F. W. Gilligan, his brother and one of our best wicket-keepers. We must not forget that fine old Gentleman the late Colonel Philip Trevor, as good an authority on the game as you could get. So there is no excuse for my nephews not "keeping a straight bat" if they listen carefully to the excellent sports fare that is provided for them.

More next week,

AUNT BELINDA.

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.

★ Why Not Criticisms?

WOULD it not be a pleasant diversion for listeners if, as a successor to the very popular 'In Town To-night' programmes, the B.B.C. were to let us have a series of criticisms of the previous week's programmes. These talks could be delivered by both well-known and unknown listeners and would be essentially the speakers' own opinions and not what they thought others liked or disliked. They would have to be criticisms and not the milk and water efforts such as were given some while ago, which were so obviously sugary that they were dropped after about three weeks. A fair and carefully considered summing up each week would, I am sure, be acceptable to listeners and would probably be as provocative of discussion as the programmes themselves."—Charles Payne, Essex.

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

Selfish?

"I was surprised to read that Sunday dance music came so high in the list of radio improvements in RADIO PICTORIAL's recent competition. Surely dance music on six days is enough and there are always foreign programmes. But I do think that more serious-minded listeners should be allowed at least one day to enjoy British stations without fear of jazz intrusion. "Not that I am against dance music. Don't think it! I am as keen a Henry Hall fan as any; but the saying that jazz enthusiasts are a selfish lot does seem justified."—Florence E. Preston, Dalton-in-Furness.

What About the Wireless Set Makers?

"Many people talk about the programmes which the B.B.C. provide for us, but if it was not for the famous wireless receiver makers such as "Pye," "Columbia," "H.M.V.," or "Ekco," and all the others, it would not be half as interesting as it is nowadays. Radio is getting very popular in this country, there are 6,000,000 listeners in England, and that means 6,000,000 wireless receivers, and still there are people adding to that number, and I think that most of the praise the B.B.C. or the Post Office can give, is to the wireless set makers."—"Pleased."

Careers

"Would it not be possible to have a series of talks on 'Careers'? The task of choosing suitable occupations for their children cause parents many anxious moments. If reliable persons in various positions could say a little about their work, how to prepare, and the prospects, it would be more satisfactory than sending them to the inevitable business college with the one idea of a commercial career."—E. Adler, Hove.

ON
THE AIR
Next Week

A running commentary by Captain E. H. Robinson on the final stage of the competition for the King's Prize will be relayed from Bisley Camp to National programme listeners on July 21 (see photograph at left). Captain Robinson is himself a former winner of the King's Prize. The successful competitor in this gruelling contest has a good claim to be considered the finest rifle-shot in the world.



(In circle) Roy Fox and his vocalist, Peggy Dell, who broadcast next Wednesday. (Right) Philip Thornton, in the programme on Saturday, July 21.



Leslie Jeffries, with the Grand Hotel, Eastbourne, Orchestra, who broadcasts this Sunday, July 15.

RONDO'S newsy gossip on the leading events of next week's programmes

High-spots of the Programmes

ARE you interested in Tonic Sol-fa? I can never read the stuff. It doesn't mean a thing to me, but I have always admired those who can make anything of it. The Tonic Sol-fa Association holds its seventy-second annual choral festival at the Crystal Palace, from which excerpts will be broadcast by the National programme transmitter on July 14. You will hear a huge choir of children.

They tell me Leslie Jefferies is settling down at the Grand Hotel, Eastbourne. He is a great success already. Everyone thought when Albert Sandler left Eastbourne the whole thing would drop to pieces—but they found Tom Jones. When he left a good many people thought the same thing. Still, they found Leslie Jefferies. There are always good fish in the sea, especially in the sea at Eastbourne seemingly. Leslie is keeping up the popular style of programme. You can hear him on Sunday the 15th at the usual time. Foster Richardson will be the baritone. Judging from the look of the programme it ought to be a topping concert.

I seem to have picked up a fair amount of news for Midland Regional listeners this week. It happens that way sometimes. I find that during the third week in July there is to be some good light entertainment. There is a new revue called *Summer Showers* on the 17th, written by quite a youngster named Francis Durbridge. He is easily the youngest radio writer in your programmes. He wrote *The Word Woman* and *Cavalcade of Love*, both of which you may have heard.

I am rather interested to hear that Arthur Clarke, conductor of the Birmingham Military Band and formerly leader of the Station Wind Quintet, has organised and will conduct the Tower Orchestra which is going to play at Birmingham's new Lido at the Edgbaston Reservoir. I hope the drought has left some water in it. My mother used to take me there years ago to fish for sticklebacks. I used to catch them in hundreds and fill empty jam pots with them.

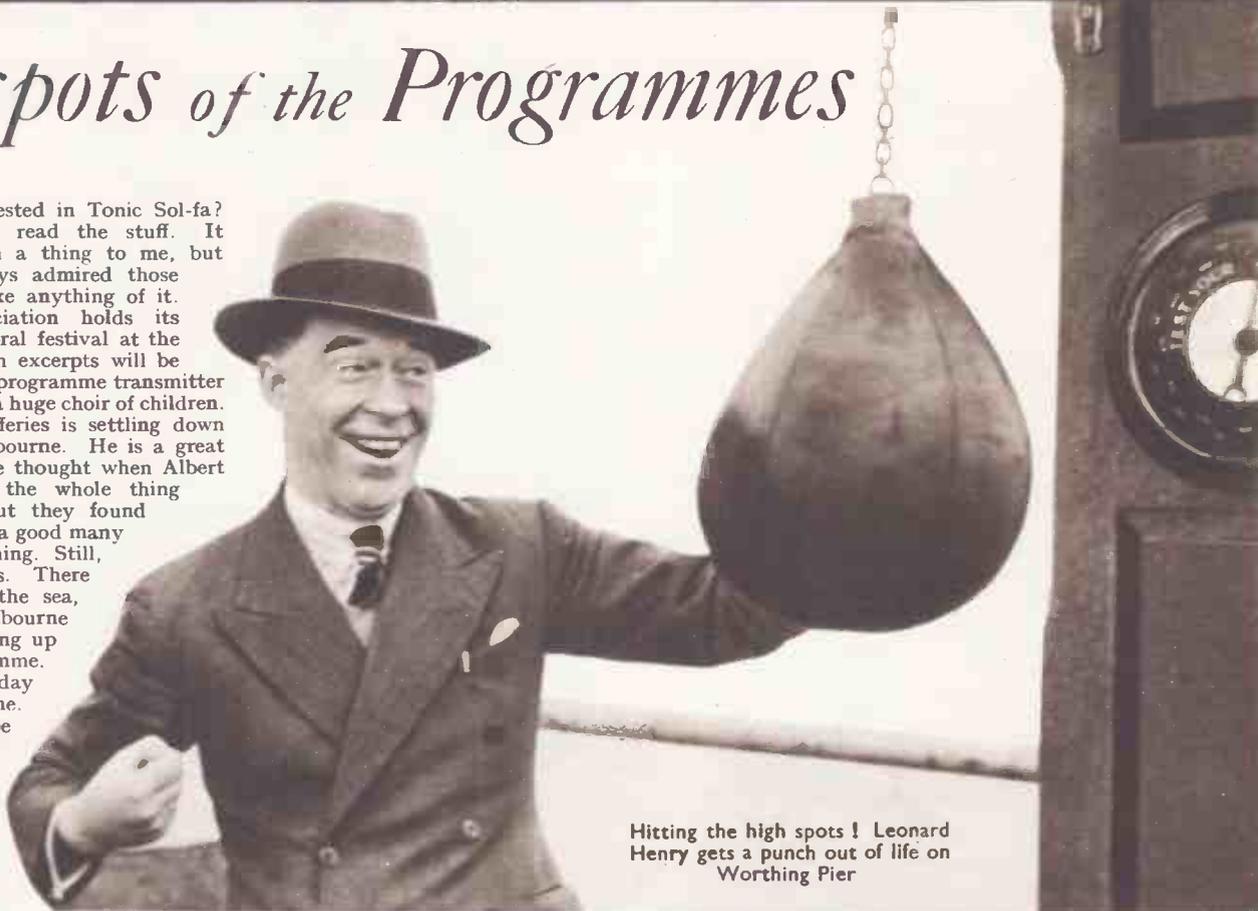
This orchestra is to be relayed from the Tower Ballroom. I don't think I know where that is, but I have not been in Birmingham recently, so things may have happened!

I see you people are going to have Roy Henderson in a recital of favourite ballads on the 21st. Don't miss him; he is tip-top. He played in *Figaro* in the Glyndebourne Opera Week and fairly got away with it, so they tell me.

Your Midland Studio Orchestra is having its holiday, but the Midland Wireless Singers are still with you. You must get them on the 15th. They are doing a number of part-songs in a programme called *It was a Lover and his Lass*.

The B.B.C. is a real benefactor to the nation. You know how badly the country wants rain. The B.B.C. thought out a splendid way of tapping St. Swithin to make him do his stuff. They know quite well St. Swithin's Day is July 15. Ah—but here comes the cleverness. They didn't wait until the 15th. They gave the good St. Swithin time to think it over this year. So they celebrated his day from the Northern Studios on the 9th. Hardly fair on us southerners, is it? Why should they get all the rotten weather in the north and leave us with glorious days of sunshine down here. Hope they get soaked for it!

While I think of it, listen to the Bouquets Concert Party from the Spa Theatre, Scarborough, on the 13th. That's to-night. Still, you will be



Hitting the high spots! Leonard Henry gets a punch out of life on Worthing Pier

in time because you will have read your RADIO PICTORIAL long before evening.

Of course you know the King and Queen are attending the service in St. Giles's Cathedral, Edinburgh, on the 15th? I'm talking to you Scots now. The service is being relayed, and I know you won't want to miss it.

Rather changing the subject, you must listen on the 18th. I see there is to be a forty-minute show from the Pavilion Theatre, Perth. A strong cast.

That's all. Cheerio till next week.

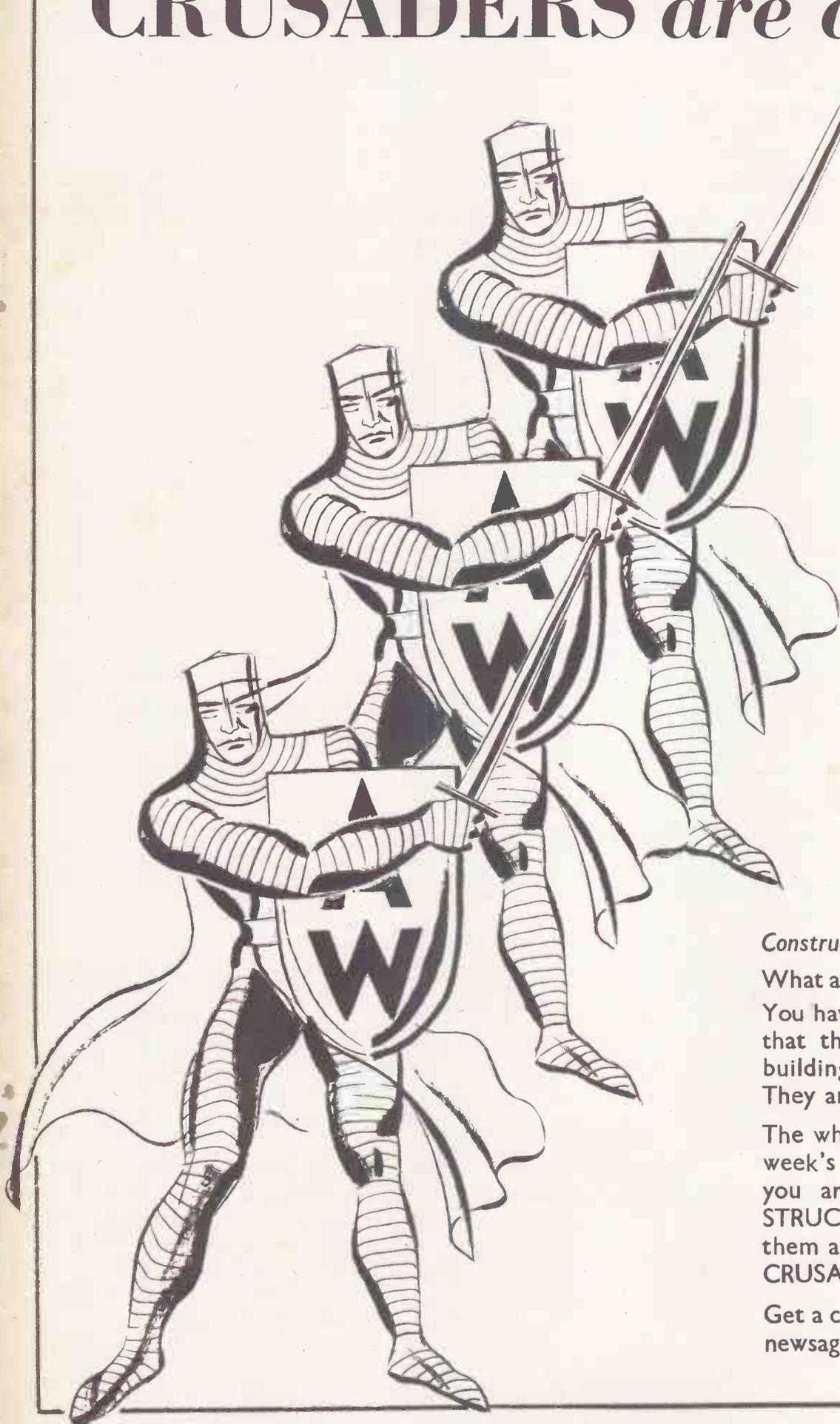
Key to Commander King-Hall's Children's News Motto on page 17

There has been a good deal of disagreement in Germany lately between the young and enthusiastic Nazis and those with big landowning and business interests. The young Nazis, who want to go ahead with their new National-Socialist plans, are finding out that the big business men want to keep control and run the country more or less as they did before the war. Hitler has been trying to please both sides.



"Is that the B.B.C.? . . . Would you please ask Sir Henry Wood to make the orchestra play that last part over again? My husband has only just come home"

CONSTRUCTOR CRUSADERS *are coming!*



Constructor Crusaders?

What are they? What do they do? . . .
You have probably already gathered
that they are something to do with
building wireless sets at home . . .
They are!

The whole secret is revealed in this
week's AMATEUR WIRELESS—in it
you are told all about the CON-
STRUCTOR CRUSADERS—how to join
them and the advantages of being a
CRUSADER.

Get a copy now—price 3d. from your
newsagent and enlist without delay!

RHEUMATOID ARTHRITIS IS CURABLE

3,000 Doctors Approve & Recommend "CURICONES"

Remarkable Results in all cases of RHEUMATOID ARTHRITIS, CHRONIC RHEUMATISM, GOUT, SWOLLEN JOINTS, LUMBAGO, SCIATICA, NEURITIS, and KINDRED AILMENTS

DOCTORS are not easily convinced. Before they approve of a remedy they make long and exhaustive tests. When 3,000 doctors approve of a remedy, that is positive proof of the outstanding and remarkable curative qualities of the chosen remedy. In their daily practice 3,000 doctors prescribe "Curicones" for Rheumatic Ailments. That is because the astonishing results achieved by "Curicones" have convinced serious medical opinion that here, at last, is the solution to the greatest scourge of mankind.

RHEUMATIC KNEE JOINT

← BEFORE taking "Curicones"




Note the thickened cartilage and "lipped" bone caused by the presence of rheumatic crystals—Uric, Hippuric, and Lactic acid and other acids and poisons. Partial dislocation is followed by stiffening of the joint, rendering the whole limb "fixed" and useless.

→ AFTER taking "Curicones"

"Curicones" dissolve and eliminate the razor-edged crystals in the joints, muscles and blood-stream which cause the fiery tortures of rheumatic agony. Pain is banished, swelling reduced, stiffness relieved through the natural agency of the blood-stream. "Curicones" will completely rid the system of excessive acid crystals and poisons.

10,000 FREE HOME TRIAL TREATMENTS —GET FREE BOOK

"Curicones" are small gelatine capsules, easy to take and perfectly harmless, containing a new combination of anti-acid and anti-microbial elements approved by British Pharmaceutical Authorities. Without interference with your daily occupation they work from within through the natural agency of the blood-stream. The dagger-like crystals are swept away, joints soon move freely, pain and swellings subside. In many cases the very first dose brings great relief. Now let "Curicones" free you from the bondage of Rheumatic ailments.

10,000 Free Home Trial Treatments are to be given away. Send in the Coupon to STEPHEN MATTHEWS & Co., Ltd., Manufacturing Chemists & Druggists (Dept. R.P.2), 19-21, Farringdon St., London, E.C.4, and get a liberal supply of "Curicones" immediately so that you can start getting well at once. This is an absolutely FREE OFFER. With it is sent also an interesting booklet of the HOW and WHY of this epoch-making discovery and an amazing number of endorsements from leading Physicians and others.

SEND FOR YOUR FREE TRIAL

If unsealed envelope, 1d. stamp will do.
 To STEPHEN MATTHEWS & CO., LTD.,
 Manufacturing Chemists and Druggists,
 Dept. R.P.2, 19-21, Farringdon Street, London, E.C.4
 Please send, FREE and post paid, a Trial Supply of "CURICONES" with an interesting booklet of HOW and WHY they conquer Rheumatic and allied ailments.

NAME
 ADDRESS:
 AILMENT:
 (Please write in Block Letters)

"CURICONES" ARE STOCKED BY ALL UP-TO-DATE CHEMISTS. FOR FREE SAMPLE, HOWEVER, POST THE COUPON ABOVE.

THESE CRYSTALS CAUSE RHEUMATIC AND ARTHRITIC AGONY!



Other Acid Crystals resemble "hammer heads" in form—each pulsation of the blood—each crushing impact as of countless blows on the shrinking and sensitive nerves and deep-seated tissues.



BONE-DISTORTING WEDGES

Wedge-forms are also revealed by the microscope . . . gradually accumulating masses which lodge in the cartilage between the joints, lead to dislocation and, eventually, to complete stiffening of the articulations.

"DAGGER" SHAPES



Some of the Acid Crystals deposited by the blood stream in joints and muscles assume the shape of "daggers" which literally hack the nerve fibres into quivering torment.

"NEEDLES"



Some of the Acid deposits are like needles or sharp spines . . . agonising "splinters" which add to the torture of Rheumatism and Sciatica.

EVEN CASES THOUGHT BEYOND HELP

Cases that had previously been thought hopeless have yielded to "Curicones" in a remarkable way. Crippled joints have become normal, swellings have completely subsided, excruciating pains have been banished by "Curicones." No matter how long standing your case may be, or how many other remedies you may have taken, there is certain hope for you in "Curicones" which will bring you quick relief. Case after case of Chronic Rheumatism, Lumbago, Gout, Swollen Joints, Sciatica, and Neuritis has responded to "Curicones" after all else has failed. Why should you continue to suffer needlessly with such a remedy available?

HERE IS POSITIVE PROOF

★ "As a result of taking 'Curicones' I am now completely cured of Rheumatoid Arthritis. I could scarcely believe the relief would be permanent."—A. E. S., Yarmouth.

★ "I have been a sufferer from Rheumatoid Arthritis for some years, and have had different treatments. I have had your 'Curicones' and have found them most beneficial. I was helpless and could do nothing for myself prior to taking them; now I can go about and attend to my home myself."—J. M., Glasgow.

★ "I write to tell you that when I first wrote you I could not put my shoes on for half an hour. Now I can keep them on and also go for long walks without any pain. I have been waiting to see if the cure was permanent. I am pleased to say it is, 'Curicones' have done me such a wonderful lot of good. I am very glad I tried them—my complaint was Rheumatic Gout."—Miss J., Kingston.

★ "After taking 'Curicones' all the pain, stiffness and swellings have completely gone. I strongly advise anyone suffering from any sort of Rheumatic ailment to take 'Curicones'."—R. E. N., Essex.

Originals of these letters and thousands of others can be seen at our offices

SOME OF OUR DISTINGUISHED PATRONS

- | | | |
|--|-----------------------------|-------------------------|
| His Grace the Duke of Devonshire | The Countess Harrington | The Viscountess Portman |
| Her Grace, Constance, Duchess of Westminster | The Countess of Ravensworth | The Dowager Lady Monson |
| Earl Soudes | The Viscount Hawarden | Sir William Cooper, Bt. |
| The Countess of Moray | The Viscountess Ashbrooke | Sir Clifford Cory, Bt. |
| | | Lady Younger |
| | | Lady d'Arcy Osborne |