

V. SACKVILLE-WEST—J. T. GREIN—HENRY WILLIAMSON.

# THE RADIO TIMES

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November 11—

### PROGRAMMES OF THE WEEK.

—November 17



The Bishop of London

The Cenotaph Service will be relayed from  
**The Cenotaph, Whitehall**  
 Armistice Day Relays will include Addresses by  
**EARL JELlicOE**                      **THE BISHOP OF LONDON**  
**REV. H. R. L. SHEPPARD**        **REV. PAT McCORMICK**



Earl Jellicoe of Scapa



Sir Nigel Playfair

During this week Talks will be given by:—  
 Mr. WALTER CITRINE  
 Sir NIGEL PLAYFAIR  
 Mr. ERNEST NEWMAN  
 Mr. A. H. D'EGVILLE  
 Mr. G. A. ATKINSON  
 Mr. BRIAN HARLEY  
 etc.

Miss V. SACKVILLE-WEST  
 Mr. NEWMAN FLOWER  
 Sir WALFORD DAVIES  
 Mr. G. D. H. COLE  
 Mrs. PENELOPE WHEELER  
 Mr. GEOFFREY GILBEY  
 etc.

A Story will be told by  
A. J. ALAN

Mr. JAMES DOUGLAS and Mr. COMPTON MACKENZIE will debate  
'SHOULD BOOKS BE BANNED?'



Mr. Walter Citrine



Mr. James Douglas

There will be two Broadcast Performances of  
IBSEN'S GREAT PLAY, 'THE PRETENDERS'

Ernest Ansermet will conduct  
THE HALLÉ ORCHESTRA

Listeners will hear the first microphone performance, in concert version, of  
Sir EDWARD GERMAN'S LIGHT OPERA, 'TOM JONES'

In deference to the request of many listeners there will be  
A REVIVAL OF THE SUCCESSFUL REVUE 'DJINN-AND-BITTERS'



Mr. Keith Faulkner



Miss Anona Winn

The following artists will be heard in musical programmes:—  
 SUGGIA  
 HAROLD SAMUEL  
 MAURICE COLE  
 DALE SMITH  
 LEONARD GOWINGS  
 MURIEL BRUNSKILL  
 etc. etc.

ERWIN SCHULHOFF  
 ALBERT SAMMONS  
 INA SOUEZ  
 ELSIE SUDDABY  
 KEITH FAULKNER  
 WALTER WIDDOP  
 etc. etc.

ANONA WINN  
in  
Revue

GRACIE FIELDS  
in  
Vaudeville



Madame Suggia



Miss V. Sackville-West, in the second of her articles, deals with  
**Four English Poets of Our Own Time.**

EDITORIAL NOTE.—In response to the request of an unusual number of listeners, we are repeating the series of six talks on 'Modern English Poetry' by Miss V. Sackville-West (the Hon. Mrs. Harold Nicholson)—a very distinguished contributor to the programme of the present Talks Session.

IN my last article, most of which was by way of being introductory, I spoke to you in a very general way about the characteristics of the so-called Georgian school of poets. I hope I made it sufficiently clear to you that I was not suggesting any personal resemblance between these poets, but was merely suggesting a sort of family likeness which justified their being grouped under one heading, and which owed its existence to a certain conservatism and respect for tradition, recognizable amongst them. This time I am going to speak about four of these poets in greater detail. I hope it will not be a superfluous task on my part or wearisome to you, in spite of the fact that those four will represent probably the best-known and most popular poets amongst the Georgians. It is obviously impossible for me to mention them all in the space at my disposal, so I shall limit myself to Edmund Blunden, William Davies, Walter de la Mare, and James Elroy Flecker.

I begin with Edmund Blunden, because I think he probably represents the typically Georgian school at its best. He is a country poet, and he is a scholar; in fact, his scholarship of late has been rather apt to get the better of his poetry, but in his earlier verses I think you will agree that he sometimes speaks with a voice of his own, even though he is writing clearly in the tradition of Collins and of John Clare. Perfectly straightforward, and never in the least difficult, it is really unnecessary for me to introduce him to you with any further comment; I shall, therefore, take you straight into his pleasant world of streams, and meadows, and country pursuits, with an extract from a poem called 'Leisure':—

Listen, and lose not the sweet, luring cry,  
 Nor let the far-off torches gleam in vain;  
 The moments are so few, so soon slipt by,  
 And yet so rare to hush the harried brain.  
 For now is autumn fully come, and steals  
 In a king's day-dream over weald and wold,  
 And the last honey is scoured, the last sheaf  
 housed;

And the boon earth reveals  
 With the melodious drone of plenty drowsed,  
 Leisure and loving-kindness manifold.

Gentle and dewy-bright the landscape fills  
 Through the serene and crystal atmosphere;  
 Night's blackamoors sink into reedy ghylls  
 To skulk unsummed till eve's pale lantern peer;  
 And silver olivish gossamers go dance  
 On twinkling voyages at the caprice  
 Of autumn, half-asleep and idly playing  
 With fancies as they chance.

The feather's fall, the doomed red leaf delaying,  
 And all the tiny circumstance of peace.

These verses, I think, may be left to speak for themselves; I would only draw your attention to the two separate influences which seem always to be at war in Mr. Blunden; the man of letters alternating with the genuine poet. Notice how he says, for instance, 'Gentle and dewy-bright the landscape fills, Through the serene and crystal atmosphere'—that is the scholar speaking, the man who has read deeply, even too deeply, in



Three of the poets whose work Miss Sackville-West discusses: (left to right) W. H. Davies, James Elroy Flecker, and Walter de la Mare.

English poetry; for those lines are mere echoes of what poets have said a hundred times before; the words have lost their sharpness for us; we read, and are lulled; the effect is harmonious enough, but soporific; the words make absolutely no impact on the mind. Those words were written by a scholar repeating what the poets have told him the landscape looks like on a fine autumn day. But then a few lines lower down we come on a passage which makes us feel that Mr. Blunden has looked at the fine autumn day for himself:—

The feather's fall, the doomed red leaf delaying,  
 And all the tiny circumstance of peace.

It is, perhaps, not very exciting, but at least it is vivid; it adds something to our own vision of the autumn day. But it must be admitted that this kind of poetry, however estimable, is the kind which has driven the more enterprising spirits into a violent reaction.

These quotations which I have just given you come from 'The Waggoner,' by Edmund Blunden, published by Sidgwick and Jackson.

Mr. W. H. Davies is also a poet of country things; but he is something more than that; he is a lyric poet who combines the finest English tradition with a freshness and originality entirely his own. We never find in Mr. Davies that rather woolly and even lazy use of words, which we sometimes complain of in Mr. Blunden. The meaningless poetic phrase is a danger of which Mr. Davies is fully aware; and a little examination of his technique will soon show that he is always on his guard against it. He seems, in fact, to have evolved a perfectly deliberate method of always startling his reader at least once in every poem by some unexpected word or phrase—and when you can do that you have gone a long way towards mastering the technique of poetry. In order to illustrate my meaning, I will read you part of a poem called 'Starkers':—

The small birds peek at apples ripe,  
 And twice as big as them in size;  
 The wind doth make the hedge's leaves  
 Shiver with joy, until it dies.  
 Young Gossamer is in the field;  
 He holds the flowers with silver line—  
 They nod their heads as horses should.  
 And there are forty dappled kine  
 As fat as snails in deep, dark wells,  
 And just as shiny too—as they  
 Lie in a green field, motionless,  
 And every one now stares my way.  
 I must become a starrer too;  
 I stare at them as urchins can  
 When seamen talk, or any child  
 That sees by chance its first black man.

I need hardly point out to you the examples of Mr. Davies' method contained in this poem. You have the birds pecking at apples, and the hedge shivering in the wind, and the flowers nodding in the field, and the herd of cows lying down in the grass—all perfectly conventional images. But now see how Mr. Davies treats them. He handles them rudely, and positively jerks them into life. The apples are 'twice as big' as the birds in size; the flowers are driven with a silver rein, and so

nod their heads, not as flowers, but 'as horses should.' Many poets have compared women to flowers; but it needed Mr. Davies to compare flowers to horses. Then come the cows, and Mr. Davies feels that in order to vivify the homely cow it is necessary to startle us thoroughly: 'As fat as snails in deep, dark well,' he says, 'and just as shiny too.' But even that is not quite enough; he stares at them, he must tell us, as any child 'that sees by chance its first black man.'

His vigour, his directness, his spontaneity allied to a perfect understanding of his craft, lift Mr. Davies far above the rank and file of Georgian poets. It is, indeed, only his choice of subject-matter that compels us to leave him amongst the Georgians. But he is, in fact, worthy to stand beside Herrick in the company of English lyric poets, though not beside Marvell. He is really one of the timeless poets, belonging to no epoch; and to convince you of this, I shall give you a little poem, and leave you to guess whether it was written by Mr. Davies or by an Elizabethan. It is called 'A Great Time':—

Sweet Chances that led my steps abroad,  
 Beyond the town, where wild flowers grow—  
 A rainbow and a cuckoo, Lord,  
 How rich and great the times are now!  
 Know, all ye sheep  
 And cows, that keep  
 On staring that I stand so long  
 In grass that's wet from heavy rain—  
 A rainbow and a cuckoo's song  
 May never come together again;  
 May never come  
 This side the tomb.

Then we come to Mr. de la Mare, with his curious world that seems always to be suspended between dusk and moonlight, inhabited by ghosts and children, and other dim, gentle creations of his fancy. He relies almost wholly on fantasy and magic—two very dangerous words, and two very dangerous things, but I can think of no poet who manages them with such consistent success as Mr. de la Mare. He is, I think, a poet to be read in small doses, for fantasy and magic are apt to cloy; and also he requires editing, for we cannot expect him to be always at his own highest level, but at his best he is a poet who can put a curious spell on us, enchanting us almost against our will. This may be minor poetry, but it is minor poetry of a very beguiling description. It seems nearly as ungracious to analyse Mr. de la Mare, as to pick a moth to pieces to find out how the down has been blown on to its wing. Nevertheless, since in this article I have been

(Continued on opposite page, col. 1.)



## Modern English Poetry.

By V. Sackville-West.

(Continued from page 362.)

talking principally about words and the use that poets make of them, it is not irrelevant to point out Mr. de la Mare's sensitiveness to certain word-associations. Look through the two volumes of his collected poems, and you will notice at once the family group of words for which he has a special affection. Dreams, princes, silken, soft, acorn, moss, haunting, dim—such are the tricks, if one may call them by so unkind a name, on which his spells are based.

Take these three verses:—

I met at eve the Prince of Sleep,  
His was a still and lovely face;  
He wandered through a valley steep,  
Lovely in a lonely place.

His garb was grey of lavender,  
About his brows a poppy-wreath  
Burned like dim coals, and everywhere  
The air was sweeter for his breath.

His twilight feet no sandals wore,  
His eyes shone faint in their own flame,  
Fair moths that gloomed his steps before,  
Seemed letters of his lovely name.

James Elroy Flecker, who died in 1915, must certainly be reckoned among the Georgians, though so far as subject-matter is concerned, he occupies a province of his own. The East exercised the dominating influence in Flecker's life, or, at any rate, in his poetry. Whether he would have outgrown it or not had he lived, is, of course, impossible to say; for my own part, I think he would, and would have become the better poet thereby. As things are, his theme is compounded of Oriental sights and sounds, now in love with the East, now full of the exile's longing for home. These two phases of his poetry may be illustrated by two quotations from his poems. The first, from 'The Golden Journey to Samarcand':—

What shall we tell you? Tales, marvellous tales  
Of ships, and stars, and isles where good men rest;  
Where nevermore the rose of sunset pales  
And winds and shadows fall towards the West. . . .

And how beguile you? Death has no repose  
Warmer and deeper than that Orient sand  
Which hides the beauty and bright faith of those  
Who made the Golden Journey to Samarcand.

The second, from a poem called 'Brumana':—

'Tis ever sweet through pines to see the sky  
Mantling a deeper gold or darker blue.  
'Tis ever sweet to lie  
On the dry carpet of the needles brown,  
And though the fanciful green lizard stir  
And windy odours, light as thistle-down,  
Breathe from the Lavdanon and lavender,  
Half to forget the wandering and pain,  
Half to remember days that have gone by,  
And dream and dream that I am home again.

Here, again, in Flecker, you see the almost hypnotic power which words and word-associations have cast over the poet. 'Tales, marvellous tales'; 'Ships, and stars, and isles'; 'the rose of sunset'; 'the beauty and bright faith'; 'the wandering and pain.' And you may think that I have insisted too much on the externals of these four poets; that I have laid too much stress on their mere workmanship.

I have not done so without a conscious purpose; nor have I chosen these four poets haphazard. In my next article I shall hope to make my intention clear.

Next week's issue, the Schubert Centenary Number, will be devoted almost entirely to the great composer. We are therefore holding over the third of Miss Sackville-West's articles until our issue of November 23.

Savoy Hill with the Lid off.—No. IX.

## A Great Storehouse of Music.

THE series of promenade concerts and operas broadcast by the B.B.C., not to speak of the recent controversy on jazz in these columns, and the large proportion of the programmes covered daily by all kinds of music, combine to offer overwhelming evidence of the importance of the musical side of the activities of Savoy Hill. And the foundation on which the success of the activities is based is the music library.

This library, with a small staff of nine, and a fascinatingly mysterious suite of small rooms, is not the largest of its kind in the world—as yet. Though that will undoubtedly come if the development of radio continues at anything approaching its present rate. When you hear that it began on the top floor of Marconi House in the first days of the British Broadcasting Company in December, 1922, with a stock of from 150-200 orchestral items, and that in six years this section has grown so that its main library of stock pieces, which are not repeated in any form, now consists of 8,500 items, you get a vague idea of its increase both in size and importance. And when you hear, further, that its head is directly responsible in particular for supplying music required for London and 5GB programmes from the London Studio, and that the average night's programme contains anything from 200-400 separate 'parts,' you begin to get an idea of the magnitude and complexity of his task.

The music library, by the way, contains no dance music. That much-debated branch is the responsibility of the B.B.C. Dance Band alone. By far the greatest stock in the library—as much as 75 per cent.—is orchestral music. But in addition to the main library there are, as it were, several sub-libraries.

First there is a duplicate library of some four thousand orchestral items, and a triplicate library of perhaps a thousand. For the music library at Savoy Hill is the source of supply for music at all stations. A great part of its job consists, in this supply service,

in checking the issue and return of items so supplied, and in repairing the naturally considerable wear and tear which result from the journeyings of its music all over the Kingdom. And in this connection perhaps it is interesting to realize that many musical works cannot be bought and kept in stock, owing to copyright reasons, and have to be hired from the copyright owners. Operas and operatic arias are notable examples in this category.

Then in addition to the main, the duplicate, and triplicate libraries, there are other important collections of music. Along the walls of the department there are kept at least a thousand numbers for the use of the ever-popular military band; about fifteen hundred anthems, glees, part-songs, and so forth; and no fewer than fifteen thousand copies of vocal scores, oratorios, song-cycles, operettas, and musical comedies.

Finally, in considering the contents of the library in bulk, it must be remembered that every full score or conductor's part in the main library is repeated for the use of the Balance and Control Department at Savoy Hill, and for all reference purposes.

After such a ponderous collection of statistics and routine activities you might be excused for imagining the musical library to be a place of dust and hard-faced men. It is neither. It has an atmosphere of distinct gaiety, and, if its head is to be believed, it even has its funny side. To this it is indebted principally to the enthusiastic small boys who appear in a state of panting excitement with urgent demands for certain music in a hurry, which results in their zeal outrunning their pronunciation. A demand for the 'Christmas Oratio' was fairly easily realized to refer less to Hamlet than to an oratorio, whereas a good deal of explanation was needed to 'clear the air' when after being told that trumpet parts were 'tacet,' the messenger said he'd take two of 'em! But it took a cross-word puzzle enthusiast some time to find 'Cathedral psalters' as the proper rendering of 'Cathedral plasters'!



Part of the music library at Savoy Hill, which contains more than 8,000 items, many of them in duplicate and triplicate.





## BOTH SIDES OF THE MICROPHONE



Franz Schubert, 1828-1928.

LAST year we celebrated the Centenary of Beethoven; next week we celebrate that of his equally famous contemporary, Franz Schubert, who, on November 19, 1828, died in Vienna of typhus at the tragically early age of thirty-one. I write 'tragically' with justice, for who can guess what works Schubert might have produced had he been spared? His genius had developed with each year of his life. It will serve no purpose to give here the outline of his short career. I will leave that to Percy Scholes, who contributes to next week's Schubert Centenary Number of *The Radio Times* a miniature biography of the composer, with specially designed woodcut pictures. Nor shall I write of the genius of Schubert, and anticipate Newman Flower and Richard Capell, articles by whom you will find in the same issue. The Schubert Number will make a valuable souvenir of the Centenary.

Sir George Henschel.

NATURALLY, the greater part of next week's musical programmes are devoted to the works of Schubert. On Sunday afternoon, November 18, at 4.30, Solomon will play, from 5GB, the famous 'Wanderer' Fantasy which the composer based upon his songs of the same name. On Sunday evening, from London, there will be an orchestral concert of various Schubert works. On Monday, November 19, the actual Centenary day, at 9.35, Sir George Henschel takes part in a Chamber Concert. He will sing Schubert songs to his own accompaniment. I see that Grove attributes Henschel's fine sense of rhythm partly to the fact that at the age of five he joined a class of eight children who were taught to play simultaneously on eight pianos! He is now in his seventy-ninth year. In the same concert the Kutcher String Quartet will play the *Quartet Movement in C Minor* and the *Octet in F*.

'The Trout' and 'Swan Song.'

ON the following Tuesday evening there will be a second Chamber Concert, this time from 5GB, when the Virtuoso String Quartet will play the *Quartet in A Minor* and the Quintet known as 'The Trout,' and the Wireless Singers will sing some of Schubert's male voice part-songs. From London, at 9.35 on Wednesday evening, we shall hear the song-cycle *Schwanengesang* (Swan Song), sung by Anne Thrafield and George Parker. On Friday the second half of the Fourth Concert of the B.B.C. Season of Symphony Concerts, which is to be broadcast from London, Daventry, and other Stations, will include *Symphony No. 5 in B Flat*. On Saturday the Centenary week ends with a concert of Military Band music from London.

A New Comic Opera.

MENTION above of Sir George Henschel recalls that on December 4 we are to hear the first performance of his comic opera, *The Sea Change, or Love's Stowaway*.

The Practice of Radio 'Revivals.'

I AM glad to see that the practice of 'reviving' specially popular programmes is being extended. It may be said that, on the average, only fifty per cent. of the potential listening public switches on for any particular programmes—and it is always annoying, when one has been out to the theatre or elsewhere, to learn that by so doing one has missed 'the best show of the year.' It is also encouraging to author, producer and artists, that the considerable work which they contribute to a programme should find expression on more than one too-fleeting occasion.

London's Smallest Theatre.

THE fifth talk in the 'Aims and Ideals in the Theatre' series will be given on Wednesday, November 21, by Miss Velona Pilcher. Who is Miss Pilcher? What is she? She is the presiding genius of the Gate Theatre, London's smallest and boldest theatrical enterprise. At the Gate Theatre, which lies in Villiers Street, Strand, under the arches of Charing Cross, you can see fine and interesting plays which no West End manager with a diamond stud and a 'gent's Albert' will



Oct. 12.—Most vexing news from Sophy, brother Tom's wife, from Gilford. Brother gone away secretly these 3 days, into hiding, she believes, from his creditors, but knows not whither; whereby she and the 2 children in sore straits and herself in an anxious distraction about Tom besides. Which is brother all over, that, ever since I can remember almost, hath done little else than run into difficulties and then run away from them; with no thought of anybody's ill-conveniences but his own, nor of the mess he leaves for his family (which is always me) to clean up. Whereof I do now confess myself to be pretty sick, my being made the whole family's almoner; and I will have no more of it. So resolving to write Sophy a letter in those termes. However, having sat to write it, was taken with some compunctions for Sophy, lest she be driven to come upon The Guardians of the Poor, and how it will look if sister-in-law and her bratts have to come upon the Guardians. Upon which consideration did tear up my letter and presently away to Gilford, yet took onelie 5' with me, so as, when I get there, I cannot be wheeled out of more than I have.

Come to Gilford, Sophy opens the door and carries me into the parlour; a most bare, albeit clean, parlour that ever I did behold, having for furniture onelie 1 deal table and 3 Windsor chayrs. She herself in clean print, like a housemaid's, but faded from often washing, and so great a sadness in her brave tired eyes that I was weakly moved into bespeaking her more gently than I had intended, as to the manner of my words; but as to the matter of my resolve, I mean to stand to it.

Presently come running in little Tommy, with him Margy, being about 1 size smaller, both putting their faces up to me to kiss; which I could not well refuse, for all my hating the whole sticky business. Soon nestling 1 on either side of me, and Tommy cries out 'I'm six today, Uncle Sam; so we're having treacle to tea.' With that claps his hands. 'Yes,

*Samuel is Softened to the extent of  
Fifty Pounds.*

*Samuel Pepys, Listener.*

By R. M. Freeman.

(Part-Author of the New Pepys' 'Diary of the Great War,' etc.)

'Uncle Sam, treacle to tee,' says Margy after him; likewise claps her hands; both of them with the most innocent joy imaginable, so as I could not be wholly proof against such simplicity.

By-and-by, I out with the children, holding 1 in either hand and to buy Tommy a toy-gunn (5s), whereat goes red all over his face with joy; and for Margy a naturall doll (4s 6d), and leaps up at me and catches me with both her fatt arms about the neck and clings there kissing me; which makes me look a pretty fool before all the shopp, yet liefer than hurt the little silly by snubbing her, I did make myself endure it.

So to the pastry-cook's, where a bagg of mackaroons (3s) and a sugared cake (6s 6d), with afterwards 6 coloured candels to put thereon (3d) and a great box of Kracqueurs (4s). Then home to Sophy's where the merriest tee possible and at the end of it great mirth over pulling Kracqueurs and wearing and changing paper capps. But what did joy the children most of all was my offering, like a fool, to be an elephant to them and went on all-fours and they ride me round and round the parlour, with great pain to my nees on the bare boards, yet with such gleefull shriekings by the children as never was, I believe, in all the world.

Before going, I did single sister-in-law aside, giving her what I have left of my 5l, and, in the warmth of the moment, promist her a check for 50l tomorrow. Which no sooner sayd than was sorry for it, and all the way home rating myself, the soft silly ass I have been in this fool's business. Yet what I have promist I must stand to, albeit with great trouble of mind in thinking of my 50l.

Oct. 17.—At the Club this night much talk of Dr Robinson that will essay to get Mis Oomara, the Martian wench, on the wireless come Wednesday, with the ayd of the giant Paulinus. Which is as strange a jumble of spiritualism, astrology and Bedlam as was ever heard tell, even in this madd age, and what shall be the end of it, God knows.



'The audience, too, is interesting.'

consider for fear of commercial failure. Among the theatre's recent productions are *The Hairy Ape*, *Mays*, *Seven Stokers who Owned the Blooming Earth*, *Rampa*, and *Twenty Below*. The audience, too, is curious and interesting. The last time I visited this theatre I saw little of the play, as my Aunt Fanny, who sat next to me, would keep bobbing in front of me with such exhortations as 'Look, dear! There's a lady with green hair, wearing sandals!'



# BOTH SIDES OF THE MICROPHONE



### Without Prejudice.

**A**FTER reading your paragraph on the marvels of Wireless,' writes a Watford listener, 'in which is related the story of a row of chrysanthemums that were so affected by an earth-wire buried beneath them that they bloomed much better than all their neighbours, I am tempted to



'They hear the sound of bagpipes.

send you the following: Jones had his earth-wire fastened on the water tap. One evening he was listening to a famous Scottish comedian when he became rather thirsty. Imagine his surprise and delight to find, on turning the tap, not water, but, Hey Presto! a generous supply of fine old Scotch. I would, however, advise experimenters who may try this dodge the next time they hear the sound of bagpipes issuing from their loudspeaker, not to expect too much in case they are disappointed.

### The Cats that Vanished.

**I**N the same connection I received the following letter from a retired Navy commander, whose address is the Royal Yacht Club, Fowey. 'A friend of mine is an amateur but wonderfully skilful gardener. He modestly attributes his success to the concentration he puts into just preparing the ground, and to this end he buries almost everything he can lay hands on. Some time ago his neighbours discovered that it was almost impossible for them to keep a cat; one after another they mysteriously disappeared and never returned. My friend unhappily came under suspicion, and I am afraid with every justification. At any rate, he slackened off his gardening efforts and bought a wireless set, and his first real pleasure was attained in burying the "earth," which he did in the most approved manner, running the wires the whole length of his garden. Within six weeks of his first tuning in to 2LO every missing cat had returned to its home, and my friend once more enjoys the confidence and good will of his neighbours.' Can he be serious?

### In a More Serious Vein.

**A**LESS flippant listener in Ipswich quotes the case of two clumps of *Lilium Auratum*, one of which flourished till its stems were three feet six inches long and its blossoms eight inches wide, while the other remained small and sickly. Explanation: 'Our earth-wire is within six inches of the good clump but about five feet from the weak one.' I think this correspondence should now end—though it was awful fun while it lasted.

Tell your friends to buy the Schubert Centenary Number of *The Radio Times*, which will be on sale next Friday, price twopence.

### 'The Pilgrim's Progress.'

**A**PART from Schubert, the most important musical event of the week is the first performance, at the Queen's Hall on Friday, November 23, of Granville Bantock's new choral work, *The Pilgrim's Progress*. The composer has written this specially for the Bunyan Tercentenary, which is to be celebrated side by side with the Centenary of Schubert. Professor Bantock will conduct, and the singers include Megan Tellini, Gladys Palmer, Enid Cruickshank, Trefor Jones, Norman Allin, and Harold Williams. On this occasion the National Chorus in its new organization will make its first public appearance. The libretto of *The Pilgrim's Progress* is based upon passages from Bunyan's work.

### Fashion Note.

**S**O far as one can tell from attendance at rehearsals, the National Chorus is going to make a great success on the 23rd. There seem to be no 'passengers' among the Two Hundred; and I have seldom seen such enthusiasm among singers. It is interesting to note that the National Chorus is taking steps to ensure that it presents an appearance as harmonious as its singing. With most large choruses the diversity in style and colour of the dresses of the women singers has in the past been, aesthetically, somewhat of an eyesore. The National Chorus, having elected a committee to decide the point, recommends for its women members dresses of simple design and of twelve given pastel shades. This procedure is somewhat of a novelty.

### Play of a Shirt Manufacturer.

**W**ITH regard to *Caravan*, the Cecil Lewis-Max Möhr play, to be broadcast on November 26, I have not been able to discover much more information as to plot, etc. However, I gather that it is as packed with ideas as the lately produced *Improvisation in June*, and that the part of the Dragoman in *Caravan* is similar to that of the whimsical 'Improvisator' in the other play. Characters include a millionaire shirt-manufacturer and a lame dancer. The scene is the desert. Max Möhr's *Rampa* is now being given at the Gate Theatre (see my note on Miss Velona Pilcher's talk).

### Two Orchestral Concerts.

**T**HERE will be two light orchestral concerts from London next week: one at 7.45 on Tuesday, November 20, when Ina Souez will sing and Pia Damerini be heard at the piano; and another at the same time on the following evening, which will consist of waltzes by Komzak and Ziehrle. The latter was an Austrian composer who died as lately as 1922. Conductor of a military band, he was appointed Director of Court Ball Music at Schönbrunn. He may be said to be the last of a long line of Viennese dance music composers which included both the Strausses and Lanner.

### Of Slugs.

**O**N Wednesday, November 21, at 7 p.m., Mr. Roebuck will give the Ministry of Agriculture Talk. He is an Advisory Entomologist to the Ministry for the Midland Province. His subject will be 'Slugs.' This should interest not only the farmer but the home gardener. All that I remember about slugs, from a school course in biology, is that they change their sex, each slug being alternately male and female.

### 'Fix' Again.

**T**HE Home Secretary is again to visit Savoy Hill with charitable intent. On Sunday, November 18, he will appeal on behalf of the Discharged Prisoners Aid Society which each year helps some 30,000 of those who have 'run agin the law.' This is a cause which should demand our sympathy and aid. In the words of H.M. the King, who subscribes annually to its funds, 'To help a hapless brother who may have only drifted into crime and is now trying to make a fresh start rather than abandon hope must appeal to everyone whose heart goes out in sympathy to others.'

### Vaudeville.

**F**ORTHCOMING Vaudeville programmes will include Carr Lynn, Mabel Marks and Fred Duprez (December 1), and Dick Tubb and Louis Hertel (December 8).

### Library List.

**N**OVELS reviewed by Mrs. M. A. Hamilton on November 1: 'Joseph and His Brethren,' by H. W. Freeman (Chatto and Windus); 'The Women at the Pump,' by Knut Hamsun (Knopf); 'My Brother Jonathan,' by F. Brett Young (Heinemann); 'The Sword and the Spirit,' by Beatrice Sheepshanks (Benn); 'The Strange Case of Miss Annie Spragg,' by Louis Bromfield (Cape); 'Circus Parade,' by Jim Tully (Knopf); 'He Who Fights,' by Lord Gorell (Murray); 'The White Crow,' by Philip MacDonald (Collins).

### 'The Monkey's Paw.'

**T**WO playlets by W. W. Jacobs, creator of Bob Pretty and Ginger Dick of immortal memory, are included in London's programme for December 4—*The Monkey's Paw* and *The Grey Parrot*.

### The Changing Road.

**J**OURNEYING to London's North-West frontier last week, to see a revue in which Michael Hogan was playing a leading part I heard a sketch with an amusing idea behind it. The scene was a court of law; the year 1978. A pedestrian was in the dock on trial for 'walking to the public danger.' Our great-grandparents complained no doubt of 'those dangerous clumsy coaches.' Our great-grandchildren may yet complain of 'those



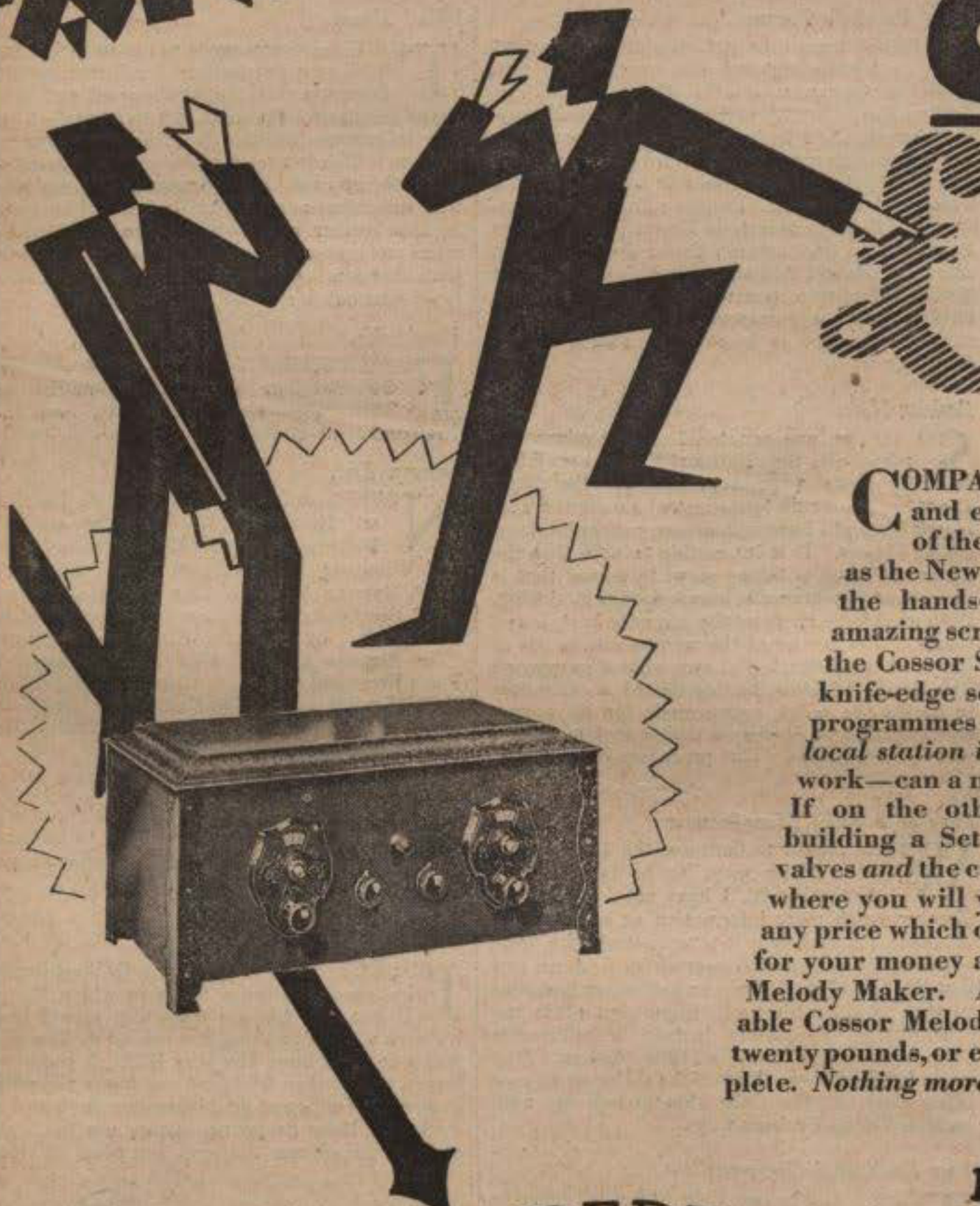
'The first fabulous motor-car.'

dangerous clumsy pedestrians'—and a pedestrian may have to go preceded, like the first fabulous motor-car, by a gentleman with a red flag. On Friday, November 23, 'The Road, Yesterday and Today,' is to be discussed before the microphone by Mr. S. F. Edge, creator of many motoring records, and Mr. Filson Young, the novelist.

"The Announcer."



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# What the Other Listener Thinks.

A 'Rough' Story—Women Singers—Indiscretions of the Microphone—The Canary which Dislikes Jazz—Bringing Music to the Listener—What use is Broadcasting?

THE reprint of Father Knox's amusing skit in this week's *Radio Times* reminds me of the occasion when he broadcast it, and the chuckles it caused us, especially the meticulous reiteration of each 'item' in its inverted form, agreeing with the best B.B.C. methods of these days (and the even earlier days when Uncle Arthur used to get off his chest in one mouthful 'This is 2LO—the London Station of the British Broadcasting Company—calling,' each word an epic in itself). When I read in the Press afterwards that the talk in question had caused 'much unnecessary suffering to thousands of listeners,' I imagined that the Press, in its turn, was pulling the leg of the B.B.C. But during the days that followed more and more prominence was given to what was described as a 'stupid hoax,' and I realized then (with despair) how very deficient in humour many people were—journalists included. I have said 'realized then,' but I had occasion to realize it long before that. I used to be a member of a golf club whose speciality was long grass. One could lose a dozen balls in a round as easy as easy. The time seemed ripe for some semi-humorous remarks on the subject, duly entered by me in the Suggestions Book and subscribed to by other members. This brought a reprimand from the committee, followed by a request to resign. The joke found its way into the Press, and later came a writ for slander! An imposing 'Statement of Claim' next made its appearance. One of the claims for substantial damages was that the defendant (myself) had said that 'balls were constantly being lost for an unconscionable time.'

The whole affair was too funny for words, but I had to defend myself, and the case was due for hearing about a year after the balls were lost. It was supposed to be heard by Justice Darling, and would have provided that gentleman with the chance of his life for witticisms. Unfortunately (for I had hoped it would get the length of the King's Bench) the plaintiffs caved in, and paid my costs and their own and withdrew the case from the records. All sorts of legal luminaries had been engaged, and the expense must have been a considerable item to the plaintiffs. It looked as if I had had the best of the joke after all, but it showed me that a sense of humour is a distinctly variable quantity in different people. I am a Scot, and supposed, by tradition, to 'joke with difficulty,' but never, I imagine, was there a more Gilbertian farce than the Supreme Courts of England being invoked to decide—with a special jury no less—whether a Scot, bewailing the loss of his precious golf balls in a manner that was obviously facetious, was guilty of slander or not.

Father Ronald Knox must have been as much surprised as I was when he discovered that his 'squib' had fallen into a powder magazine.—J. H. D., London.

Go on! Pat yourselves on the back. It is easier I should say, to go through the eye of a needle than to get a letter criticizing the B.B.C. on to your letter-page, or any reasonable proposal suggested by a listener adopted by your organization.—B. R. D., Oxford.

WHILE women singers may please those few people with super sets, they inflict excruciating agony on the majority. You must remember the limitations, not at the Studio, but at the other end.—N. L. W., Coventry.

COULD we not have a little gaiety in the Sunday programmes—or at least a little variety? We must have heard *Ave Maria*, *Abide With Me*, and *In a Monastery Garden* at least every other Sunday for the past three years. It is right and proper that certain hours should be devoted to religious services and readings, but could there not be a suspicion of dance music? After all, there is nothing wrong with Sunday dancing, though comedians, etc., would be out of place.—R. W., Chelsea.



THE FIRST WIRELESS PICTURE.

An engineer, transmitting by means of the Fultograph apparatus, the portrait of H.M. The King which inaugurated on October 30 the experimental broadcasting of pictures from 5XX.

In his amusing article, 'Indiscretions of the Microphone,' Mr. Eltham seemed to imply that the mike never betrays chance remarks which are not intended to be broadcast. I can assure him that he is wrong. I once heard a talker at the end of his talk say (presumably to the announcer) 'Was it too long?' Also I have heard strange scraps of conversation picked up in the ballroom during the relay of the Savoy Bands. Such unrehearsed effects are delightful. They add a human touch to our otherwise (I think) too well-ordered programmes.—R. de G. M., Maidstone.

I HAVE a canary whose cage hangs in my drawing-room where the wireless set is, and he also accompanies lustily both the musicians and singers, especially the lady singers. I have noticed, however, that when Jazz is played he immediately shuts up and is silent for the duration.—G. W. G.

HAVING regard to the large number of indifferent dance orchestras and illiterate American vocalists who are all engaged in making this a brighter and better land, it should be easy to run a complete twenty-four hours' service of dance music only, so that enthusiasts need never waste their time on less-important matters. Jazz music also has this advantage, that you can get a different effect by playing it backwards or sideways, without in any way spoiling the tune.—'TANGO TWINS,' Dorchester.

I THINK the Directors of the B.B.C. are to be congratulated on one point particularly, that is, their consistent policy in introducing a goodly proportion of the best instrumental music in their programmes, and this in spite of plebiscites and the popular clamour of the majority of listeners. And my claim for this recognition is not the usual one, i.e., the elevating and educational advantages of good music (I find people are not much impressed with this aspect of the question); it is based purely and simply on the practical point of accessibility. It must be conceded that the majority of listeners prefer variety and that class of music which entails little or no demands on the mental powers of the listener—and no one can quarrel with that. But what I wish most particularly to emphasize is that it is precisely this form of entertainment which is most accessible, quite apart from wireless, in this country. Musical halls and picture houses (where this type of music can be heard) abound in profusion, operating every day in the week all the year round, so that admirers of these forms of entertainment are not dependent on, not tied down to, the wireless, for the enjoyment of them. Now let us consider the position of the music-lover, especially in the provinces. The opportunity of hearing the best music in the majority of provincial towns consists of some dozen or so concerts during the winter months and nothing at all in the summer. Therefore, whilst for one half the year music is confined to a few scattered concerts, the other half it is actually dead. It will thus be seen that whereas the former type of listener is not, if it comes to a pinch, positively dependent on broadcasting, the other most certainly is; and it is for this reason that the music-lover is grateful to the B.B.C. for the opportunities of hearing the finest music, especially the works of new and less known composers, which he would probably not otherwise have a chance

of hearing if he were to live as long as Old Parr.—W. A. FRANCIS (Organist and Choirmaster, Busslingthorpe Parish Church, Leeds).

IN the course of his excellent contribution on the Radio Drama, Mr. Van Druten is curiously unsympathetic with the suggestion that radio plays should be heard in darkness. To justify his attitude, he makes use of a false analogy, by comparing this practice with watching a cinema performance during a deafening uproar. He imagines that the only purpose of listening in the dark is that the visual sense may be thereby stimulated. Surely the reverse is the case. In the dark, the visual sense is left unstimulated, and attention is focussed on the aural sense alone. The homely scenery of the average room is no more conducive to imaginative listening than would be the suggested 'deafening din' to imaginative cinema-gazing. Whilst music in a cinema is good as a background to sight-impressions, any form of vision-background is only distracting to the listener; the sense of sight being so much more intimate than that of hearing, and always claiming precedence in the consciousness.—W. J. G., London.

It will be interesting to read a reasoned justification of wireless by any listener. I can find in it nothing more than an added disturbance to the tranquillity of life. Forgive candour.—P. T., Beaconsfield.



# BIRTHDAY PROGRAMME

WEDNESDAY NOV. 14<sup>TH</sup>



SAVOY HILL BY NIGHT—THE HOME OF THE B.B.C.

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## HOME, HEALTH AND GARDEN

A weekly page of special interest to the housewife and the home gardener.



### Our Listeners' Recipes.

#### Fruit Syrup (a drink.)

5lbs. blackberries (or other fruit),  
2½ozs. citric acid,  
1 quart cold water.

Let this stand twenty-four hours. Strain and add 1½lbs. lump sugar to 1 pint of juice. Let it stand twenty-four hours, stirring well at times. Bottle and seal. It will keep years. After this, you may put 2ozs. citric acid and 1 quart boiling water on (same remaining) fruit, and treat in same way as before. It will be equally good, but will not keep so long.

When needed for drinking dilute with water.

#### At Parkin.

Break up 1lb. butter in 1lb. self-raising flour until as fine as breadcrumbs; then add 3lbs. of fine oatmeal and 1oz. ground ginger, and mix well. Pour on to these dry ingredients 1lb. black treacle and 2½lbs. of ordinary treacle (not pale syrup), and mix very thoroughly so that no dry lumps will appear when cooked. Allow to stand overnight. Next day stir well, and put into well-buttered dishes (brown earthenware for preference) and bake in a slow oven from two to three hours.

When a knife comes out clean after insertion the cake is done; take out of the oven and allow to remain in dishes until cool, then turn out carefully.

This is a specially nutritious and delicious Parkin, as it contains black treacle instead of sugar. It will keep fresh and moist for six to eight weeks or longer.

#### Cream of Oats Soup.

A little over 1 pint of white stock (either veg. or meat stock).

1 onion.

1 turnip.

A little celery, if to be got.

½ of a teacup of rolled oats

About ¼ pint milk.

Boil stock, vegetables (peeled and cut up small) and oats for half to three-quarters of an hour, then strain through a sieve, getting as much of the oats through as possible, then stir in the milk, reheat and if possible add one or two table-spoonfuls of cream, or a little unsweetened condensed milk is an improvement, but it is very good without either, and makes a nice winter's soup, especially for children.

#### Remedy for Frozen Potatoes.

In a time of frosts, potatoes that have been affected thereby should be laid in a perfectly dark place for some days after the thaw has commenced. If thawed in open daylight, they rot; but if in darkness, they do not rot, and they lose very little of their natural properties.

#### To Remove the Smell of Fish.

Put fish knives and forks and any article that has come into contact with fish into a basin.

Pour over them the remains of tea left in the pot, also rinse out tea-leaves.

After a few minutes all smell will be entirely removed.—From *Listeners' Talk*, October 29.

**T**HE last of the present series of *Listeners' Talks* will be given on December 14, and contributions are invited up to Monday, November 26. Although we have been able to use only a fraction of the recipes submitted in the four talks, yet we hope in the near future to have an opportunity of making use of a number of others. Particulars of a new development in connection with the household side of our programmes will be published shortly. In the meantime all of you who have not already sent your contributions, please note the last day, November 26.

### Hints on French Polishing.

**T**O give a complete description of the process of french polishing would be impossible in the time at my disposal, but to be brief, wood is finished from the woodworkers' hands as smooth and plain as various grades of glass-paper can make it, always using the glass-paper the same way as the grain and never across it.

The nature of the wood has to determine the various methods of building up the polish; for instance, oak is very open in the grain and takes a lot of filling up, before a surface can be obtained; pine or soft woods absorb a lot of filling; walnut, mahogany, birch, beech and other kindred woods are not so open in grain, or absorbent, and until all these difficulties are overcome, it is impossible to get a good surface or finish, and various ways of filling are used. Linseed oil and whitening mixed to a paste and rubbed into the grain on the new wood, and then all superfluous filling rubbed off, is very often used, or patent fillings can be bought.

When the wood has been prepared in this way, it is coloured or stained to get depth of colour, as some woods have little beauty if left natural. Very little oak furniture is polished naturally, but is stained a nice brown shade, and this must be applied when polishing and should be done on the wood before using polish, or if added afterwards, it will only make the polish appear muddy or opaque, and hide the grain of the wood. Mahogany also has usually added colour.

French polish can be bought at any oil or colour shop, and when buying, ask the shopman to shake the jar he is serving from, as the shellac settles, and otherwise you will not get the body in your polish. You will also require a small quantity of raw linseed oil, some cotton wool and some fine cotton rags, white preferred; this should be old, such as shirting or handkerchiefs—the older the better, without holes. Take a handful of cotton wool and place it in the centre of a piece of the old rag about 10ins. square and screw it up inside, making a flat surface—this is how a polish rubber is made. Take the cotton wool again from your rag and pour a little of the polish from your bottle, about half-soaking the cotton wool, then again wrapping the wool in the rag, screwing it up tight and holding the screwed-up portion in the fingers, and flatten the surface of your rubber by putting it on the palm of your left hand to work the polish into the rubber evenly; see that there are no creases on the front of your rubber.

Now apply the rubber to the face of article to be polished with a circular motion similar to making large Os, adding a little linseed oil to lubricate the rubber—not too much lubrication. Never stop your rubber on the surface, but when you want to stop run your rubber off the surface sideways. When your rubber has dried fairly dry, again damp the rubber with polish and repeat the process, rub your edges and corners more frequently than the centre, for you will find the centre of your work will, so to speak, look after itself. After a while a surface will appear, and then go more carefully, adding a few spots of linseed oil—your rubber should just leave a smear—and work easily. This can only be learnt with practice.

Leave the work for a day and then run very slightly over with a bit of the No. 0 glass paper, and proceed as before to apply more polish. When

the surface is well covered, use your rubber much dryer and finish off by diluting your rubber with methylated spirit and leaving out the polish; the spirit will work out the oil you have been using, and finish it off brightly. Any oil you may leave in the polish will work out and spoil your surface later, and so it is essential that you work it out with the spirit-rubber.—From *Mr. Arthur Bendy's Talk* on Oct. 25.

### This Week in the Garden.

**I**T is generally agreed that the best time to plant roses is November, for as the soil is then comparatively warm the roots commence to heal their wounds before winter sets in, and then, when the warm weather comes in the spring, the plants are ready to make a good start in their new home.

Roses prefer a heavy loam, but with proper cultivation they can be grown successfully in any ordinary garden soil. If the soil is light it will be greatly improved if one can obtain some heavy turfy loam and thoroughly incorporate it with the natural soil.

In preparing a rose bed the ground should be bastard trenched to a depth of at least two feet, keeping the top soil on the top. The poorer subsoil, which must not be brought to the surface, should be thoroughly broken up and enriched with a liberal dressing of farmyard manure. The manure should be intimately mixed with the subsoil, not placed in a layer, nor put where it will come in contact with the roots when the bushes are being planted. Basic slag should also be applied during the trenching, using about 1lb. to the square yard, and mixing it intimately with both the soil and the subsoil. It is desirable that about three weeks should elapse between trenching and planting, so that the soil may have time to settle.

It is not possible to plant properly if the soil is saturated with rain or frozen. If, when the plants arrive, the ground is too wet for planting, the plants should be heeled in, that is to say, temporarily planted close together in a trench. The bundles should be untied; the roots of each plant should be spread out in the trench and covered with soil, and the soil should be made firm. Should the plants arrive during a hard frost, the package should be kept intact, in some frost-proof building, and be covered with mats or straw until the weather has become milder and the soil fit for planting. If by any chance the bushes have become shrivelled through delay in transit they should be laid out at full length in a trench, covered with a little soil, and thoroughly soaked with water. After three or four days the wood should have regained its plumpness, and the bushes will then be ready for planting.

The actual planting is an important operation. The hole for each plant should be wide enough to allow the roots to be spread out in their natural positions. With a bush rose, the hole should be of such a depth that when planting is finished the junction of the rose and the stock will be covered to the depth of an inch. Standard roses should be planted at about the same depth as they were in the nursery. All damaged roots should be removed and all cut surfaces should be trimmed with a sharp knife. Having spread out the roots they should be covered with friable soil, old potting soil being good for the purpose. More soil should then be added and trodden firm. Finally, the last of the soil should be put back and the surface left loose.—From the *Royal Horticultural Society's Bulletin*.





### 'Mrs. Tower of London'

A note by our Dramatic Correspondent on Gracie Fields, the famous comedienne, who heads Monday's Vaudeville bill.

**M**OST people in England know what Miss Gracie Fields has done. Not so many know how she has done it. Those who attribute it all to luck are furthest wrong.

Hers is a wonderful story, the kind about which the world never wearies of hearing.

Imagine her on a Christmas Day not so long ago, on tour, in a small Lancashire town, without the money to buy even the imitation of a Christmas dinner, in the cheapest of lodgings, eating an orange, and reading a novel, when all around her were making merry and she longed passionately to make merry too. Her home was only a shilling tram-ride away—but she had not the money to take her there. That is poverty.

Contrast that with her circumstances now. She has just finished an engagement in Paris, during which she was paid £400 a week, the highest salary ever paid to an English performer in Paris.

The girl who had not a shilling for her tram fare has now two big motor-cars. The girl who could buy only an orange for her Christmas dinner could now buy all the turkeys in Smithfield. The girl who read a novel to help her to forget is now enjoying prosperity and happiness such as even novelists are wary of bestowing on their heroines. And she is just over thirty.

How has she arrived? She has arrived because she is a fine personality, a fine artist, and a fine worker. She has had a deal of drudgery to work through, even in her rapid climb to success. She was in a juvenile troupe when she was nine. She was again on the stage at sixteen, and she has been on it ever since. She made her name during the run of one revue, *Mr. Tower of London*, but it was a revue which had a consecutive run of nine and a half years on tour.

It was written and produced by her husband, Archie Pitt. It began in October, 1918. At first fortune refused to smile on them, but gradually success came, and when this year she gave it up to go on the halls, it had been seen by 6,500,000 people. Over £400,000 had been paid to see it and over £10,500 had been spent on railway tickets.

Any girl who has reached success while playing 4,000 performances of a revue in towns and villages all over England and Wales cannot be said to have been carried to the summit in a bed of flowers.

Her energy is astonishing. When, in February of this year, Sir Gerald du Maurier, with a bold and unconventional stroke of judgment, asked her to be his leading lady in *S.O.S.* at the St. James's Theatre, she was already engaged to appear at the Alhambra. That meant in one week in March she made twenty-six appearances on the stage, eight at the St. James's and eighteen at the Alhambra and without the slightest appearance of weariness.

She has the thoroughness of genius. Before she

(Continued at foot of column 2.)

# ROUND AND ABOUT

## Songs Tenpence Apiece!

The Genius of Next Week's Centenary and his Publishers.

**P**OOR Schubert! And truly he was poor in the most literal sense of the term. The classical instance is, of course, his being paid tenpence apiece by Haslinger in the last year of his life for half a dozen of the glorious 'Winterreise' songs, although in point of fact even this was not the worst example. For about the same period Breitkopf and Härtel, writing to him from Leipzig, actually offered only a few copies of the works which they proposed to publish by way of remuneration! In extenuation of which the only thing which can be said is that he was at that time practically unknown in Germany.

Thus one finds Probst, also of Leipzig, putting out feelers in the same way but telling him that his music as a whole was much too 'peculiar and odd' to be wholly 'intelligible to the public' and that he must not expect to be paid much for it therefore. I think, too, it was the same publishers who mentioned, by way of impressing him with their importance and putting him in his place, that they were engaged in bringing out a complete edition of the works of Kalkbrenner!

All the same, it is not too easy to get at the real facts about Schubert's relations with his publishers. Of course he was iniquitously underpaid according to any proper notions on the subject, but the situation appears to have been not quite that generally assumed. It was not a case here of an unknown and obscure genius who could not find recognition and simply had to take anything which he could get. Very much the contrary; he had an adoring following and enjoyed unlimited popularity in musical circles in Vienna, and one is driven to the conclusion that if he got such ridiculous prices from the publishers it was largely because he and his friends were so hopelessly unbusinesslike.

For sometimes, when he went to work more sensibly, he obtained quite respectable sums, for those days; or at any rate, much more than such amounts as those named. Thus for seven of the 'Lady of the Lake' songs he received 500 gulden, which equalled some £20, or nearly £3 a song—which was certainly better than tenpence! And £3 in those days meant, of course, a great deal more than the same sum today.

There is indeed every reason to think that if he had not been so hopelessly improvident and open-handed, and had not allowed himself to be sponged on so shamelessly by his friends, he could have managed quite comfortably even on the miserable

amounts which he obtained, or could have obtained. Grove tells us, indeed, that he was regarded as quite a *Cæsar* by his pals and cronies, who, under the pretence of 'keeping house together,' lived largely at his expense, although not one of them apparently stirred a finger to prevent him from being so infamously exploited and to see that he got better terms.

Hence the pitifully small sums which he actually was paid for most of his works, such as £1 5s., from Schott, for the pianoforte quintet (Op. 114), and 17s. 6d. from Probst for the splendid E Flat trio. (Incidentally both of these gentry had asked him in the first instance to 'name his own terms,' and he had modestly asked £2 10s. for the quintet.) And this was in the last year of his life, when all musical Vienna was ringing with his fame and Beethoven himself had called him his successor.

Also the saleability of his works had long since been amply proved. Thus of the 'Erl-king' no fewer than 800 copies were sold in nine months, while the whole set of twenty songs in which the 'Erl-king' was included brought in 2,000 gulden, or £83 6s. 8d., in one year—of which amount, it may be added, Schubert received actually half!

In 1822, again, he seems to have had what no doubt he considered a capital year, since he received, under a quite preposterous arrangement which he had been beguiled into making with Diabelli, no less than £70! Probably he was quite delighted, too, when, in 1825, he screwed £12 out of Arataria for the pianoforte sonata (Op. 53) and the *Divertissement* (Op. 54). (Arataria, by the way, was the publisher of whom Mr. Ernest Newman recently remarked that it would be a genuine pleasure to visit him in his present place of sojourn and deal him out brackish water at a guinea a drop!) But probably poor Schubert himself bore him no ill-will, if indeed he did not think that he had done him rather handsomely. If only he could have been persuaded to adopt a little of the arrogance and assertiveness of his idol Beethoven! For he really did know how to handle the publishers, how to play off one against the other, how to get the very best prices out of them, and even at times how to beat them at their own game by downright sharp practice. But that was not Schubert's way, and perhaps from our own selfish point of view we need not regret it. For in that case his music might not have been so lovable either.

HUGH A. SCOTT.

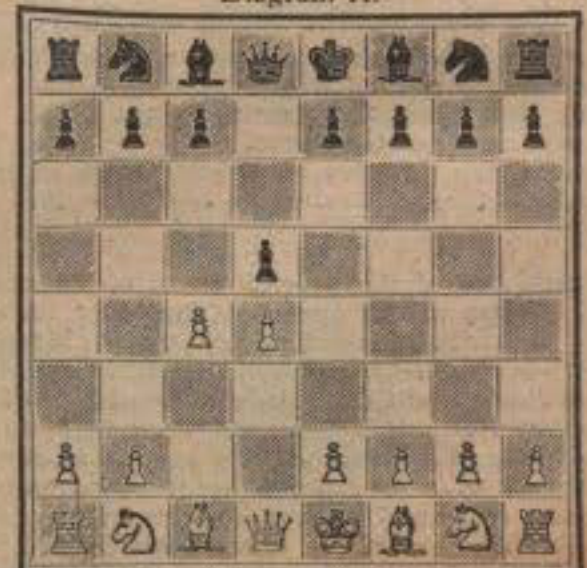
(Continued from foot of column 1.)

went to Paris she learned two French songs from her French maid, Marguerite, and then sang them to the waiters at the Café Royal so that her accent might be tested. When in Wales she learnt a Welsh song and did it so well that she was sometimes taken for Welsh. Archie Pitt says that if she were going to China she would insist on learning a Chinese song.

All this success is solid. It does not depend on costly advertising nor on the whim of a producer. She could walk tomorrow on to a music-hall stage unknown and in two minutes would have every member in the audience laughing with her as they laugh with almost no one else. A minute later she would be stirring all the pulses of romance within them with a phrase of simple music, and she would probably have them laughing again before its echoes have died away.

A. E. M.

Diagram A.



You will need these two diagrams



# THE PROGRAMMES

## Those Great Danes.

A Danish National Programme is to be Broadcast on Friday.

**W**E English know too little about the Danes. We know that in the year 863 they harried us with bearded Vikings, and that in 1863 they gave us a most gracious Queen. We know that they export us bacon, eggs and butter.

They are our cousins; our language is full of theirs; they have, and gave us, our most English virtues; they are the most like us of any foreign nation. And if geography had been kinder to them we might have had today a Danish empire where now the British Empire spreads—since they are a race of great sailors, great adventurers, gifted and cultured and wise in governing—a valiant people with a proud history. But geography defeated them; our isles had pride of place; their empires faded and they turned their gifts to making the best possible of their small land. And they have done so, some three million souls. They are, they say, a 'little people'; yet they are proud—not arrogant. And they admire us, offer us amazing hospitality and understanding. But they react keenly against an easy indifference or assumed superiority—it is our fault if we give them cause. They are a little people, but they are great Danes.

For let us look at what they are and what they have done. The character which made their ancient empire remains; merely, they have turned it to other ends. A gay, cheerful, kindly people, they are healthily curious, love foreigners, are full of hospitality and joy of life, and all the while 'cultivate their own garden.' Apart from their valued colonies in the United States, they have learnt to make their own small soil one of the world's most fertile; to manure it and develop it to the utmost, as we have not; to make perfect use of co-operation and co-operatives in doing so. They learnt to make democracy sooner and better than we—we who cut no mean figure in that way—for Danes are proud and equal; each from king to peasant does his appointed work, and is respected—just watch King Christian talking in the streets to every class, with proper pride on either side!—and nearly all Danes do work. They have no reeking slums and hopeless poor, no dirty men and beggars, no mass of most unfortunate unemployed—theirs is a land of equal opportunity, of clean, contented, useful citizenship. And when things go wrong—why, they had their advanced social legislation long before us: insurance, pensions,

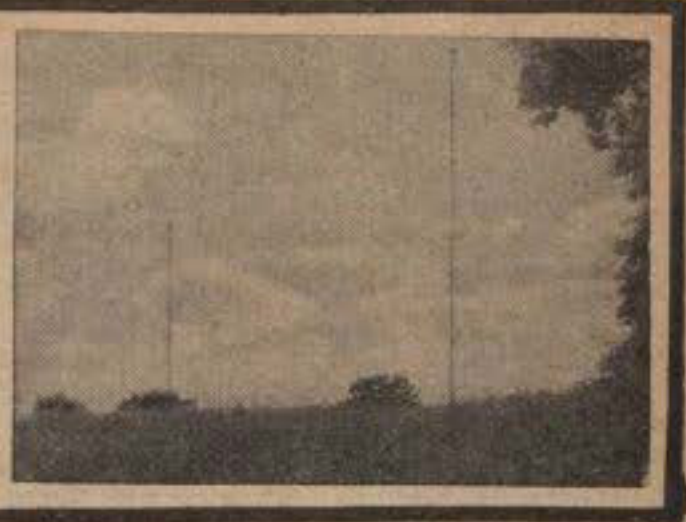
medical care, maternity benefit, education and all such wisely provided by a benignant State.

Education especially is splendid there. We have nothing like their 'high schools,' where any Dane, however poor, can get first-class instruction, and makes widespread friends who meet at annual reunions.

So much for Danes and Danish conditions; now we can look at the Denmarks, of which there are so many. Denmarks beyond the seas; that of Jutland on the Continent, home of the trolls and goblins of the fairy tales; those of the isles of Fyen and Zeland, crammed with their fertile, unhedged, crowded fields; and last there is Copenhagen, a Denmark of its own, a great city with a great and special population. One of the world's most lovely cities, historic and trim, cut with canals and harbours, full of admirable buildings and views—of copper-green roofs and towers and great church domes and steeples (that of Our Saviour winding like a corkscrew)—making such a picture as old Hans Andersen must often have seen as he wrote his bright-lived tales; clean, orderly streets, clean, courteous people, a most refreshing atmosphere over all.

The neatness of the Citadel; the crowded multi-coloured bustle of Strøget; the spaciousness of Amaliegade, with Waterloo-clad soldiers marching with music to change the King's palace-guard; the gravity of the well-filled Glyptotek Museum; the motor-boats threading the green canals—a fairy city; and then, the lovely legs and laughter and gay music of the Scala revues, the excellence of the Royal opera and drama and the ballet; the keenness of intellectual life and lectures; the splendour of the galleries of paintings—better French art than anywhere else save Russia; and last, but not least, eternal Smørrebrød and smoked eel, so delicious. And lest you doubt the truth of these assertions, recall the world-wide fame of Hans Andersen's writings; of Tycho Brahe, that great astronomer; of Grundtrig, the poet and preacher and founder of the 'high schools'; of the late Georg Brandes, the critic; of the sculpture of Thorwaldsen and Sinding; the doctoring of Professor Rovsing; the poems of Holberg and Drachman; the dancing of Elna Jørgen-Jensen; the acting of the Poulsens. With the acts and arts of many others Denmark is indeed a great little land. A land full of jolly people, well-fed, orderly and busy.

ARTHUR VIVIAN.



## Pity the Poor Censor!

On Monday evening James Douglas and Compton Mackenzie will debate a subject of topical interest—'Should Books be Banned?'

**T**HE invention of the printing press was immediately followed by the institution of a censorship. The sequence was natural. Rulers, whether altruistically or otherwise, were quick to realize the prodigious power of the printed word, the unlimited and unguarded circulation of which might be the means of putting undesirable notions into the heads of their peoples.

Corrective or restrictive censorship existed, therefore, from the fifteenth century onwards. The usual means employed were those of licensing a limited number of printers and closely watching what they printed.

The first important application of the censorship to English literature was the suppression in 1660 of a treatise by Milton.

Many religious books, at various times and in various countries, have met with a ruder form of censorship; they have been collected by fanatics and burned in a public place. Such energetically wholesale methods would not serve with the 'best sellers' of today.

Numerous cases of books which have been officially banned in the past could be quoted, from Milton's 'Defensio pro Populo Anglicano' in the seventeenth century, up to James Joyce's monumental 'Ulysses' and Radcliffe Hall's 'The Well of Loneliness' in quite recent times.

Of the justice or otherwise of any case of official suppression I do not propose to speak here. The whole question is eminently debatable—two strong principles being involved—and you are this week to hear Mr. James Douglas, editor of *The Sunday Express*, and Mr. Compton Mackenzie, the novelist, debate it.

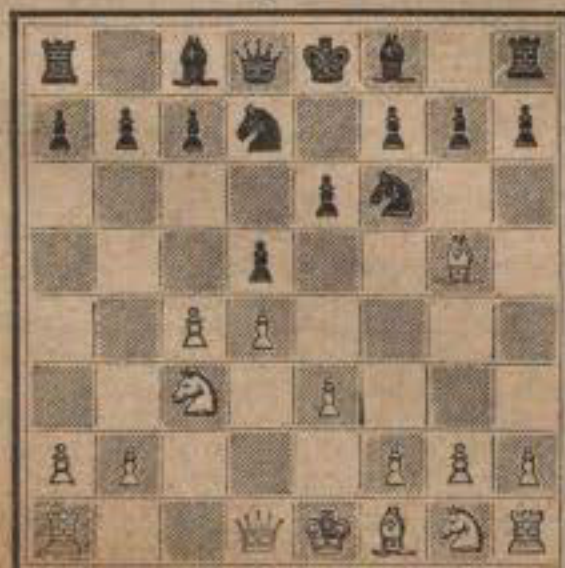
The theatre in the past suffered more than printed literature in the matter of legal supervision and suppression. Until fairly recently it might have been said to have commanded a wider audience than any treatise or novel. Today this is changed. The novel reaches where the theatre cannot. The average reader is intelligent and curious.

Among plays forbidden performance during the last fifty years are Wilde's *Salome* and *Joseph of Canaan*, Maeterlinck's *Monna Vanna* and—in 1907, only for political reasons—Gilbert and Sullivan's opera *The Mikado*. *Young Woodley*, at the third attempt, was passed for performance. Eugene O'Neill's *Desire Under the Elms* and Noel Coward's *This was a Man* are not allowed to be presented on the English stage. It is interesting to notice that a large proportion of the plays which are banned at one time are later released from the ban. *Monna Vanna* and *Salome* have both been performed, as also G. B. Shaw's *Mrs. Warren's Profession* and Ibsen's *Ghosts*, which were once thought too shocking for an audience.

The censorship now extends to the cinema, which has its own Board of Censors, whose certificate is familiar to all movie-goers. Comparatively few films are censored—too few, some might urge—

(Continued at foot of column 2.)

Diagram B.



when Mr. Brian Harley talks on Friday.

(Continued from foot of column 3.)

but that is a question of both taste and principle. Several very fine Soviet pictures, *Cruiser Potemkin* and *The End of St. Petersburg*, are now withheld for political reasons, though their aesthetic merits are said to be very great.

The job of a censor (whether Home Secretary, Lord Chamberlain, or Film Board) in these days of intellectual curiosity, is no enviable one. On one hand he has the younger generation crying, 'We are not fools or slaves. Who shall decide what is good for us but ourselves?' On the other, the older folk, who are as violently inclined in the opposite direction. The next generation may call him a blockhead. Whatever he does, there will be a loud outcry. The whole question is a vital and important one. Messrs. Douglas and Mackenzie are two vital and provocative debaters. I leave it to you, gentlemen.



## The Blind Dramatist Could Not Make Us See. A Reply to Mr. Van Druten.

**M**R. VAN DRUTEN has suggested a blind dramatist. A man who, having never seen, would of necessity construct a play which it would not be necessary to see in order to appreciate.

But is he right? I doubt it.

A blind dramatist would be at the terrible disadvantage of not knowing exactly what mental picture he is drawing up in his listener's imagination. After all, what happens when we listen to a radio play? We hear a variety of sounds and voices which are so arranged and intermingled that they conjure up a clear and ever-changing picture of the supposed happenings.

It is useless to say, 'I have no imagination. I cannot make these mental pictures,' because everybody does so instinctively. That is to say, everybody who has had eyes to see with. For instance, could you hear the shutting of a door, or the comfortable sound of someone puffing at a pipe without at once visualizing the movement of a door swinging on its hinges, the figure of somebody disappearing down a slit of revealed passageway, and the door closing again. Or, in the case of the pipe, could you fail to conjure up a man sitting comfortably beside a fire, one finger crooked thoughtfully over his pipe, his eyes staring into the flickering firelight as he meditates? No, of course not! But had you been blind—had you never seen someone disappearing through a door, or more than felt between your fingers the shape of a pipe, things would indeed be different. No one could blame you if you did find radio plays dull!

Again, Mr. Van Druten has it that the cinema and radio drama should not be merely substitutes for the theatre proper, and he is perfectly right. All the same, we must remember that the theatre, the cinema, and radio drama are all sister arts, and like all relations have certain attributes in common.

At the theatre we both hear and see; at the cinema, being more restricted, we can only see, but in a radio play we can both hear and see too, although it is only through the medium of our minds and imaginations. And that is just the joy of it! We have so much more freedom. When we see a play staged at a theatre, or passed before us at a cinema, we have to take so many things according to some other person's authority and taste, which may be quite contrary to our own. The majority of people hate their novels to be illustrated, because they say it spoils their conception of the characters in the books. A radio play is like an unillustrated book.

Do we complain, when we read our favourite novels, of being unable to appreciate whatever it is we are reading? Yet to enjoy our book we must of necessity visualize it for ourselves. Why is it we love to read of places which we have visited, of incidents we have experienced, or people similar to those we meet every day of our lives? It is because all these things are so vivid to us, so deeply impressed on our minds, or, in other words, because they are so easy to visualize.

The production of the radio play is, of course, nearly related to the gentle art of reading or storytelling. In the same way we are left to clothe our characters, plan our rooms, see our scenery, move our puppets, with, of course, the deft guidance of the dramatist, the actors, and the producer.

Here it is the skill and the technique of the playwright that is required. He must put into his players' mouths just those words best calculated to convey from his mind to yours the picture he wishes to transmit, and if he be blind there can of necessity be no such picture, or, at best, a very distorted one, not worth the bother of transmitting.

The technique of the radio play does not mean so much the ability to write a play that does not need to be seen, but the ability to write a play in such a manner that our imagination is stirred, and we are helped to create for ourselves all that the author has in mind, scenery, clothes, movements,

and even the very physiognomy of the actor himself.

That this use of the imagination is possible has been amply proved to those who have listened to Mr. A. J. Alan. Are there any of us who, listening to his delightful stories, have failed to build up the most amazing mental fabrications, from glimpses of a mysterious man-devouring lady in a dream, to visions of Cinderella's coach trotting briskly down the High Street, Kensington? If Mr. Alan, alone and unaided, can make us visualize such incredible and highly improbable proceedings, surely there can be no end to the future developments of radio drama.

MARY VINCENT.

## From the Broadcast Pulpit.

### Turning Hell Into Heaven.

CHRIST came to teach us that God's redemption of humanity is to be effected by a fellowship of love, and love here, as in every other sphere, involves suffering for others. This is a 'hard saying,' but human experience shows that it is indisputable. Our Lord saw that this earth was made a hell by man himself—by selfishness, brutality, ambition and avarice—and that the only way to turn this hell into heaven was by accepting the consequences of these evil things and, by love, transforming them into good. He demands from those who have faith in Him that they themselves should become redeemers of mankind. We are the salt of the earth, and by sharing with Him the burdens of a sinful world we shall help to transform that world.—*The Rev. Canon F. G. Belton, Birmingham.*

### The Church as Pioneer of Social Service.

THIS is an age of service for humanity. Let us not forget that it was in the Church of Christ in days gone by that men and women first got the inspiration for service and learnt its joy. It was within the Church, in the spirit of Christ who would have all men know the truth, that education began to make its influence felt in the history of the Western hemisphere, increasing its importance until it became, in comparatively recent years, a state institution. Let us remember that it was within the Church, based on the example of Christ, the great Physician, that hospitals for the care and cure of the sick were set up, carried on by the voluntary gifts of those who had the cause of Christ deeply at heart.—*The Rev. Melville Dinwiddie, Aberdeen.*

### The Hindrance to Finding God.

THE most potent influence that prevents our finding God is not a boasted intellectual difficulty nor anything in the religion itself that enthrone God as Lord over all. It is simply the exaggerated importance that is given to self. If the motive that rules men at work and at play is the advantage of self, if thought is ever centred on the concerns of self, if arduous toil has as its goal self-advancement in honour or wealth, then God is inevitably very hard to find. The effective rule of God in the lives of individuals and nations would solve most of our social and industrial problems and would secure the world's peace; for when men are prepared to obey that rule their chief concern is to 'lose their lives' in order that they may find them in the ways of self-denial and the service of their fellows.—*The Rev. T. R. Dunn, Liverpool.*

In next week's issue  
**'FRANZ SCHUBERT'**  
A Biography in Miniature by  
Percy A. Scholes.  
Illustrated with many woodcuts.

## Apothecary Ibsen

### The Author of 'The Pretenders.'

**T**HE famous Norwegian dramatist and lyric poet was born on March 20, 1828. He was the eldest son of Knud Henriksen Ibsen, a merchant of Skiel, and of his wife Marichen Cornelia Altenberg. After a brief education in his native town, Ibsen endured seven years of heartbreaking drudgery as apprentice to an apothecary in Grimstad, to whom he was sent in 1843. In his nineteenth year he followed the example of most young men who combine imagination of spirit with depressing and dreary surroundings: he began to write poetry.

Even from his earliest days he made a sinister impression upon his associates, one of whom has recorded that 'he walked about Grimstad like a mystery sealed with seven seals.' All the time, however, he was continuing to educate himself, and in 1850 he succeeded both in going up to Christiania as a student, and also in publishing under a pseudonym his first work, a tragedy in blank verse called *Catilina*.

From the beginning he graduated to the serious art of playwriting through the hard schools of journalism and the little theatre at Bergen. It was not until 1857 that he broke away from the influences of earlier playwrights, and found his own feet and the true bent of his genius. *The Warriors at Helgeland* was the first of the plays which were to become universally known. It was finished in 1858, but could not achieve production for three years. During this period Ibsen suffered continual rebuffs and disappointments in obtaining any recognition of his art, and the annoyances which he suffered combined with the retrograde and ignorant conditions which he saw prevailing in Norwegian society to turn the already ironic poet into a bitter satirist.

*The Pretenders*, his second saga-drama, appeared in 1864, following a brilliant rhymed comedy, *Love's Comedy*, in 1862. But still success was withheld. His theatre went bankrupt, and he failed to obtain a 'poet's pension' from a government which had just voted one to Björnson. In April of 1864 he left his country to settle in Rome, whence he assailed Norwegian life with all his armoury of scorn, anger, and satiries, in *Brand* and *Peer Gynt*. In 1866 his long struggle with poverty was ended by the financial success of *Brand*, and the voting of his 'poet's pension.' He lived in Dresden, and Munich, until 1891, when he returned to settle in Christiania.

Disillusioned in democracy by his study, first of the German-Danish and Franco-Prussian Wars, and then by the Paris Commune of 1871, Ibsen decided that the saving of a moribund society lay in the study of personality and the development of individual character. He abandoned heroic for domestic drama, and poetry for everyday prose. It was from this time that he poured out the series of plays which revolutionized the theatre in Europe, and so shook accepted ideas among ordinary people that Ibsen's name was vilified as hardly second to Iscariot. Small-town hypocrisy in *Pillars of Society*; the individual woman's right to her own personality in *A Doll's House*; hereditary disease in *Ghosts*; the weakness of majority opinion in *An Enemy of the People*; all were mercilessly and dramatically dissected between 1877 and 1882.

The dramatist's final phase was one of plays growing more and more symbolic and poetic in character—the reaction of a more mature talent towards its earliest range of activities. *The Wild Duck*, *The Lady from the Sea*, *Hedda Gabler*, *The Master Builder* and *John Gabriel Borkman* belong to this period of his work. His last play, *When we Dead Awaken*, appeared in 1900. The next year his health began to decline, and he died on May 23, 1906, world-famous then as the most renowned modern European dramatist.





## WHAT WE SHOULD REMEMBER AND WHAT FORGET

By Henry Williamson, Author of 'The Pathway.'

**W**HEN the Germans decided to quit their ragged and perilous lines on the Somme in March, 1917, they mined every cottage and cross-road in the back areas, cut down every tree (except those they wanted for landmarks) that occluded observation, removed the steel rails of the permanent way, put a bomb under every sheet of corrugated iron left behind, and walked away one Saturday night to their new *Siegfried Stellung*. I remember well the strange silence of that Sunday morning, and the unfamiliar figures of the Bengal Lancers trotting in file through our infantry outposts, turban'd and expressionless of face. The newspapers at home hailed this retreat into the colossal fortress of the Hindenburg Line as a victory: 'The German Landslide begins at last.' At the same time much was said, both printed and spoken, about certain enemy factoriss in use for the purpose of making further patriots of their dead.

We soldiers in France scorned the story; we knew it was a lie, for in places in the green abandoned country between the brown crater-morasses of the Somme and the new Hindenburg Line were to be seen German cemeteries, set with cream-coloured stones and monuments. Some of our shells at Achiet le Grand had chanced to fall among the tombs, disclosing long leather boots and grey tunics, and what they contained.

There were many cemeteries behind their lines in the 'Blood Bath of the Somme,' as the German soldiers called the place. English wounded prisoners who had died in their field hospitals were laid among the German dead; equal honour was done to friend and enemy alike in death. 'Here rests in God an unknown English soldier.' 'Here lies a nameless French hero'—such inscriptions were frequent.

I remember a grave standing alone in the middle of a grassy valley in that country of rolling gentle downland—a solitary grave set with the broken blade of a propeller for headstone, with pansies and mignonette and violet for coverlet, railed off from the cattle around the resting-place of the 'brave unknown English airman, who fell in combat, July 14, 1916.'

Ten years afterwards, I stood and watched

the German graves being dug up, and brown bones and scraps of rags, black like withered mushrooms, being shovelled into boxes, roughly in the shape of coffins, but very narrow. The tall blonde Flemish labourers picked them up and lowered them in, while an Englishman supervised with a French gendarme. The Englishman stood there to see that no English relics were taken in mistake, for in war time friend and foe were often buried together. But not in peace time—that time when the nations (or those minding the business of

### THE AUTHOR OF THIS ARTICLE.

With his novel 'Tarka the Otter' Mr. Henry Williamson lately won the Hawthornden Prize for the year's most notable work of imaginative literature. A month ago, the appearance of his newest novel, 'The Pathway,' was greeted with enthusiasm by the critics. Mr. Williamson writes in this article of the war which he himself knew for four years and the thoughts which today trouble the mind of a poet who was once a soldier.

other people) practise war and invent new ways of death. The bones of the slain may lie side by side at peace in war time, but in peace time they are separated into nations again, each to its place—the British to the tended flowery gardens 'that are for ever England,' and the others to the vast 'concentration graveyard' on the bare chalk of the Labyrinthe, beside the Arras-Bethune road.

The lorry driver taking a load to the Labyrinthe offered me a lift, and I rode among the narrow elm-wood boxes which rattled at every jolt—they were so light after the years. We came to a place which once was known as a dreaded German redoubt—the Labyrinthe. A vast and terrible sight—a forest of black, as though charred, crosses sweeping over the horizon. Planted close together, upright in pairs placed back to back, with names and numbers and regiments raggedly stencilled on them in white paint, they stood in the bare chalk. Unwanted as thistles—the thistles that the farmer and his wife up-

root through the lone spring days. You see them kneeling in the young corn, on hands and knees, sometimes with their children in line, patient and intent in the fields which reveal the past by a circular blotch of chalky subsoil in the brown loam; a bone; a shard of rusty iron; a concrete 'pill-box,' low and square and useless in the wheat. Black as a burned place, bitter and black as frost or fire, a frost of silence among the black crosses. The invaders burned and laid waste, and now their bones lie unwanted, as if disgraced, in a burnt waste.

Invaders? Once these were men enslaved under the universal sky, men who wanted to be home, but had to march where they were ordered. Even in the sunlight the place was sinister, for the vast blackness oppressed the spirit of the living. As I was going away a motor-car stopped in the road outside, and an elderly man and his wife entered through the gate. Their faces were lined and worn, yet inscrutable, as of people who have fortified themselves to endure misunderstanding. They walked a score of paces away from the road, then stopped, gazing round the acres of blackness; they hesitated, and looked at each other, and then walked on slowly, beginning to search from cross to cross. Black and tall and close-set, nearly 100,000 of them, on the bare chalk. O mother, leave the dead to bury your dead, for they do not misunderstand!

I helped them in their search, but the morning became the afternoon, and it was time to go. Some months later, in my Devon home, I received a letter from the man I met in the Labyrinthe. It said:—

'I am a German, an old soldier of the line. I saw the battlefields, during the War and afterwards. I met you in the cemetery of Arras, and appreciate how you felt when you saw the graves of my poor comrades of war. On the black crosses were once names; wind and weather wash all away, and soon there will be nothing left but the memory we have for them, and half a generation more that, too, will be gone, and all forgotten.'

'But have we the right to forget without having learnt a lesson from this most awful time? No, no, and again no!

(Continued overleaf)



(Continued from previous page)

We all—you English, French, and Germans, and all others—have to join and teach the coming generation the lesson of peace and understanding.

'When all the ceremonies end and reality is left, then it will be time for us to recall all the horrors of war to our sons and grandsons, to enable them not to get weak again, but to find the way we lost. The development in warfare technics would leave nothing untouched, and our civilization would be done with. Death would be spread not only in the line this time, but everywhere.

'Let us join as brethren do, and forget; let us rebuild what was destroyed, and grow strong in confidence to each other and so help to save mankind.

'Believe, when able men of each nation will, they can avoid what in 1914 seemed impossible. You are one of them, as you, having been a soldier of the line, must detest war.

'What we write should become our dogma and our duty. A younger generation expects us to do our duty toward them whilst we are alive.'

LONG ago the writer of this letter pressed the concave thumb-piece of one of the thousands of machine-guns whose criss-cross fire filled the rainy air of the Salient with a terrible hissing in the ears of our floundering men; long ago he was one amidst the grey masses which withered and fell crying under the flame and blast of our barrages. Future generations will see those years as the supreme paradox of the old

ways of European thought, when millions (of which I was one) enslaved themselves to a set of ideals which inevitably would destroy them—ideals to maintain which hypocrisy, mistrust, suspicion, subterfuge, although deplored in everyday human life, were accepted as necessities, dutiful, and even honourable, in a national aspect; ideals inspiring competitive armaments, secret service (spying), and secret diplomacy.

These are the things, done in the name of honour and patriotism—the immaculate white exterior of the sepulchres of our minds—we should scorn, and cast out of ourselves, and so forget; and when this has been done we shall remember that the sun is universal, shining on all countries and all flags, and that all men are like ourselves. To think otherwise, out of a sense of superiority, is a sure sign of spiritual inferiority.

## The Celebration of Armistice Day.

November 11, 1928.

The following services and ceremonies will be relayed to London and Daventry and Other Stations:

### 2.30 p.m. 'A CALL TO PEACE'

(Relayed from Trafalgar Square)

The Massed Bands of His Majesty's Welsh and Irish Guards

(By kind permission of their respective Commanding Officers)

will play

National Anthem

Morceau 'Judex' (from 'Mors et Vita') Gounod  
Largo

Ave Maria from Suite 'L'Arlésienne' .... Bizet  
(Conducted by Capt. Andrew Harris, Welsh Guards)

Old Irish Melody, 'The Londonderry Air' Traditional

Old Scottish Lament, 'Flowers of the Forest'  
Welsh National Anthem, 'Land of my Fathers'  
Old English Song, 'Home, Sweet Home'

(Conducted by Captain Charles Hassell, Irish Guards)

Hymn, 'For all the Saints who from their labours rest.'

A moment of Silence and Recollection.

Hymn, 'Through the Night of Doubt and Sorrow.'

Address by

The Rev. Pat. McCormick, D.S.O.,  
Vicar of St. Martin-in-the-Fields

Hymn: 'Jesu, Lover of my soul'

The Rev. H. R. L. Sheppard, C.H., D.D.

Leading up to Prayer

Hymn, 'O God, our help in ages past'

The Grace

At the conclusion of the meeting the bands will play The Hallelujah Chorus from 'The Messiah'

### 10.30 a.m. THE CENOTAPH SERVICE

(Relayed from the Cenotaph, Whitehall)

Music by the Bands of Coldstream, Scots, Irish, and Welsh Guards

Hymn, 'O Gladsome Light' ..... Sullivan  
(From 'The Golden Legend')

Judex, from 'Mors et Vita' ..... Gounod  
Serenade, 'In this Hour of Softened Splendour' Pissuti

Anthem, 'I will arise' ..... Cecil

His Majesty places his wreath on the Cenotaph

Chanson Triste ..... Tchaikovsky

GOD SAVE THE KING

THE TWO MINUTES SILENCE

The Last Post

A Short Service, conducted by the Right Reverend and Right Honourable the Bishop of London

The Blessing The Reveille

God Save the King

### 7.55 p.m. A SERVICE FROM St. MARTIN-IN-THE-FIELDS

Hymn, 'Thy Kingdom come, on bended knee' (E.H. 504) ..... W. Blake  
Thanksgivings Biddings to Prayer

Hymn, 'These things shall be' (Songs of Praise 181) J. A. Symonds

Address by the Rev. H. R. L. Sheppard

The Lord's Prayer

Lesson, Wisdom iii

Hymn, 'O valiant hearts'

Prayer The Blessing

### 9.5 p.m. A REMEMBRANCE FESTIVAL

(Organized by The Daily Express, in conjunction with the British Legion)

Under the Musical Directorship of Dr. Malcolm Sargent

(Relayed from the Albert Hall)

Fanfare of Trumpets

The March to the Trenches

The audience will sing:

Are we Downhearted?

Take me back to dear old Blighty

Pack up your Troubles

Land of Hope and Glory

Keep the Home Fires Burning

The Long, Long Trail

Tipperary

INTERVAL.

An Address by

Admiral of the Fleet Earl Jellicoe, G.C.B., O.M., G.C.V.O.

President of the British Legion

Funeral March (Chopin)

'Lead, Kindly Light'

An Address by the Rev. H. R. L. Sheppard

Hymn, 'O God, our help in ages past'

Anthem

Prayers offered by the Bishop of London

Hymn, 'Nearer, my God, to Thee'

Hymn, 'Abide with me'

The Last Post

The Reveille

The National Anthem

(For full details of the Remembrance Festival see London Programme on opposite page).





# ARMISTICE DAY

November 11, 1928

2LO LONDON & 5XX DAVENTRY

(361.4 M. 830 KC.)

(1562.5 M. 192 KC.)



10.15 a.m. (Daventry only) WEATHER FORECAST; TIME SIGNAL, BIG BEN

## 10.30 The Cenotaph Service

Selections by Bands from the Brigade of Guards

10.50 A Silent Interval while the KING places a wreath at the Foot of the Cenotaph

10.53 Selections by Bands from the Brigade of Guards

11.0 The Chimes of Big Ben, and the Two Minutes' Silence

11.2 The Service

11.10 Reveille

## 2.30 Trafalgar Square Meeting

(See opposite page)

## 3.45 A Concert

WINIFRED DAVIS (Mezzo-Soprano)

DALE SMITH (Baritone)

THE VICTOR OLOF SEXTET

SEXTET

Ave Maria ..... Bach-Gounod  
Overture, 'Alceste' ..... Gluck

### 4.0 DALE SMITH

The Song of Momus to Mars ..... Boyce  
Love me or not ..... Arne  
Pack clouds away ..... Handel

### 4.8 SEXTET

Berceuse from 'The Unknown Warrior' ..... Victor Hely-Hutchinson  
Menuet ('Berenice') ..... Handel  
Allegro ..... Fiocco, arr. O'Neill

### 4.20 WINIFRED DAVIES

Yasmin ..... Tom Dobson  
Pleading ..... Elgar  
It was a Lover and his Lass ..... Coates

### 4.28 SEXTET

Lytic Suite ..... Grieg  
Shepherd's Boy; Norwegian Rustic March;  
Nocturne; March of the Dwarfs

### 4.45 DALE SMITH

Dance to your Daddy ..... arr. Cecil Sharp  
Deirdre's Farewell ..... arr. M. Kennedy-Fraser  
The Crane's Creel ..... arr. Owen Mason  
Duncan Gray ..... arr. Owen Mason

### 4.52 SEXTET

Dreams ..... Wagner  
Minnnet ..... Pugnani, arr. Kreisler

### 5.5 WINIFRED DAVIS

The Willow ..... Goring Thomas  
Trees ..... Busbach  
Falling Blossoms ..... Yvonne Sawyer

### 5.12 SEXTET

Benedictus ..... Muckenzie  
Marche Militaire ..... Schubert  
Pomp and Circumstance, March No. 1 ..... Elgar

5.30 READING FROM 'PILGRIM'S PROGRESS'  
(John Bunyan)

'The Detestable Mountains'

### 5.45 Church Cantata (No. 80) Bach

'Ein Feste Burg'  
'A Stronghold Sure'

Relayed from the Guildhall School of Music

BELLA BAILLIE (Soprano)

DORIS OWENS (Contralto)

PARRY JONES (Tenor)

KEITH FAULKNER (Bass)

FRANCIS W. SUTTON (Organ)

THE WIRELESS CHORUS

THE WIRELESS ORCHESTRA

(Conducted by STANFORD ROBINSON)

(For the words of the Cantata, see page 376.)

### 7.55 St. Martin-in-the-Fields

(See opposite page)

### 8.45 THE WEEK'S GOOD CAUSE:

Appeal on behalf of the Royal Albert Orphanage by the Rt. Hon. EARL JELlicoe, G.C.B., G.C.V.O., O.M.

THE Orphanage for which Earl Jellicoe will appeal tonight was founded as a memorial to the Prince Consort sixty years ago. It now



### THE CENOTAPH SERVICE

will be relayed from Whitehall this morning between 10.30 and 11.12. For details see opposite page.

has accommodation for 140 necessitous boys who have lost one parent or both, and it provides them with a home, educates them, and trains them in some trade. Subscribers have the right of nominating candidates.

Contributions should be sent to Admiral of the Fleet Earl Jellicoe, Royal Albert Orphanage, 37, Lombard Street, E.C.3.

8.50 WEATHER FORECAST, GENERAL NEWS BULLETIN; Local Announcements; (Daventry only) Shipping Forecast

## 9.5 REMEMBRANCE FESTIVAL

Organized by the Daily Express  
IN CONJUNCTION WITH THE  
BRITISH LEGION

Under the Musical Directorship of  
Dr. MALCOLM SARGENT

Relayed from the Royal Albert Hall

The trumpeters of the Blues will march into the centre of the hall and sound a fanfare, which will be echoed from the top balcony by the trumpeter of the Life Guards.

### 9.10 THE MARCH TO THE TRENCHES

The hall is dimmed, and from the distance sounds are heard of a band approaching and of troops singing on the march. Battalions march up through the hall as to the front line. Accompanied by the bands, the audience will sing the following war songs:—

Are We Downhearted?

Take Me Back to Dear Old Blighty

Pack Up Your Troubles

Keep the Home Fires Burning

The Long, Long Trail

Tipperary.

In an interval in the singing of the war songs a company of the London Scottish with their pipers march through the hall. On the last notes of 'Tipperary' and as the end of the column disappears, the Massed Bands of the Brigade of Guards play 'Land of Hope and Glory,' and all join in the song.

### 9.40 INTERVAL

During which, Sullivan's 'In Memoriam' will be played by Massed Bands of the Brigade of Guards and Organ

### 9.50 An Address by Admiral of the Fleet

EARL JELlicoe, G.C.B., G.C.V.O., O.M.

President of the British Legion

### 9.57 FUNERAL MARCH (Chopin)

Played by Massed Bands of the Brigade of Guards with lights dim

10.2 Church Choirs of St. George's, Hanover Square; St. James, Piccadilly; and St. Michael's, Cornhill

The Choirs enter the darkened hall preceded by the Cross. The Choirs will be in three parties, the first headed by the Cross and the banner of St. George, in red cassocks and white cottas. The second will be headed by the banner of St. Andrew followed by the Choir in black cassocks and white surplices, and the third headed by the banner of St. Patrick with the choir in purple cassocks and white cottas. Then will come the Chaplain to the Bishop of London carrying the crozier in front of the Bishop. The procession moves slowly towards the organ singing 'Lead, Kindly Light,' assemble in crescent formation under the organ enclosed by the bandsmen of the Brigade of Guards in scarlet.

### 10.9 An Address by

THE REV. H. R. L. SHEPPARD, C.H., D.D.

(Health permitting)

### 10.17 'O God, our Help in Ages Past'

### 10.22 An Anthem, sung by the Choirs

### 10.30 Prayers offered by the Bishop of London

10.38 'Nearer, my God, to Thee,' sung by all present, accompanied by the Massed Bands

10.42 The Flags of the Dominions and Colonies, each with an armed escort of two, enter from four points and form up round the Union Jack.

### 10.45 'Abide with me.' Lights gradually fade

### 10.50 'LAST POST'

Colours dip—escort reverse arms

Thirty seconds silence

### 10.52 'REVEILLE'

GOD SAVE THE KING

Escorts present arms



# ARMISTICE DAY (November 11, 1928)

## 5GB DAVENTRY EXPERIMENTAL

(491.8 M. 610 KC.)

TRANSMISSIONS FROM THE LONDON STUDIO EXCEPT WHERE OTHERWISE STATED.

### 10.30-11.12 The Cenotaph Service

Relayed from Whitehall  
(See London)

### 3.30 An Orchestral Concert

(From Birmingham)

INA SOUEZ (Soprano)  
NORRIS STANLEY (Violin)

THE BIRMINGHAM STUDIO AUGMENTED  
ORCHESTRA

Leader, FRANK CANTELL

Conducted by JOSEPH LEWIS

Overture, 'Anacreon' ..... Cherubini

CHERUBINI'S long life overlapped those of the great Bach's sons and of Tchaikovsky, thus linking up nearly two centuries of music. And his own work covered almost as wide a field as that long period suggests; it is all immensely dignified and sincere, singularly free of any mannerisms or of pandering to the popular taste of his age. *Anacreon* was an Opera Ballet in two Acts, produced at the Paris Opera in October, 1803. Only the splendid Overture is now known, but it is likely to retain its place for all time among the great masterpieces. It begins with a slow introduction—vigorous chords on the whole orchestra, and a little tune on the horns which introduces a melody for the oboe. The main quick part of the Overture follows on that, opening with a robust figure in the basses, and the chief theme succeeds very soon, a melody beginning in the strings, with the first violin imitating the second at a distance of a bar and a half. On such simple materials as these the Overture is built up with great variety and interest.

INA SOUEZ and Orchestra

Aria, 'Voi lo sapete' (Mother, you know the story) ('Cavalleria Rusticana') .... Mascagni

IN this aria Santuzza is addressing not her own mother, but the mother of her fickle lover Turiddu, who has betrayed her to return to his old sweetheart Lola, now the wife of Alfio. Therein lies the tragedy of the opera.

### 3.50 NORRIS STANLEY and Orchestra

Concerto in A Minor, Op. 53 ..... Dvorak  
Allegro: Adagio: Allegro giocoso ma non troppo

THE only Concerto which Dvorak wrote for the Violin is full of the sturdy wholesome melody which we associate with him. Just as one recognises in Grieg's music something akin to the folk songs of Norway, so many of Dvorak's big tunes might be folk songs of his native Bohemia.

### 4.25 ORCHESTRA

Symphonic Poem, 'Lamia' .. Dorothy Howell

MISS DOROTHY HOWELL was a distinguished pupil of the Royal Academy, where her master for composition was Dr. J. B. McEwen, who is now the Academy's chief. Miss Howell is herself on the teaching staff there, and she has already won for herself a place of distinction among the English composers of today.

INA SOUEZ

The Spirit Flower ..... Tipton  
The Fuchsia Tree ..... Quilter  
There is no death ..... O'Hara

### 4.55 ORCHESTRA

Gipsy Suite (Four Characteristic Dances) German Suite of Ballet Music from 'Henry VIII' ..... Saint-Saëns

THIS group of pieces illustrates in an interesting way the freedom which music enjoys from international restraints, how literally it is

the universal language. We are to hear a Suite by an English composer on a Gipsy subject, and music by a distinguished Frenchman written about one of our Tudor Kings who is the centre of a play by our greatest English dramatist.

### 5.30-5.45

READING

(See London)

### 7.55

St. Martin-in-the-fields

(See London)

### 8.45

THE WEEK'S GOOD CAUSE:

(From Birmingham)

An Appeal on behalf of the Midland Societies for the Blind, by Mr. CHARLES C. MACAULEY, Manager

### 8.50

WEATHER FORECAST, GENERAL NEWS BULLETIN

### 9.0

An Armistice Concert

ELSIE SUDDABY (Soprano)

THE WIRELESS CHORUS

Chorus-Master, STANFORD ROBINSON

THE WIRELESS SYMPHONY ORCHESTRA

Leader, S. KNEALE KELLY

Conducted by PERCY PITT

ORCHESTRA

A Dirge for Heroes ..... Liszt

### 9.30 ELSIE SUDDABY, Chorus and Orchestra

The Spirit of England ..... Elgar

### 10.4 ORCHESTRA

Judex ..... Gounod

### 10.12 CHORUS and ORCHESTRA

The Immortal Legions ..... Elgar

### 10.18 ORCHESTRA

Overture, 'In Memoriam' ..... Sullivan

### 10.30

Special Epilogue

'THE CITY OF GOD'

(Sunday's Programmes continued on page 377.)

(Continued from col. 3.)

### V.—Chorus.

If all the world with fiends were fill'd, a host that would devour us, to fear our hearts need never yield, for they could not o'erpow'r us. The prince of this world from His throne is hurl'd; why should we then fear, though grim he may appear? A single word confounds him.

### VI.—Recitative (Tenor)

Then close beside thy Saviour's blood-besprinkled banner, my soul, remain, and trust thou that thy Leader will not fail, but make His triumph thine, and open thee a way to glory. With joy then march to war! If thou the word of God wilt hear, and truly follow, thou shalt the foe repel and overthrow him. Thy Saviour is thy hope, thy strength.

### VII.—Duet (Alto and Tenor).

How blessed then are they, who still on God are calling; more blessed is the heart that Him doth make its own. Unconquered it remains, with foes before it falling; and shall at last be crown'd when death is overthrown.

### VIII.—Choral.

That word shall still in strength abide, yet they no thanks shall merit; for He is ever at our side, both by His Gifts and Spirit. And should they take our life, wealth, name, child and wife, though these were all gone, yet will they naught have won; God's Kingdom ours remaineth.

(Next week's Bach Cantata will be No. 60. 'O Ewigkeit, du Donnerwort' ('Eternity, Thou awful word').

## This Week's Bach Cantata

Church Cantata, No. 80.

'Ein' feste Burg' ('A Stronghold Sure')

ALTHOUGH not composed for the Twenty-third Sunday after Trinity, which is November 11 this year, this Cantata is particularly suitable for Armistice Day. It is based on one of the world's great hymns, Luther's old 'Ein' feste Burg,' which the Huguenots adopted as their rallying cry, and which, as Opera-goers remember, Meyerbeer has made the central point of his opera, *The Huguenots*. The Cantata was actually composed for the Festival of the Reformation, and Schweitzer thinks that the year would be 1730, the bi-centenary of the Augsburg Confession. It is one of the so-called Chorale Cantatas, of which listeners have now heard a number of fine examples, and in the first chorus the chorale itself is the foundation of a truly monumental piece of choral writing.

The second number is a duet for soprano and bass in which the upper voice again has a form of the chorale, with a very florid bass beneath it. The accompaniment here is made up from what is known as Bach's motive of tumult, the stormy figure which persists almost throughout. A note of triumph finishes this number with the words, 'Who all his foes shall conquer.' The Chorale, No. 5, which comes after a beautiful aria for the soprano, is on a bigger scale than any which listeners have yet heard. The voices sing it in octaves with an imposing accompaniment from the orchestra, which furnishes also interludes between the lines; there follows a duet between alto and tenor, taken from a Cantata written at Weimar, for a Lenten Sunday which was never sung in Leipzig, as Cantatas formed no part of the service there during Lent. A repetition of the chorale in its simple form, and nobly harmonised, closes the splendid work.

As on all Festival occasions, Bach had the services of a full orchestra, and the original score of this Cantata includes two oboes, two oboes d'amore, and the old taille (now usually replaced by the cor anglais) one oboe da caccia, three trumpets, drums, and the usual strings and organ.

The words are reprinted from the Novello Edition by courtesy of Messrs. Novello & Co., Ltd.

### I.—Chorus.

A stronghold sure our God remains, A shield and hope unfailing: in need His help our freedom gains, o'er all we fear prevailing. Our old malignant foe would fain work us woe, with craft and great might, he doth against us fight, on Earth is not one like him.

### II.—Duet (Soprano and Bass).

Bass: All men born of God, our Father, at the last will Jesus gather.

Soprano: Our utmost might is all in vain; we straight had been rejected. But for us fights the perfect Man, by God Himself elected. Ask then, 'Who is He?' He must Jesus be, The God by hosts ador'd. Our great Incarnate Lord, who all His foes shall conquer.

Bass: He that Jesus' soldier is, serving Him and not another, still from strength to strength shall rise.

### III.—Recitative (Bass).

Consider, then, child of God, all the wondrous love that Jesus in His precious death vouchsafes to shew thee; whereby to fight and conquer Satan's host this evil world and ev'ry sin, He calls on thee. Then give no place within thee to Satan nor to aught of his! Nor let thine heart, where God Himself would make His dwelling, be waste and empty. Repent thee of thy guilt with tears, that Christ Himself with thee be close united.

### IV.—Aria (Soprano).

Within my heart of hearts, Lord Jesus make Thy dwelling: the love of sin drive out, within me now Thyself in light revealing. Away, base fear and doubt.

(Continued at foot of Col. 2.)



# Sunday's Programmes continued (November 11)

## 5WA CARDIFF. 353 M. 850 KC.

10.30-11.12 S.B. from London  
 2.30 S.B. from London  
 3.45 'Hands Across the Sea'  
 NATIONAL ORCHESTRA OF WALES  
 A Leader, ALBERT VOORSANGER  
 Conducted by WARWICK BRAITHWAITE  
 Overture, 'Tragic' ..... Brahms  
 TUDOR DAVIES (Tenor) and Orchestra  
 Narration ('Lohengrin') ..... Wagner  
 ORCHESTRA  
 Petite Suite ..... Debussy  
 TUDOR DAVIES and Orchestra  
 Final Aria, 'Tosca' ..... Puccini  
 ORCHESTRA  
 Symphonic Poem, 'Le Chasseur Maudit'  
 (The Accursed Huntsman) ..... Franck



HAMPTON HOUSE, PLYMOUTH, the home for women for which an appeal will be broadcast by the Rev. Edwin Davies from Plymouth Station tonight.

4.38 THE NORTHERN WIRELESS ORCHESTRA  
 S.B. from Manchester  
 Overture, 'Sakuntala' ..... Goldmark  
 CARL FUCHS (Violoncello) and Orchestra  
 Concerto for Violoncello and Orchestra in A Minor, Op. 129 ..... Schumann  
 THE ORCHESTRA  
 Piedmontese Dance, Op. 31, No. 2 ..... Sinigaglia  
 5.30-6.15 app. S.B. from London  
 7.55-11.0 S.B. from London (9.0 Local Announcements)

Hampton House Home represents one of the oldest attempts at religious and social welfare in the Three Towns. It was founded in 1811 by the Rev. Robert Hawker, the famous Vicar of Charles. For a period of one hundred and seventeen years it has offered a home life to women; careful religious instruction and constructive training designed to give them a fresh start in life. At the present time, owing to lack of voluntary contributions, the committee is reluctantly compelled to limit admissions to the home. Financial assistance is therefore urgently needed and contributions should be sent to the President, the Rev. Edwin Davies, Charles Vicarage, Plymouth

8.50-11.0 S.B. from London (9.0 Local Announcements)

## 5SX SWANSEA. 294.1 M. 1,020 KC.

10.30-11.12 S.B. from London  
 2.30 S.B. from London  
 3.45 S.B. from Cardiff  
 4.38 S.B. from Manchester  
 5.30-6.15 app. S.B. from London  
 7.55 S.B. from London  
 9.0 Musical Interlude relayed from London  
 9.5-11.0 S.B. from London

## 2ZY MANCHESTER. 344.5 M. 780 KC.

10.30-11.12 S.B. from London  
 2.30 S.B. from London  
 3.30 'Hands Across the Sea'  
 NATIONAL ORCHESTRA OF WALES  
 Leader, ALBERT VOORSANGER  
 Conducted by WARWICK BRAITHWAITE  
 S.B. from Cardiff  
 Overture, 'Tragic' ..... Brahms  
 TUDOR DAVIES (Tenor) and Orchestra  
 Narration, 'Lohengrin' ..... Wagner  
 ORCHESTRA  
 Petite Suite ..... Debussy  
 TUDOR DAVIES and Orchestra  
 Final Aria, 'Tosca' ..... Puccini

## 6BM BOURNEMOUTH. 326.1 M. 920 KC.

10.30-11.12 S.B. from London  
 2.30-6.15 app. S.B. from London  
 7.55-11.0 S.B. from London (9.0 Local Announcements)

## 5PY 400 M. 750 KC. PLYMOUTH.

10.30-11.12 S.B. from London  
 2.30-6.15 app. S.B. from London  
 7.55 S.B. from London  
 8.45 THE WEEK'S GOOD CAUSE:

The Rev. EDWIN DAVIES, Vicar of Charles Church, appealing on behalf of Hampton House Home

ORCHESTRA  
 Symphonic Poem, 'Le Chasseur Maudit'  
 (The Accursed Huntsman) ..... Franck  
 4.38 THE AUGMENTED NORTHERN WIRELESS ORCHESTRA  
 Overture, 'Sakuntala' ..... Goldmark  
 CARL FUCHS (Violoncello), with Orchestra  
 Concerto in A Minor, Op. 129 ..... Schumann  
 Allegro non troppo; Lento; Poco piu mosso; Molto vivace  
 ORCHESTRA  
 Piedmontese Dance, Op. 31, No. 2 Sinigaglia  
 5.30-6.15 app. S.B. from London  
 7.45 Special Armistice Day Service  
 Relayed from the Manchester Cathedral  
 THE BELLS  
 7.50 THE AUGMENTED NORTHERN WIRELESS ORCHESTRA  
 Conducted by T. H. MORRISON  
 Overture, 'In Memoriam' ..... Sullivan  
 Prayer of Remembrance and Restoration  
 Hymn, 'The Strife is o'er' (Ancient and Modern, No. 135)

Lesson  
 Anthem (unaccompanied) by the Cathedral Choir  
 Address by the Right Reverend the LORD BISHOP OF MANCHESTER  
 Hymn, 'How Bright these Glorious Spirits shine' (Ancient and Modern, No. 438)  
 Acts and Prayers of Dedication  
 The Augmented Northern Wireless Orchestra—  
 Prelude to 'The Dream of Gerontius' .. Elgar  
 The Blessing  
 8.45 THE WEEK'S GOOD CAUSE:  
 The Rev. F. E. FORD (Padre, Toc H, Mark IV) appealing on behalf of the Toc H Hospital's Library Scheme

Gifts of Books and Magazines and Donations should be sent to: The Hospital Library Secretary, Toc H, Mark IV, Victoria Park, Manchester; The Jobmaster, Toc H, Mark VIII, Christ Church Road, Sheffield; The Hospital Library Secretary, Toc H, Mark XII, Shaw Royd, Halifax, or to any other branch of the Toc H Movement.

8.50-11.0 S.B. from London (9.0 Local Announcements)

### Other Stations.

5NO NEWCASTLE. 312.5 M. 960 KC.  
 10.30-11.12:—London. 2.30-6.15 app.:—London. 7.55:—London. 8.45:—The Week's Good Cause: Appeal by Col. J. Hawthorn on behalf of 'Dame Margaret's Home.' 8.50-11.0:—London.

5SC GLASGOW. 405.4 M. 740 KC.  
 10.30-11.12:—London. 2.30:—London. 3.45:—A Scottish Tribute of Remembrance. 4.45:—Choral and Orchestral: Roy Henderson, The Station Choir and Orchestra. 5.30-6.15 app.:—London. 6.30-7.45:—Scottish 'Armistice Day' Service, Conducted by the Rev. Laughlan Maclean Watt, D.D., Minister of Glasgow Cathedral. Relayed from the Glasgow Cathedral. 8.45:—Aberdeen. 8.50:—London. 9.0:—Scottish News Bulletin. 9.5-11.0:—London.

2BD 500 M. 600 KC. ABERDEEN

10.30-11.12:—London. 2.30:—London. 3.45:—Glasgow. 5.30-6.15 app.:—London. 6.30-7.45:—Glasgow. 8.0:—Glasgow. 8.45:—The Week's Good Cause. 8.50:—London. 9.0:—Glasgow. 9.5-11.0:—London.

2BE BELFAST. 506.1 M. 980 KC.

10.30-11.12:—London. 2.30-6.15 app.:—London. 7.0:—Armistice Day Service. Relayed from St. James's Parish Church: Hymn, 'O Strength and Stay' (I.C.H., No. 30). Psalm 46. Magnificat in C (Martin Shaw). Anthem, 'Be peace on earth' (Croft). Intercession. Hymn, 'Thy Kingdom come, O God' (I.C.H., No. 436). Address by the Rev. R. C. H. G. Elliott, M.A., Hon. C. E. Rector of All Saints. Hymn, 'To Thee, our God, we fly' (I.C.H., No. 342). National Anthem. 7.55 app-11.0:—S.B. from London.



FIGURES OF ARMISTICE DAY.

The King will lay the first wreath on the Cenotaph this morning, when the Cenotaph Service will be broadcast from all Stations; the Bishop of London (left) and the Rev. H. R. L. Sheppard (right), will speak in tonight's Remembrance Festival in the Albert Hall.





7.45  
Gracie Fields  
in  
Vaudeville

# MONDAY, NOVEMBER 12

2LO LONDON & 5XX DAVENTRY

(361.4 M. 830 KC.)

(1,562.5 M. 192 KC.)

10.20  
Wireless  
Favourites,  
including  
Albert Sammons



- 10.15 a.m. **The Daily Service**
- 10.30 (Darenty only) TIME SIGNAL, GREENWICH; WEATHER FORECAST
- 11.0 (Darenty only) Gramophone Records  
Eroica Symphony (Beethoven)
- 12.0 A BALLAD CONCERT  
PHYLLIS WELLS (Soprano)  
PATRICK BYRNE (Baritone)
- 12.30 Gramophone Records
- 1.0 THE PICCADILLY HOTEL ORCHESTRA  
Directed by LEONARDO KEMP  
From the Piccadilly Hotel

- 5.15 THE CHILDREN'S HOUR:  
'THE CHARCOAL BURNER'S SON'  
'Peach' of a Play by L. DU GARDE (of the same name), with music specially written by V. HELY-HUTCHINSON for two pianos
- 6.0 Miss EDITH MARTINEK: 'Using up the Left-overs'
- 6.15 WEATHER FORECAST, FIRST GENERAL NEWS BULLETIN; TIME SIGNAL, GREENWICH
- 6.30 For the Boys' and Church Lads' Brigades
- 6.45 THE FOUNDATIONS OF MUSIC  
MISCELLANEOUS SONGS OF SCHUBERT  
Sung by ANNE THURSFIELD (Soprano)  
Dass sie hier gewesen  
Geheimen  
Schaifers Klagelied

- 7.25 Signor S. BREGLIA: Italian Talk—IV
- 7.45 **Vaudeville**  
CLAUDIA COLEMAN  
LEONARD HENRY (Comedian)  
RONALD FRANKAU (Entertainer)  
DORIS and ELSIE WATERS (Syncopated Duets)  
GRACIE FIELDS (Comedienne)  
JACK PAYNE and THE B.B.C. DANCE ORCHESTRA
- 9.0 WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN; Local Announcements; (Darenty only) Shipping Forecast
- 9.20 **A Debate**  
(See below)

## 9.20 'Should Books be Banned?'—A Debate



Mr. JAMES DOUGLAS.

Mr. JAMES DOUGLAS  
and  
Mr. COMPTON MACKENZIE

Chairman, Mr. DESMOND MCCARTHY

WHETHER absolute liberty should be allowed in art and letters, or whether some sort of censorship should be exercised—and, if so, by whom, and what—is a question that has always disturbed civilized states. Books, in particular, have been censored and banned on grounds of politics, morality and theology. At the moment the whole question has been given particular prominence by a case much in the public eye, and opinion has proved to be definitely divided as to what degree of censorship is justifiable in the conditions of our own time. This question is to be debated tonight by Mr. Compton Mackenzie, the author of 'Sinister Street,' which on its first appearance was banned by the libraries and is now recognized as one of the most brilliant novels of the day, and Mr. James Douglas, editor of the *Sunday Express*, whose powerful influence has recently been directed to a vigorous demand for more stringent censorship.



Mr. COMPTON MACKENZIE.

- 2.0 BROADCAST TO SCHOOLS:  
Readings for Secondary Schools: French—'Lea Cloches' (Victor Hugo), read by CAMILLE VIERE
- 2.20 Musical Interlude
- 2.30 Miss RHODA POWER: 'What the Onlooker Saw—VIII, How Queen Philippa received the Burgesses of Calais'
- 3.0 Musical Interlude
- 3.5 Miss RHODA POWER: 'Stories from Mythology and Folklore—Melangell and her Lambs (Welsh Story)'
- 3.20 Musical Interlude
- 3.20 (Darenty only) East Coast Fishing Bulletin
- 3.25 A Concert in the Studio  
AMY SAMUEL (Mezzo-Soprano)  
EDWARD NICHOL (Tenor)  
FRED BROUGH (Violin)
- 4.15 ALPHONSE DU CLOS and his ORCHESTRA  
From the Hotel Cecil

- Himmelsfunken  
Der Blumenbrief  
Versunken
- THERE is nothing irreverent here in the use of this commonplace word 'miscellaneous': it means only that the songs, all of them among mankind's treasures of music, are not taken from one or other of the groups or cycles through which a sort of connecting story runs. Each one is a separate thing. And in his choice of lyrics to set to music, Schubert often showed such a careless disregard for their poetic qualities, or lack of these, that the word is quite just. Listeners are apt to complain, sometimes with justice, that it is difficult to hear the words of broadcast songs. They ought to be heard, of course; a song should be a complete thing in which poetry and music are partners. But in the case of some of Schubert's songs it does not matter much whether the words are heard or not; the tunes are of themselves so good to hear as to be more than worth while merely as tunes. And, as everybody knows, Schubert is one of the few great masters of music whose tunes are popular in the right sense of the word—that everybody knows and likes them.
- 7.0 Mr. JAMES AGATE: Dramatic Criticism
- 7.15 Musical Interlude

- 10.20 Some Wireless Favourites  
RISPAH GOODACRE (Contralto)  
LEONARD GOWINGS (Tenor)  
ALBERT SAMMONS (Violin)  
RISPAH GOODACRE  
Silver Ring ..... Chaminade  
They Say ..... Randegger
- 10.27 LEONARD GOWINGS  
Where'er you walk ..... Handel  
An Evening Song ..... Blumenthal
- 10.34 ALBERT SAMMONS  
Meditation ('Thais') .... Massenet, arr. Marsick  
Moment Musical ..... Schubert, arr. Kreisler  
Poupée Valsanté ..... Poldini, arr. Kreisler  
Zapateado ..... Sarasate
- 10.48 RISPAH GOODACRE  
Caro mio ben ..... Giordani  
The Hills of Donegal ..... Sanderson
- 10.54 LEONARD GOWINGS  
At Dawning ..... Calman  
Murmuring Breezes ..... Jensen
- 11.0-12.0 (Darenty only) DANCE MUSIC:  
THE CAFE DE PARIS DANCE BAND, directed by JACK DE GRAY, from The Café de Paris  
(Monday's Programmes continued on page 380.)



# "TAKE UP PELMANISM."

## Sir John Foster Fraser's Appeal—How to Kill Depression and Morbid Thoughts.



ERRIOT & FTD.

Sir John Foster Fraser.

brightens and sharpens the man who thinks decay is laying hold of him. It will not make the dunderhead into a statesman, but it will and does provide a plan whereby we can make the best of our qualities."

The Pelman Course has been thoroughly revised in the light of the latest Psychological discoveries and is fully explained in a book entitled "The Efficient Mind," a copy of which can be obtained, free of cost, by any reader who writes for it to-day, using the coupon printed below.

### Training the Senses.

Pelmanism trains the senses and brings increased power and energy to your mind. It strengthens your Will-Power. It develops your Personality. It gives you Courage, Initiative, Forcefulness and Determination. It banishes Timidity and drives away Depression and harmful and morbid thoughts. It enables you to adopt a more cheerful and optimistic outlook upon life. And not only does it increase your Efficiency and your Earning Power, but it enables you to cultivate an appreciation of the finer things of existence.

A short course of Pelmanism brings out the mind's latent powers and develops them to the highest pitch of efficiency. It banishes such weakness and defects as

- |                   |                           |
|-------------------|---------------------------|
| Depression        | The "Inferiority Complex" |
| Shyness           |                           |
| Timidity          | Indecision                |
| Forgetfulness     | Weakness of Will          |
| Boredom           | "Defeatism"               |
| The Worry Habit   | Procrastination           |
| Unnecessary Fears | Restlessness              |
| Indefiniteness    | Brain-Fag                 |
| Mind-Wandering    | Morbid-Thoughts           |
- which interfere with the effective working-power of the mind, and in their place it develops strong, positive, vital qualities such as
- |                  |                    |
|------------------|--------------------|
| —Concentration   | —Organising Power  |
| —Observation     | —Directive Ability |
| —Perception      | —Forcefulness      |
| —Optimism        | —Courage           |
| —Cheerfulness    | —Self-Confidence   |
| —Judgment        | —Self-Control      |
| —Initiative      | —Tact              |
| —Will-Power      | —Reliability       |
| —Decision        | —Driving Force     |
| —Originality     | —Salesmanship      |
| —Resourcefulness | —Business Acumen   |
- and a Reliable Memory

By developing these qualities you add to your Efficiency and consequently to your Earning Power.

What is equally important (as a result of cultivating your senses, getting your mind in order and acquiring a healthy mental outlook), you also increase your happiness and develop your appreciation of the beauties of Nature, the Arts, and Life generally.

In a sentence, Pelmanism enables you to live a fuller, a richer, a happier, and a more successful existence.

### Developing Self-Confidence.

This is borne out by the letters received from those who have taken the Course, some extracts from which are given here:—

**A Teacher** writes: "I have more self-confidence and am not so subject to fits of depression."

**A Nurse** writes: "I have a much brighter outlook on life and have to a large extent regained poise of mind and body. No matter how tired or dismal I may feel on awakening, before I am half-way through the exercises I feel quite cheerful and ready for anything."

**A Civil Servant** writes: "I began the course in a state of mental distress caused by fears and a foreboding of evil. I have succeeded in regaining confidence and driving these (fears) away. I have thus acquired a calmness of outlook that reflects itself in my work, in my conversation and in my appearance."

**An Accountant** writes that Pelmanism has shown him "how to overcome that paralysing feeling of inferiority."

**A Manager** states that as a result of Pelmanism he has received the following benefits: "Salary increased from £230 per annum, first to £400, then to £800, now to £1,000, in two years. My age is 33 years."

**A Clergyman** says that his preaching has improved.

**A Gardener** says that Pelmanism has given him the "stimulus to forge ahead in spite of difficulties."

**A Shop Assistant** states that he has secured a better position, and attributes this to Pelmanism.

**A Cabinet Maker** writes that he has improved greatly in Observation, Concentration, and Recollection.

**A Clerk** states that he has secured a bigger salary.

**An Engineer's Draughtsman** states that he has secured "two substantial increases in salary."

**A Pharmacist** writes that he has greatly increased his Self-Confidence and overcome the habit of Procrastination.

**A Departmental Manager** reports an increase in salary of 25 per cent.

**An Engineer** writes: "I feel especially an increase in Self-Confidence, which gives professional status."

**A Doctor** writes that Pelmanism has improved his powers of Observation, Concentration and Memory, and has increased his Self-Confidence.

Thousands of similar letters could be printed did space permit.

### THE CHEERFUL MIND WHICH WINS SUCCESS.

It is the cheerful mind which triumphs. It is the man or woman who gets up in the morning full of zest for the adventure of the coming day who conquers those doubts and difficulties which depress other people, and "carries through" his or her work cleanly, gaily, and successfully.

This is one of the secrets of the immense popularity of Pelmanism. People in every part of the country are taking up Pelmanism to-day, not merely because it increases mental efficiency and income-earning capacity, but because it thoroughly braces the mind, banishes Depression and Morbid Thoughts, develops a spirit of sane and healthy optimism, and thus enables those who have adopted it to live a fuller, a richer, and a more enjoyable life.

All this is explained in a small but most interesting book entitled, "The Efficient Mind," a free copy of which will be sent to every reader who writes for it to-day (using the coupon printed below) to—The Pelman Institute, 95, Pelman House, Bloomsbury Street, London, W.C.1.

If, therefore, you wish—

- To strengthen your Will-Power,
- To develop Concentration,
- To act with foresight and decision,
- To become a first-rate organiser,
- To develop Initiative,
- To become a clever salesman,
- To originate new ideas,
- To acquire a strong personality,
- To banish Depression,
- To talk and speak convincingly,
- To work more easily and efficiently,
- To cultivate a perfect memory,
- To win the confidence of others,
- To appreciate more fully the beauties of Art and Nature,
- To widen your intellectual outlook,
- To deepen and enrich your life,

in short, to make the fullest use of the powers now lying, perhaps latent or only semi-developed, in your mind, you should send to-day for a copy of "The Efficient Mind," which will be sent to you by return, gratis and post free.

Pelmanism is quite easy and simple to follow. It only takes up a few minutes daily. The books are printed in a handy "pocket size," so that you can study them in 'bus or tram or train, or in odd moments during the day. Even the busiest man or woman can spare a few minutes daily for Pelmanism, especially when minutes so spent bring in such rich rewards.

The coupon is printed below. Post it to-day to the Pelman Institute, 95, Pelman House, Bloomsbury Street, London, W.C.1, and by return you will receive a free copy of "The Efficient Mind," and particulars enabling you to enrol for the revised Pelman Course on specially convenient terms. Call or write for this free book to-day.

Readers who call at the Institute will be cordially welcomed. The Chief Consultant will be delighted to have a talk with them, and no fee will be charged for his advice.



### POST THIS FREE COUPON TO-DAY.

To the PELMAN INSTITUTE,  
95, Pelman House, Bloomsbury Street, London, W.C.1.

Sir,—Please send me, gratis and post free, a copy of "THE EFFICIENT MIND" with full particulars showing me how I can enrol for the revised Pelman Course on the most convenient terms.

NAME .....

ADDRESS .....

OCCUPATION .....

All correspondence is confidential.

This coupon can be sent in an OPEN envelope for 1d.

Overseas Branches: PARIS: 35, Rue Boissy d'Anglas. NEW YORK: 71, West 45th Street.  
MELBOURNE: 398, Flinders Lane. DURBAN: Natal Bank Chambers. DELHI: 10, Alipore Road.





## Women who suffer!

Too many women approaching middle-age are worn out and exhausted by the mental anxiety and physical demands of motherhood and household cares. Their vitality is depleted, their arteries are hardening, the first dread signs of advancing years are beginning to leave their mark.

To all such, PHYLLOSAN brings a promise of strength renewed, vivacity regained, and beauty re-won.

Just two or three tiny tablets of PHYLLOSAN, three times a day—works wonders. It reinvigorates the blood, revitalizes the whole body, brings back the bloom and sparkle of youthful, vigorous health. Start taking PHYLLOSAN to-day, and in a fortnight you will feel and look "a different woman."

PHYLLOSAN is not a drug. It contains no strychnine or animal extract, causes no unpleasant after-effects or digestive disturbance. It is non-constipating, tasteless and easy to take. If you would know the full joy and beauty of vital vigorous health

Start taking  
**PHYLLOSAN**  
(Pronounced  
FILL-O-SAN) **TO-DAY!**

The Wonderful New Discovery  
by Prof. E. BUERGI, M.D., for the treatment  
of PREMATURE OLD AGE, HARDENED  
ARTERIES, HIGH BLOOD PRESSURE,  
HEART WEAKNESS, LOWERED VITAL-  
ITY, DEBILITY, ANÆMIA, etc.

Phyllosan is obtainable from your chemist in the form  
of small tasteless tablets, price per bottle 3/- and 5/-.  
The 5/- size contains double quantity and is  
sufficient for three weeks. Write for free book, "The  
Romance of Phyllosan," to the Sole Distributors:

**FASSETT & JOHNSON LTD.**  
(Dept. 2), 86 Clerkenwell Road, London, E.C.1

# MONDAY, NOVEMBER 12

## 5GB DAVENTRY EXPERIMENTAL

(491.5 M. 610 KC.)

TRANSMISSIONS FROM THE LONDON STUDIO EXCEPT WHERE OTHERWISE STATED.

### 3.0 LOZELLS PICTURE HOUSE ORCHESTRA (From Birmingham)

First Italian Suite ..... Beethoven

HARRY SENNETT (Tenor)

If I might come to you ..... Squire

Mother o' Mine ..... Tours

FRANK NEWMAN (Organ)

Caprice de Nanette ..... Coleridge-Taylor

Andante Religioso ..... Thomé

Suite of Three Irish Pictures ..... Ansell

ORCHESTRA

Selection, 'Aida' ..... Verdi

Waltz, 'The Grenadiers' ..... Waldteufel

Humoresque ..... Levine

### 4.0 JACK PAYNE and the B.B.C. DANCE ORCHESTRA

HARLEY and BARKER  
in Musical Numbers

### 5.0 A BALLAD CONCERT

ETHEL BARKER

DAVID LILLIMAN

ETHEL BARKER

The Lover's Curse

Herbert Hughes

I know where I'm

going

Traditional, arr.

Herbert Hughes

O men from the fields

Herbert Hughes

### 5.7 DAVID LILLIMAN

On Wings of Song

Mendelssohn, arr.

Achron

La Capricieuse Elgar

### 5.15 ETHEL BARKER

Drumadon Sanderson

Everywhere I go

Easthope Martin

### 5.22 DAVID LILLIMAN

Chanson Arabe

Rimsky-Korsakov,

arr. Kreisler

Gavotta Variata

Pugnani, arr. Corti

### 5.30 THE CHILDREN'S HOUR:

(From Birmingham)

A further page from the Diary of 'Housemaster'

Items by AUNTIE RUBY, UNCLE LAURIE and

HORACE of Nottingham

GWEN LONES (Violin)

'Dug from the Earth—Ruby Mining,' by O.

Bolton King

### 6.15 WEATHER FORECAST, FIRST GENERAL NEWS BULLETIN; TIME SIGNAL, GREENWICH

### 6.30 Light Music

(From Birmingham)

THE BIRMINGHAM STUDIO ORCHESTRA

Conducted by JOSEPH LEWIS

Overture, 'Light Cavalry' ..... Suppé

EVELYN STANLEY (Soprano) and Orchestra

Il Bacio (The Kiss) ..... Arditi

### 6.45 ORCHESTRA

Largo e mesto (arranged from Sonata, Op. 10)

Beethoven

J. WILLIAM DUNN (Pianoforte)

Polonaise in A Flat, Op. 53 ..... Chopin

ORCHESTRA

Waltz, 'Ma Charmante' ..... Waldteufel

### 7.10 EVELYN STANLEY

A Dream of Child Days ..... Sanderson

The Fairies' Dance ..... Michael Head

Love's Worship ..... Kenneth A. Wright

The Palanquin Bearers ..... Shaw

ORCHESTRA

Intermezzo from Pianoforte Concerto ..... Schumann

First Norwegian Rhapsody ..... Svendsen

### 7.35 J. WILLIAM DUNN

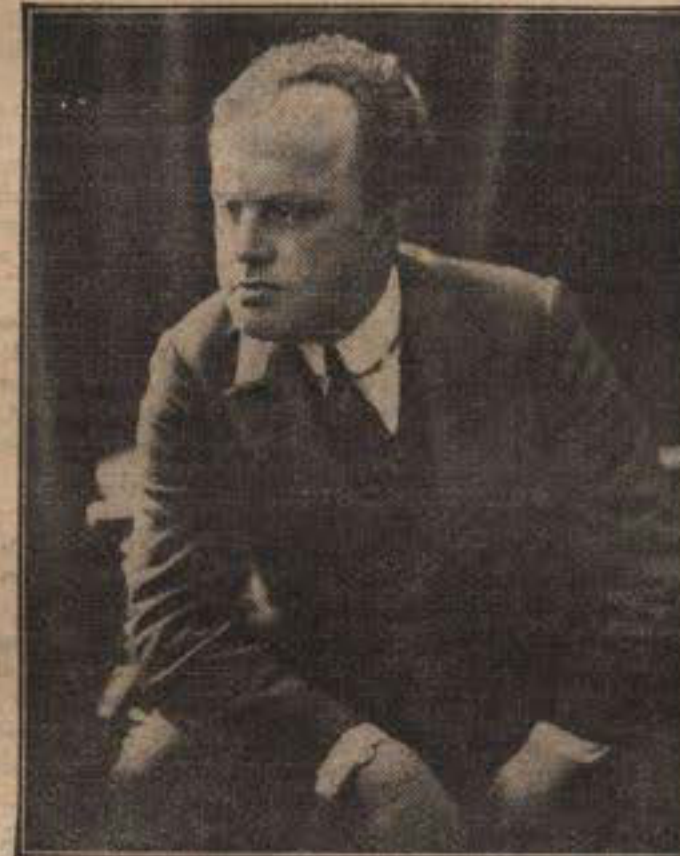
Second Arabesque ..... Debussy

Valse Capricieuse ..... Frank Bridge

Goblin's Dance ..... Deoral

ORCHESTRA

Selection, 'Florodora' ..... Stuart



Mr. HAROLD SAMUEL

will give half an hour's pianoforte recital  
between 9.0 and 9.30 tonight.

## 9.30 Third Act of 'Lohengrin'

### 8.0 The Midland Pianoforte Sextet

(From Birmingham)

(Leader, FRANK  
CANTELL)

Overture, 'The Yellow

Princess

Saint-Saëns

Spanish Caprice

Dellaway

### 8.15 MABEL CORRAN

(Contralto)

A Fairy Love Song

arr. Kennedy Fraser

A Ballynure Ballad

Hughes

I'll tell you of a fellow

Broadwood and

Maitland

SEXTET

Suite of Ballet Music

to Idomeneo

Mozart, arr. Marshall

### 8.38 MABEL CORRAN

Oh, that it were so

Bridge

I love the jocund

dance; When Child-

der Plays

Walford Davies

SEXTET

Barcarolle, 'La Siesta'

Norton

Czardas ..... Monti

### 9.0 A PIANOFORTE RECITAL

by HAROLD SAMUEL

Prelude and Fugue in A Flat, Book 2 ... } Bach

Prelude and Fugue in B Minor, Book 2 ... } Bach

Barcarolle in G Minor ..... Rubinstein

Intermezzo in E Flat ..... Brahms

Rhapsody in B Minor ..... Brahms

### 9.30 'Lohengrin'

ACT III, Scene 1

Played by

THE BRITISH NATIONAL OPERA COMPANY

Conducted by

EUGENE GOOSSENS, SOBR.

Relayed from the Theatre Royal, Leeds

King Henry the Fowler .. WILLIAM ANDERSON

Lohengrin ..... PARRY JONES

Elsa of Brabant ..... MAY BLYTH

Frederick of Telramund ..... ROBERT PARKER

Ortrud, his wife ..... GLADYS ANCRUM

The King's Herald ..... BERNARD ROSS

### 9.55 THE MIDLAND PIANOFORTE SEXTET

(From Birmingham)

Two Dances (The Bartered Bride) .... Smetana

### 10.15 'Lohengrin' (continued)

ACT III, Scene 2

### 10.30 WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN

### 10.45 DANCE MUSIC; GEORGE FISHER'S KIT-CAT BAND from the Kit-Cat Restaurant

### 11.0-11.15 THE CAFÉ DE PARIS DANCE BANDS from the Café de Paris



# Monday's Programmes cont'd (November 12)

## 5WA CARDIFF. 353 M. 850 KC.

1.15-2.0 **An Orchestral Concert**  
Relayed from the National Museum of Wales  
Overture, 'The Merry Wives of Windsor' ..... *Nicolai*  
Suite, 'Children's Corner' ..... *Debussy*  
Two Aubades ..... *Lalo*  
'Peer Gynt' Suite, No. 1 ..... *Grieg*

2.30 **BROADCAST TO SCHOOLS:**  
CONSUELO DE REYES, 'School Plays and the Theatre—II, How to Choose a School Play'

3.0 London Programme relayed from Daventry

3.15 **A HARP RECITAL by GWENDOLEN MASON**  
Arabesque ..... *York Bowen*  
Spring Fancies, No. 1 ..... *Hamilton Harty*  
La fille aux cheveux de lin ..... *Debussy*  
Valse Romantique ..... *Debussy, arr. Lily Laskine*

3.30 **A Light Orchestral Concert**  
NATIONAL ORCHESTRA OF WALES  
Conductor, WARWICK BRAITHWAITE

Overture, 'Coriolanus' ..... *Beethoven*

ALTHOUGH this Overture is not intended as a prelude to the Shakespeare play, having been composed for one on the same subject by the German dramatist von Collin, it may quite well be taken as illustrating the story which Shakespeare sets before us. The first theme might very well stand for Coriolanus himself, stern, unrelenting figure that he was, while the second may be his wife and mother, to whose entreaties he yielded. A third tune, no less expressive, is dealt with at some length, and the Overture rises more than once to climaxes. At the end fragments of the Coriolanus theme are heard on the violins, as though the hero's courage were failing, as though he were bidding his mother, Volturnia, farewell, as in Shakespeare's play.

Dream Pantomime ..... *Humperdinck*

IN the second Act of the opera, the two children, lost in the wood, lie down to sleep there, first chanting their evening prayer in which they ask for fourteen angels to guard them:—

'Two at my head to guard my thoughts,  
Two at my feet to guide my steps,

and so on. They have no sooner fallen asleep than angels do come down from Heaven and stand about them, watching over them until morning.

PERCY THOMPSON (Baritone) and Orchestra  
When the King went forth to war .... *Koeneman*  
ORCHESTRA

Danse Polovtsienne ..... *Borodin*

THIS is one of the dances taken from Borodin's opera *Prince Igor*, for which he wrote both book and music, although the latter was not quite finished at his death. His good friends Rimsky-Korsakov and Glazounov finished it.

The Prince is a captive in the camp of his enemies, the Polovtsi, but a captive who is treated with all the honour due to a valiant foe. The dances are arranged as an act of homage to him and performed in his presence.

PERCY THOMPSON  
The Top of the Hill ..... *Harold Samuel*  
Oh, could I but express in song ..... *Malashkin*  
The Lowland Sea ..... *Branscombe*  
La Nuit ..... *Rimsky-Korsakov*  
ORCHESTRA

Siegfried Idyl ..... *Wagner*  
Hungarian Rhapsody, No. 1 ..... *Liszt*

LISTENERS have heard Wagner's beautiful little work so often that they can hardly need to be reminded how Wagner wrote it specially for his good lady, in honour of the birth of their son Siegfried, and had it performed by a small group of friends outside their villa. The conductor, Richter, Wagner's right-hand in the production of his Music-Dramas at Bayreuth, played the trumpet part, and Wagner himself conducted. All the themes are taken from the opera *Siegfried*, except one, a little German

cradle song, which mingles with the more heroic tunes in the happiest way.

4.45 KATHLEEN FREEMAN: 'The Dawn of Science—II, Pythagoras'

5.0 JOHN STEAN'S CARLTON CELEBRITY ORCHESTRA  
Relayed from the Carlton Restaurant

5.15 THE CHILDREN'S HOUR

6.0 London Programme relayed from Daventry

6.15 S.B. from London

6.30 Boys' Brigade Bulletin

6.45-11.0 S.B. from London (9.15 Local Announcements)

## 5SX SWANSEA. 294.1 M. 1,020 KC.

1.15-2.0 S.B. from Cardiff

2.30 S.B. from Cardiff

3.0 London Programme relayed from Daventry

5.15 S.B. from Cardiff

6.0 London Programme relayed from Daventry

6.15 S.B. from London

6.30 S.B. from Cardiff

6.45 S.B. from London

9.15 Musical Interlude relayed from London

9.20-11.0 S.B. from London

## 6BM BOURNEMOUTH. 326.1 M. 920 KC.

2.0 London Programme relayed from Daventry

6.15 S.B. from London

6.30 For the Boys' Brigade

6.45-11.0 S.B. from London (9.15 Local Announcements)

## 5PY PLYMOUTH. 400 M. 750 KC.

2.30 London Programme relayed from Daventry

5.15 THE CHILDREN'S HOUR:  
The Marionette Show

Scenes in which the following take part: The Clown, Columbine, Pierrot, Pierrette and the Policeman

6.0 London Programme relayed from Daventry

6.15-11.0 S.B. from London (9.15 Local Announcements)

## 2ZY MANCHESTER. 384.6 M. 780 KC.

2.0 London Programme relayed from Daventry

5.15 THE CHILDREN'S HOUR  
S.B. from Leeds

6.0 London Programme relayed from Daventry

6.15 S.B. from London

7.45 **A Jewish Programme**

Introduced and announced by MOSES BARITZ  
ADELAIDE NEWMAN (Pianoforte)

Minuet (from Sonatine) ..... *Ravel*  
Albourada del gracioso ..... *Ravel*

HELENA CREILE (Entertainer)

Peg away ..... *Bernard Hamblin*

Little Girl ..... *Guest*

Life ..... *Guest*

Holding Hubby ..... *Parry*

LEONARD HIRSCH (Violin)

Hebrew Melody *Joseph Achson, arr. Leopold Auer*

THE JEWISH PLAYERS

present

'The Little Mirror'

A New Play in one act by

NOAH ELSTEIN

Cast:

Rachel ..... ANNIE ELSTEIN  
(Manchester Programme continued on page 382.)

# Old World Romance



and charming tranquillity will always be associated with Victorian Days. True, they had no wireless, no motor cars, no telephones, but what can compensate for the demise of the minuet, the sedan chair, the post-chaise, or even prunes and prisms! Times and customs have changed with the years, but the good, old-fashioned English breakfast remains as popular as ever; and breakfast without Marmalade is unthinkable,

BUT IT MUST BE



# Chivers' Olde English Marmalade

It is made from the finest selected Seville oranges and refined sugar, nothing else! By our own special process the delicate flavour, the rich taste and the touch of tonic bitterness of the natural fruit are fully retained. Friends in all parts of the world testify to its supreme excellence. Chivers' Olde English Marmalade is

MADE IN SILVER-LINED PANS  
as are

# Chivers' Jams

and



Sold and recommended by Grocers everywhere  
4 1/2 D. Pint Packet  
CHIVERS & SONS LTD.  
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## SHEPHERD'S PIE



**ISN'T THE SHEPHERD'S BEST BREAKFAST**

WHETHER you lead an open-air life, or work hard in the office or the home, Scott's Porage Oats make the ideal breakfast. They strengthen both brain and body.

For Scott's Porage Oats are the cream of the Scottish Oat Crop, and there are no oats in the world like Scottish Oats for flavour and nourishing value.

Ask by name for Scott's Porage Oats. You will get the best and save money, too, since, weight for weight, Scott's Porage Oats cost less than any imported brand.

**SCOTLAND'S BEST**



2lb. 10<sup>d</sup>  
1lb. 5<sup>d</sup>

FULL WEIGHT  
WITHOUT PACKET

**COOKS IN  
5 MINUTES**

A. & R. SCOTT, LTD., Colinton, Midlothian, SCOTLAND.

## Programmes for Monday.

(Manchester Programme continued from page 381.)

Rivka ..... STELLA CASSEL  
Faiga ..... EDA SILVA  
Shmool ..... MAURICE SILCOVE  
Reb Moysa ..... PHILIP SILVA  
Bontsha ..... NOAH ELSTEIN

Produced by NOAH ELSTEIN

The Scene is laid in a cottage in the Jewish Quarter of a Lithuanian Village. Period: 1820

ADELAIDE NEWMAN  
Rigaudon ..... Rameau, arr. Godowsky  
Gigue ..... Locilly, arr. Godowsky

HELENA CECILE  
The Jewish Soldier ..... Alice Lucas  
(From a 'Book of Jewish Thoughts,' selected and arranged by Dr. F. H. Hertz, the Chief Rabbi)

Little Jean ..... Rupert Hazel  
We've insured Father ..... Jack Richards  
A Few Short Jewish Stories (from 'Jew Jubes')  
Gilbert Wells

LEONARD HIRSCH  
Aria ..... Gluck  
Rondo ..... Mozart, arr. Kreischer

9.0-11.0 S.B. from London (9.15 Local Announcements)

## Other Stations.

5NO NEWCASTLE 512.5 M 900 K0  
2.0:—London Programme relayed from Daventry. 2.30:—Mr. James Holmes, B.Sc., 'Physical Geography—VII, The Cycle of Erosion.' 3.0:—London Programme relayed from Daventry. 5.15:—The Children's Hour. 6.0:—London Programme relayed from Daventry. 6.15:—S.B. from London. 7.45:—My Programme, by Sir John Fitzgerald, D.L., J.P. 9.0-11.0:—S.B. from London.

5SC GLASGOW. 405.4 M 740 K0  
3.0:—Broadcast to Schools; Schools Bulletin. 3.15:—S.B. from Aberdeen. 3.30:—Light Orchestral Concert. The Station Orchestra. Anna Kirkham (Soprano). 4.45:—Organ Recital relayed from the New Savoy Picture House. Organist, Mr. S. W. Leitch. 5.15:—The Children's Hour. 5.58:—Weather Forecast for Farmers. 6.0:—London Programme relayed from Daventry. 6.15:—S.B. from London. 6.30:—Juvenile Organizations' Bulletin—The Girls' Guildry. Miss E. J. Bell, Secretary of Glasgow Centre. 'The Annual Report.' 6.45:—S.B. from London. 7.45:—Variety. The Station Orchestra. Herbert Simmonds (Baritone). Christine Silver. Spence Malcolm (Violin). 'Nineteen shillings a Week.' A short sketch by Captain E. H. Gregory. 9.0:—S.B. from London. 9.15:—Scottish News Bulletin. 9.20-11.0:—S.B. from London.

2BD ABERDEEN 500 M 600 K0  
3.0:—Broadcast to Schools. S.B. from Glasgow. 3.15:—Prof. J. Arthur Thomson, 'Natural History round the Year—VIII, Winter Sleep.' 3.30:—Afternoon Concert. The Station Octet. D. T. Beattie (Tenor). Margaret R. Booth (Contralto). 5.15:—The Children's Hour. 6.0:—Mrs. J. S. Sutherland: 'Preparing Cakes for Christmas'—II. 6.15:—S.B. from London. 6.30:—Juvenile Organizations' Bulletin. 6.45:—S.B. from London. 7.45:—My Scottish Programme, by Mrs. MacFarlane of Rag-bag Lane. Assisted by Nan Davidson (Pianoforte); James Anderson (Baritone); Marion Richardson (Mezzo-Soprano) and Dorothy King (Soprano) in Duets. The Pipe Band of the Salvation Army Life-aving Scouts. 9.0:—London. 9.15:—Glasgow. 9.20-11.0:—London.

2BE BELFAST. 506.1 M 900 K0  
12.0-1.0:—Concert. The Radio Quartet. Sheila Bennett (Contralto). 2.0-3.15:—London Programme relayed from Daventry. 3.30:—Popular Concert Music. Orchestra: Danza Piemontese, Op. 31, No. 1 (Sinigaglia); Minuet from Sonata in B Flat (Wagner-Bassel). Night Song and Tristan's Vision from 'Tristan and Isolde' (Wagner-Seidel). 3.50:—George Simpson: Concertino in E Flat for Clarinet and Orchestra (Weber). 4.0:—A. V. Frogatt (Baritone): Since my loved one has gone (Traditional, arr. Hopekirk); Biddle Song (arr. C. Sharp); O Falmouth is a fine town (M. Shaw); Gifts (Collin Taylor). 4.12:—Orchestra: Andante from Cassation No. 1 in G for Strings (Mozart); Danzas Fantasticas (Turina); Valse Gracioso (German); March, 'Men of Harlech' from Welsh Rhapsody (German). 4.45:—Organ Recital by Arthur Raymond, relayed from the Classic. 5.15:—The Children's Hour. 6.0:—London Programme relayed from Daventry. 6.15:—S.B. from London. 6.30:—For the Boys' Brigade. 6.45:—S.B. from London. 7.45:—A Military Band Concert. The Station Military Band, conducted by E. Godfrey Brown: March, 'Entry of the Gladiators' (Fucilli); Overture, 'The Women of the Guard' (Sullivan); Minuet in C (Paderewski). 8.2:—Megan Telini (Soprano): L'Ultima Canzone (Toetti); An Emblem (Thompson); Eileen Albanah (Thomas); An Eriskay Love Lilt (Fraser-MacLeod). 8.12:—Band: Movements from Suites, 'L'Arlesienne' (Bizet). 8.24:—Mark Hemingway and Band, Cornet Solos: My Prayer (Squire); Post Horn Galop (Koenig). 8.30:—Megan Telini: Por Dicesti (A. Lotti); Should he upbraid (Bishop); The Last Rose of Summer (Traditional); Begone, dull care (arr. T. S. Gleadhill). 8.40:—Band: Selection, 'Hit the Deck' (Youmans); Ballet, 'The Two Pigeons' (Messenger). 9.0:—S.B. from London (9.15 Regional News). 10.20-11.0:—'Le Cabaret au Lapin qui Sautte,' with Ann Merlyn, Peter Wyatt, J. Tildard, Bobby Saunders, Raie da Costa, Lulu and Norah and Marova. Menu prepared by John Watt.

## Bristol Radio Week.

Special Programmes from Cardiff for West-Country Listeners.

BRISTOL Radio Week begins on Sunday, November 18. Last year the event was an outstanding success because many local organizations co-operated with the Cardiff Station to augment the efforts of the Bristol traders and citizens generally, and as this year's arrangements are planned on an even more comprehensive scale, it is hoped that the results will surpass those of twelve months ago. Practically all the programmes from Cardiff will be given by Bristolians either by birth or adoption. Glyn Eastman, the Bristol baritone, is singing at a concert on Sunday afternoon, November 18, when items will also be played by the National String Quartet. Mr. Frank Thomas, the second violin in this combination, lived in Bristol for many years.

Concert by P.O. Staff.

PERHAPS the chief event of the week will be the Bristol Post Office Staff Concert which is to be relayed from the Central Hall, Bristol, on Monday, November 19. The profits of this concert will be divided equally between the Lord Mayor's Hospital Fund and the Rev. John A. Broadbelt's Central Mission Christmas Fund. During the same afternoon there will be a relay from the Berkeley Café of their Orchestra, directed by Edgar Hawke. An organ recital by Frank Matthew, relayed from the Regent Cinema, Bristol, will also be included.

A Famous Firm.

ON Tuesday evening, November 20, a concert by J. S. Fry's Orchestra will be broadcast from Fry's Concert Room, Bristol, the singer being Rose Hignell. This year Messrs. Fry are celebrating their two hundredth year as cocoa and chocolate manufacturers, and to commemorate the occasion a special bi-centenary medal has been struck at the Royal Mint and presented personally to every employee of the firm by the chairman of directors. His Majesty the King has accepted a replica of this medal in gold, thereby adding another mark of Royal favour to the many already bestowed on the firm, which received its first Royal Letters Patent from King George II so long ago as 1729.

Plays.

ONE of the best-known of the many flourishing amateur dramatic companies in Bristol is the Clifton Arts Club. An entertainment by its members will be broadcast at 9.40 p.m. on Tuesday, November 20. Afterwards the Bristol Little Theatre Company will present *The Woman who was Enchanted*, a morality play by From Tyler. This play deals with a young couple who decide to give up civilization and fly to the wilds of nature, which they find in a remote part of Exmoor. They are fortunate to find rooms in the cottage of a nature lover and mystic. On Friday, November 23, *The Apex*, a comedy in one act, by R. J. McGregor will be given from the Cardiff Studio, the parts being played by Bristol artists. The heroine is a romantic maiden who has definite ideas about her future husband, but even the early bird doesn't always catch the worm, and her friend, to whom she pours out her story, unwittingly stands in her way.

Singers and Players.

FOUR Bristol Artists will give a vocal and instrumental programme on Wednesday, November 21. They are Mrs. Cadbury (soprano), Dennis Noble (baritone), Evelyn Ravalde (pianoforte), and Frank Thomas (violin). Evelyn Ravalde is a pupil of Arthur de Greef and has given concerts in Brussels.

(Continued in col. 3, page 394.)



# Player's Please

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*“It's the (Pure Virginia) Tobacco that Counts”*





**7.25**  
**'Science and Clothing'**

**TUESDAY, NOVEMBER 13**  
**2LO LONDON & 5XX DAVENTRY**  
(361.4 M. 830 KC.) (1,562.5 M. 192 KC.)

**8.30**  
**Eric Coates—**  
**Music by**  
**the Dance Band**

- 10.15 a.m. **The Daily Service**
- 10.30 (Daventry only) **TIME SIGNAL, GREENWICH; WEATHER FORECAST**
- 11.0 (Daventry only) **Gramophone Records Miscellaneous**
- 12.0 **A CONCERT IN THE STUDIO**  
FREDA E. TOWNSON (Mezzo-Soprano)  
WILLIAM BIGGS (Tenor)  
EDITH LEAH (Pianoforte)
- 1.0-2.0 **ALPHONSE DU CLOS and his ORCHESTRA**  
From the Hotel Cecil
- 2.25 (Daventry only) **East Coast Fishing Bulletin**
- BROADCAST TO SCHOOLS:**
- 2.30 **SIR WALFORD DAVIES**  
(a) A Beginner's Course  
(b) An Intermediate Course with a Short Concert  
(c) A Short Advanced Course
- 3.30 **Musical Interlude**
- 3.35 **Monsieur E. M. STÉPHAN: 'Elementary French'**
- 4.0 **LOUIS LEVY'S ORCHESTRA**  
Conducted by **ARNOLD EAGLE**  
From the Shepherd's Bush Pavilion
- 4.15 **Sir CHARLES GRANT ROBERTSON, Principal of Birmingham University: 'Short Lives of Great men—IV, Captain James Cook.'** *Relayed from Birmingham*
- 4.30 **LOUIS LEVY'S ORCHESTRA (Continued)**
- 5.15 **THE CHILDREN'S HOUR:**  
Some Old Favourites by **RONALD GOURLY**  
**The Story of 'The Polecat' (Putorius Fostidus)** written and told by **J. C. STOBART**  
**'The Terror of the Tame,' a Zoo Talk by LESLIE G. MAINLAND**
- 6.0 **Miss V. SACKVILLE-WEST: 'Modern English Poetry—IV'**
- 6.15 **WEATHER FORECAST, FIRST GENERAL NEWS BULLETIN; TIME SIGNAL, GREENWICH**
- 6.30 **Interlude**
- 6.45 **THE FOUNDATIONS OF MUSIC**  
**MISCELLANEOUS SONGS OF SCHUBERT**  
Sung by **ANNE THURSFIELD (Soprano)**  
Im Frühling  
Du bist die Ruh'  
Der blinde Knabe  
Der Einsame
- 7.0 **Mr. F. L. LUCAS, 'The Poetry of Clough'**



**ERIC COATES,**  
the composer, whose music will be played by the B.B.C. Dance Orchestra tonight.

by this as by any of his own poetry. But in his own day he was a notable figure, and he is worth recalling not only as a poet, but as a pupil of Dr. Arnold at Rugby, a temporary follower of Newman at Oxford, and a Victorian 'character' who knew almost all the great men of Victorian society and took part in most of its 'movements.' Mr. F. L. Lucas, who will talk about Clough this evening, is a well-known man of letters and a Fellow of King's College, Cambridge.

- 7.15 **Musical Interlude**
- 7.25 **Prof. E. N. DA C. ANDRADE: 'Science in the Modern World—II, Science and Clothing'**
- 7.45 **A MILITARY BAND CONCERT**  
MAURICE COLE (Pianoforte)  
THE WIRELESS MILITARY BAND  
Conducted by **B. WALTON O'DONNELL**  
Overture, 'Cosi Fan Tutte' ..... *Mozart*
- 7.50 **MAURICE COLE, with Band**  
Concerto in A Minor (First Movement) .. *Grieg*
- 8.0 **BAND**  
First Irish Rhapsody in D Minor ..... *Stanford*
- 8.15 **MAURICE COLE**  
Sommererinnerungen (Summer Memories) ..... *Sigurd Lie*  
Rush Hour in Hong-Kong ..... *Chasins*

- 8.22 **BAND**  
Entrance of the Rose  
Bearer and Duet { ('The Rose') *Richard*  
Ochs' Waltz..... { Cavalier' } *Strauss*

**ALTHOUGH** all the music which the band is to play in this programme was written originally for concert orchestra, it all lends itself well to performance by a Military Band.

The Mozart Overture, bubbling over with his inimitable gaiety and good spirits, is already familiar in that form, but the accompaniment of a pianoforte concerto by Military Band is still something of a novelty, although this one has already been played.

The beginning of Stanford's First Irish Rhapsody has a really martial flavour even when played on the orchestra. The first of its tunes is taken from an old Irish war song. The other tune, as listeners know, is that beautiful air which has so many names, but which is probably best known as 'The Londonderry Air.'

The chief interest for the ordinary listener in the two extracts from the 'Rose Cavalier,' is in discovering how well Richard Strauss can write thoroughly popular, good-going waltz and other tunes.

- 8.0-8.30 (Daventry only) **Mr. NORMAN WALKER: 'How to Begin Biology—II, The Cell.'** *Relayed from Leeds*
- 8.30 **A Programme of Music**  
by **ERIC COATES**  
Played by **JACK PAYNE and THE B.B.C. CONCERT DANCE ORCHESTRA**

ERIC COATES will assist in the production of this Programme

- 9.0 **WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN**
- 9.15 **SIR WALFORD DAVIES: 'Music and the Ordinary Listener'**
- 9.35 **Local Announcements; (Daventry only) Shipping Forecast**
- 9.40 **'AIR RAIDS'—VI**  
Light Entertainments in a series of Rapid Flights planned and launched by **Albert de Courville**  
the well-known Theatrical Producer  
Assisted by **JACK PABURY'S COSMO CLUB SIX**
- 10.40-12.0 **DANCE MUSIC: AMBROSE'S BAND from the May Fair Hotel**

**ON** November 13, 1862, Arthur Hugh Clough died at Florence. Matthew Arnold dedicated to him his beautiful elegy, 'Thyrsis,' and probably Clough is by now as well known



Jack Payne and the B.B.C. Dance Orchestra will broadcast a special programme of the works of Eric Coates from London tonight.



**TUESDAY, NOVEMBER 13**  
**5GB DAVENTRY EXPERIMENTAL**

(491.8 M. 610 KC.)

TRANSMISSIONS FROM THE LONDON STUDIO EXCEPT WHERE OTHERWISE STATED.

3.0 PAUL MOULDER'S RIVOLI THEATRE ORCHESTRA  
 From the Rivoli Theatre

4.0 An Orchestral Programme  
 (From Birmingham)

THE BIRMINGHAM STUDIO ORCHESTRA  
 Conducted by FRANK CANTELL

Overture, 'Il Matrimonio Segreto' .. Cimarosa

THE Opera to which this is the Overture enjoys the distinction, probably unique, of having been completely encored on its first performance.

Its composer, one of the most famous of the Italian school was, at the time of its composition, Court musician to the Emperor Leopold III of Austria, and it was His Majesty himself who enjoyed the work so much as to insist on its complete repetition immediately after it had been sung and played for the first time.

EVELYN ARDEN (Soprano), and Orchestra

Aria, 'Air de Lia' ('The Prodigal Son') .... Debussy

4.15 ORCHESTRA

Second Norwegian Rhapsody in A  
 Svendsen

SIDONIE WASSERMAN (Pianoforte)

Nordix les Lied; Romance in F Sharp; Intermezzo in E Minor, Op. 4  
 Schumann

4.32 ORCHESTRA

La Cloche  
 Saint-Saëns  
 Waltz from 'The Sleeping Beauty'  
 Tchaikovsky

EVELYN ARDEN

Lament of Isis  
 Bantock

Let us forget  
 Percy Pitt

Stars Montague Phillips

4.52 ORCHESTRA

Symphony, No. 1 in C (Salomon) .... Haydn

THIS is one of twelve Symphonies which were commissioned from the great Haydn by Salomon, at that date London's most enterprising and successful concert manager. The first six Symphonies for which he had asked Haydn were announced for performance before a note of any one of them had been written, but all were duly delivered and punctually performed, Haydn composing most of them in Salomon's house in Great Pulteney Street here. Immediately, on Haydn's arrival in London, the house became a centre of fashion, even members of the Royal House calling upon him there. So much fuss was made of him that it is astonishing that he found time to compose at all, but he took all the attentions which were showered upon him with his own sturdy modesty, and music remained his chief interest even amidst so much gaiety.

This symphony was performed at one of the concerts in the old Hanover Square Rooms. Haydn himself conducting at the pianoforte, it is full of all his accustomed breezy good spirits.

5.30 THE CHILDREN'S HOUR:  
 (From Birmingham)

'Sing a Song of Sixpence'—a Nursery Rhyme  
 Play by Gladys Ward

8.0  
 Third of the Great Play Series

Third of the Great Play Series.

8.0 'THE PRETENDERS'

An Historical Play by HENRIK IBSEN  
 Translated by WILLIAM ARCHER  
 Adapted for Broadcasting in Eight Scenes  
 by DULCIMA GLASBY  
 Produced by HOWARD ROSE  
 Incidental Music by NORMAN O'NEILL

The Characters:

Hakon Hakonsen, the King elected by the Birchlegs ..... ROBERT SPEAIGHT  
 Inga of Varteig, his Mother .. IRENE ROOKE  
 Earl Skule ..... PETER CRESSWELL  
 Lady Ragnhild, his Wife ... NETTA WESTCOTT  
 Sigrid, his Sister ..... HILDA BRUCE POTTER  
 Margrete, his Daughter .... GLADYS YOUNG  
 Guthorm Ingesson ..... CECIL CALVERT  
 Sigurd Ribbung ..... ALAN WADE  
 Nicholas Arnesson, Bishop of Oslo

HENRY OSCAR  
 Dagfinn 'the Peasant, Hakon's Marshal

ANDREW CHURCHMAN  
 Ivar Bodde, his Chaplain .... ARTHUR EWART  
 Vegard Vaeradel, one of his Guard

WYN WEAVER

Gregorius Jonsson, a Nobleman

VICTOR LEWISOHN

Paul Flida, a Nobleman .. HARVEY BRABAN

Ingeborg, Andres Skjaldarband's Wife

WINIFRED IZARD

Peter, her son, a young Priest

LAWRENCE IRELAND

Sira Viliam, Bishop Nicholas's Chaplain

ALAN WADE

Master Sigard of Brabant, a Physician

WYN WEAVER

Jatgeir Skald, an Icelander

STUART ROBERTSON

Bard Bratte, a chieftain from the Trondhiem district

CECIL CALVERT

Follower of Hakon ..... FRED VIGAY

Second Woman ..... BARBARA WILLARD

Populace and Citizens of Bergen, Oslo, and Niduros

Priests, Monks and Nuns

Guards, Guests and Ladies

Men-at-arms, etc., etc.

PERIOD

Norway in the first half of the Thirteenth Century

Incidental Music by THE WIRELESS ORCHESTRA

Conducted by JOHN ANSELL

JAMES TOPPING (Tenor)

AUBREY MILLWARD (Baritone)

(Tuesday's Programmes continued on page 387)

Rates of Subscription to 'The Radio Times' (including postage): Twelve months (Foreign), 15s. 8d.; twelve months (British), 14s. 6d. Subscriptions should be sent to the Publisher of 'The Radio Times,' 8-11, Southampton Street, Strand, W.C.2.

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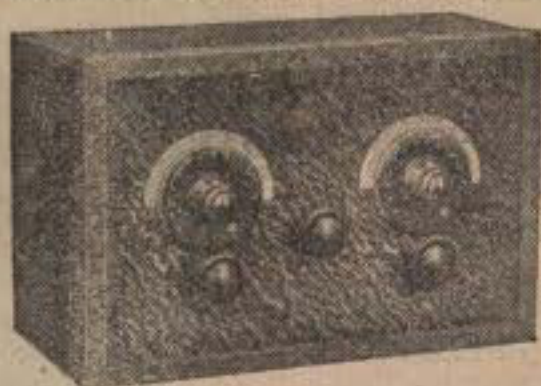
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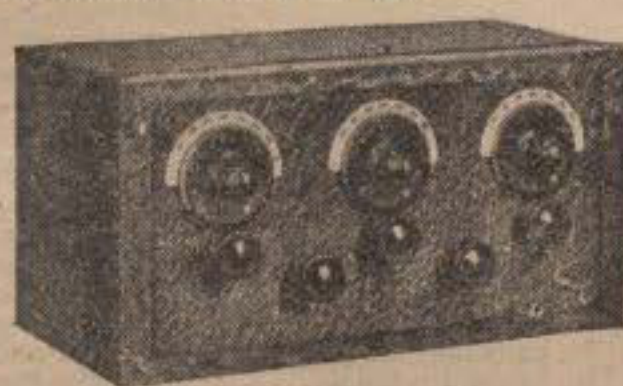
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# Tuesday's Programmes continued (November 13)

**5WA CARDIFF.** 353 M. 850 KC.

2.30 London Programme relayed from Daventry

5.0 ISAAC J. WILLIAMS: 'The Marvels of the Mediterranean—II, Constantinople'

5.15 THE CHILDREN'S HOUR

6.0 London Programme relayed from Daventry

6.15 S.B. from London

7.0 S.B. from Swansea

7.25 S.B. from London

7.45 First Concert of the Newport Choral Society (Thirty-first Season)  
Relayed from the Central Hall, Newport

Artists:  
MIRIAM LICETTE (Soprano)  
HUBERT EISEDELL (Tenor)  
HAROLD WILLIAMS (Baritone)

THE CHORUS OF THE NEWPORT CHORAL SOCIETY  
NATIONAL ORCHESTRAL OF WALES  
(Leader, ALBERT VOESANGER)  
Conductor, ARTHUR E. SIMS

God Save the King ..... arr. Elgar

SOPRANO SOLO: 'And the other said, 'Behold me'  
CHORUS: 'And the lovely Minnehaha'  
CHORUS: 'Forth into the empty forest'  
BARITONE SOLO: 'Gitche Manito, the Mighty'  
CHORUS: 'In the wigwam with Nokomis'  
SOPRANO SOLO: "'Hark," she said, "I hear a rushing"  
SOPRANO SOLO: 'Wahonomin! Wahonomin!'  
BARITONE SOLO: 'Wahonomin! Wahonomin!'  
CHORUS: 'And he rushed into the wigwam'  
SOPRANO SOLO: 'Then he sat down, still and speechless'  
CHORUS: 'Then they buried Minnehaha'  
BARITONE SOLO and CHORUS: "'Farewell!" said he, "Minnehaha"'

9.0-12.0 S.B. from London (9.35 Local Announcements)

**5SX SWANSEA.** 294.1 M. 1,020 KC.

2.30 London Programme relayed from Daventry

5.15 S.B. from Cardiff

6.0 London Programme relayed from Daventry



The three soloists in the first concert of the season of the Newport Choral Society—Hubert Eisdell (left), Miriam Licette, and Harold Williams (right).

ORCHESTRA  
Ballad in A Minor, Op. 33 .... Coleridge-Taylor  
Scenes from 'The Song of Hiawatha'  
(Coleridge-Taylor)

COLERIDGE-TAYLOR set three different parts of the Hiawatha story to music, and though they were not at first planned as a whole, their music follows, one section on another, as naturally as the different parts of the poem. The work is one of the happiest instances of a wholly successful blending of poetry and music. It is difficult to think of any other composer who could have fitted Longfellow's metre with music which lends it so much vividness and colour. Two parts of the story are to be sung by the Newport Choral Society, the first telling of the Wedding Feast, and 'how Pau-Puk-Keewis danced at Hiawatha's wedding.' The second is the death of Minnehaha, beginning, 'Oh, the long and dreary winter,' and finishing with a tender farewell as Minnehaha is buried.

I. 'HIAWATHA'S WEDDING-FEAST'

CHORUS: 'You shall hear how Pau-Puk-Keewis'  
CHORUS: 'Then the handsome Pau-Puk-Keewis'  
CHORUS: 'He was dress'd in shirt of doe-skin'  
CHORUS: 'First he danc'd a solemn measure'  
CHORUS: 'Then said they to Chibiabos'  
TENOR SOLO: 'Onaway! Awake, Beloved'  
CHORUS: 'Thus the gentle Chibiabos'  
CHORUS: 'Very boastful was Iagoo'  
CHORUS: 'Such was Hiawatha's Wedding'

II. 'THE DEATH OF MINNEHAHA'

CHORUS: 'Oh, the long and dreary winter'  
CHORUS: 'Into Hiawatha's wigwam'  
BARITONE SOLO: 'And the foremost said, 'Behold me'

6.15 S.B. from London

7.0 A WELSH INTERLUDE  
'PYNCAU'R DYDD YNG NGHYMRU'  
(Current Topics in Wales)  
A Review, in Welsh, by E. ERNEST HUGHES and Music

7.25 S.B. from London

7.45 S.B. from Cardiff

9.0 S.B. from London

9.35 Musical Interlude relayed from London

9.40-12.0 S.B. from London

**6BM BOURNEMOUTH.** 326.1 M. 920 KC.

12.0-1.0 London Programme relayed from Daventry

2.30 London Programme relayed from Daventry

6.15 S.B. from London

7.0 Mr. H. S. CARTER: 'The Ancient Port of Poole'

7.15-12.0 S.B. from London (9.35 Local Announcements)

(Tuesday's Programmes continued on Page 389.)



## LET ME BE YOUR FATHER.

I have acted as father and adviser to thousands of others. I give advice free, and when I do so I feel the responsibility of a father, either in advising a career or in guiding our students to success. Having been the self-constituted father and adviser to thousands of others, it is possible I may be able to help

you and guide your footsteps so that you may make a success of your life.

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and I state most emphatically that there are thousands of men earning less than half of what they could earn simply because they do not know where the demand exceeds the supply. Thousands of people think they are in a rut simply because they cannot see the way to progress. This applies particularly to Clerks, Book-keepers, Engineers, Electricians, Builders, Joiners, etc. They do not realise that in these particular departments the demand for the well trained exceeds the supply. In Technical trades and in the professions employers are frequently asking us if we can put them in touch with well trained men. Of course, we never act as an employment agency, but it shows us where the shortage is. In nearly every trade or profession there is some qualifying examination, some hall-mark of efficiency. If you have any desire to make progress, to make a success of your career, my advice is free; simply tell me your age, your employment, and what you are interested in, and I will advise you free of charge. If you do not wish to take that advice, you are under no obligation whatever. We teach all the professions and trades by post in all parts of the world, and specialise in preparation for the examinations. Our fees are payable monthly. Write to me privately at this address, The Bennett College, Dept. 7, Sheffield.

*J. Bennett*

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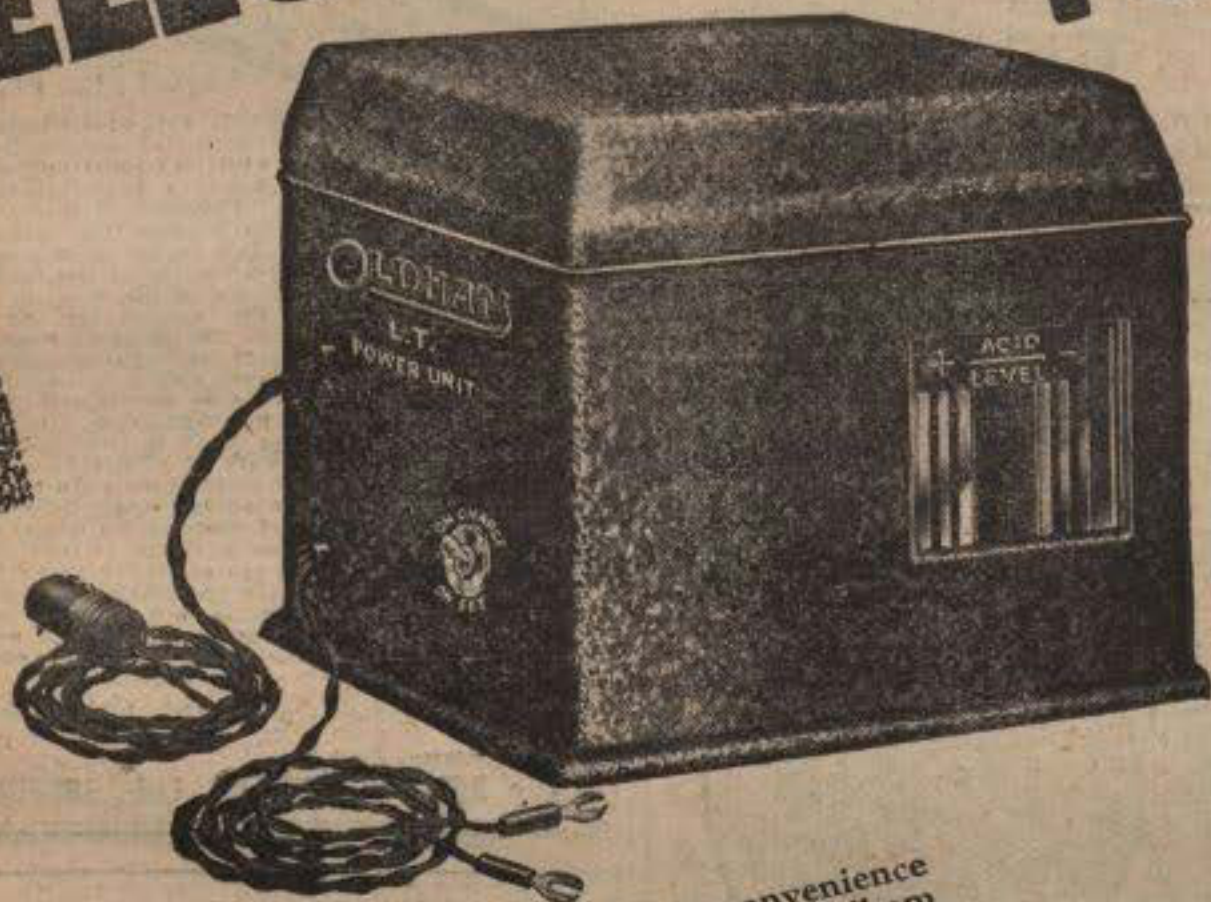
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# Tuesday's Programmes continued (November 13)

(Continued from page 387.)

## 5PY PLYMOUTH. 400 M. 750 KC.

- 12.0-1.0 London Programme relayed from Daventry
- 2.30 London Programme relayed from Daventry
- 5.15 **THE CHILDREN'S HOUR:**  
What great-grand-dad thinks of us today  
What a lot of changes he sees  
An argument arising from 'The Good Old Days v. Modern Times,' which we try to settle before the microphone
- 6.0 London Programme relayed from Daventry
- 6.15 *S.B. from London*
- 7.0 Miss C. M. DE REYES, Producer, The Little Theatre, Citizen House, Bath: 'The Value of Drama in Adult Education—Drama as a means of recreation and of self-expression in Community Groups, Institutes, etc.'
- 7.15-12.0 *S.B. from London* (9.35 Local Announcements)

## 2ZY MANCHESTER. 384.6M. 780 KC.

- 12.0 Forthcoming Musical Events of the North  
A Gramophone Lecture-Recital by MOSES BARITZ
- 1.0 **LEONARD BURY (Pianoforte)**  
Autumn ..... *Chaminade*  
Rhapsody in G Minor ..... *Brahms*  
Tree Fantasy ..... *Leonard Bury*
- 1.15-2.0 **The Tuesday Midday Society's Concert**  
Relayed from the Houldsworth Hall  
MAY MUKLÉ (Violoncello)  
NORMAN FRASER (Pianoforte)
- 2.30 London Programme relayed from Daventry
- 4.0 **THE NORTHERN WIRELESS ORCHESTRA**
- 4.15 London Programme relayed from Daventry
- 4.30 **THE NORTHERN WIRELESS ORCHESTRA**  
March, 'On the Quarter Deck' ..... *Alford*  
Selection, 'Britannia's Realm' . . . *London Ronald*  
Waltz, 'In Southern Seas' ..... *Savasta*  
Suite, 'Nautical Scenes' ..... *Fletcher*
- 5.15 **THE CHILDREN'S HOUR**
- 6.0 London Programme relayed from Daventry
- 6.15 *S.B. from London*
- 7.0 Mr. J. H. STREMBIDGE: 'Winter Sports in the North of England.' *S.B. from Stoke*
- 7.15 *S.B. from London*
- 7.45 **Composers of the North—I**  
LEIGH HENRY  
A Programme arranged and conducted by THE COMPOSER  
(Born Liverpool, 1889)  
**THE NORTHERN WIRELESS ORCHESTRA**  
DOROTHY GERARD (Soprano)
- 8.30-12.0 *S.B. from London* (9.35 Local Announcements)

### Other Stations.

- 5NO NEWCASTLE. 312.5 M. 960 KC.  
12.0-1.0:—London. 2.30:—London. 4.30:—Organ Recital by Herbert Maxwell relayed from the Havelock Picture House, Sunderland. 5.15:—The Children's Hour. 6.0:—London Programme relayed from Daventry. 6.15:—*S.B. from London*. 7.0:—Mr. Percy Moll: 'Open Air Sketches—II, Nature's Weather Prophets.' 7.15:—*S.B. from London*. 7.45:—Grace Fields (Comedienne). 8.0:—'In the Cellar.' A Play in One Act by Gertrude Jennings. 8.30:—*S.B. from London*. 10.40:—Dance Music relayed from the Oxford Galleries. 11.15-12.0:—*S.B. from London*.

## 5SC GLASGOW. 405.4 M. 740 KC.

- 11.0-12.0:—Gramophone Records. 3.0:—Broadcast to Schools. *S.B. from Dundee*. 3.15:—Musical Interlude. 3.20:—Jean Jacques Oterlin: Elementary French—VIII, Dialogue: 'Conversation entre Mari et Femme à propos d'une Sortie en ville.' 3.40:—Dance Music relayed from the Plaza Palais de Danse. 4.0:—Agnes Duncan (Contralto): Greeting (Schumann); Knowest thou the land? ('Mignon') (Thomas); Morning Hymn (Henschel); Oh, where, tell me where? (arr. Hopekirk); The Gallant Weaver (arr. Black); Faithful Johnnie (arr. Taylor Harris); A Fairy Lullaby (arr. Hopekirk); Quiet Night (Schubert). 4.30:—Dance Music relayed from the Plaza Palais de Danse. 5.15:—The Children's Hour. 5.58:—Weather Forecast for Farmers. 6.0:—London Programme relayed from Daventry. 6.15:—*S.B. from London*. 7.0:—Mr. R. J. Boothby, M.P.: 'Scottish Politics to-day.' 7.15:—*S.B. from London*. 7.45:—*S.B. from Aberdeen*. 8.0:—The Glasgow Choral and Orchestral Union. Orchestral Concert. Relayed from St. Andrew's Hall. Conductor, Vladimir Golechmann. Solo Pianoforte, José Iturbi. Orchestra: Overture, 'The Magic Flute' (Mozart); Selection from 'Orpheus' (Gluck); Dance of the Happy Spirits; Adagio; Dance of the Furies. José Iturbi and Orchestra: Concerto, No. 3 in C Minor (Beethoven). 8.45 app.:—Scottish News Bulletin. 8.50 app.:—Concert (Continued). José Iturbi. Orchestra: Symphony No. 3 in F, Op. 90 (Brahms). 9.55:—Second General News Bulletin. 10.10-12.0:—*S.B. from London*.



Photo.

### THE OLD HOUSES OF POOLE.

The old almshouses in Market Street, Poole, are one of the interesting corners of the ancient port of Poole, about which Mr. H. S. Carter will talk from Bournemouth Station this evening at 7.0.

## 2BD ABERDEEN. 800 M. 600 KC.

- 11.0-12.0:—Programme relayed from Daventry. 3.0:—Broadcast to Schools. *S.B. from Dundee*. 3.15:—*S.B. from Glasgow*. 3.40:—Dance Music by Len Russell and his Orchestra, relayed from the New Palais de Danse. 4.15:—Kathleen Gillespie (Soprano). The Station Octet. 5.15:—The Children's Hour. 6.0:—London Programme relayed from Daventry. 6.15:—*S.B. from London*. 7.0:—*S.B. from Glasgow*. 7.15:—*S.B. from London*. 7.45:—Scottish Humour Series, No. 11. Duffon Scott in Selections from his Repertoire. 8.0:—*S.B. from Glasgow*. 8.45:—A Short Pianoforte Recital by Marie Sutherland. Fantasias of Three Great Masters: Fantasia in C (Handel); Fantasia in D Minor (Mozart); Fantasia-Improvisation in C Sharp Minor (Chopin). 9.0:—*S.B. from London*. 9.35:—Scottish News Bulletin relayed from Glasgow. 9.40-12.0:—*S.B. from London*.

## 2BE BELFAST. 306.1 M. 980 KC.

- 2.30:—London Programme relayed from Daventry. 4.30:—Dance Music. Ernie Mason and his Grand Central Band, relayed from the Grand Central Hotel. 5.0:—Fred Rogers—Pianoforte Jazz. 5.15:—The Children's Hour. 6.0:—London Programme relayed from Daventry. 6.15:—*S.B. from London*. 7.45:—An Orchestral Concert. Orchestra, conducted by Harold Lowe. Margaret Balfour (Contralto). Louis Godowsky (Violin). 9.0-12.0:—*S.B. from London*.

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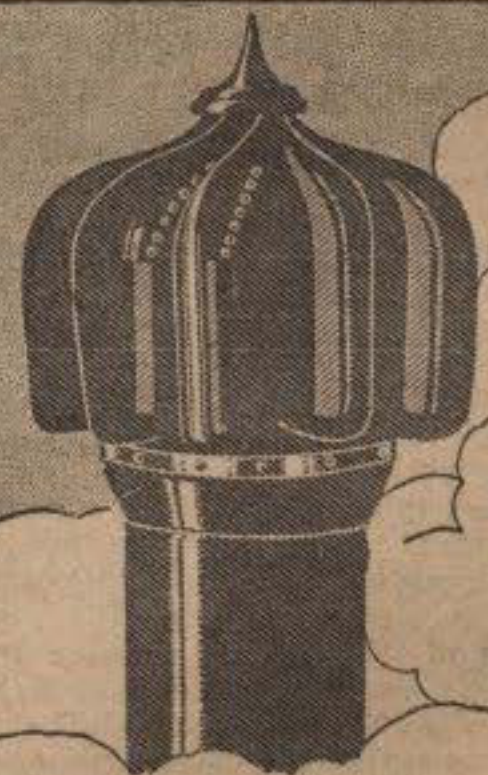
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## The Third of the Great Plays Series.

# 'THE PRETENDERS'

An Appreciation of the Play, by J. T. Grein.



The third of the 1928-29 Series of Twelve Great Plays, *The Pretenders*, by Henrik Ibsen, will be broadcast on Monday (5GB) and Wednesday (all other Stations). Ibsen's play represents Scandinavian drama in the Series, which opened with *King Lear* (Britain), and *The Betrothal* (Belgium).

**T**HERE is a saying in Norway that where twelve men sit down together you will have thirteen opinions. How shall we account for that fourth dimension, that strange otherness which seems to deepen facts, finding the ore of reality below the surface of things? Norway herself, with her brooding solitudes, her alternating atmospheres of tenderness and terror, her background of the barbaric sagas, provides the answer. All these mysterious influences of elemental nature are unescapable. They prompt the imagination and stir the dream. Here lies the root of that thirteenth opinion, that significant substrata which is so characteristic of Ibsen.

A passage in *Brand* throws a clear light on Ibsen's mind and provides a key for the unlocking of his work. 'Man should have lived the life's dark depths—and that is just what saves him. He shuns his own star-chamber.' Whether we consider his early historical plays, his sociological dramas or his great dramatic poems which crown his work, we shall find that Ibsen's purpose is to force man to look into himself and overcome his own cowardice.

*The Pretenders* is the one historical drama of Ibsen which does not draw its inspiration from the traditional past. The action is set in thirteenth-century Norway, a rude period torn with political animosities, but presenting life in its simplest terms. The essential qualities of the soul are more easily discerned in a primitive picture than amid the *sturm und drang* of modern life. The day is yet to come when the young dramatist will quit the remote background of the costume-play and defiantly challenge his own time with realistic pictures of itself. *The Pretenders* may be ranked with the best European historical dramas. Vigorous in conception, masterly in its command of subject matter, strong in its situations and characterization, it carries with it not only its own interest in the action but the burden of a profound thought. The bard Jatgeir speaks in the accents of Ibsen himself.

Skule: 'And what do you mean by a limp doubter?'

Jatgeir: 'One who doubts his own doubt.'

Mr. J. T. Grein, author of the accompanying article, is the well-known dramatic critic. His activities as the greatest champion of Ibsen from the earliest days were recently recognized by a decoration from the King of Norway. It is no exaggeration to say that Mr. Grein saved Ibsen for the English Theatre.

There is no room for limp doubting in Ibsen's ideal of a man. He has no patience with that irresolute finching which dares not

dominating faith in himself, no urging compulsion to shape his own destiny. The girdle of strength and the heart of fortune is what a man believes in. The study of Earl Skule is of a soul at war with itself, a noble soul that is never mean, not even in its sorest torment.

An interesting feature of the play is that the chief characters are men, for the women only fill minor parts serving to accentuate the terror of the tragedy, not through themselves, but because of their circumstances.

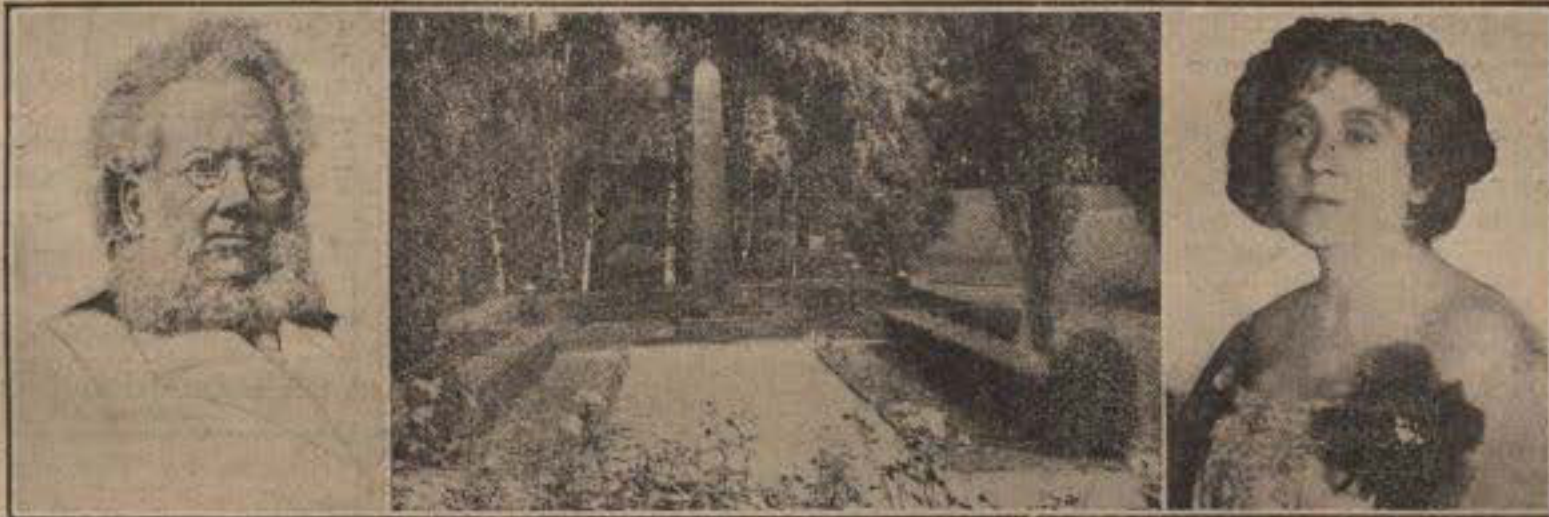
In Ibsen's later work, his divination of the woman soul is his peculiar distinction. *The Pretenders* turns on the lives of men, and they are worthy of their creator.

Hardly less fascinating than the opposing portraits of Hakon and Skule is the character of Bishop Nicholas, subtle, cunning, sensual, full of stratagems and the soul of

all things evil. He is a priest because he is too cowardly to be a warrior, and because that office gives him power. Envious and malicious, he cannot bear to see greatness. The sight of success spurs him to plot its destruction. There is something of Iago in him, for his evil is as deep as nature—'here shall no giant be; for I was never a giant.' Like a Greek fate, he drives the tragedy to its relentless conclusion.

Beneath the action and the drama of tormented souls lies a deeper thought that crops up again and again, and which Ibsen is to develop in *Brand* and re-state in his great *Master Builder*. It gives texture to the plot, illumination to the characters and significance to the theme. Man can only grow by overcoming. He must be ruthless in the pursuit of his ideal, for the born leader, be he ever so wise, can never be a Doubting Thomas. It is this philosophic background, this glimpse of reality, this thirteenth opinion which give *The Pretenders* that symbolic worth which is the touchstone by which we recognize great drama.

A narrower and more personal interpretation points to Hakon as Björnson, the successful rival of the youthful Ibsen uncertain of himself, reflected in the doubting Skule. But that is another story.



These pictures show Henrik Ibsen as an old man; the Ibsen grave in Oslo (Christiania); and Signora Eleanora Duse, the famous Italian actress, one of whose greatest portrayals is that of the haunted, doting mother in Ibsen's tragedy *Ghosts*.

answer its own questions. Ibsen's spiritual inquests are merciless, and in the study of Earl Skule we watch a man full of 'wisdom, courage, and all the noble gifts of the mind' destroyed by his own doubt. He is the unsuccessful Pretender, a Hamlet figure, who, could he have shared the confidence and unswerving faith of Hakon, his rival, might have been king. Could he even have believed in the right of Hakon to the crown, then he would have been at peace with himself. But he is restless, self-analyzing, self-torturing and continually torn with doubts. The wily Bishop bids him 'swear great oaths' and assume in manner and words the confident mien of Hakon. Alas, Skule's first necessity is to convince himself! Meanwhile Hakon triumphs and Norway draws nearer the blessings of peace. A great and original idea has taken possession of the King: 'Norway has been a kingdom; it shall become a people.' A mad temptation urges Earl Skule to father that new idea, to claim it as his own. Perhaps that will make him believe in himself. For such men disaster is inevitable. When at length he finds sanctuary, a broken man, in Elgesoeter Convent, the supreme truth becomes plain. 'A man can die for another's life-work; but if he is to go on living, he must live for his own.' Skule, with all his great qualities of mind, had no passionate original idea, no



**8.0**  
**Ibsen's Play**  
**'The Pretenders'**

**WEDNESDAY, NOV. 14**  
**2LO LONDON & 5XX DAVENTRY**  
(361.4 M. 830 KC.) (1,562.5 M. 192 KC.)

**5.15 and 10.20**  
**Hear the Staff**  
**Celebrate**  
**Another Birthday**

- 10.15 a.m. **The Daily Service**
- 10.30 (Daventry only) **TIME SIGNAL, GREENWICH; WEATHER FORECAST**
- 11.0 (Daventry only) **Gramophone Records**  
Jupiter Symphony (Mozart)
- 12.0 **A BALLAD CONCERT**  
DORIS SMERDON (Contralto)  
ALBERT HALLET (Tenor)
- 12.30 **A Recital of Gramophone Records**
- 1.0-2.0 **FRASCATI'S ORCHESTRA**  
Directed by GEORGES HAECK  
From the Restaurant Frascati
- 2.25 (Daventry only) **East Coast Fishing Bulletin**
- 2.30 **BROADCAST TO SCHOOLS:**  
Miss C. VON WYSS: 'Nature Study for Town and Country Schools—VIII, Toad-stools'
- 2.55 **Musical Interlude**
- 3.0 **Mr. J. C. STOBART and Miss MARY SOMEVILLE:** 'The Foundations of English Poetry'
- 3.30 **Miss GRACE HADOW:** 'Wayfaring in Olden Times—II, Roadmenders'

**3.45 A Light Classical Concert**  
ELEANOR TOYE (Soprano)  
**THE ENTENTE STRING QUARTET:**  
CECIL BONVALOT (1st Violin), DOROTHY CHURTON (2nd Violin); JAMES LOCKYER (Viola), EDITH CHURTON (Violoncello)  
Quartet in D Flat, Op. 15... Dohnanyi

**4.15 ELEANOR TOYE**  
Liebster Herr Jesu... Bach, arr. Franz  
The Elves' Dance (Time and Truth)  
Handel

**4.30 QUARTET**  
Quartet in G Minor, Op. 74, No. 3... Haydn

**H**OW it happens that in this country listeners regard string quartet music as difficult to enjoy, is among the mysteries which are specially hard to solve. There is no music in the world better fitted for hours of ease and relaxation by the hearth of an evening, and, if it had been called 'Fireside Music,' its simplicity and essential homeliness might have been better realized. Whether one takes pleasure in recognizing the forms of the different movements, the reappearance of the different tunes, whether one listens simply to the tunes themselves as a happy rest for the tired mind, the string quartet offers literally infinite delight. Every player of a string instrument knows for himself, or herself, that it is the best form of what a wise American writer calls, 'the sport of chamber music'—in the best sense of the words, joyously good fun.

The string quartets of Haydn are almost all full of bright spirits, and even of mirth. The one to be played at the end of this programme begins with a more serious strain than some, but very soon 'Papa,' as the whole world of music affectionately calls Haydn, breaks off into something very like chuckles.

The slow second movement, very short, has a hint of wistfulness in its tune, but it, too, is interrupted by merry little runs in the first violin part.

The two tunes in the third Movement—the Minuet which begins and ends it, as well as the one in the middle section called the 'Trio'—are both full of the most charming grace, and the last Movement, energetic and vigorous, makes a good deal of use of the device of syncopation which runs riot in modern dance music.

The first of the two quartets in this programme is by the Hungarian composer, Dohnanyi, well known to us in this country as a brilliant pianist. His quartet, too, is in four distinct Movements, differing from Haydn's only in their rather more elaborate build, but no less tuneful and melodious. The First Movement has a slow introduction, whereas, Haydn's begins at once with the customary quick section.

**ELEANOR TOYE**  
In der Frühe ..... Hugo Wolf  
Am offer des Flusses der Manzanaros .... Jensen  
Komm wir wandeln ..... Cornelius  
Du bist wie eine Blume ..... Liszt

**4.45 AN ORGAN RECITAL by EDWARD O'HENRY**  
From Madame Tussaud's Cinema

much useful work. Dame Rachel Crowdy, who gives this evening's talk, is chief of the Opium Traffic and Social Questions Section of the League.

**7.15 Musical Interlude**

**7.25 Mr. GEOFFREY GILBEY and Mrs. PENELOPE WHEELER:** 'Amateur Dramatics—IV, Rehearsal of the Trial Scene in Shakespeare's Merchant of Venice'

**I**N the final talk of this series Mrs. Wheeler leaves the general for the particular, and discusses in detail the method of rehearsing the Trial Scene from *The Merchant of Venice*, the scene in which she once played herself with Ellen Terry as 'Portia.' She describes the balance and importance of the scene, and the grouping and climaxes to be aimed at, with the points which should be prepared for and emphasized.

**7.45 THE WIRELESS ORCHESTRA**

**8.0 'The Pretenders'**  
An Historical Play by HENRIK IBSEN  
Translated by WILLIAM ARCHER  
Adapted for Broadcasting in Eight Scenes by DULCIMA GLASSBY  
Produced by HOWARD ROSE  
Incidental Music by NORMAN O'NEILL

*The Characters:—*  
Hakon Hakonsen, the King elected by the Birchlegs ..... ROBERT SPEAIGHT  
Inga of Varteig, his Mother .. IRENE ROOKE  
Earl Skule ..... PETER CRESSWELL  
Lady Ragnhild, his Wife .. NETTA WESTCOTT  
Sigrid, his Sister .. HILDA BRUCE POTTER  
Margrete, his Daughter .. GLADYS YOUNG  
Guthorm Ingesson ..... CECIL CALVERT  
Sigurd Ribbung ..... ALAN WADE  
Nicholas Arnesson, Bishop of Oslo  
HENRY OSCAR  
Dagfinn the Peasant, Hakon's Marshal  
ANDREW CHURCHMAN  
Ivar Bodde, his Chaplain .. ARTHUR EWART  
Vergard Vacradal, one of his Guard  
WYN WEAVER  
Gregorius Jonsson, a Nobleman  
VICTOR LEWISOHN  
Paul Flida, a Nobleman .. HARVEY BRABAN  
Ingeborg, Andres Skialdarband's Wife  
WINIFRED IZARD  
Peter, her Son, a young Priest  
LAWRENCE IRELAND  
Sira Viliam, Bishop Nicholas's Chaplain  
ALAN WADE  
Master Sigard of Brabant, a Physician  
WYN WEAVER

Jatgeir Skald, an Icelander.... STUART ROBERTSON  
Bard Bratte, chieftain from the Trondhiem district  
CECIL CALVERT  
Follower of Hakon..... FRED VIGAY  
Second Woman ..... BARBARA WILLARD  
Populace and Citizens of Bergen, Oslo and Nidaros  
Priests, Monks and Nuns  
Guests, Guards and Ladies  
Men-at-Arms, etc., etc.

**PERIOD**  
Norway in the First-half of the Thirteenth Century  
Incidental Music by the WIRELESS ORCHESTRA  
Conducted by JOHN ANSELL  
(See also opposite page)

**10.0 WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN. Local Announcements; (Daventry only) Shipping Forecast**

**10.20 Staff Birthday Programme**

**11.0-12.0 DANCE MUSIC: JACK PAYNE and THE B.B.C. DANCE ORCHESTRA**



**5.15 THE CHILDREN'S HOUR: A FAMILY PARTY**  
—wherein as many of THE CHILDREN'S HOUR FAMILY as can be gathered in will celebrate another Birthday

**6.0 A Recital of Gramophone Records**

**6.15 WEATHER FORECAST, FIRST GENERAL NEWS BULLETIN; TIME SIGNAL, GREENWICH**

**6.30 The Week's Work in the Garden, by the Royal Horticultural Society**

**6.40 Musical Interlude**

**6.45 THE FOUNDATIONS OF MUSIC**  
MISCELLANEOUS SONGS OF SCHUBERT  
Sung by ANNE THURSFIELD (Soprano)  
Der Zwerg  
Schlaflied  
Die Rose  
Ave Maria

**7.0 Dame RACHEL CROWDY (under the auspices of the League of Nations Union) 'The World's Children'**

**C**HILD WELFARE is a subject that has always been to the fore at Geneva, and in this connection the League of Nations has done





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**WEDNESDAY, NOV. 14**  
**5GB DAVENTRY EXPERIMENTAL**

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**3.0 A MILITARY BAND PROGRAMME**  
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**THE BIRMINGHAM MILITARY BAND**  
Conducted by **W. A. CLARKE**  
Szabadi March ..... *Massenet*  
Entr'acte, 'Mimi' ..... *Clarks*  
**OSWALD ROGERS (Baritone)**  
In the Silent Night ..... *Rachmaninov*  
The Two Grenadiers ..... *Schumann*

**3.18 BAND**  
Selection, 'The Golden Legend' ..... *Sullivan*  
**PERCY OWENS (Entertainer)**  
My Marriage ..... *Grey*  
Back Answers ..... *Coverdale*  
**BAND**  
Gipsy Rondo ..... *Huydn*  
Euphonium Solo, 'O ruddier than the cherry' ..... *Handel*

**7.30 A MILITARY BAND CONCERT**  
Relayed from the Town Hall, Birmingham  
**THE CITY OF BIRMINGHAM POLICE BAND**  
Conducted by **RICHARD WASSSELL**  
**MURIEL BRUNSKILL (Contralto)**  
**WALTER WIDDOP (Tenor)**

**BAND**  
Fugue à la Gigue ..... *Bach, arr. Holst*  
Overture, 'Le Roi d'Ys' ..... *Lalo, arr. Galfrey*

**7.48 WALTER WIDDOP**  
Selected Songs  
**BAND**  
First Movement from the 'Unfinished' Symphony ..... *Schubert*

**8.15 MURIEL BRUNSKILL**  
Selected Songs  
**BAND**  
Farandole from Second Suite 'The Maid of Arles' ..... *Bizet*



BEARERS OF TRIBUTE TO FRANCE.

The dinner of the United Association of Great Britain and France will be held tonight, and the principal speeches will be relayed from the New Princes Restaurant. Here are the speakers—Mr. Ramsay MacDonald (left), the Earl of Derby, and the Marquis of Crewe. †

**3.48 OSWALD ROGERS**  
Charity ..... } *Hagemann*  
Do not go, my love ..... }  
Drink to me only ..... *arr. Quilter*  
**BAND**  
Suite of Ballet Music from 'Robert the Devil' ..... *Meyerbeer*

**4.13 PERCY OWENS**  
Ye good olde days ..... *Herbert*  
The Cup ..... *Arphor*  
**BAND**  
Overture, Plymouth Hoe ..... *Ansell*

**4.30 JACK PAYNE and THE B.B.C. DANCE ORCHESTRA**  
**RONALD FRANKAU (Entertainer)**

**5.30 THE CHILDREN'S HOUR:**  
(From Birmingham)  
'The Terrible Fate of W.H.A.T.' by T. Howard Rogers  
Songs and Duets by **MARJORIE PALMER (Soprano)** and **ETHEL WILLIAMS (Contralto)**  
'How Things Work—Railway Signals,' by Major **VERNON BROOK**

**6.15 WEATHER FORECAST, FIRST GENERAL NEWS BULLETIN; TIME SIGNAL, GREENWICH**

**6.30 Light Music**  
(From Birmingham)  
**THE BIRMINGHAM STUDIO ORCHESTRA**  
Conducted by **FRANK CANTELL**  
**MARY POLLOCK (Soprano)**

**8.35 app. INTERVAL**  
during which, **IDA GILBERT** will read  
'MISERY—TO WHOM SHALL I TELL MY GRIEF?'  
(*Anton Tchekov*)

**8.50 app. BAND**  
Scherzo, 'The Flight of the Bumble Bee' ..... } *Rimsky-Korsakov,*  
The Legend of Tsar Sultán .. } *arr. O'Donnell*  
The Dance of the Tumblers }  
( 'The Snow Maiden' ) .....

**9.0 The United Association of Great Britain and France**  
Speeches following the dinner relayed from the New Princes Restaurant  
Speakers:—  
**THE EARL OF DERBY**  
**MR. RAMSAY MACDONALD**  
**THE MARQUIS OF CREWE**

**9.30 Vaudeville**  
**PHILIP BROWN'S DOMINOES DANCE BAND**  
**JAMES WHIGHAM (Entertainer)**  
**WOLSELEY CHARLES**  
In an original Piano Sketch

**10.0 WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN**

**10.15 DANCE MUSIC: HERMAN DAREWSKI**  
and his **BAND** from the Royal Opera House  
Dances, Covent Garden

**11.0-11.15 JACK PAYNE and THE B.B.C. DANCE ORCHESTRA**



Programmes for Wednesday.

**5WA CARDIFF.** 353 M. 850 K.C.

- 1.15-2.0 A Symphony Concert  
Relayed from the National Museum of Wales  
NATIONAL ORCHESTRA OF WALES  
Overture, 'Euryanthe' ..... Weber  
Theme and Variations (Symphony No. 6 in C Minor) ..... Glazounov  
Symphony No. 41 in G Minor ..... Mozart
- 2.30 BROADCAST TO SCHOOLS:  
L. TOYE WARNER-STAPLES: 'Stars and their Story—II, Fixed Stars. Where are we going?'
- 2.55 London Programme relayed from Daventry
- 3.45 THE STATION TRIO:  
FRANK THOMAS (Violin), RONALD HARDING (Violoncello), HUBERT PENCELLY (Pianoforte)  
Three Spanish Dances ..... Arbos  
W. SALUSBURY BAKER (Baritone)  
Speak, Music ..... Elgar  
Linden Lea ..... Vaughan Williams  
Oh, could I but tell thee in Music .. Matashkin  
TRIO  
Miniatures, Set 2 ..... F. Bridge  
W. SALUSBURY BAKER  
Take, Oh Take those lips away ..... Quilter  
Since thou Oh Fondest ..... S. Liddle  
I attempt, from Love's sickness to fly .. Purcell  
TRIO  
Nocturne ..... Widor  
Slavonic Dances ..... Dvorak  
Nos. 1 in C; 4 in A Flat; 10 in B Flat
- 4.45 London Programme relayed from Daventry
- 5.15 THE CHILDREN'S HOUR
- 6.0 London Programme relayed from Daventry
- 6.15 S.B. from London
- 7.15 GRACIE FIELDS (Comedienne)
- 7.25-11.0 S.B. from London (10.15 Local Announcements)

**5SX SWANSEA.** 294.1 M. 1,020 K.C.

- 1.15-2.0 S.B. from Cardiff
- 2.30 S.B. from Cardiff
- 2.55 London Programme relayed from Daventry
- 5.15 S.B. from Cardiff
- 6.0 London Programme relayed from Daventry
- 6.15 S.B. from London
- 10.15 Musical Interlude relayed from London
- 10.20-11.0 S.B. from London

**6BM BOURNEMOUTH.** 326.1 M. 920 K.C.

- 2.30 London Programme relayed from Daventry
- 6.15-11.0 S.B. from London (10.15 Local Announcements)

**5PY PLYMOUTH.** 400 M. 740 K.C.

- 2.30 London Programme relayed from Daventry
- 5.15 THE CHILDREN'S HOUR:  
Reading, 'The Princesses who lived in a Kail-yard' (Constance Armfield), and then some Melody and Comedy
- 6.0 London Programme relayed from Daventry
- 6.15-11.0 S.B. from London (10.15 Local Announcements; Midweek Sports Bulletin)

**2ZY MANCHESTER.** 384.8 M. 780 K.C.

- 2.30 London Programme relayed from Daventry
- 3.0 S.B. from Sheffield
- 3.20 THE NORTHERN WIRELESS ORCHESTRA
- 3.30 London Programme relayed from Daventry  
(Manchester Programme continued on Page 394.)

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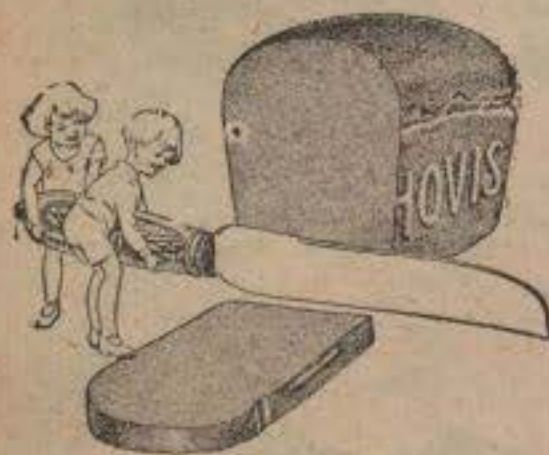
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## Programmes for Wednesday.

(Manchester Programme continued from page 393.)

- 3.45** THE NORTHERN WIRELESS ORCHESTRA  
NORAH NICHOLLS (Soprano)  
ROBERT C. WOODHOUSE (Recitations)
- 5.15** THE CHILDREN'S HOUR  
(S.B. from Leeds)
- 6.0** London Programme relayed from Daventry
- 6.15** S.B. from London
- 6.30** Royal Horticultural Society's Bulletin
- 6.40-11.0** S.B. from London (10.15 Local Announcements)

## Other Stations.

- 5NO** NEWCASTLE. 812.5 M. 980 KC.
- 2.30**—London. **4.15**—Music relayed from Fenwick's Terrace Tea Rooms. **5.15**—The Children's Hour. **6.0**—Elsie Gollightly (Soprano) and Tom Gollightly (Baritone) in Songs and Duets. **6.15**—S.B. from London. **6.30**—Royal Horticultural Society's Bulletin. **6.40**—Musical Interlude. **6.45-11.0**—S.B. from London.



GRACIE FIELDS,

'England's foremost comedienne,' will be on tour this week. On Monday night she took part in the Vaudeville programme from London and Daventry; Cardiff listeners will hear her on Thursday, and she will broadcast from Manchester on Friday night.

- 5SC** GLASGOW. 405.4 M. 740 KC.
- 3.0**—Broadcast to Schools. Mr. George Burnett: 'Minstrel and Makar—VIII, James I, our Poet King.' **3.20**—Musical Interlude. **3.30**—London Programme relayed from Daventry. **3.45**—Dance Music relayed from the Plaza Palais de Danse. **4.15**—Scottish Concert. The Station Orchestra. Jean McQuattle (Contralto). **5.15**—The Children's Hour. **5.58**—Weather Forecast for Farmers. **6.0**—Organ Recital relayed from the New Savoy Picture House. Organist, Mr. S. W. Leitch. **6.15**—S.B. from London. **6.30**—Mr. Dudley V. Howells: 'Horticulture.' **6.45**—S.B. from London. **10.15**—Scottish News Bulletin. **10.20-11.0**—S.B. from London.

- 2BD** ABERDEEN. 500 M. 600 KC.
- 3.0**—Broadcast to Schools. S.B. from Glasgow. **3.30**—London. **3.45**—Steadman's Orchestra, directed by George Steadman, relayed from the Electric Theatre. **5.0**—A Humorous Interlude by James M. Taylor (Entertainer). **5.15**—The Children's Hour. **6.0**—London Programme relayed from Daventry. **6.15**—S.B. from London. **6.30**—Mr. George E. Greenhow: 'Horticulture.' **6.45**—S.B. from London. **7.15**—Gracie Fields (Comedienne). **7.25**—S.B. from London. **10.15**—S.B. from Glasgow. **10.20-11.0**—S.B. from London.

- 2BE** BELFAST. 506.1 M. 980 KC.
- 12.0-1.0**—Gramophone Records. **2.30**—London Programme relayed from Daventry. **3.45**—Orchestra. **4.15**—North Totton (Soprano). **4.27**—Doris Bates (Violin). Pauline Barker (Harp), and J. W. Sowerby (Violoncello). Orchestra. **5.0**—Ruddick Millar: 'The Romantic Reference Library.' **5.15**—The Children's Hour. **6.0**—Organ Recital by Arthur Raymond, relayed from the Classic. **6.15**—S.B. from London. **6.30**—Royal Horticultural Society's Bulletin. **6.40-11.0**—S.B. from London (10.15 Regional News).

## Bristol Radio Week.

Special Programmes from Cardiff for West-Country Listeners.

(Continued from page 382.)

### Variety.

A VARIETY Programme by Bristol Artists on Thursday, November 22, includes the West Country humorists W. Irving Gass and Dan'l Grainger. Wherever the Society of Somerset Folk meets, Dan'l Grainger is sure of a really hearty welcome. He is the author of *Down Along*, and other Somerset dialogue works. Other artists in this programme are the Bristol Glee Singers and C. Powell-Eastbury and Marjorie Bowya (entertainers with violin and pianoforte).

### Football and Concerts.

ON Saturday, the last day of the 'Week,' there are many and varied programmes. At 2.45 p.m. there will be one of particular interest—a running commentary on the Rugby football match between Bristol and Bath, which is to be relayed from the Horfield Memorial Ground, Bristol, during the afternoon.

Kathleen Wills (contralto) and William Parsons (baritone) are the singers at a ballad concert at 4.30 p.m. This will be Miss Wills's eighteenth broadcast from Cardiff Station. She has sung from other stations and is very popular at the concerts at the Pump Room, Bath. Isidora Algar (pianist) will play at the same concert. She is a pupil of Matthay and also studied in Brussels. She has played several times at the League of Arts Concerts at South Kensington, and her first appearance in public was at Croydon at the age of seven.

At 6.45 p.m. part of a Concert, organized by the National Joint Industrial Council of the Printing and Allied Trades, will be broadcast from the Colston Hall. It will be followed at 7.45 p.m. by a Popular Concert from the Central Hall, at which the artists will be Clara Serena (contralto), Harry Runnett (baritone) and Arnall Oseroff (pianoforte).

### Local Talks.

SEVERAL talks of direct interest to Bristol have been arranged for the 'Week.' There is one by A. G. Powell at 6 p.m. on Friday, November 23, on 'Bristol Ships and their Story.' Mr. Powell knows Bristol inside out and has an extensive knowledge of ships. He went to sea when he was young and has had many exciting experiences.

By an extremely fortunate coincidence, two of the speakers in the Broadcasts to Schools are well known in Bristol. They are Consuelo de Reyes, who gives the third of her series on 'School Plays and the Theatre' on Monday, November 19, when she will deal with the subject: 'How to make a Model Theatre,' and L. Toye Warner-Staples, who, on Wednesday, November 21, is giving the third of a series of talks on 'Stars and their Story,' entitled 'Double and Variable Stars—Suns in the Making.'

## THE RADIO TIMES.

The Journal of the British Broadcasting Corporation.

Published every Friday—Price Twopence.

Editorial address: Savoy Hill, London, W.C.2.

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PR10	3.5-4	.063	10,000	8.7	L.F.
PR11	3.5-4	.063	85,000	40	R.C.
PR16	5-6	.1	18,000	18	H.F.
PR17	5-6	.1	15,000	17	Det.
PR18	5-6	.1	9,500	9	L.F.
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*A Cheese-loving curate named Grime Was tempted by Crustless to crime; His landlady's larder He robbed in his ardour*

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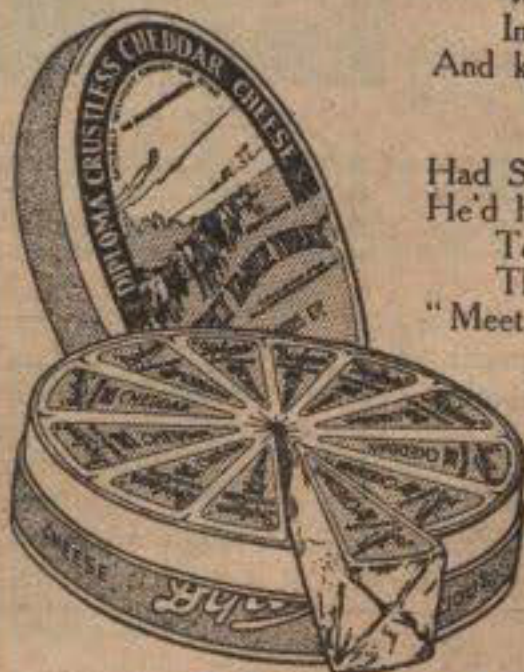
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### £50 WINNER.

Insurance is wise, people say;  
Then eat some 'Diploma' each day,  
Which does, beyond question,  
Insure good digestion  
And keeps "ole man Liver" away

### £50 WINNER.

Had Shakespeare but lived in our day  
He'd have written an ode or a lay  
To 'Diploma' the Crustless,  
The fustless, the dustless,  
"Meet meat for my metre," he'd say.



Cheddar or Cheshire  
BOX OF  
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**10.15**  
**A. J. Alan,**  
**the**  
**Inimitable**

- 10.15 a.m. The Daily Service**
- 10.30 (Daventry only) TIME SIGNAL, GREENWICH ; WEATHER FORECAST**
- 11.0 (Daventry only) Gramophone Records**  
Violin Concerto (*Brahms*)
- 12.0**  
A CONCERT IN THE STUDIO  
HUGH CROSSLEY (Tenor)  
JOHN SISSERMAN (Violoncello)  
CHARLES LYNCH (Pianoforte)
- 1.0-2.0** The Week's Recital of Gramophone Records, arranged by Mr. CHRISTOPHER STONE
- 2.25 (Daventry only) East Coast Fishing Bulletin**
- 2.30**  
BROADCAST TO SCHOOLS :  
Mr. A. LLOYD JAMES : 'Speech and Language'
- 2.50** Musical Interlude
- 3.0** Evensong  
From Westminster Abbey
- 3.45** 'A Woman's Day'—II, Mrs. EMMET, a Woman Councillor
- I**AST week Miss Margaret Bondfield opened this series of talks by describing a day in the life of a woman M.P. This afternoon it will be continued by another woman very prominent in public life—Mrs. Emmet, who is one of the youngest members of the London County Council, chairman of one of its committees and a member of several others, and who at the same time succeeds in running a family and a home.
- 4.0** A Concert in the Studio  
MARY BONIN (Soprano)  
WILLIAM BARFAND (Baritone)  
THE CELTIC HARP TRIO
- 5.15** THE CHILDREN'S HOUR :  
'THE RELUCTANT DRAGON'  
An unusual version of an old legend (as set down by Kenneth Grahame) will be told, with certain dramatic effects  
THE GERSHOM PARRINGTON QUINTET will play selections from Sullivan
- 6.0** The Radio Society of Great Britain's Quarterly Bulletin
- 6.5** Musical Interlude
- 6.15** WEATHER FORECAST, FIRST GENERAL NEWS BULLETIN ; TIME SIGNAL, GREENWICH
- 6.30** Market Prices for Farmers
- 6.35** Musical Interlude
- 6.45** THE FOUNDATIONS OF MUSIC  
MISCELLANEOUS SONGS OF SCHUBERT  
Sung by ANNE THURSFIELD (Soprano)  
Aus Heliopolis (I)  
Der Jungling und der Quelle  
Der Vater mit dem Kind  
Um Mitternacht

**7.0** Mrs. M. A. HAMILTON : 'New Novels'

**7.15** Musical Interlude

**7.20** Mr. G. D. H. COLE : 'Modern Britain in the Making—II, The Ferment of Revolution'

**I**N his second talk Mr. Cole describes the England of the period of Tom Paine and Burke, and the effects of the world-wide revolutionary ferment as exemplified in the American War of Independence and the French Revolution. He explains the development of the revolutionary movement in England, the controversy between Paine and Burke, and goes on to deal with the great war against revolutionary France, and the social effects produced in this country when peace at last returned after Waterloo.



**FOR 'A. J. ALAN' FANS.**

Admirers of the stories of A. J. Alan, who is to broadcast again tonight, should give this picture more than a passing glance. They will find in it reminders of many of those strange tales of his that they have heard and read.

- 7.40** Hallé Concert  
Relayed from the Free Trade Hall, Manchester  
S.B. from Manchester  
THE HALLÉ ORCHESTRA  
Guest Conductor, ERNEST ANSERMET

Suite of Airs and Dances . . . Purcell, arr. Bliss  
Symphony No. 8 . . . . . Beethoven

**T**HE actual date and place of the birth of our great English composer have never been quite definitely fixed; all that one can say certainly is that Purcell was born in 1658 or 1659, in London, and that he died there in 1695. Nor can we say with any certainty exactly when many of his greatest works were produced, and had it not been for the industry and enthusiasm of the Purcell Society, comparatively few of the works themselves would be known to us today. As it is, we possess a great store of music, grave and gay, for almost every known combination of voices and instruments, ranging from Opera to quite small pieces. The great wealth of beauty, and, above all, the utter sincerity of all that he wrote, are steadily reaching wider popularity, and it is quite safe to prophesy that his place of honour in English music is for all time assured.

Arthur Bliss who has arranged a number of Airs and Dances of the old Master in the form of a very effective Suite, has long ago made his own mark on British music. Although quite definitely one of the moderns, there is nothing in his music which would justify the term 'decadent,' so often hurled as a reproach at the young men of today. It is too virile and sane for that; an enthusiasm for the fresh wholesomeness of Purcell is of itself almost sufficient evidence of sanity.

- 8.30** Interlude from the Manchester Studio  
PARKER LYNCH in a Dramatic Reading
- 8.45** ORCHESTRA  
Two Nocturnes . . . . . Debussy  
Scheherazade . . . . . Rimsky-Korsakov
- T**HE three Nocturnes for full orchestra by Debussy, of which two are now to be played, are already among the best known and most popular of his purely orchestral works. Their names are sufficient clue to the images their music would present, and in any case, like all Debussy's work, the music is of too subtle and elusive an order to be analyzed in any conventional way.
- 9.40** WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN
- 9.55** Mr. VERNON BARTLETT : 'The Way of the World'
- 10.10** Local Announcements. (*Daventry only*)  
Shipping Forecast
- 10.15** A. J. ALAN
- 10.35-12.0** DANCE MUSIC: FRED ELIZALDE and his SAVOY HOTEL MUSIC, from the Savoy Hotel

NEWMAN FLOWER - PERCY SCHOLLES - RICHARD CAPELL

Contribute Special Articles to Next Week's Schubert Centenary Number.



**3.0**  
**A Concert**  
**from**  
**Bournemouth**

**THURSDAY, NOV. 15**  
**5GB DAVENTRY EXPERIMENTAL**

(491.8 M. 610 KC.)

TRANSMISSIONS FROM THE LONDON STUDIO EXCEPT WHERE OTHERWISE STATED.

**10.15**  
**Leroy**  
**and**  
**Schulhoff**

**3.0 A Symphony Concert**

No. VI of the Thirty-fourth Winter Series  
Relayed from the Winter Gardens, Bournemouth  
**THE BOURNEMOUTH MUNICIPAL AUGMENTED ORCHESTRA**

Conducted by Sir DAN GODFREY  
ADILA FACHIRI (Violin)  
JEAN GENNIN (Flute)

**ORCHESTRA**

Overture, 'Les Abencerages'.....Cherubini

**T**HIS is the second Overture of the great Cherubini which is being played for 5GB listeners this week, the other having been included in the Sunday afternoon programme. This is in a rather slighter mould, and more lighthearted in character, as is the story of the opera which follows it.

JEAN GENNIN, with Orchestra

Suite for Flute and Strings.....Bach

ADILA FACHIRI

Violin Concerto.....Respighi  
(First performance at these Concerts)

**L**ISTENERS who heard the second of the B.B.C.'s Symphony Concerts this season will be interested in comparing this Concerto with another which was equally unknown until this winter, by a fellow-countryman and contemporary of Respighi's. Like Casella, the composer of the other Concerto, Respighi is the son of a musician. At a very early age he distinguished himself as a violinist and composer, and for a time studied with Rimsky-Korsakov in St. Petersburg (as it was then), and afterwards in Berlin with Max Bruch. His music is thus less markedly Italian in character than we might have looked for from one whose interests are very largely centred in his native country. His best-known orchestral pieces deal mainly with one aspect or another of Rome—its Fountains, its Pines, its Church Windows, suites on all these three subjects having been played within the past two years to B.B.C. listeners. Since 1913 he has been Professor of Composition in the great school of music at Rome; four years ago he was unanimously appointed its Principal.

**ORCHESTRA**

Symphonie Fantastique.....Berlioz  
Reveries; Passions; Largo; Allegro agitato ed appassionato assai. Un Bal; Allegro non troppo. Scène aux Champs; Adagio. Marche au Supplice; Allegretto non troppo. Songe d'une Nuit du Sabbat; Larghetto, Allegro

**4.30 LOZELLS PICTURE HOUSE ORGAN**  
(From Birmingham)

FRANK NEWMAN

Overture, 'A Midsummer Night's Dream'  
Mendelssohn

Romance.....Rubinstein

CHATTERLY INGRAM (Contralto)

By the Waters of Minnetonka.....Liouance  
Song of Thanksgiving.....Allitsen

FRANK NEWMAN

Selection, 'Madam Butterfly'.....Puccini

Serenade.....Drigo

Valse Triste.....Sibelius

O Star of Eve ('Tannhäuser').....Wagner

CHATTERLY INGRAM

Ritournelle.....Chaminade

Orpheus with his Lute.....Sullivan

FRANK NEWMAN

Suite of Nautical Scenes.....Fletcher

**5.30 THE CHILDREN'S HOUR:**  
(From Birmingham)

'On the Fairy Train,' by Winifred Ratcliffe  
Songs by CHATTERLY INGRAM (Contralto)  
JACKO and TONY will Entertain

**6.15 WEATHER FORECAST FIRST GENERAL NEWS, BULLETIN, TIME SIGNAL, GREENWICH**

**6.30**

JACK PAYNE

and the

B.B.C. DANCE ORCHESTRA

ROSE MARYL (Entertainer)

EILEEN and IRENE HAYES

(Violoncello, Harp, and Hawaiian Guitar Solos and Duets)

**8.0**

'Home Without a Mother'

(From Birmingham)

A Comedy of the Coalfields by EDWIN LEWIS  
Bill Brown.....WORTLEY ALLEN  
Herbert Brown.....HARRY SEXTON  
Sarah Brown.....MABEL FRANCE  
Mrs. Cassidy.....HELEN ENOCH

The Browns' Kitchen on a Saturday evening. On the wall is a bright motto inscribed: 'What is Home without a Mother?' Bill Brown is sitting in a solitary state gazing at this work of art, with obvious indignation for the suer it casts on the Brown household.

Incidental Music by the  
EDGAR WHEATLEY TRIO

**8.35**

The Concert Version of

'Tom Jones'

Lyrics by

CHAS. H. TAYLOR

Composed by  
EDWARD GERMAN

Sophia (Daughter of Squire Western)

HILDA BLAKE

Honour (Her Maid).....OLIVE STURGESS

Tom.....GEORGE BAKER

Squire Western.....DAVID BRAZELL

Lady Bellaston.....DORIS OWENS

Hostess, Bliff, Officer

Chorus of Ladies, Gallants, Huntsmen, Soldiers, etc.

THE WIRELESS CHORUS

Chorus Master, STANFORD ROBINSON

THE WIRELESS ORCHESTRA

Conducted by the COMPOSER

(See page 402)

**10.0 WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN**

**10.15-11.15 A Recital for Flute and Pianoforte**

by

RENE LEROY and ERWIN SCHULHOFF

Sonata for Flute and Pianoforte.....Handel

Sonatina for Flute and Pianoforte Darius Milhaud

Five Jazz Studies for Pianoforte Erwin Schulhoff

Charleston; Blues; Chanson; Tango; Toc-

cata on the Shimmy, 'The Kitten on the Keys'

of Zez Confrey

Sonata for Flute and Pianoforte Erwin Schulhoff

Allegro moderato; Scherzo—Allegro giocoso;

Aria—Andante; Rondo—Finale; Allegro;

molto gaio

(Thursday's Programmes continued on page 398.)

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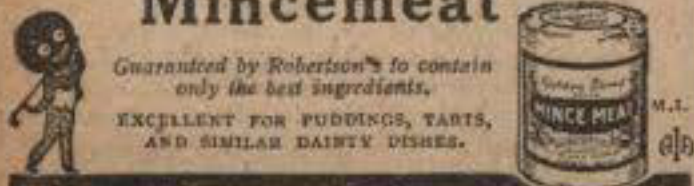




## The Passing of an Old-time custom

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## Thursday's Programmes continued (November 15)

**5WA CARDIFF. 353 M. 850 KC.**

- 2.30 London Programme relayed from Daventry
- 3.45 **IFAN KYRLE FLETCHER:** 'English Classics and their Welsh Associations—III, Lord Herbert of Cherbury'
- 4.0 London Programme relayed from Daventry
- 5.15 **THE CHILDREN'S HOUR**
- 6.0 London Programme relayed from Daventry
- 6.15 *S.B. from London*
- 7.40 Musical Interlude
- 7.45 **A Symphony Concert**

Relayed from the Assembly Rooms, City Hall  
**NATIONAL ORCHESTRA OF WALES**  
Conducted by **WARWICK BRAITHWAITE**  
Overture, 'Carnival' ..... *Deorab*



**HERBERT OF CHERBURY.**

An interesting portrait of the soldier, diplomat, poet and philosopher whose life will be recalled by Mr. Kyrle Fletcher in his talk from Cardiff this afternoon.

**HUGHES MACKLIN (Tenor) and Orchestra**  
Lohengrin's Farewell ('Lohengrin') ..... *Wagner*  
**IVY HERBERT (Pianoforte) and Orchestra**  
Pianoforte Concerto in C Sharp Minor  
..... *Rimsky-Korsakov*

**ORCHESTRA**  
Symphony in D Minor ..... *César Franck*

IN the long and almost cloistered life of serenity which César Franck devoted with a real singleness of purpose to music, heedless not only of other interests, but even of the success or failure, in the popular sense, of his own works, he made use of practically every known form. In no one can he be said to have been specially at home, but of all it is steadily becoming clearer that he enriched and widened their power and scope, revealing an individuality at once strong and gracious.

His one Symphony bears the date 1889. It is unlike the classical models in this, that the principal theme appears in all the Movements, and in this, too, that the materials are developed with a freedom such as the classical masters did not anticipate.

The first Movement begins with a slow section, in which the lower strings foreshadow the principal tune of the main first Movement. There is another theme which the attentive listener will recognize as furnishing the material for the chief tune of the last Movement. After

the first section of the chief part of the first Movement, in quick time, the slow tune from the introduction is repeated, and when the quick part has been heard again, it gives way to a new theme. After that we hear the great second tune which has a large share in the course of the Symphony. The whole orchestra plays it with noble emphasis.

In the slow Movement, the English horn has the first tune, and the second is really a modification of the big second tune of the first Movement. There follows a section which is in form and tunes like a Scherzo with its alternative Trio, and then the slow Movement returns. Again the attentive listener will hear two of the earlier themes played together.

The last Movement begins with a new tune, a joyous one in the major mode, but much of the Movement is based on tunes of the earlier part of the work, and again the great second tune from the first Movement is prominent.

9.0 **A READING OF TENNYSON'S POEMS** by **RICHARD BARRON**

9.15 **Symphony Concert**  
(Continued)

**ORCHESTRA**  
Ruralia Hungarica ..... *Dohnanyi*

**JARNST VON DOHNANYI** was only twenty when he made his first appearance as a concert pianist, stepping at once into the very front rank of exccutants. A year later, having won laurels in all the principal music centres of Germany and Austria-Hungary, he appeared with no less success in this country, and, in 1899, in the United States. As a composer he was known at first by his fresh and attractive music for his own instrument; for a good many years, however, he has been steadily gaining wider recognition as a composer of orchestral and chamber music, and latterly of music for the stage. Although making comparatively little use of actual folk tunes, most of his music is strongly characteristic of his native Hungary; it is all distinguished not only by very able craftsmanship, but by a genuine gift of invention, flavoured with a happy sense of laughter.

The work to be played this evening consists of seven numbers in which he sets forth, in a vivid and picturesque way, something of rural life in his native Hungary.

**IVY HERBERT**  
Prelude, 'La fille aux cheveux de lin'... } *Debussy*  
Masques..... }

9.40-12.0 *S.B. from London* (10.10 Local Announcements)

**5SX SWANSEA. 294.1 M. 1,020 KC.**

- 2.30 London Programme relayed from Daventry
- 5.15 *S.B. from Cardiff*
- 6.0 London Programme relayed from Daventry
- 6.15 *S.B. from London*
- 7.40 *S.B. from Manchester*
- 9.40 *S.B. from London*
- 10.10 Musical Interlude, relayed from London
- 10.15-12.0 *S.B. from London*

**6BM BOURNEMOUTH. 326.1 M. 920 KC.**

- 12.0-1.0 London Programme relayed from Daventry
- 2.30 London Programme relayed from Daventry
- 3.45 **Mr. GEORGE DANCE, F.R.H.S., 'Roses'**
- 4.0 London Programme relayed from Daventry
- 6.15 *S.B. from London*
- 7.40 *S.B. from Manchester*
- 9.40-12.0 *S.B. from London* (10.10 Local Announcements)



Programmes for Thursday.

**5PY PLYMOUTH.** 400 M. 750 KC.

- 12.0-1.0 London Programme relayed from Daventry
- 2.30 London Programme relayed from Daventry
- 3.45 The Rt. Rev. J. H. B. MASTERMAN, Bishop of Plymouth: 'Devonshire Adventurers—Sir William Hawkins'
- 4.0 London Programme relayed from Daventry
- 5.15 **THE CHILDREN'S HOUR:**  
The Educational Quintet—the same family with a new name, but this time they will take you on a Visit to a Pottery (*M. Rose Price and M. Goss*)
- 6.0 London Programme relayed from Daventry
- 6.15 *S.B. from London*



**M. ERNEST ANSERMET**  
is the guest conductor at this evening's Hallé Concert, which will be relayed by Manchester Station, and broadcast also from London, starting at 7.40 p.m.

- 7.40 *S.B. from Manchester*
- 9.40-12.0 *S.B. from London* (10.10 Local Announcements)

**2ZY MANCHESTER.** 384.6 M. 780 KC.

12.0-1.0 **A Ballad Concert**  
*S.B. from Liverpool*

- WILLIAM H. MALE (Baritone)
- The Coming of a Dream ..... *Richard Knight*
- Bid me to love ..... *D'Auvergni Bernard*
- ROY TAYLOR (Pianoforte)
- Pantomime ('El Amor Brujo') ..... *De Falla*
- Nocturne No. 18, in E ..... *Chopin*
- MILLCENT KNIGHT (Mezzo-Soprano)
- The Lover's Curse ..... } *arr. Herbert Hughes*
- I know where I'm goin' ..... }
- Lament of Isis ..... *Bantock*
- JOSEPH H. LOUGHLIN (Violin)
- La Gitana ..... *Kreisler*
- Chanson Louis XIII and Pavane  
*Couperin, arr. Kreisler*
- Bagatelle ..... *Gatty*
- WILLIAM H. MALE
- The Ragged Vagabond ..... *Randolph*
- When the Sergeant-Major's on Parade  
*E. Longstaffe*

(Manchester Programme continued on Page 401.)

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charts. Every design is drawn specially for the decoration of some particular article. You have only to trace the working drawings and use your colours according to the charts. These designs, which cannot be used by anyone outside the Association, will simplify your work immensely. You will love Arts and Crafts more and more, each day as you progress. **You can do this work.** Hundreds of others are doing it already.

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**The "Brown"  
"Duckling"  
Cone Type  
Loud Speaker**

(as illustrated above)

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### Programmes for Thursday.

(Manchester Programme continued from page 399.)

- ROY TAYLOR**  
 Nocturne No. 5, in B Flat ..... Field  
 Impromptu, Op. 90, No. 4, A Flat .... Schubert
- MILICENT KNIGHT**  
 O That it were So ..... Frank Bridge  
 Cuckoo ..... Curwen  
 To Daisies ..... Quilter  
 Morning Hymn ..... George Henschel
- JOSEPH H. LOUGHLIN**  
 Romance ..... Svendsen  
 Polichinelle ..... Kreisler
- 4.30 THE NORTHERN WIRELESS ORCHESTRA**  
 Suite, 'Little Snow-White' ..... Van Dyk  
 Reverie of Love ..... Carl Andre  
 Waltz, 'Souvenir' ..... Allen T. Hussell  
 Selection, 'Rigoletto' ..... Verdi
- 5.15 THE CHILDREN'S HOUR**
- 6.0 London Programme relayed from Daventry**
- 6.15 S.B. from London**
- 6.35 Market Prices for Local Farmers**
- 6.45 S.B. from London**
- 7.40 Hallé Concert**  
 Relayed from the Free Trade Hall  
 Relayed to London and Daventry  
**THE HALLÉ ORCHESTRA**  
 Guest Conductor, M. ANSERMET  
 Suite of Airs and Dances .. Purcell, arr. Bliss  
 Symphony No. 8 ..... Beethoven
- 8.30 Interlude from the Studio**  
**PARKER LYNCH in Dramatic Readings**  
 I, 'How Beautiful were once the Roses'  
 A prose poem by *Turgenev*, with music by  
 Arensky, with Eric Fogg at the Piano  
 (Published by Heinemann, Ltd.)  
 II, 'The Prayer of the Flowers'  
 A prose poem by *Lord Dunsany*  
 (From a Book of Anglo-Irish Verse)  
 (Published by Macmillan)
- 8.45 ORCHESTRA**  
 Two Nocturnes ..... Debussy  
 Scheherzade ..... Rimsky-Korsakov
- 9.40-12.0 S.B. from London (10.10 Local An-  
 nouncements)**

### Other Stations.

- 5NO NEWCASTLE.** 512.5 M.  
 960 kc.  
 12.0-1.0:—London. 2.30:—Prof. J. L. Morison: 'Some  
 Stories and Characters from the History of the U.S.A.—VII,  
 The Declaration of Independence.' 3.0:—London. 5.15:—  
 Children's Hour. 6.0:—London. 7.40:—Manchester (see Lon-  
 don). 9.40-12.0:—London.
- 5SC GLASGOW.** 405.4 M.  
 740 kc.  
 11.0-12.0:—Gramophone Records. 2.45:—Mid-Week Ser-  
 vice, conducted by the Rev. Robert Aitken, of St. George's  
 Parish Church, Paisley, assisted by the Station Choir. 3.0:—  
 Broadcast to Schools. S.B. from Edinburgh. 3.30:—Musical  
 Interlude. 3.45:—Edith M. Pye: 'Women in the Making of  
 Modern China.' 4.0:—Light Orchestral Concert. The Station  
 Orchestra. Jack Miller (Baritone). 5.15:—Children's Hour.  
 5.58:—Weather Forecast for Farmers. 5.0:—London. 6.15:—  
 London. 6.30:—Scottish Market Prices for Farmers. 6.40:—  
 Musical Interlude. 6.45:—London. 7.40:—Manchester (see  
 London). 9.40:—London. 10.10:—Scottish News Bulletin.  
 10.15:—London. 10.35:—Gracie Fields (Comedienne). 10.50-  
 12.0:—London.
- 2BD ABERDEEN.** 500 M.  
 600 kc.  
 11.0-12.0:—Programme relayed from Daventry. 3.0:—  
 Edinburgh. 3.30:—Glasgow. 4.0:—Concert by the Station  
 Orctet, relayed from the Sculpture Court, the Art Gallery. 5.0:—  
 Vocal Interlude by Maggie Garden (Soprano). 5.15:—Children's  
 Hour. 5.0:—London. 6.30:—Glasgow. 6.45:—London.  
 7.40:—Manchester (see London). 9.40:—London. 10.10:—  
 Glasgow. 10.15-12.0:—London.
- 2BE BELFAST.** 506.1 M.  
 960 kc.  
 2.30:—London. 4.0:—Dance Music: Larry Brennan and  
 his Piccadilly Revellers, relayed from the Plaza. 5.0:—T. O.  
 Corrin: 'The Growth of Music—VI, Modern Music.' 5.15:—  
 Children's Hour. 6.0:—London Programme relayed from  
 Daventry. 6.15-7.40:—S.B. from London. 7.45:—A Light  
 Russian Programme. Frank Phillips (Bass-Baritone); Eileen  
 Andjelkovich (Violin); Gregori Telsenskiak (Balalalka); Claude  
 de Ville (Pianoforte). 8.30:—An Operatic Programme. May  
 Blyth (Soprano). Orchestra, conducted by E. Godfrey Brown.  
 9.40-12.0:—London.

### Notes from Southern Stations.

#### Plymouth.

THE evening service on Sunday, Novem-  
 ber 18, which is to be relayed from St.  
 Andrew's Parish Church, Plymouth, will  
 be addressed by the Venerable F. Whitfield Daukes,  
 Archdeacon of Plymouth.

THE dramatic talks by Miss C. M. de Reyes,  
 Producer at the Little Theatre, Citizen House,  
 Bath, will be continued on Tuesday, November 20,  
 when Miss de Reyes will discuss the value of drama  
 as a union of all arts, what makes a successful  
 play, and how to obtain a good stage picture.

ON Thursday afternoon, November 22, the Rt.  
 Rev. J. H. B. Masterman, Bishop of Plymouth,  
 will continue his series of talks on Devonshire  
 Adventurers, his choice being 'Sir John Hawkins.'

#### Bournemouth.

IN her talk entitled 'Landmarks,' to be  
 given from the Bournemouth Studio on  
 Thursday, November 22, Mrs. Robert  
 Meyrick will describe some of the special points  
 of interest, such as camps, burial-grounds, roads and  
 bridges that our forefathers have left in that corner  
 of England where Hampshire, Dorset and Wiltshire  
 meet.

Salisbury has always 'queened it' amongst our  
 English cathedrals, just as Durham has pre-  
 eminently expressed the old warrior in stone.  
 For delicate beauty, fragile charm, Salisbury's  
 claim cannot be challenged; she knows it, too,  
 and spreads her skirts coquettishly over the  
 lovely carpet of the Close. But if a homely  
 English wench—simple, handsome, but modest and  
 retiring—has appeal, Romsey Abbey typifies her  
 worth and her abiding loveliness. No one would  
 think of passing through Salisbury without paying  
 court to her Lady of Grace; thousands ride through  
 Romsey with no other thought than the approaching  
 beauties of the Forest, or the golden shore that  
 calls them. Jealous of her beauty, those who love  
 Romsey would rather share her charms than see  
 her passed by, and they will be glad to hear her  
 praises recited by Mr. John A. Peart in his talk from  
 the Bournemouth Studio on Tuesday, November 20.

#### Cardiff.

MR. ISAAC WILLIAMS, who gives the third  
 of his travel talks this autumn on Tuesday  
 November 20, spent an interesting holiday  
 this year in the Mediterranean and the Far East,  
 Rhodes, which he will describe, he calls the island  
 of sunshine and roses. It is celebrated as the seat,  
 in mediaeval times, of the Knights of St. John and  
 Jerusalem. In history and in art it will always  
 remain famous for its 'Colossus,' the bronze figure  
 of Apollo, one hundred and twelve feet in height,  
 which for three-quarters of a century, prior to its  
 destruction in 244 B.C., marked the entrance to the  
 harbour of the City of Rhodes. The crash of the  
 'Colossus,' which was caused by an earthquake,  
 from which the island is never entirely free, is still  
 regarded with superstitious fear by the natives who  
 never, willingly, refer to it. No less remarkable  
 than the city of Rhodes itself is the wave-washed  
 acropolis of Lindos, which, according to tradition,  
 was once visited by the famous Helen of Troy.  
 The small town of Lindos is a piquant surprise to  
 travellers, who may now ride the thirty miles over-  
 land to reach it on a newly constructed motor road.  
 Behind the almost bare walls of its narrow streets  
 are inviting little courtyards leading to diminutive  
 houses paved with small sized black and white  
 pebbles geometrically arranged, and presenting the  
 appearance of a rough-wrought form of mosaic  
 work. Many of the younger male inhabitants of  
 Lindos emigrate to America, but always with the  
 ambition to return as soon as possible with sufficient  
 means to enable them to marry and settle down  
 comfortably—which generally means lazily—for  
 the rest of their lives.

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 Witney Blanket Co., Ltd.'s splendid method  
 for the renewing of Down Quilts makes a  
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 and  
 timely  
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 BETTER THAN NEW!

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 for you to have full particulars of this valuable  
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 is to do is for you to write asking for the  
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 coverings and price list for renovating. Accept  
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 toe cap imitated by pin punching—no seams to cause  
 discomfort. The open-air girl's ideal shoe.

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 2 to 7. Country width. Mention Style X.1001. Send Footshape,  
 pencil outline of stockings foot if size is not known. Enclose 17/6  
 money order or cheque. Satisfaction or money back guaranteed.

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### Beginners! Start NOW!

If you cannot play as yet, if you cannot even read music, then Billy Mayerl will direct your studies from the very outset and make you a brilliant pianist of outstanding merit. His wonderful postal course for Beginners is acknowledged to be the finest tuition yet offered to the public. No "stunts," no tedious exercises; just thorough tuition and lasting results. You learn to read ordinary music by a new easy method which makes you wonder where the so-called difficulty was!

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## Sir Edward German's Light Opera 'TOM JONES'

will be given, in a concert version, for the first time before the microphone this week—on Thursday (from 5GB) and Friday (from all other Stations).

WHEN *Merrie England*, by Edward German, with text by Basil Hood, was produced at the Savoy Theatre in April 1902, it was hailed on all hands as in every way a worthy successor to the long line of Gilbert and Sullivan Operas. It seemed as though the Savoy might again enjoy a series of successes such as gave to Gilbert and Sullivan a joint place among the immortals, a place which none has ever disputed with them. Nine months later, *A Princess of Kensington*, though not quite so brilliant a success, still fostered the hope that light opera of that order was to keep its hold on English affections, was still to show the whole world of music that in one direction England held an undisputed lead. Several causes contributed to relegate that fair hope into the realm of 'might-have-been.' Both operas suffered from interpolations in text and music, which author and composer were powerless to resist; with the assurance born of continued success they might have learned to insist on their right to freedom from interference, but the partnership came to a tragic end with Hood's death.



Sir Edward German.

German's gifts found their next outlet in the same direction in *Tom Jones*, produced at the Apollo Theatre in 1907. The libretto is by A. M. Thompson and Robert Courtneidge, joint authors also of *The Arcadians*, with lyrics by the late Charles Taylor; the story, of course, is based on Fielding's novel. The music is no less full of that quite inimitable charm—and attempts to imitate it have been made by countless young composers—which was already evident in German's work on *The Emerald Isle*. Sullivan, it will be remembered, left that opera unfinished, and German completed it with admirable skill and deftness. Graceful, melodious, light, his music is in every way original, stamped with as strong an individuality as Sullivan's; always refined, never stooping to cheap or meretricious effects, laid out for the orchestra by the hand of a master, it is all respected and admired by musicians, as it is loved by the man in the street. In its own way, a very eloquent way, it is music of which England is as justly proud as of Purcell's or Elgar's.

*Tom Jones* has been performed by more amateur operatic societies than it would be easy to count; any later work which ousts it from its position among the first favourites will have to be exceptionally rich in all those qualities of melody, rhythm, harmony, and wholesome sentiment and humour, which blend here into a typically English whole. Musicians are asked sometimes wherein lies the difference between these operas of

German's and the more frankly flippant musical comedies. It is not easy to explain to any who cannot hear it for himself, and, of course, there is much in the best musical comedies to which even the most serious-minded musician takes his hat off in all sincerity. The word 'wholesome' is probably the clue to the difference: German's music is, almost without exception, fresh and breezy; it brings into the theatre or concert-

room some sense of the clean out-of-doors, something of the health and vigour of English country places. It is not stretching the simile too far to say that, like *The Yeomen of England*, it is 'stained with the ruddy tan God's air doth give a man.' The sentiment, and the music that gives it expression, in musical comedy, is all too apt to become artificial sentimentality; its fragrance—music can really carry with it a sense of fragrance—is often that of the chemist's shop. German's is of woods and downs, with sunshine and wind and rain about them.

There must be hundreds of B.B.C. listeners who have learned that, in the best possible way—by singing and playing this music for themselves; there must be hundreds of thousands who know it from hearing the music played. 'Selection from *Tom Jones*' appears constantly in light orchestral and band programmes everywhere. The two best-known numbers are unquestionably the 'Waltz Song' and 'Dream-o'-Day Jill' which Sophia sings; these bid fair to remain in the soprano's repertoire for many a long day to come. But there are other pieces no less happily melodious. Squire Western's song with Chorus, 'On a January morning,' 'If love's content,' which Tom sings—to choose only two—and some of the concerted pieces, notably the madrigal, 'Here's a paradox for lovers,' are well worthy to rank with their older prototypes by Sullivan.

The original cast at the Apollo was a strong one. The hero for once in a way is a baritone, not a tenor, and Hayden Coffin sang Tom's part. Sophia, his lady fair, was Ruth Vincent, with Miss Carrie Moore as her maid, Honour. Dan Rolyat, as Partridge the barber, had most of the fun of the opera in his hands, and among the smaller parts, one was taken by Miss Cicely Courtneidge, who must have been the merest child then. The whole production went with that verve and gusto which make an audience feel that the performers are enjoying themselves wholeheartedly, that their singing and playing are not a task, but a joy. And who, listening to this music, can doubt that they were?



**8.0**  
**A Glimpse**  
**of**  
**Denmark**

**FRIDAY, NOVEMBER 16**

**2LO LONDON & 5XX DAVENTRY**  
(361.4 M. 830 KC.) (1,562.5 M. 192 KC.)

**8.30**  
**A Recital**  
**by**  
**Madame Suggia**

**10.15 a.m. The Daily Service**

**10.30 (Daventry only) TIME SIGNAL, GREENWICH ; WEATHER FORECAST**

**11.0 (Daventry only) Gramophone Records Miscellaneous**

**12.0 A SONATA RECITAL**  
**JULIUS ROSTALL (Violin)**  
**HENRY BRONKHURST (Pianoforte)**

Sonata in C Minor ..... *Beethoven*

**T**HE Pianoforte alone begins the first movement with the principal tune, which the violin takes up almost immediately. Although in the minor key, the movement has nothing sombre nor melancholy about it, and its second principal tune is a lively and vigorous one.

The second movement begins in the same way, pianoforte first, and then the violin, playing a melody, one of Beethoven's fine broad tunes. There is a short Scherzo with sprightly melody shared by the two instruments in the same way as in the first two movements; in the 'Trio,' or middle section, the violin begins the tune, pianoforte imitating him in the bass.

There are two contrasted themes in the last movement, one depending largely for its effect on a sudden rise from quiet to very loud tone, and a flowing song-like tune.

**12.30 AN ORGAN RECITAL**

by **DAVID G. MORGAN,**

Organist and Director of the Choir Cheam Parish Church

Relayed from St. Mary-le-Bow

Rhapsody ..... *Harvey Grace*  
Study in B Minor ..... *Schumann*  
Triumphal March ..... *Karg-Elert*  
Second Arabesque ..... *Debussy*  
Introduction and Fugue ..... *Reubke*

**1.0-2.0 LUNCH-TIME MUSIC**  
**MOSCHETTO and his ORCHESTRA**  
From the May Fair Hotel

**2.25 (Daventry only) East Coast Fishing Bulletin**

**2.30 Dr. B. A. KEEN: 'The Why and Wherefore of Farming—VIII, The Common Agricultural and Horticultural Crops'**

**2.55 Musical Interlude**

**3.0 Mr. ERNEST YOUNG: 'Round the World'**

**3.20 Musical Interlude**

**3.25 Miss ANA M. BERRY, Arts League of Service: 'Looking at Pictures—VIII, The Second Enchantment'**

**3.40 Musical Interlude**

**3.45 CONCERT TO SCHOOLS**

**4.30 FRANK WESTFIELD'S ORCHESTRA**  
From the Prince of Wales Playhouse, Lewisham

**5.15 THE CHILDREN'S HOUR:**

**DAME FORTUNE'S 'MY PROGRAMME'**

Wherein certain sealed envelopes, containing selected programme items, will be placed in a hat, and drawn by certain Artists, well known to the Children's Hour and previously pledged to perform whatsoever DAME FORTUNE may choose to allot to them.

**6.0 Mr. BRIAN HARLEY: 'Chess—The Queen's Gambit Declined'**

**O**NE of the most ancient, as it is one of the most intellectual, games played by mankind, chess is by now almost an exact science, and it can be discussed in an almost scientific vein. The very large number of listeners who are also chess enthusiasts will welcome this evening's talk in which Mr. Brian Harley, Chess Editor of *The Observer*, will discuss that popular opening move, the Queen's Gambit Declined. Two diagrams illustrative of this talk will be found on pages 370 and 371.

factor in the economic scheme, the importance of which can hardly be over-estimated, and one on which, as General Secretary of the Trades Union Congress, he is well qualified to speak. Future talks in this series will be given by H. D. Henderson ('The New Industrial Revolution'), Major Walter Elliott, M.P. ('The Trend of Our World Trade'), Miss Lynda Grier ('Women in Industry'), and Sir Herbert Samuel ('What of the Future?').

**7.45 A Vaudeville Turn**

**8.0 A Danish National Programme**

**8.30 Suggia**

**A VIOLONCELLO RECITAL**

Adagio and Allegro and Sarabande ... *Boccherini*  
Bourrees of C Major Suite ..... *Bach*  
(Unaccompanied)

Piece en forme de Habanera ..... *Pavel*  
Après un reve

*Faure*  
Serenade Espagnole *Glazounov*

**9.0 WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN**

**9.15 SIR NIGEL PLAYFAIR**  
'Aims and Ideals in the Theatre—IV'

**SIR NIGEL PLAYFAIR** hardly needs introduction to our readers. Manager, almost discoverer, of the Lyric, Hammer Smith, the man responsible for the enchanting revivals of *The Beggar's Opera*, and so many other costume plays and ballad operas, and the latest created

of theatrical knights, Sir Nigel has always been found on the side of the angels of good taste, decorativeness, and charm.

**9.30 Local Announcements; (Daventry only) Shipping Forecast**

**9.35 The Concert Version of 'Tom Jones'**

Lyrics by CHAS. H. TAYLOR  
Composed by EDWARD GERMAN

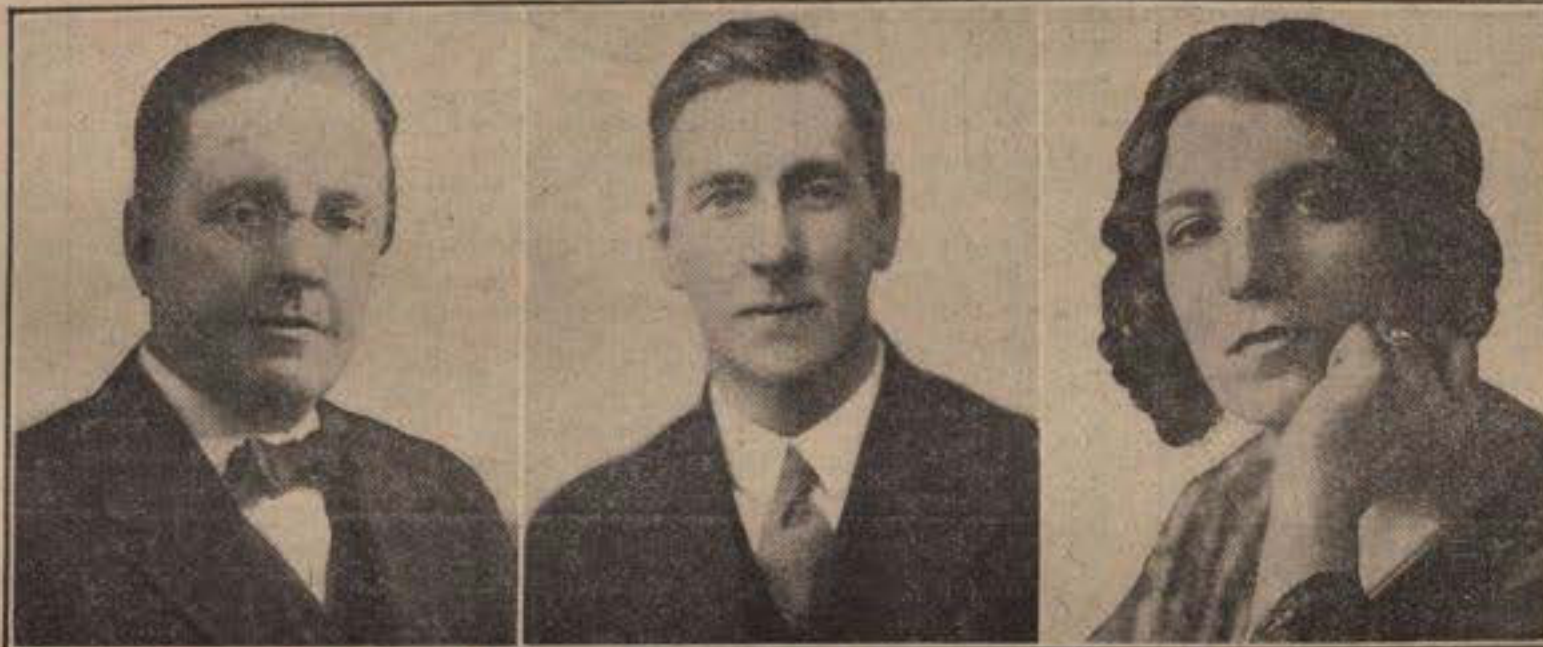
Sophia (Daughter of Squire Western)

HILDA BLAKE  
Honour (her Maid) ..... OLIVE STURRESS  
Tom ..... GEORGE BAKER  
Squire Western ..... DAVID BRAZELL  
Lady Bellaston ..... DORIS OWENS  
Hostess, Police Officer.  
Chorus of Ladies, Gallants, Huntsmen, Soldiers, etc.

THE WIRELESS ORCHESTRA  
Chorus Master, STANFORD ROBINSON  
THE WIRELESS ORCHESTRA  
Conducted by the COMPOSER  
(See also page 402.)

**11.0 SURPRISE ITEM**

**11.15-12.0 (Daventry only) DANCE MUSIC:**  
ALFREDO and his BAND, and the NEW PRINCES ORCHESTRA from the New Princes Restaurant



THREE FAMOUS PEOPLE TO BROADCAST TODAY.

This is a very full day of broadcasting, as, in addition to the Danish National programme at 8.0, Tom Jones at 9.35 and the Surprise Item, there are three other items of unusual interest. Sir Nigel Playfair (left) will define his aims and ideals in the theatre (9.15); Mr. Walter M. Citrine will describe the attitude of organized labour today (7.25), and Madame Suggia will give a recital between 8.30 and 9.0.

**6.15 WEATHER FORECAST, FIRST GENERAL NEWS BULLETIN: TIME SIGNAL, GREENWICH**

**6.30 Interlude**

**6.45 THE FOUNDATIONS OF MUSIC**  
MISCELLANEOUS SONGS OF SCHUBERT  
Sung by ANNE THURSFIELD (Soprano)  
An Mignon

**7.0 Mr. G. A. ATKINSON: 'Seen on the Screen?'**

**7.15 Musical Interlude**

**7.25 Mr. WALTER M. CITRINE: 'Tendencies in Industry To-Day—II, The Attitude of Organized Labour'**

**L**AST week Lord Melchett opened this series of talks by discussing 'the rationalization of industry.' This evening Mr. Citrine will explain the attitude of organized labour—a

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# FRIDAY, NOVEMBER 16

## 5GB DAVENTRY EXPERIMENTAL

(491.5 M. 610 KC.)

TRANSMISSIONS FROM THE LONDON STUDIO EXCEPT WHERE OTHERWISE STATED.

### 3.0 AN ORGAN RECITAL

By LEONARD H. WARNER  
From St. Botolph's, Bishopgate  
SYLVA VAN DYCK (Soprano)

#### ORGAN

March on a Theme of Handel.....Guilmant  
Cantique.....Elgar

#### SYLVA VAN DYCK

Good morning, Brother Sunshine;  
Oh, tell me, nightingale, Liza Lehmann  
Cherry Ripe  
arr. Liza Lehmann

#### ORGAN

Allegretto (From Hymn of Praise Symphony)  
Mendelssohn, arr. Cruickshank  
March in C  
Wm. Faulkes

#### SYLVA VAN DYCK

The Wren  
Evensong  
Fly away, pretty moth... Liza Lehmann

#### ORGAN

Triumphal March  
Hollins

### 4.0 JACK PAYNE

and  
THE B.B.C. DANCE ORCHESTRA  
HARLEY and BARKER (Musical Numbers)  
RONALD FRANKAU (Entertainer)

### 5.30 THE CHILDREN'S HOUR:

(From Birmingham)  
'LEGEND LAND OF THE WESTERN ISLES'  
MARTIN GILKES—The Story-Teller  
DENNE PARKER—The Singer  
WINIFRED COCKERILL—Harp

### 6.15 WEATHER FORECAST, FIRST GENERAL NEWS BULLETIN: TIME SIGNAL, GREENWICH

### 6.30 Light Music

(From Birmingham)  
THE BIRMINGHAM STUDIO ORCHESTRA  
Conducted by FRANK CANTELL

Overture, 'The Pearl of Brazil'...David

MIRANDA SUGDEN (Soprano)  
The Sea Bird  
Moonlight... (Three Songs of the Sea) Quilter  
By the Sea

### 6.48 ORCHESTRA

Lyric Serenade.....Elgar  
ARTHUR BIRCH (Pianoforte)  
Vespers....  
Water Wagtail.....Cyril Scott  
Lotus Land

### 7.2 ORCHESTRA

Fantasia, 'Don Pasquale'  
Donizetti, arr. Tavan

### MIRANDA SUGDEN

Carmina.....Lane Wilson  
Down in the Forest.....  
If you were the Rose.....Landon Ronald

#### ORCHESTRA

Waltz, Lysistrata.....Lincke

### 7.32 ARTHUR BIRCH



TONIGHT AT 9.0

## DJINN AND BITTERS

A Little Light Refreshment with a Dash of Fancy  
Book by CLIFFORD SEYLER  
With complete original cast

Music by BILLY MILTON and HARRY PEPPER  
Jimmy Bitson (commonly known as 'Bitters')  
HORACE PERCIVAL  
Archie Victorier 'Opkins (vulgarily known as 'Squibs').....ANONA WINN  
Mrs. 'Opkins.....MAY..KENNETH  
Albert 'Enery Bitson.....ELLIOT MAKEHAM  
(Parents of the above, respectively)  
Paul Winthrop (a rich collector of curios)

IVAN FIRTH  
The Unknown Lady.....DOROTHY SULLIVAN  
The Djinn.....VICTOR LEWISOHN  
The Policeman, A Kitten, An Organ-grinder,  
Villagers, Natives, etc.

- The Scenes:
1. A London Street
  2. In a Motor-car
  3. A Private Museum
  4. A Dip in the Sea
  5. Cairo—The Market Place
  6. The Desert
  7. Vauxhall Gardens Long Ago
  8. A Hundred Years from Now
  9. Somewhere in Summerset
  10. Same as Scene 1
- HARRY PEPPER and PATRICIA ROSSBOROUGH (Pianofortes)

This entertainment, which was originally broadcast from the London Studio on August 25 last, was found to be so much to the popular taste that it is being offered again with as little variation as possible.

### 8.42 BAND

In the Steppes of Central Asia.....Borodin  
A Wedding Day at Troldhaugen.....Grieg

## 9.0 'Djinn' and 'Bitters'

(See centre of page)

### 10.0 WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN

10.15 DANCE MUSIC: GEORGE FISHER'S KIT CAT BAND from the Kit Cat Restaurant

11.0-11.15 ALFREDO and his BAND OF THE NEW PRINCES ORCHESTRA from the New Princes Restaurant

## 8.0 Military Band Concert

La Fille aux cheveux de Lin (The lass with the lint white locks) .. Debussy  
Petite Valse  
Povishnoff  
Study in C Sharp Minor .. Scriabin  
Octave Study  
York Bowen  
ORCHESTRA  
Melodious Suite  
Frini  
March, 'Crown of Chivalry' .. Fletcher

## 8.0 A MILITARY BAND CONCERT

THE NORTHERN SINGERS  
THE WIRELESS MILITARY BAND  
Conducted by B. WALTON O'DONNELL  
Fantasia, 'La Boutique Fantasque'  
Rossini, arr. Respighi  
8.12 THE NORTHERN SINGERS  
Zigounerlieder  
Brahms  
Nos. 1, 2, 7, 10, 11

## 8.18 BAND

Celtic Suite .. Foulds  
The Clang; A Lament; The Call  
8.35 THE NORTHERN SINGERS  
The dark-eyed sailor  
Just as the Tide was flowing  
Folk Songs, arr. Vaughan Williams

Lullaby  
Thomas and Annis  
The White Paternoster  
Nursery Rhymes by Sir Walford Davies



Programmes for Friday.

**5WA CARDIFF.** 353 M. 850 KC.

- 12.0-1.0 London Programme relayed from Daventry
- 2.30 London Programme relayed from Daventry
- 5.0 JOHN STEAN'S CARLTON CELEBRITY ORCHESTRA  
Relayed from the Carlton Restaurant
- 5.15 THE CHILDREN'S HOUR
- 6.0 Mr. STANLEY DARK: 'And that reminds me'—IV
- 6.15 S.B. from London
- 6.30 Mr. A. WATKIN JONES: 'Crafts in the Age of Machinery'
- 6.45-11.15 S.B. from London (9.30 Local Announcements)

**5SX SWANSEA.** 294.1 M. 1,070 KC.

- 2.30 London Programme relayed from Daventry
- 5.15 S.B. from Cardiff
- 6.0 London Programme relayed from Daventry
- 6.15 S.B. from London
- 9.30 Musical Interlude relayed from London
- 9.35-11.15 S.B. from London

**6BM BOURNEMOUTH.** 326.1 M. 920 KC.

- 2.30 London Programme relayed from Daventry
- 6.15 S.B. from London
- 6.30 For Farmers: Mr. F. BECKETT, M.R.C.V.S.—'Ailments of Pigs'
- 6.45-11.15 S.B. from London (9.30 Local Announcements)

**5PY PLYMOUTH.** 400 M. 750 KC.

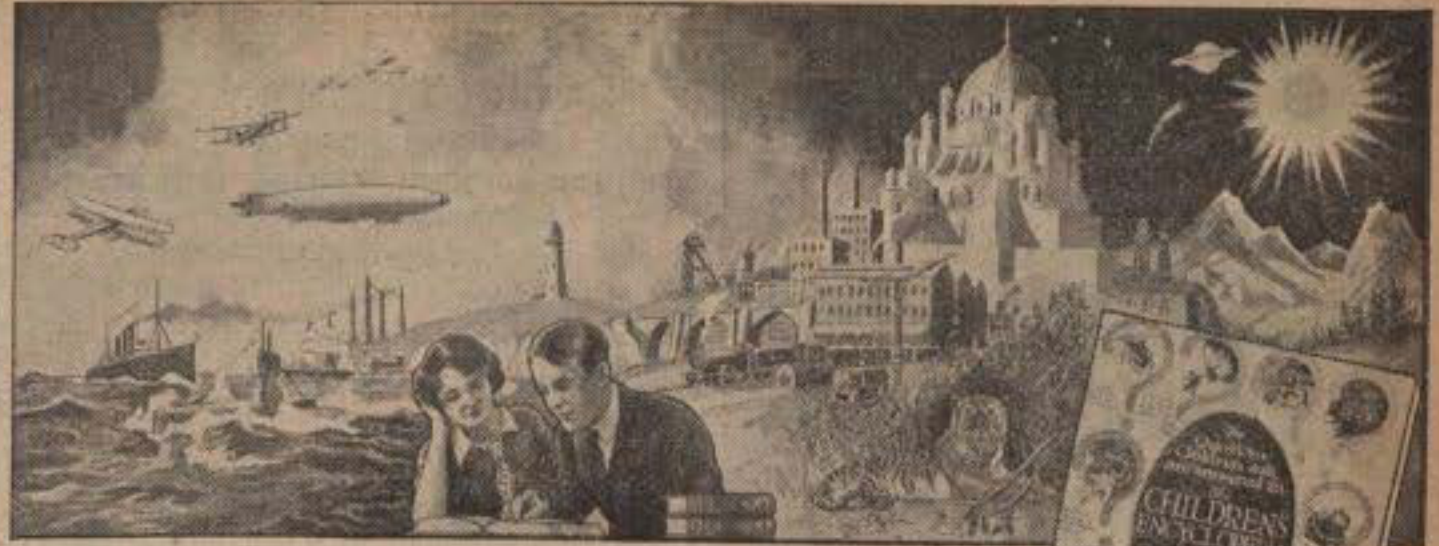
- 2.30 London Programme relayed from Daventry
- 5.15 THE CHILDREN'S HOUR:  
Come with us to 'Movie-land,' when we will endeavour to describe some pictures in Story, Song, and Verse
- 6.0 London Programme relayed from Daventry
- 6.15-11.15 S.B. from London (9.30 Local Announcements; Forthcoming Events)

**2ZY MANCHESTER.** 384.6 M. 780 KC.

- 3.0 BROADCAST TO SCHOOLS:  
Mr. W. H. BARKER: 'Studies of African Life—Tanganyika Territory—A "Mandate" Administration'
- 3.20 London Programme relayed from Daventry
- 4.30 A Mendelssohn Programme  
THE NORTHERN WIRELESS ORCHESTRA
- 5.15 THE CHILDREN'S HOUR  
S.B. from Leeds
- 6.0 Miss H. EILEEN PHILLIPS: 'Soups and Soup-making'
- 6.15 S.B. from London (9.30 Local Announcements)

9.35 GRACIE FIELDS  
(Comedienne)

(Manchester Programme continued on page 406.)



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## Programmes for Friday.

(Manchester Programme continued from page 405.)

9.50 Requests  
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### Other Stations.

5NO NEWCASTLE. 512.5 M. 960 kc.  
2.30 London Programme relayed from Daventry. 5.15—Children's Hour. 6.0—Lady Margaret Sackville: 'England and the Squires.' 6.15—S.B. from London. 6.30—For Farmers. Prof. Heiglman. 6.45-11.15—S.B. from London.

5SC GLASGOW. 405.4 M. 740 kc.  
2.30—Broadcast to Schools. S.B. from Edinburgh. 3.0—Musical Interlude. 3.5—Scenes from 'Twelfth Night,' by William Shakespeare. Presented by the Glasgow Station Players.



### 'THE SECOND ENCHANTMENT.'

This delightful Indian painting of a turkey forms an illustration to Miss Ana Berry's talk, in her series on 'Animals and Birds in Art,' from London this afternoon.

3.45—Light Orchestral Concert. 4.45—Organ recital. 5.15—Children's Hour. 5.55—Weather Forecast for Farmers. 6.0—The Rev. T. F. Harkness Graham: 'A Rotarian's View of America.' 6.15—S.B. from London. 6.30—S.B. from Edinburgh. 6.45—S.B. from London. 8.0—Thorpe Davie's Ladies' Choir. 9.15—Organ Recital. 8.45—Thorpe Davie's Ladies' Choir. 9.0—S.B. from London. Major Walter Elliot, M.P., Parliamentary Under-Secretary of State for Scotland: 'Transport in the Western Highlands and Islands.' Relayed from the City Hall, Glasgow, on the occasion of the 27th Annual Gathering of the Glasgow Three Association. 9.30—Scottish News Bulletin. 9.35-11.15—S.B. from London.

2BD ABERDEEN. 500 M. 600 kc.  
2.30—Broadcast to Schools. S.B. from Edinburgh. 3.0—S.B. from Glasgow. 3.45—Vocal Interlude by Ina M. Thomson (Soprano). 4.0—The Playhouse Orchestra. 5.0—Miss Mary Mackenzie Forbes: 'Jottings from a Motoring Tour of Central Europe.' 5.15—Children's Hour. 6.0—Mr. Peter Craigmyle: 'Football Topics.' 6.15—London. 6.30—Time Signal, Greenwich, Edinburgh. 6.45—London. 9.15—Glasgow. 9.35-11.15—London.

2BE BELFAST. 306.1 M. 580 kc.  
12.0—Organ Recital by Herbert Westerby, Mus. Bac. (Lond.), relayed from the Grosvenor Hall. 12.30-1.0—The Radio Quartet. 2.30—London. 4.30—Dance Music. Larry Brennan and his Piccadilly Revellers, relayed from the Plaza, Belfast. 5.0—A Violin Recital. Hylda Hemingway. 5.15—Children's Hour. 6.0—London Programme relayed from Daventry. 6.15—S.B. from London. 8.0—Belfast Philharmonic Society's Concert. The Song of Songs. 9.0—Interval (Second General News Bulletin). 9.15—The Song of Songs (Continued). 10.35 app.—Dance Music: Larry Brennan and his Piccadilly Revellers relayed from the Plaza. 11.0-11.15—S.B. from London.

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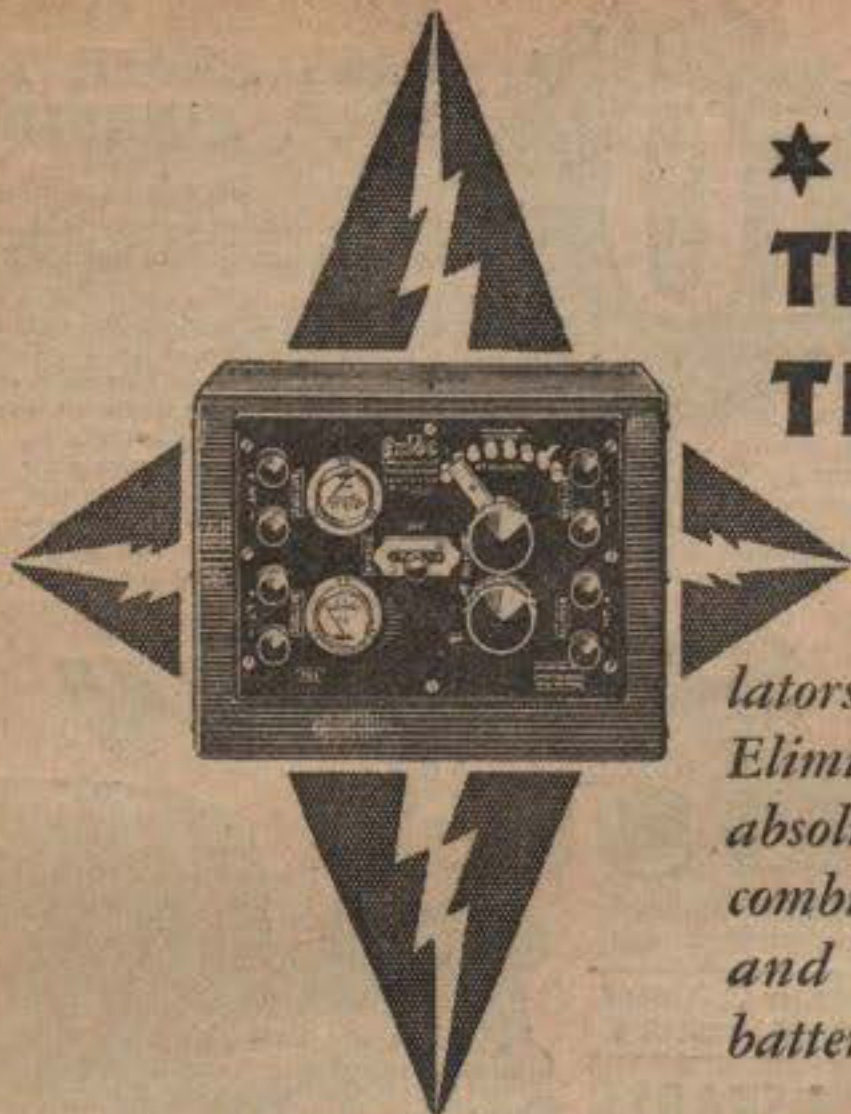
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# The Midlands Calling!

## Some Future 5GB Events from Birmingham

### Sir Henry Wood in Birmingham.

ANOTHER relay of the City of Birmingham Orchestra is due for 7.30 p.m. on Thursday, November 22, when Sir Henry Wood will conduct. His programme will include the *Second Symphony in B Minor*, by Borodin—a symphony which has been said to owe its strength to the national character of its subject, being full of patriotic sentiment. This is followed by Frank Bridge's Suite, *The Sea*, with its four movements—Seascape, Sea Foam, Moonlight, and Storm. The second half of the programme is of a less serious nature—containing the Scherzo from *A Midsummer Night's Dream* and three dances by Granados.

### Fairies in Music.

WITH such a title as this, a ballad concert immediately comes to mind, but the world of music is just as rich in graceful orchestral airs of a fairy nature as in vocal music. A programme under this heading is to be broadcast from the Birmingham Studio on Monday evening, November 12. The singer is Olive Groves (soprano). In the programme are included the Overture to *A Midsummer Night's Dream* and Cowen's suite of ballet music, *In Fairyland*. Amongst the songs is that dainty little one, now a 'classic,' which when originally published and sung by Dame Clara Butt created the vogue for 'fairy' ballads—*The Fairy Pipers*, by the late Sir Herbert Brewer. How many remember *Punch's* remarks upon it? A provincial newspaper supplied the information that it was 'written by a Brewer, published by Boosey, sung by Butt, and conducted on the occasion in question by Tapp,' to which *Punch* added: 'The audience was intoxicated with delight by the time the last bar closed!'

### Symphony Concert.

IN the weekly Symphony Concert from the Birmingham Studio on Saturday, November 24, Mr. Joseph Lewis has included the *Irish Symphony in E*, by Sullivan, unfortunately the composer's only work in this direction, but one which shows what remarkable gifts he had for the orchestra. Also in the programme is Elgar's second *Wand of Youth Suite*. The soloist is Edna Iles (pianoforte), who will play the *Fourth Pianoforte Concerto in G Major*, by Beethoven.

### Ballad Memories.

ALWAYS certain of a large audience, a 'Ballad Memories' programme is timed for 10.15 p.m. on Tuesday, November 20, with Emilie Waldron (soprano), Alice Vaughan (contralto), Geoffrey Dams (tenor), and James Howell (bass) as artists. They will have the assistance of the Studio Chorus and Orchestra. The programme will be on the same lines as the recent 'Left! Right! Left!' feature, which drew such a large mail-bag of appreciation from 5GB listeners. It will include Frederick Austin's song-cycle of old English melodies, *Songs in a Farmhouse*. This song-cycle contains such popular refrains as *The Poacher* and *It was a Lover and his Lass*. Among the chorus numbers will be *Oft in the Stilly Night*, *Annie Laurie*, and, as a tribute to Welsh listeners, *All through the Night*.

### 'Les Cloches de Corneville.'

PLANQUETTE, the composer of *Les Cloches*, as a writer of songs and chansonettes for café-concerts, saw that there was a large following for the bold rhythm and simple melody of such compositions, and turned his attention to comic opera. *Les Cloches*, which was his fourth work on these lines, was an immediate and immense success, not only in Paris, but in London, so much so, that subsequently he composed several works specially for London presentation. *Les Cloches* and *Rip Van Winkle* are, however, the only two which are now heard. Excerpts from the former will be given at 9 p.m. on Monday, November 19, with Dorothy Morris, Dorothy Bennett, Robert Chignell, Dennis Noble, John Turner, and the Birmingham Studio Chorus in the cast. The selection of numbers taken is a generous one, and listeners will be able to enjoy the sparkling jollity of Serpolette's songs, *The Cyder Song*,

### Spain in Music of the Eighteenth Century.

A PROGRAMME with this title will be broadcast from the Birmingham Studio at 9.30 p.m. on Thursday, November 22. Explanatory remarks will be made by H. G. Sear, while at the piano will be Michael Mulliner, accompanist to the City of Birmingham Municipal Orchestra, and a rising young composer himself. The Spanish Sonatas, which comprise this feature, have only recently been collected and edited by Joaquin Nin, and therefore this half-hour feature should be something in the nature of a novelty.

### Mixed Bathing in South Africa.

MISS GWEN LEWIS (entertainer), who will be the artist in the Military Band Concert on Wednesday, November 21, has toured extensively abroad. In America, Africa, and Australia her amusing songs at the piano have been as great a success as in this country. She tells how she and a baritone, who was also in the bill at a music-hall near Durban, indulged in a swim each day in the local baths, which were empty except for a native in attendance. At the theatre on the third day they were informed that they had transgressed, as mixed bathing was not allowed, and that a Town Councillor was coming to the entertainment that evening to see what sort of people they were! Apparently he was very pleased with their respective turns, as next morning they were invited to bathe for the rest of the week at the invitation of the Council—evidently the stamp of respectability!

### High Power Short Waves.

THE Studio Interlude in the City of Birmingham Orchestral Concert on Thursday, November 22, will be provided by Vincent Curran, who will include in his readings *The Lady and the Tiger*, by F. R. Stockton, one of the items with which he assisted to open the Birmingham Station on November 15, 1922.

THE Children's Hour programme on Wednesday, November 21, is entitled 'A Surprise Programme by the Four Graces.' We cannot think who they can be, or why there should be four and not the customary

three, but we have a shrewd suspicion that on this occasion they will be of the male order and will not be entire strangers to 5GB Children's Hour.

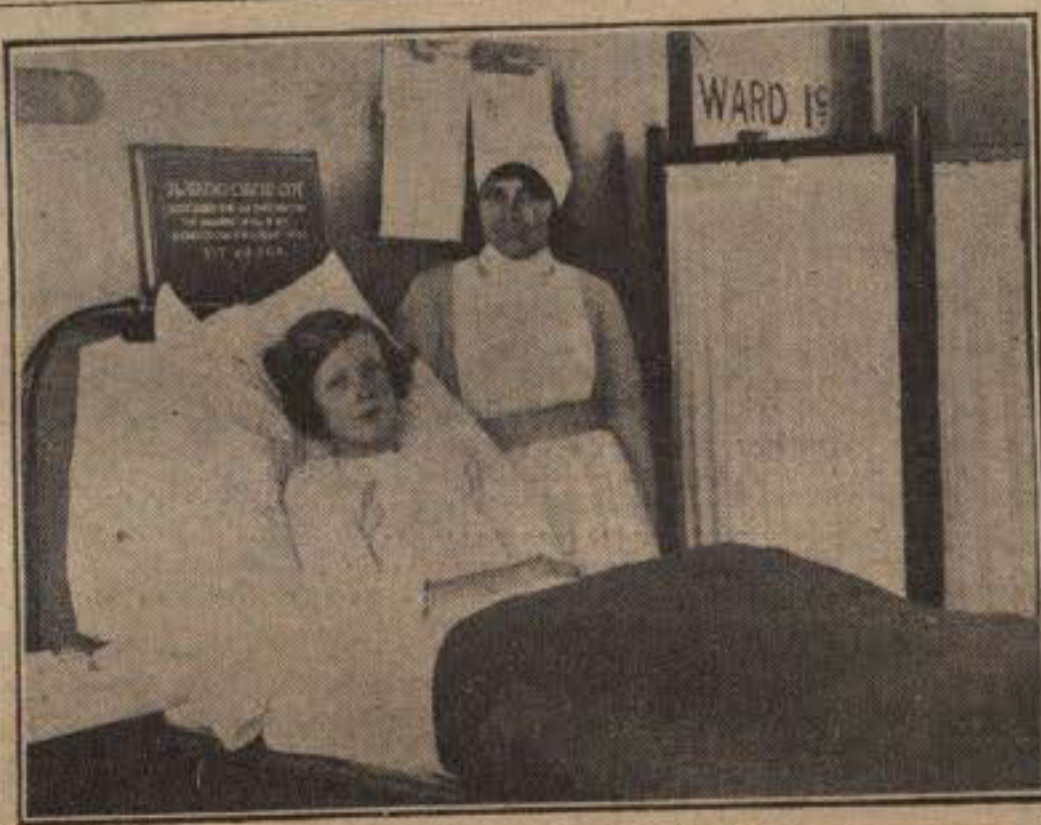
GERTRUDE JOHNSON (soprano) is the singer in the Orchestral Concert on Sunday afternoon, November 18. The evening concert on the same day is provided by the City of Birmingham Police Band.

In the Vaudeville bill for 8 p.m. on Saturday, November 24, are Elsie and Doris Waters (entertainers), J. B. Phillips (mimic), Doris Roland and Gilbert Maurice (comedy duo), George Buck (light songs), Joseph Bull (banjo), and Philip Brown's Shakespearean's Dance Band.

ALEC SHANKS (baritone) sings at Lozells Picture House, and Joan Maxwell (soprano) at Pattison's Café Restaurant, Corporation Street, on Monday, November 19, both singers will be broadcast.

THE artists in the light music programme at 6.30 p.m., on Friday, November 23, are Harold Mills (violin), and Phyllis Lones (mezzo-soprano). The latter is shortly playing the lead in the Midland Operatic Society's production of *The Quaker Girl*.

'MERCIAN.'



THE RADIO CIRCLE COT.

Little Constance Parkes, aged ten, is the first occupant of the cot in Birmingham Children's Hospital, endowed by the members of the Birmingham Children's Hour. She is shown here in the cot with the brass plate at its head, inscribed 'The Radio Circle Cot.'

*I may be Princess*, the fine sentimental ballad, *On Billow Rocking*, and the very popular *Bell Chorus*.

### One Thousand Pounds from 5GB's Radio Circle.

TWO years ago it was decided to try and raise £1,000, a sum sufficient to endow a cot at the Birmingham Children's Hospital. In October, 1926, the *Birmingham Weekly Post* held a Wireless Exhibition at the Thorpe Street Drill Hall. One stand was occupied by the Radio Circle, which was so successful that the excellent sum of £265 7s. 4d. was realized to form the foundation of the Cot Fund. Since then, the bank balance has steadily increased, both by means of donations and from the sale of silver paper. On October 31, the Lord Mayor of Birmingham, Alderman A. H. James, handed to the authorities of the Children's Hospital a cheque for the £1,000, the four-figure mark being reached a few weeks ago. Over the little bed is fixed a brass plate on which is inscribed: *The Radio Circle Cot.—Subscribed for and endowed by the Members of the B.B.C. Birmingham Children's Hour, 5IT and 5GB, October 31st, 1928.*



**9.15**  
**Mr. Newman**  
**Flower on**  
**Schubert**

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**9.35**  
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10.15 a.m. **The Daily Service**

10.30 (Daventry only) **TIME SIGNAL, GREENWICH ; WEATHER FORECAST**

1.0-2.0 **THE CARLTON HOTEL OCTET**  
Directed by **RENE TAPPONIER**  
From the Carlton Hotel

3.25 (Daventry only) **East Coast Fishing Bulletin**

3.30 **An Orchestral Concert**  
**DOROTHY LEBISH** (Contralto)  
**IRENE SHORT** (Pianoforte)  
**THE WIRELESS ORCHESTRA**  
Conducted by **JOHN ANSELL**  
Overture, 'Zampa'..... *Herold*  
Selection, 'Schubertiana' arr. *Finch*

3.50 **DOROTHY LEBISH**  
A Memory ..... *Goring Thomas*  
Contentment..... *Muriel Heston*  
Covent Garden.... *Armstrong Gibbs*

3.58 **ORCHESTRA**  
Suite, No. 1, 'The Language of  
Flowers'..... *Cowen*

**EVEN** from his earliest years Sir Frederic Cowen never had any doubt that music was to be his job in life. Already at the age of eight he produced an operetta on the subject of Garibaldi, the libretto being by a relative of equally tender years. Sir Frederic tells us that the piece ran successfully for two nights at the home theatre. Since then the whole of his busy life has been spent in conducting and composing, and much of his music has a vivid reflection of England and English ways. The Suite to be played this evening is a happy illustration of his gift in that particular way.

Chanson Napolitaine... *d'Ambrosio*

4.18 **IRENE SHORT**  
Amberley Wild Brooks.... *Ireland*  
Water Wagtail..... *Scott*  
Three Preludes..... *Delius*

4.28 **DOROTHY LEBISH**  
Turn ye to me (Highland Rowing Song)  
arr. *Clutsam*  
Shepherd's Cradle Song..... *Somervell*  
Love's Worship..... *K. A. Wright*

4.35 **ORCHESTRA**  
Selection, 'Samson and Delilah'  
*Saint-Saens, arr. Luigini*

**THIS** selection is from the opera which is to be broadcast from Daventry Experimental Station on November 26, and from London and Daventry on November 28; listeners will no doubt welcome an opportunity of being reminded in advance of its chief melodies. One, at least—the aria, 'Softly awakes my heart,' which Delilah sings, is by now well known to every listener.

Waltz, 'A Thousand and One Nights'... *Strauss*

**AS** is so often the case with the great Strauss's waltzes, the name really means nothing. This waltz is in no way descriptive, in the sense in which we understand descriptive music nowadays, of the Arabian Nights, and the music is as typical of the gay Vienna of Strauss's day as the 'Blue Danube,' or any other of his immortal dance tunes.

4.50 **IRENE SHORT**  
Prelude in B, Op. 16..... *Scriabin*  
Jeux d'Eau..... *Ravel*  
Horse Fair..... *E. J. Moeran*

5.0 **ORCHESTRA**  
Overture, 'Lysistrata'..... *Lincke*  
Suite, 'Callirhoe'..... *Chaminade*

5.15 **THE CHILDREN'S HOUR:**  
**'PROFESSOR TILLET'S UNBELIEVABLE ADVENTURE'**  
A new play by the author of 'The Ring and the Bee,' wherein the Professor—not to mention Mrs. Tillet (his wife), Mary (the housemaid), Mr. Tonks (President of the Genial Guild of Broad-minded Bricklayers) and others—suffers a deal of inconvenience.

6.0 **Musical Interlude**

7.45 **A MILITARY BAND CONCERT**

**HILDA BLAKE** (Soprano)  
**GLYN EASTMAN** (Baritone)  
**THE WIRELESS MILITARY BAND**  
Conducted by **B. WALTON O'DONNELL**  
March Indienne from 'L'Africaine'... *Meyerbeer*  
**WE** are inclined to think of Wagner as having been the first to compose operas so long that they begin in the afternoon and finish at midnight. His predecessor, Meyerbeer, however, left at least one opera—*L'Africaine*—which would take about six hours to perform.

The story of it is in many ways a parallel to Verdi's *Aida*, with a fair captive who is a queen in her own country; and the odd thing is that she is an Indian queen, although the title of the opera calls her an African maid. Hence the appropriateness of the March from the opera, known as the Indian March.

7.52 **GLYN EASTMAN**  
Il lacerato spirito..... *Verdi*  
Mephistopheles' Serenade... *Berlioz*

8.0 **BAND**  
Overture, 'Nell Gwynn'... *German*

8.10 **HILDA BLAKE**  
Serenade..... *Richard Strauss*  
O that it were so... *Frank Bridge*  
Ariette des deux Avars... *Grétry*

8.18 **BAND**  
Nocturne..... *Grieg*  
March of the Dwarfs..... *Grieg*

8.26 **GLYN EASTMAN**  
Three Poor Mariners... *Quilter*  
The Song of the Horn... *Flégier*  
Five Eyes..... *Armstrong Gibbs*

8.34 **BAND**  
Fantasy, 'The Three Bears'  
*Eric Coates*

8.45 **HILDA BLAKE**  
Evensong..... *Lehmann*  
Spreading the News... *Herbert Oliver*  
Green Hills o' Somerset *Eric Coates*

8.52 **BAND**  
Gavotte, ('Mignon')..... *Ambroise Thomas*  
La Lisonjera..... *Chaminade*  
March, 'La Ritirata Italiana'..... *Drescher*

9.0 **WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN**

9.15 **Mr. NEWMAN FLOWER: 'The Schubert Centenary'**

**NEXT** Monday is the anniversary of Schubert's death in Vienna a hundred years ago, and the world of music is celebrating the memory of the composer of some of its sweetest songs. The Centenary issue of *The Radio Times*, published on November 16, contains full information about the broadcast programmes for Centenary week. Tonight's talk is being given by a well-known writer on music whose recent book on Schubert was one of the events of the Centenary year.

9.30 **Local Announcements; (Daventry only) Shipping Forecast**

9.35 **'Djinn and Bitters'**  
A Little Light Refreshment with a Dash of Fancy  
(See centre column)

10.35-12.0 **DANCE MUSIC: FRED ELIZALDE and his SAVOY HOTEL MUSIC from the Savoy Hotel**  
(Saturday's Programmes continued on page 412).



**9.35**  
A Revival of  
the Successful Revue  
**DJINN AND BITTERS**

With Complete Original Cast

Book by **CLIFFORD SEYLER**  
Music by **BILLY MILTON and HARRY PEPPER**

*The Characters:*  
Jimmy Bitson (commonly known as 'Bitters')... *HORACE PERCIVAL*  
Amelior Victorier 'Opkins (vulgarly known as 'Squibs')... *ANONA WINN*

Mrs. 'Opkins..... (Parents of the { **MAY KENNETH**  
Albert 'Ennery Bitson} above, respectively) { **ELLIOT MAKEHAM**  
Paul Winthrop (a rich collector of curios)..... **IVAN FIRTH**  
The Unknown Lady..... **DOROTHY SULLIVAN**  
The Djinn..... **VICTOR LEWISOHN**  
A Policeman, a Kitten, an Organ-grinder, Villagers, Natives, etc.

*The Scenes:*

- |                           |                              |
|---------------------------|------------------------------|
| 1. A London Street        | 6. The Desert                |
| 2. In a Motor-car         | 7. Vauxhall Gardens Long Ago |
| 3. A Private Museum       | 8. A Hundred Years from Now  |
| 4. A Dip in the Sea       | 9. Somewhere in Summerset    |
| 5. Cairo—the Market-Place | 10. Same as Scene 1          |

**HARRY PEPPER and PATRICIA ROSSBOROUGH** (Pianofortes)

This entertainment, which was originally broadcast from the London Studio on August 25 last, was found to be so much to the popular taste that it is being offered again with as little variation as possible.

6.15 **WEATHER FORECAST, FIRST GENERAL NEWS BULLETIN; TIME SIGNAL, GREENWICH; Announcements and Sports Bulletin**

6.40 **Musical Interlude**

6.45 **THE FOUNDATIONS OF MUSIC**  
MISCELLANEOUS SONGS OF SCHUBERT  
Sung by **ANNE THURSFIELD** (Soprano)

- Litany
- Sei mir gegrusst
- La Pastorella
- Hark, hark, the lark
- Who is Sylvia?

7.0 **Mr. ERNEST NEWMAN: 'Next Week's Broadcast Music'**

7.15 **Musical Interlude**

7.25 **Capt. d'EGVILLE—Winter Sports**

**LIKE** motoring, flying, and visits to the Riviera, winter sports abroad have now ceased to be a prerogative of the really rich, and there will be many listeners who take a personal interest in the subject of Captain d'Egville's talk. He is himself not merely one of the most amusing cartoonists of the humours of winter sports, but a very practical expert on all points, both of execution and of equipment and travel.





Having mentioned that the title of this picture might be "Just a Song at Twilight," let us get down to more pertinent things. The instrument in the picture is the new Amplion speaker around which there is a pleasant little controversy raging. Is it as good as the best type of moving coil loud speaker? Really there is no comparison, for whereas the moving coil type of speaker gives an artificial depth to reproduction by boosting the bass, the new Amplion gives absolutely accurate and natural reproduction, overstressing neither bass nor treble, providing a balanced performance at all frequencies. And of course, the new Amplion has this tremendous advantage — it can be operated from a simple two-valver.



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**SATURDAY, NOV. 17**  
**5GB DAVENTRY EXPERIMENTAL**

(491.8 M. 610 KC.)

TRANSMISSIONS FROM THE LONDON STUDIO EXCEPT WHERE OTHERWISE STATED.

**3.30 Vaudeville**

(From Birmingham)

- OLLY OAKLEY (Banjo)
- JOCK GLEN (Scots Comedian)
- MABEL CONSTANDUROS presents a 'Buggins Sketch'
- HARLEY and BARKER (Entertainers at the Piano)
- GEORGE FOSTER (Concertina)
- PHILIP BROWN'S DOMINOES DANCE BAND

**4.30 Thé Dansant**

(From Birmingham)

- BILLIE FRANCIS and his BAND
- Relayed from the West-End Dance Hall
- EDITH JAMES (Songs at the Piano)

**5.30 THE CHILDREN'S HOUR**

(From Birmingham)

**6.15 WEATHER FORECAST, FIRST GENERAL NEWS BULLETIN; TIME SIGNAL, GREENWICH. ANNOUNCEMENTS and Sports Bulletin**

**6.40 Sports Bulletin (From Birmingham)**

**6.45 Light Music**

THE CARLTON MARON SEXTET

- Petit Suite ..... Debussy
- 7.0 MURIEL MIDDLETON (Contralto)**  
Love Eternal ..... Brahms  
Love the Jester ..... Montague Phillips
- 7.8 GORDON JAMES (Tenor)**  
Through all the ages ..... Eric Coates  
My love the swallow ..... Hermann Löhr  
Ah, tho' the silver moon were mine }  
**7.15 SEXTET**  
Chanson de Nuit ..... Elgar  
Serenade ('Wald of Youth') ..... German  
Nocturne from 'Romeo and Juliet' ..... Cowen  
No. 4 from Four English Dances .....  
**7.30 MURIEL MIDDLETON**  
The Maiden's Lament ..... Schubert  
The Fairy Pipers ..... Brewer  
A Prayer in Absence ..... Brahe
- 7.38 GORDON JAMES**  
The Garden of your heart ..... Francis Dorel  
Red Devon by the Sea ..... R. Coningsby Clarke  
Love and my Soul my Own ..... John Ansell
- 7.45 SEXTET**  
Cherry Ripe ..... Scott, arr. Von Artok  
No. 1 from 'Three Little Waltzes' ..... Scott  
Operatic Fantasia, 'Romeo and Juliet' ..... Gounod, arr. Tavan

**8.0 VARIETY**

(From Birmingham)

- RHIANNON JAMES (Harp)
- CHRISTINE SILVER in Character Sketches
- LETTICE NEWMAN and ERIC RICHMOND (Folk Songs and Duets)

**9.0 A Symphony Concert**

(From Birmingham)

- THE BIRMINGHAM STUDIO AUGMENTED ORCHESTRA
- (Leader, FRANK CANTELL)
- Conducted by JOSEPH LEWIS
- Comedy Overture, 'The Pierrot of the Minute' Bantock



**JOHN TOBIN**  
is the solo pianist in the Symphony Concert from Birmingham tonight.

**9.0 Birmingham Symphony Concert**

ROBERT MAITLAND (Bass) and Orchestra  
Aria, The term is o'er ('The Flying Dutchman') Wagner

**9.15 JOHN TOBIN (Pianoforte) and Orchestra**  
Pianoforte Concerto... Delius

**9.44 ORCHESTRA**  
Reverie, 'Contemplation' Mazellier  
Fête Polonoise... Chabrier

**10.0 WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN**

**10.15 Sports Bulletin (From Birmingham)**

**10.20 Symphony Concert (Continued)**

ORCHESTRA  
First Irish Rhapsody, Op. 78 ..... Stanford

ROBERT MAITLAND  
Traume ..... Wagner  
Junggesellenschwar ..... Strauss  
Salamander ..... Brahms

**10.40-11.20 ORCHESTRA**  
Symphony No. 5, in C Minor, Op. 67... Beethoven  
Allegro con brio; Andante con moto; Scherzo-Allegro; Allegro-Presto

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Saturday's Programmes cont'd (November 17)

5WA CARDIFF. 353 M 850 KC.

12.0-12.45 A Popular Concert

Relayed from the National Museum of Wales  
NATIONAL ORCHESTRA OF WALES

- Overture, 'Figaro' ..... Mozart
- Nocturne and Scherzo ('A Midsummer Night's Dream') ..... Mendelssohn
- Introduction, Act III, 'The Mastersingers' ..... Wagner
- Three Dances, 'Nell Gwynn'..... German
- Welsh Rhapsody.....

3.30 London Programme relayed from Daventry

5.15 THE CHILDREN'S HOUR

6.0 London Programme relayed from Daventry

6.15 S.B. from London

6.40 Local Sports Bulletin

6.45 S.B. from London

7.25 Mr. A. S. BURGE: 'Refereeing Reflections'

7.35 Mr. LEIGH WOODS: 'West of England Sport'

7.45 A Popular Concert

Relayed from the Assembly Room, City Hall  
NATIONAL ORCHESTRA OF WALES  
Conducted by WARWICK BRAITHWAITE

Overture, 'Lurline' ..... Wallace

ALTHOUGH born in Ireland, William Vincent Wallace was a Scot, as his name would certainly suggest. He had a rather adventurous career in many different parts of the world, and was thirty-two years old before producing his first opera, the evergreen *Maritana*, in London. The opera *Lurline* dates from some four years later, 1849, when its composer was in Germany, and where he had to some extent come under the influence of Chopin. The opera deals with the romantic part of the world in which he was then at home. It was produced in London in 1860, meeting with even greater success than *Maritana*; in many ways it is actually a better work, though it has not maintained its hold upon the public affections in the same way.

The Overture opens with a slow solemn introduction begun by the winds and with a fine flowing melody for the violins. A brilliant quick section follows, in which again the violins have a rousing tune; a rather wistful melody on flute and clarinet succeeds, the oboe afterwards joining, and again the vigorous mood of the opening is heard.

ENID CRUICKSHANK (Contralto) and Orchestra  
O Don Fatale ('Don Carlos') ..... Verdi

*DON CARLOS* comes in the sequence of Verdi's works between the middle period which gave us *Rigoletto* and other evergreen favourites, and the last stage of his career, which began with *Aida*. The scene is laid in Spain in the days of the ruthless Philip II, and the story deals with the tragedy of Philip's son, Don Carlos, who is in love with his stepmother, Elizabeth of Valois. This air is sung in the fourth Act by the Princess Eboli, who is in love with Don Carlos, and who becomes the instrument of his downfall through her jealousy of the Queen, when she learns of the Prince's love for Elizabeth.

ORCHESTRA  
Song of the Volga Boatmen ..... Glazounov  
Forest Murmurs ..... Wagner

THIS extract is taken from the second Act of *Siegfried*. With his father's sword, which he had himself forged from the broken pieces that came down to him; Siegfried has slain the dragon and won from it the treasure made from the Rhinegold and the magic Ring itself. The touch of the dragon's blood has given him power to understand the birds, and at this part of the opera he is lying on his back under the trees listening, as they tell him of the wondrous maid who lies asleep mid a ring of fire.

CEDRIC SHARPE (Violoncello) and Orchestra  
Chant du Ménéstrel, Op. 71 ..... Glazounov  
Serenade Espagnole, Op. 20, No. 2.....

ORCHESTRA  
Good Friday Music ('Parsifal') ..... Wagner  
French Suite ..... Foulds

THE story of *Parsifal*, as remodelled by Wagner from the old legends, is briefly as follows: The Grail has been given into the keeping of Titirel and his Knights. They have, too, the holy spear with which the soldier pierced our Lord's side upon the Cross. Titirel has built a great castle, Montsalvat, to guard these sacred relics against a pagan world and especially against the magician Klingsor, who with the help of his Flower Maidens and the arch-enchantress, Kundry, endeavours to seduce the Knights. Amfortas, son of the old Titirel, has been overcome by the magician's arts, and has been forced to leave in his hands the sacred spear, with which he himself was sorely wounded when Klingsor seized it. Nothing can heal the wound save a touch of the spear, and it has been prophesied



ENID CRUICKSHANK  
sings in the concert relayed this evening from the Assembly Room in Cardiff City Hall.

to the Knights that only a guileless fool can avail to win it back for them. Parsifal, our English Sir Percivale, is the guileless Knight who in the end overcomes Klingsor's magic and not only restores the spear to Amfortas's keeping, but wins Kundry to abandon her sorceries and join the service of the Grail, to find death and forgiveness in the last mystic scene when Amfortas is healed and the radiance of the Grail is shed again over its Knights.

The Good Friday Music is in the third Act; Parsifal comes to the aged Knight Gurnemanz, who is now a hermit beside his forest spring, and on whom the repentant Kundry is now waiting. The old Knight tells Parsifal that it is Good Friday morning, and that the first spring flowers of the year are waking refreshed by the tears of penitents. The themes of the Grail and of Faith are heard in this beautiful extract, as well as the melody played by the oboe, which has the name 'the Good Friday Spell.'

ENID CRUICKSHANK and Orchestra  
Far greater in His lowly state ('Irene') Gounod  
ORCHESTRA  
Dolly Suite ..... Fauré

9.0-12.0 S.B. from London (9.30 Local Announcements; Sports Bulletin)

(Saturday's Programmes continued on page 414.)

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## Saturday's Programmes cont'd (November 17)

SSX	SWANSEA.	298.1 M. 1,020 KCL.
12.0-12.45	S.B. from Cardiff	
3.30	London Programme relayed from Daventry	
5.15	S.B. from Cardiff	
6.0	London Programme relayed from Daventry	
6.15	S.B. from London	
6.40	Sports Bulletin. S.B. from Cardiff	
6.45	S.B. from London	
7.25	S.B. from Cardiff	
7.45	S.B. from London	
9.30	Musical Interlude relayed from London	
9.35-12.0	S.B. from London	

6BM	BOURNEMOUTH.	328.1 M. 920 KCL.
12.0-1.0	Gramophone Records	
3.30	London Programme relayed from Daventry	
6.15	S.B. from London	
6.40	Local Sports Bulletin	
6.45-12.0	S.B. from London (9.30 Local Announcements; Sports Bulletin)	

5PY	PLYMOUTH.	400 M. 750 KC.
12.0-1.0	A Gramophone Recital of Old and Modern Masters	
3.30	London Programme relayed from Daventry	
5.15	THE CHILDREN'S HOUR: 'Au Revoir'—until Monday	
6.0	London Programme relayed from Daventry	
6.15	S.B. from London	
6.40	Sports Bulletin	
6.45-12.0	S.B. from London (9.30 Items of Naval Information; Local Announcements; Sports Bulletin)	

2ZY	MANCHESTER.	384.5 M. 780 KC.
12.0	THE NORTHERN WIRELESS ORCHESTRA ENA WARD (Contralto)	
3.0	THE NORTHERN WIRELESS ORCHESTRA March, 'A Bunch of Roses'.....Chapin Overture, 'The Fairy Lake'.....Auber MELVILLE SMITH (Tenor) Who is Sylvia?.....Schubert I attempt from love's sickness to fly...Purcell To Daisies.....Quilter Charming Chloe.....German ORCHESTRA The Green Lanes of England.....Clutsam AMY EVERARD (Soprano) Rendez-vous.....Aletta April is a lady.....Montague Phillips The Market.....Molly Carver ORCHESTRA Song of May.....Bantock Waltz, 'Woodland Dream'.....Waldteufel MELVILLE SMITH Columbine's Garden.....Besly In a Devonshire Lane.....Colin Taylor I know a bank.....Martin Shaw Phyllis has such charming graces arr. Lane Wilson AMY EVERARD Love is meant to make us glad.....German At Dawning.....Caldman Farewell to Summer.....Noel Johnson	

ORCHESTRA	Ten Woodland Sketches.....MacDowell
5.15	THE CHILDREN'S HOUR
6.0	London Programme relayed from Daventry
6.15	S.B. from London
6.40	Regional Sports Bulletin
6.45	S.B. from London
7.45	Choral and Orchestral Concert THE NORTHERN WIRELESS ORCHESTRA Conducted by T. H. MORRISON Overture, 'Land of the Mountain and the Flood' MacCunn THE BOLTON CHORAL UNION Conducted by THOMAS BOOTH Accompanist, MARY HASLAM Keltic Hymn, 'The Outgoing of the Boats' Hugh S. Robertson Come, gentle swains (Triumphs of Oriana) Cavendish Londonderry Air (In Derry Vale)...Traditional ORCHESTRA Second Suite, 'The Maid of Arles'.....Bizet CHORAL UNION So, fare thee well (Folk Song).....Brahms Hiring Scene ('Martha').....Flotow ORCHESTRA Slavonic Rhapsody.....Friedemann CHORAL UNION Lullaby.....Elgar On with the Dance (The Bavarian High-lands).....Elgar The long day closes.....Sullivan ORCHESTRA Introduction, Act III, 'Lohengrin'....Wagner 9.0-12.0 S.B. from London (9.30 Local Announcements; Sports Bulletin)

### Other Stations.

5NO	NEWCASTLE.	312.5 M. 960 KC.
12.0-1.0	—Music relayed from Fenwick's Terrace Tea Rooms.	
3.30	—London Programme relayed from Daventry.	
4.15	—Music relayed from Tilley's Blackett Street Restaurant.	
5.15	—The Children's Hour.	
6.0	—London Programme relayed from Daventry.	
6.15	—S.B. from London.	
7.45	—The Barton Colliery Brass Band. Conducted by Ernest Thorpe.	
8.0	—Reginald Whitehead (Bass).	
9.0	—S.B. from London.	
10.35	—Tilley's Dance Orchestra relayed from the Grand Assembly Rooms, Barras Bridge, Newcastle-on-Tyne.	
11.15-12.0	—S.B. from London.	
5SC	GLASGOW.	405.4 M. 740 KC.
11.0-12.0	—Gramophone Records.	
3.30	—Dance Music relayed from the Plaza Palais de Danse.	
4.15	—Choral and Orchestral Concert. The Station Orchestra, Hanover Male Voice Choir. Conducted by Mr. A. H. Aitchison.	
5.15	—The Children's Hour.	
5.58	—Weather Forecast for Farmers.	
6.0	—Organ Recital, relayed from the New Savoy Picture House.	
6.15	—S.B. from London.	
6.40	—Scottish Sports Bulletin.	
6.45	—S.B. from London.	
7.25	—Mr. S. Howard Baker: 'Hockey.' 7.45:—Scots Vaudeville. The Station Orchestra: Margaret Colquhoun (Entertainer). City of Glasgow Police Pipe Band. Pipe-Major Wm. Gray. Horace Wilson (Tenor). John Kerr (Fiddler). George Hutchison (Entertainer).	
9.0	—S.B. from London.	
9.30	—Scottish News and Sports Bulletin.	
9.35-12.0	—S.B. from London.	
2BD	ABERDEEN.	500 M. 600 KC.
11.0-12.0	—Gramophone Records.	
3.30	—Dance Music by Len Russell and his Orchestra, relayed from the New Palais de Danse.	
4.10	—Ronald Robb (Baritone). Bella L. Watt (Pianoforte).	
4.40	—Dance Music (Continued).	
5.15	—The Children's Hour.	
6.0	—London Programme relayed from Daventry.	
6.15	—S.B. from London.	
6.40	—S.B. from Glasgow.	
6.45	—S.B. from London.	
7.25	—S.B. from Glasgow.	
7.45	—Romany. Marora (in Gipsy Songs to Guitar Accompaniment). The Station Players and Octet. 'The Reed in the Wood.' A Romance by Edwin Lewis.	
9.0	—S.B. from London.	
9.30	—S.B. from Glasgow.	
9.35-12.0	—S.B. from London.	
2BE	BELFAST.	308.1 M. 980 KC.
3.30	—Orchestra.	
4.6	—Mary Johnston (Soprano).	
4.18	—Harry Dyson (Flute).	
4.30	—Orchestra.	
4.45	—Organ Recital by Arthur Raymond relayed from the Classic Cinema.	
5.15	—The Children's Hour.	
6.0	—London Programme relayed from Daventry.	
6.15	—S.B. from London.	
6.40	—Irish League Football Results.	
6.45	—S.B. from London.	
7.45	—The Bonnie, Bonnie Banks' Orchestra: Anne Ballantine (Contralto): 'The Woin' O'L.' A Comedy in One Act by W. D. Cocker. Pipe-Major William Milne.	
9.0-12.0	—S.B. from London.	

### Do People Read Poetry?

Poetry is still written and published, but has the novel killed the love for it in the ordinary reader?

IT has become almost a commonplace of present-day conversation that no one nowadays reads poetry, except a few long-haired cranks, undergraduates—who go through a phase of it, much as earlier they went through measles—unhappy reviewers, and poets. And yet poetry continues to be written and to be published in considerable quantities. What happens to it? Is it kept on shelves to give tone to modern flats? Does it light fires? Or does it moulder on the shelves of booksellers?

People do, however, read poetry—even the most unlikely people. I doubt if much modern poetry is read by anyone but the so-called intelligentsia, who have time and leisure for investigation into the obscurer forms of literary expression. But poetry in essence, like popular songs, is an expression of one side of national vitality. It fills a gap in the lives of each one of us. Sometimes the existence of the gap is never realized. But once it is, it must be filled. No great nation has as yet failed to produce great poets and to enjoy great poetry. A country gets the poetry, as it gets the government, it deserves. A decline in poetry is frequently a true symbol of a country's decline. And if poetry were never read, it would be only because the inhabitants of that country were spiritually dead.

I remember one day being alone in a General omnibus with the conductor. As we reached Hyde Park Corner he remarked, in that friendly manner of all good conductors, upon the library books I had under my arm. We agreed in failing to appreciate Thomas Hardy properly, and so drifted into a discussion of literature in general. But poetry was his meat; not modern flyaway stuff; but 'good thick books of it to get his teeth into' from his armchair when he was tired. Byron, in particular, he loved. He was an enthusiast of the Victorians—Tennyson, Browning, Rossetti. His comments on Shakespeare's sonnets were full of pith. And he lived in Camberwell.

Of course, he may have been pulling the leg of a young man whose horn-rimmed spectacles made him fair game! But somehow I doubt it. I believe that Byron is read today in Camberwell; Shelley in Swansea; and Keats in Newcastle; as well as Swinburne at the public schools. It would not surprise me to discover a cult for Sitwellian verse in Hoxton, or for Humbert Wolfe's at the Regent Palace Hotel. I have seen a stenographer reading a 'crib' of Virgil in the Tube. Poetry is one of the universal things. It must be read. It is being read. And I hope it will continue to be read more and more. R.D.M.

### From The Broadcast Pulpit.

#### Ancient and Modern Beliefs.

EVERY generation has its own outlook and has to reshape its faith to meet new conditions. It is never possible to believe exactly as our fathers believed, for the world in which we live has subtly changed from theirs. But while much changes, the central things abide, and we have to lay hold on them afresh for ourselves. The love of God, the Word of God, the sacrifice of Christ, the Church, the need for worship or a sacred day abide. New aspects of them all may present themselves to us; but to lose hold on them is to be in danger of losing one's soul. The danger of the second generation, especially after some upheaval like the war or the invasion of alien and revolutionary ideas, is to give up trying to win a strong personal faith and to abandon oneself to vague indefiniteness in belief and practice. That way lies moral and spiritual suicide; to drift is always fatal. The way of salvation lies in earnest endeavour to win back what is slipping away or the equivalent of it for our own day and generation.—The Rev. W. Holm Coats, Glasgow.



# Great Epidemic of DEADLY CATARRH

(Chronic Cold in the Head)

10 Days' FREE Trial of Marvellous New Remedy.

SEND A POSTCARD TO-DAY.

**4 Years' Catarrh Banished.  
Cured 9 Months ago: No Return.**



MR. G. PHILLIPS.

Mr. G. Phillips, Queen's College, Colwell Bay, Totland, I. of W., writes: "For nearly 9 months now after suffering 9 years from Chronic Catarrh, I have enjoyed all-round perfect health, thanks to the wonderful 'Shirley System.' In a month your treatment banished the constant colds, restored my ability to breathe properly, gave me back taste and smell, corrected my impaired hearing, stopped the accumulation of

phlegm in the throat, headaches and pains over the eyes. I no longer feel tired on rising."—Oct. 23rd, 1928.

**Catarrh, Noises, Throat Trouble  
Cured in "Really Wonderful Way."**



MR. A. M. SAGE.

Mr. A. M. Sage, Tinton Cottages, Warehorne, Ashford, Kent, writes: "Two years ago I contracted Catarrh in a most severe form. Then your marvellous treatment cured me in a really wonderful way. After a fair trial of the 'Shirley System' I found myself as well as ever I had been in my life. Catarrh and head-noises had gone. I suffered no more from dry throat. My hearing was perfect again. I rose in the mornings feeling quite fresh and bright. The Cure still holds good. It is really wonderful."—Oct. 23rd, 1928.

**4 Years' Catarrh, Noises, Deafness  
Quickly Banished as if by Magic.**



MR. A. FLEET.

Mr. A. Fleet, Sailors' Home, Well Street, London, E.T. writes: "For nearly 4 years I suffered from Catarrh, cough, headaches, head-noises and deafness. Every change in the weather caused me trouble. Then 4 months ago your wonderful treatment did everything you claimed it would do. From the very first day I got relief. The Catarrh, cough, headaches, head-noises and deafness all went as if by magic. I did not

use the whole month's treatment. The cure is wonderful."—Oct. 21st, 1928.

**8 Years' Catarrh and Bronchitis  
Cured-to-stay Cured in 10 Days.**



MR. F. B. BIDGOOD.

Mr. F. B. Bidgood, 2, Glendore Villas, Elburton, nr. Plymouth, writes: "I was completely cured by the 'Shirley System' 4 months ago, after I had suffered 8 years from Chronic Catarrh and Bronchitis. The first day gave relief, and after 10 days I was completely cured. I had suffered severely from every change in the weather. I was always catching colds, normal breathing was out of the question, taste and smell were destroyed; but, worse than that, the hearing was seriously affected."—Oct. 17th, 1928.

**A veritable epidemic of Catarrh is sweeping the British Isles at present. Our treacherous climate scores again!**

Are YOU a victim of this dangerous ailment? If so, don't neglect it, or regard it with indifference, or it may endanger your life. Write to me to-day for a 10 Day's Free Trial of my well-known "Shirley System" which will give you immediate relief and hasten cure.

I have specialised in the treatment, relief, and cure of this distressing and endangering condition for many years, and I would strongly advise every sufferer to give my system a personal trial just now. The symptoms are easy for anyone to diagnose.

- If you expectorate often.**
- If you feel tired on rising.**
- If your eyes are "watery."**
- If "crusts" form in the nose.**
- If you have pain over the eyes.**
- If you have frontal headaches.**
- If your sense of smell is impaired.**
- If you are liable to recurring colds.**
- If you suffer from difficulty of hearing.**
- If your nostrils are clogged or "running."**
- If you suffer from strange "head-noises."**
- If phlegm drops into the back of your throat.**
- If your head feels "stuffy" and confused.**
- If your mouth and throat are dry and painful.**
- If your breath is "bad" and your mouth "dirty."**

Or if you have a dry, hot skin, and alternate fits of heat and cold you are almost certainly suffering from Catarrh.

Doctors now realise that Catarrh is dangerous. It not only causes much suffering and distress, but it has a high rate of mortality, because the slimy and poisonous mucus flows downwards (especially during sleep) into the stomach, intestines, and other organs, causing Malnutrition, Debility, and a Catarrhal condition of the whole inner man that lowers resisting power to disease and leads to such deadly ailments as Gastric Catarrh, Intestinal Catarrh, and even Consumption itself.

If you are in the grip of Catarrh, don't delay, but write to me to-day for a

**10 DAYS' FREE TRIAL OF THE "SHIRLEY SYSTEM,"**

and see how soon it will save you from the miseries and risks of Catarrh in all its forms, including Catarrhal Deafness and Gastric Catarrh.

It will bring you relief from the very first. The stuffed-up passages get clear, easy nasal breathing follows, head-noises disappear. Headaches, too, become things of the past, and your whole system is completely cleared of the poisonous and slimy mucus. It will lift the Crushing Burden of Catarrh from your shoulders like magic.

Just send me your name and address TO-DAY (a postcard will do) for a 10 Days' Free Trial of my "Shirley System." No matter how often you have been disappointed before or how long you have suffered, don't despair until you have tried my wonderful Treatment. Address: Elmer Shirley, 35, Gray's Inn Rd. (C. 761), London, W.C.1. (Personal consultations by appointment 3 to 4 o'clock daily except Saturdays.)

**Catarrh Cured, Hearing Restored.  
Splendid Health After 1½ Years.**



MR. G. WHITING.

Mr. G. Whiting, 21, Great Marlborough Street, London, W.1, writes: "Nearly 6 months ago your wonderful treatment completely cured me of Chronic Catarrh after suffering for 1½ years. The trouble resulted from catching cold after cold, with sneezing bouts and unpleasant dropping of phlegm into the throat. I had a hard cough and husky voice, and felt tired on rising. The Catarrh also affected the hearing. But I am now entirely free from all these symptoms."—Oct. 16th, 1928.

**Catarrh, Bronchitis, Stomach-trouble.  
Wonderful Cure After 3 Years' Misery.**



MR. J. CAINES.

Mr. J. Caines, 44, Garden Cottages, Maidenhead, Berks, writes: "Six months ago I sent for the 'Shirley System.' For 3 years I had suffered from Chronic Catarrh, dreadful cough, bronchitis and stomach-trouble. My head felt gripped as in a vice, with bearing pressure on shoulders and neck. I had no energy, and my body ached all over. After using half your treatment I was completely cured, and there has been no return. I am now better than I have been for years."—Oct. 16th, 1928.

**After 5 Years' Catarrh Trouble.  
Cure in 14 Days. All Else Fails.**



MR. E. BLORE.

Mr. E. Blore, 42, High Street, Pentre Broughton, Wrexham, writes: "After suffering 5 years I sent for your wonderful 'Shirley System' and was completely cured in only 14 days. I felt like a new man, and for 6 months now I have been entirely free from my old ailment. Previously I had tried many so-called 'remedies' without avail. Constant colds, bouts of sneezing, no smell; clogged-up nose, throat and bronchial passages were my symptoms."—Oct. 16th, 1928.

**Catarrh and Noises for 20 Years.  
Patient Now Strong and Happy.**



MR. H. BUCHANAN.

Mr. H. Buchanan, Carlton Place, Kilmacolin, Renfrewshire, writes: "I had suffered terribly for 20 years from Chronic Catarrh, head-noises, constant colds, sneezing bouts, coughs, etc. My stomach would not retain food, and I felt awfully cold in the back, sleepy and tired. I am now cured and can work 10 hours a day! I hardly know how to express my thanks. If you had seen me six months ago you would not know me now. The 'Shirley System' is marvellous."—Oct. 15th, 1928.

(Sanahk, Ltd.)



## B.B.C. PUBLICATIONS.

## LIBRETTI.

On November 26 and 28 there will be broadcast the third of the series of twelve well-known operas, this time *Samson and Delilah* by Saint-Saëns. Listeners who wish to obtain a copy of the book of words should use the form given below, which is arranged so that applicants may obtain: (1) Single copies of the Libretto of *Samson and Delilah* at 2d. each, (2) the complete series of twelve for 2s., or (3) the remaining ten of the series for 1s. 8d.

## 1. 'Samson and Delilah' only.

Please send me ..... copy (copies) of *Samson and Delilah*. I enclose ..... stamps in payment, at the rate of 2d. per copy post free

## 2. The Complete Series.

Please send me ..... copy (copies) of each of the Opera Libretti, as published. I enclose P.O. No. .... or cheque value ..... in payment, at the rate of 2s. for the whole series.

## 3. The Remaining Ten of the Series.

Please send me ..... copy (copies) of each of the remaining ten Libretti. I enclose P.O. No. .... or cheque value ..... in payment, at the rate of 1s. 8d. each ten Libretti.

## GREAT PLAYS.

*The Pretenders*, by Ibsen, to be broadcast on November 13 and 14, is the third of the series of Twelve Great Plays. Listeners who wish to obtain a copy of the booklet on this Play should use the form given below, which is so arranged that applicants may obtain: (1) Single copies of the book on *The Pretenders* at 2d. each, (2) the complete series of twelve for 2s., or (3) the remaining ten of the series for 1s. 8d.

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Please send me ..... copy (copies) of *The Pretenders*. I enclose ..... stamps in payment, at the rate of 2d. per copy post free.

## 2. The Complete Series.

Please send me ..... copy (copies) of Great Play Booklets as published. I enclose P.O. No. .... or cheque value ..... in payment, at the rate of 2s. for the whole series.

## 3. The Remaining Ten of the Series.

Please send me ..... copy (copies) of the remaining ten Great Play Booklets. I enclose P.O. No. .... or cheque value ..... in payment, at the rate of 1s. 8d. each ten Great Plays.

PLEASE WRITE IN BLOCK LETTERS.

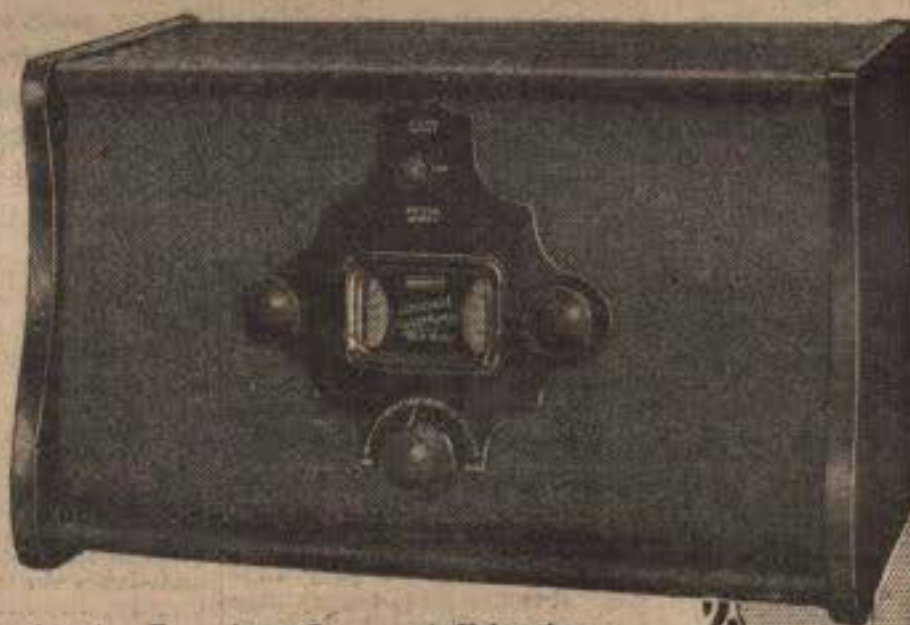
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Address .....

Applications should be sent to the B.B.C. Bookshop, Savoy Hill, London, W.C.2.

Additional names and addresses may be written on a separate sheet of paper, but payment for additional subscriptions must be sent with order. Libretti and Great Plays can be obtained from your usual Newsagent or Bookstall.

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In the space of a few weeks the Burndeft Screened Ethophone has become an extraordinary success throughout the country. It became famous almost overnight, and its popularity is ever increasing. It can be had for £1 down, the balance payable in twelve equal monthly instalments of 19s. 10d. each.

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"Ramona" is not as a waltz of yesterday, its melody is languorous rather than dreamy; but hear it properly, and played by a famous dance band, and you will understand it has vitality as well as languor in its rhythm.

You can hear it played by a famous band almost any night, and you can hear it properly by broadcast by putting a Lissen New Process Battery into your set. In that way equipped, and with the Savoy band, for example, playing it to you, it ought to bring into your home the romance of old Seville; and it will do so because the rhythm is clear and free from any extraneous sound or noises, for Lissen battery power is the ideal source of power for radio.

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60 volt (reads 66)	.. .. .	7/11
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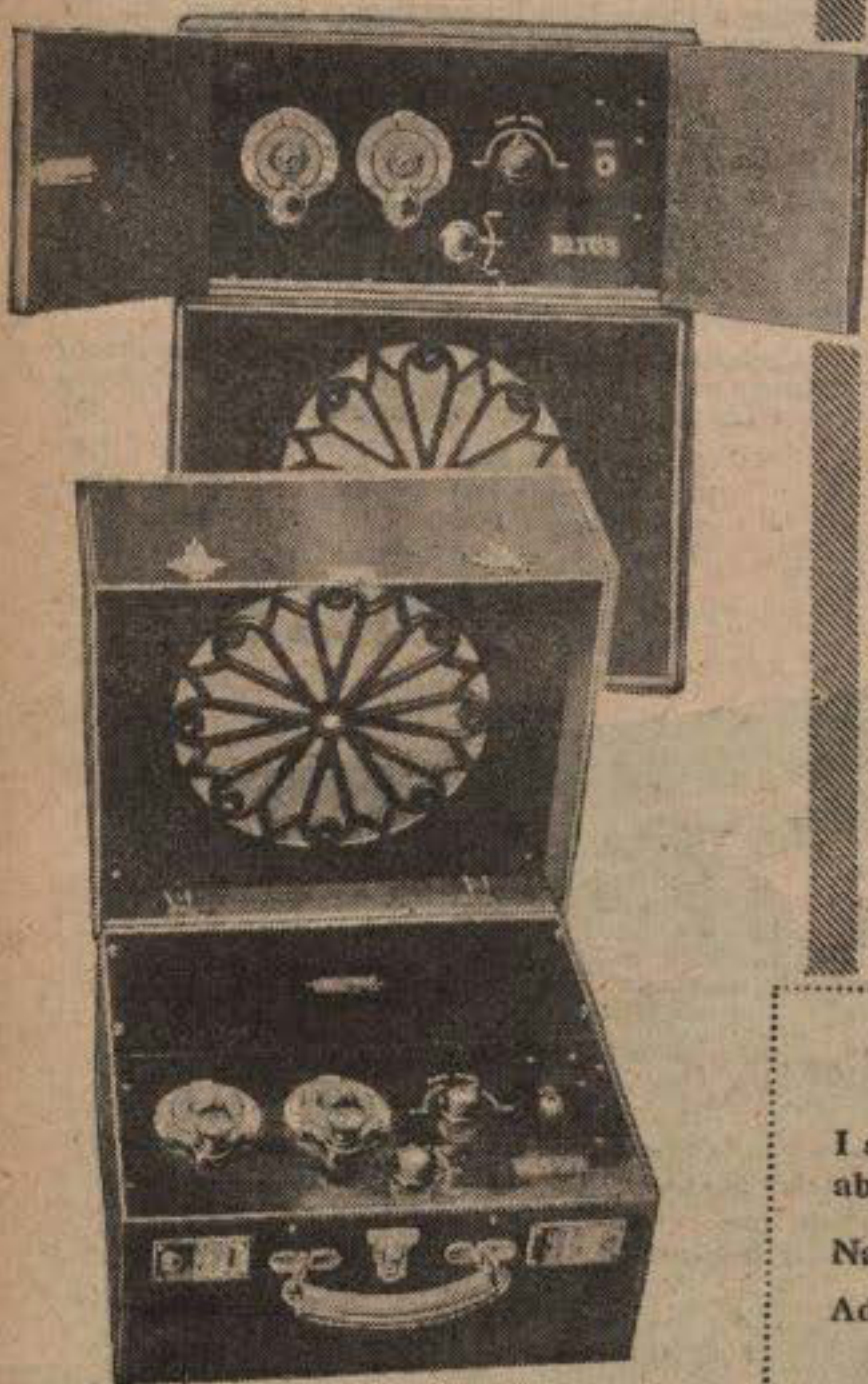
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To Garnett, Whiteley & Co., Ltd.,  
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With a view to providing the fine loudspeaker which such a fine receiver deserves, Lissen have produced the Cabinet Cone Loudspeaker shown in the photograph above. It is made in two models, oak and mahogany; the mahogany one is a perfect match for the receiver. A special loudspeaker movement has been developed by Lissen and so good is it that it is being reserved *exclusively* for these Cabinet Cone Loudspeakers.

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The Lissenola 3-Valve Receiver employs a straightforward circuit, producing a beautifully clear tone, a rare definition about the music, so that every individual instrument is easily recognised. There is a simple tuning arrangement which is delightfully easy for all to use, and a quick change-over by a simple switching movement from high to low wavelengths. Every element in the circuit has been properly balanced, and because Lissen components are used all the values in the receiver are right, and methods have been adopted to ensure that these important values shall remain always constant, and therefore the original high quality of reproduction will remain unimpaired.

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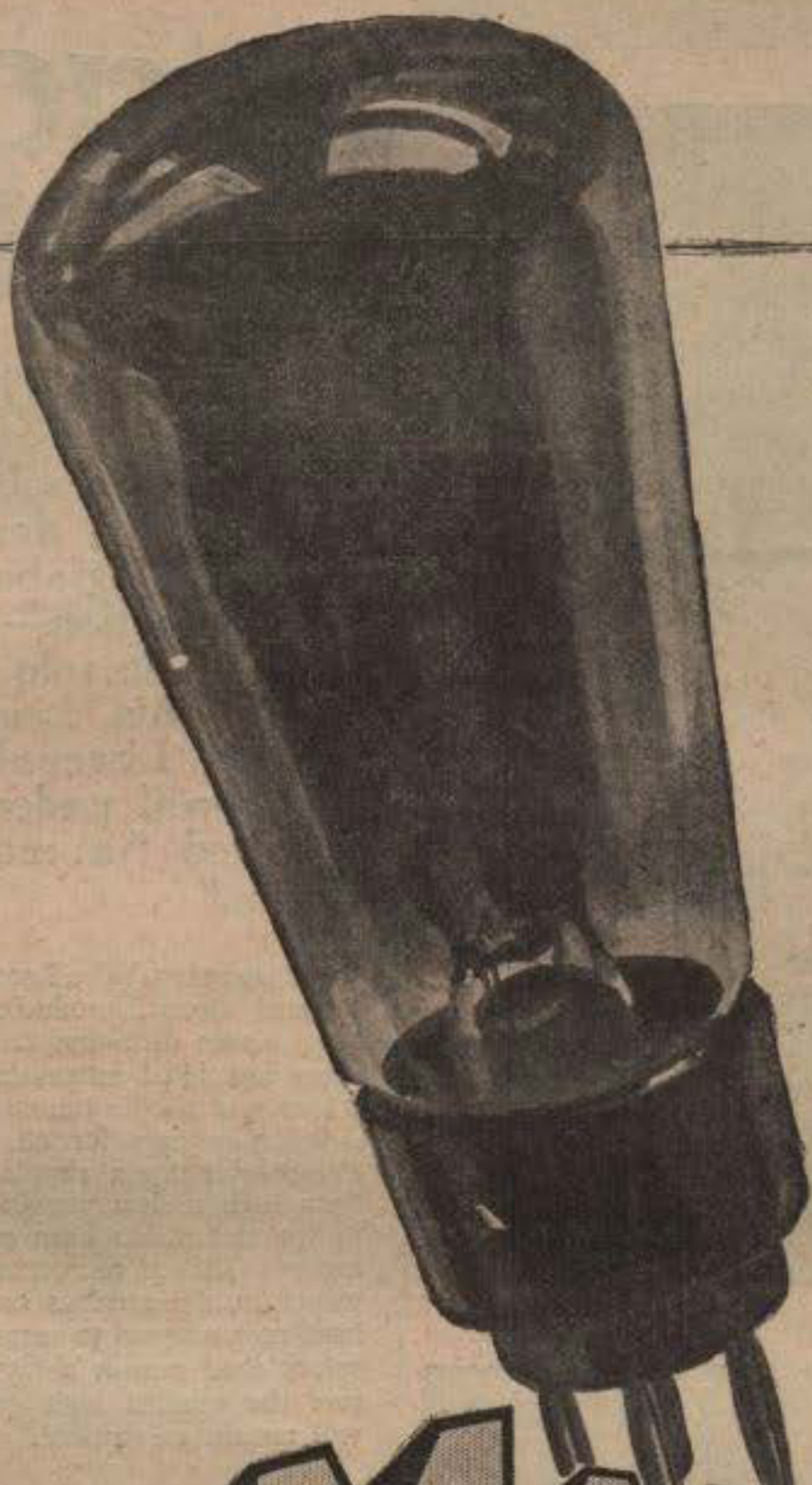
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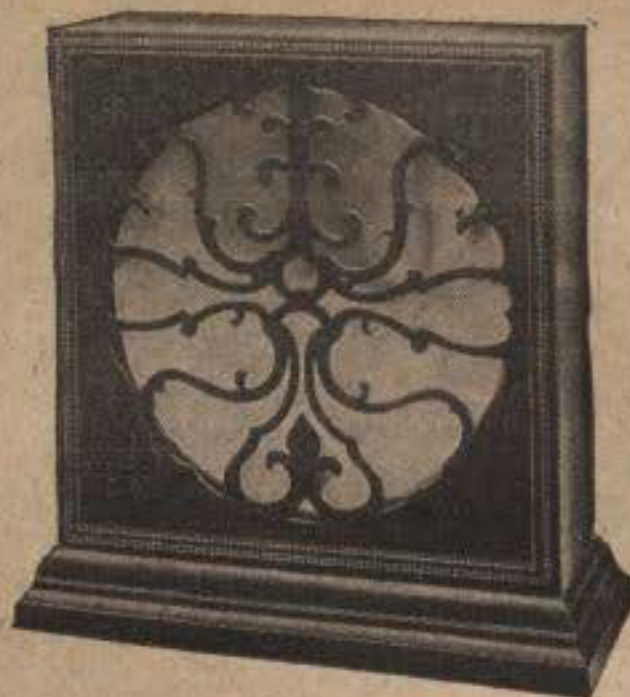


*Don't forget the Battery  
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WE'LL STICK TO*

**EVER READY** *Regd*





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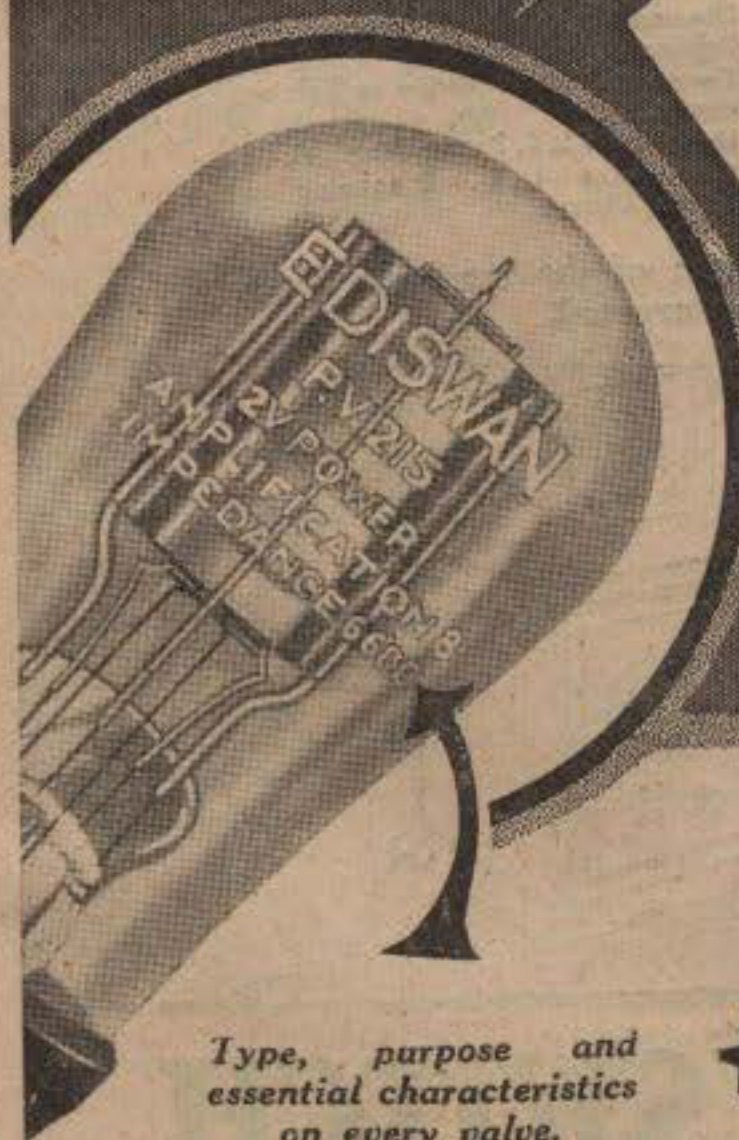
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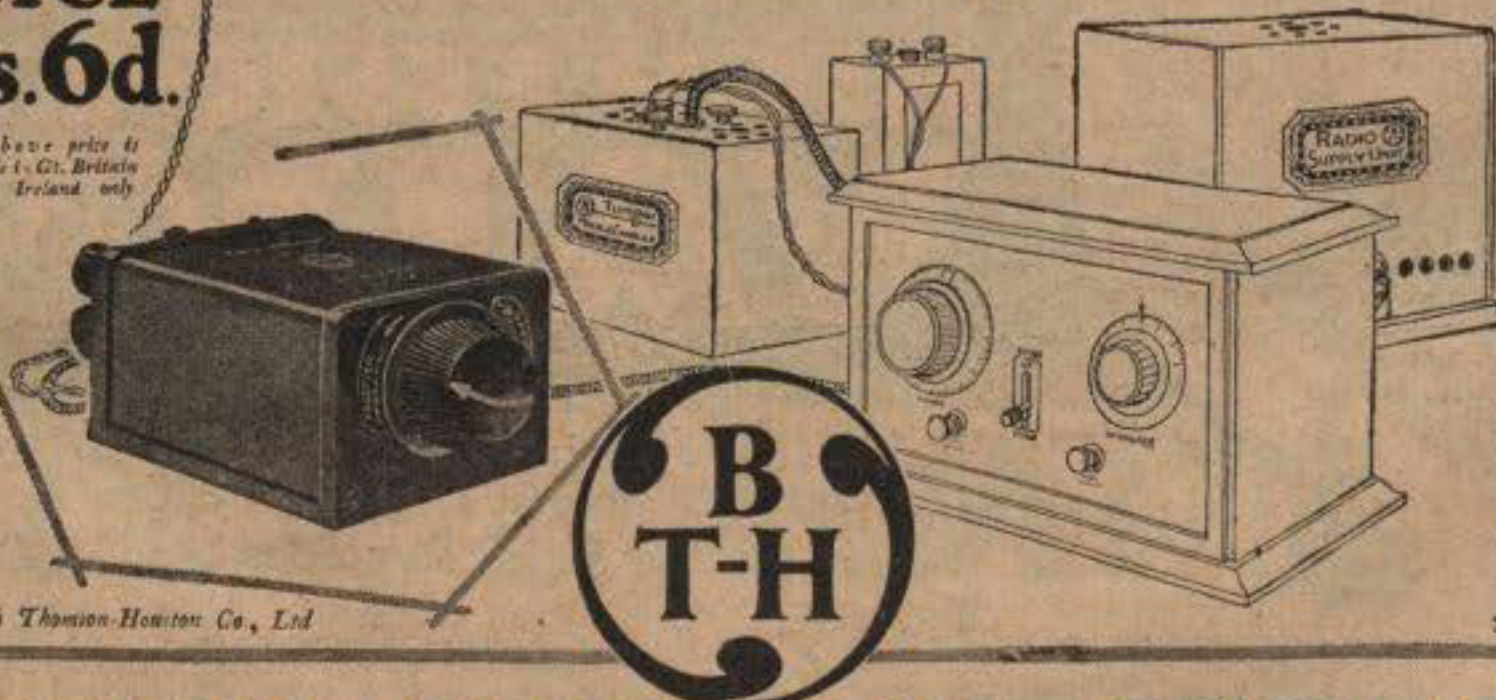
#### OFF (Battery Charging)

- (1) Disconnects H.T. Eliminator from lighting circuit.
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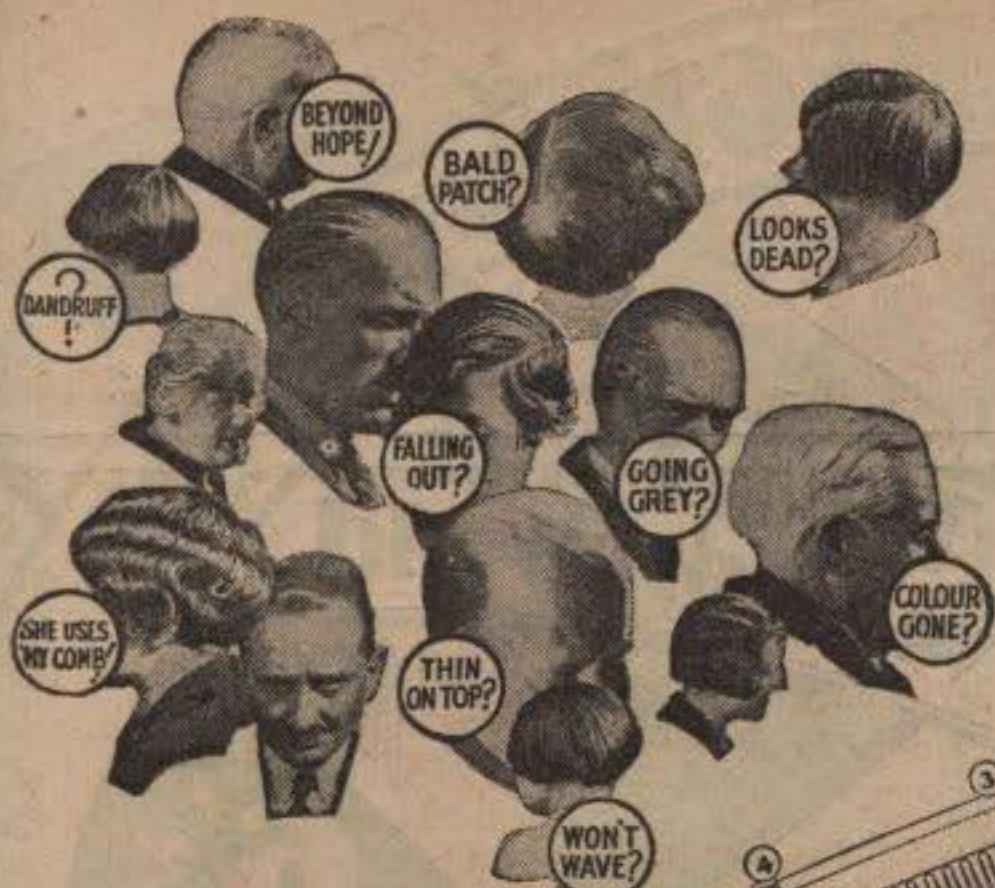
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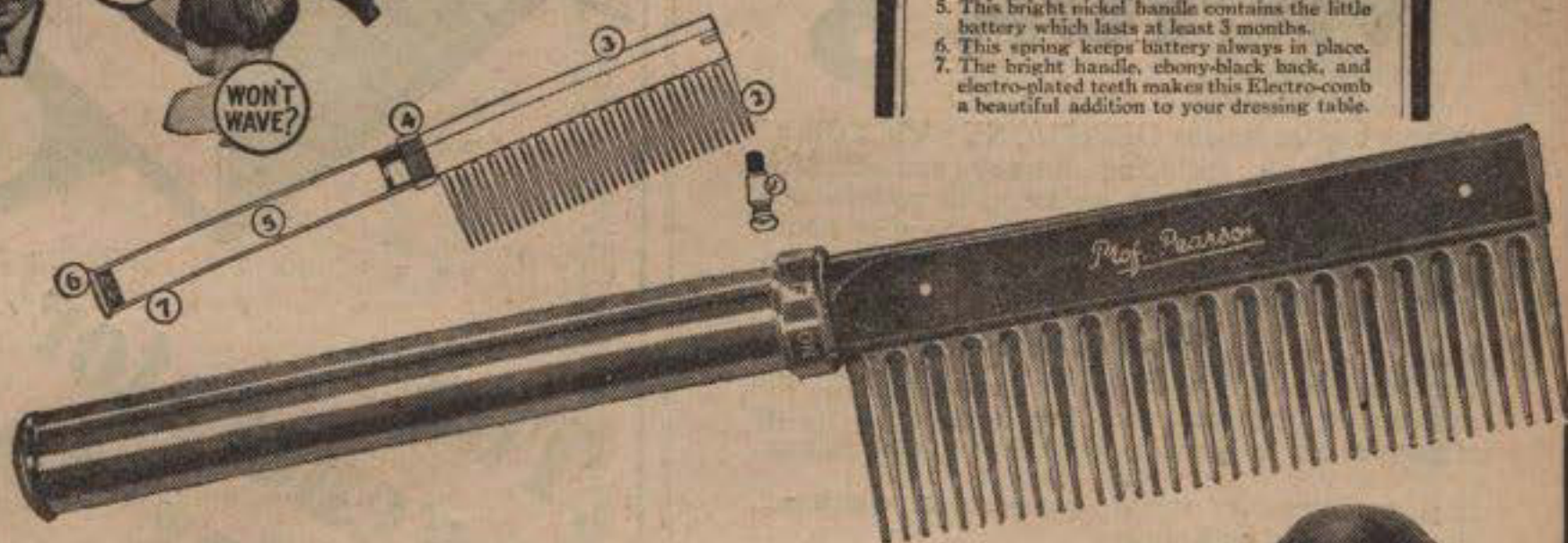
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## £100 Guarantee



1. The testing bulb you push on teeth of comb to show when current is on or off.
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3. The ebony-black comb back which carries the electricity from the battery on the handle to the teeth.
4. You turn this little screw to the right to put the current on, and left to put it off.
5. This bright nickel handle contains the little battery which lasts at least 3 months.
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7. The bright handle, ebony-black back, and electro-plated teeth makes this Electro-comb a beautiful addition to your dressing table.

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If the roots are there your hair will grow again. Can't help growing again if you use my Electric Comb once or twice a day. Although you feel nothing—can't tell it's different from an ordinary comb—yet millions of little electric waves are passing from hair root to hair root—waking them up—bringing them to life. Just like pouring life-giving water on parched soil. "Dead" roots of hair that have fallen off are brought to life, made to do their work again; made to send out new "shoots" of strong hair.

There are no shocks or sparks or anything like that about my Electric Comb. There's nothing to tell you the life-giving electricity is there except the little bulb which lights up when you turn the handle grip. The electricity is in the comb itself—the long-lasting battery is in the handle of the comb. This wonderful little battery lasts three months—then it only costs a shilling for another to replace it. Think! 4/- a year for this scientific electric hair massage every day! (The same electrical massage at the hairdresser's would cost you £120 in the year.)

Dandruff is stopped within three days. Straight hair takes on a natural wave. The hair already on your head becomes strong and full of light and colour. New hair grows from old "dead" roots. Bald patches

are quickly covered. Greyness disappears as the new hair grows. In a few weeks the hair is only grey at the ends, and full of colour right down each hair to the root. As it grows you out the greyness off.

**In order that you may not be in the least doubtful**

I will bear the cost of your own trial with my comb. Ask to see one of my Electric Combs at Boots' or any chemist or hairdresser. When you see what a beautiful comb it is, when you see how simple it is to use, you will want to buy it. Then, buy it (the cost is only 10/- complete)—but still you don't risk a penny for I give you this:—

**£100 Guarantee**

Use my Electric Comb in your own home on your own hair for 7 days, and if you are not satisfied in every way with the improvement in your hair even in this short space of time, just post it back to me direct and I guarantee, under penalty of £100, to refund your 10/- at once, without question. I can't make a fairer offer than that. If it doesn't do all I say it will do, then it hasn't cost you a penny to try.

*Prof. Pearson*

### Look what happened here

(The original letter from Miss G. B., New Cross, S.E. 14, together with thousands of other unasked for testimonials may be seen at Prof. Pearson's Hair Institute.)



"I didn't think it would do any good."



"New hair grew the first week."



"It is now wavy and thick and full of colour—a rich coppery auburn."



Post to PEARSON'S ELECTRICALS LTD., Swan Street, London, E.1.

Dear Sir,  
 A.—Please post me at once your Electric Comb, price 10/- complete, on your £100 Guarantee to return my 10/- if I am not satisfied with results within 7 days and send Comb back. (It is only on this condition that I order.)  
 B.—Please post to me at once your big free illustrated broadsheet in colours, telling all about your Electric Comb.  
 \* Cross out paragraph above which is not applicable.

NAME .....

ADDRESS .....



EVERYTHING **The G.E.C. your guarantee** ELECTRICAL

**Home constructors down tools!**  
here's the

**GECOPHONE VICTOR 3**

You can buy the famous GECOPHONE "VICTOR 3" for £6.17.6, including Royalty and OSRAM Valves—a set which is a revelation in performance, as thousands have already testified. So why bother to make up your own set with all its trouble, uncertainty and expense?

Remember, you can buy the "VICTOR 3" for less than you can build a set of the same calibre, with certainty of the most satisfying results. A variety of stations can be got with ample loud speaker volume.

It is an attractive, strong, compact set which will give unbounded satisfaction.

*The "VICTOR 3" is the most startling offer ever made to the wireless public.*



**PRICE including ROYALTY and OSRAM VALVES**  
**£6.17.6**

*You can listen tonight,*

**MADE IN ENGLAND.**

Sold by all Wireless Dealers.

WRITE for Folder No. B.C.4762 for full particulars of the "VICTOR 3" and Brochure B.C.4766 for information regarding all the new season's "GECOPHONE" Radio Receivers and Gramophone Reproducers, Loud Speakers, etc., SENT POST FREE on request.



Advt. of The General Electric Co., Ltd., Magnet House, Kingsway, London, W.C.2



**The Regenerator is by far the foremost battery & for length of life & power**

Send your order to-day to Head Office or get one from any branch.

- 54 volts .. .. (Post 6d.) **6/-**
- 60 volts .. .. (Post 9d.) **6/3**
- 108 volts .. .. (Post 1/-) **11/-**
- 9 volt grid bias .. (Post 3d.) **1/3**

SEND FOR COPY OF SETS OR ACCESSORIES CATALOGUE.

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FELLOWS MANUFACTURING CO. LTD., DEPT. R.T., PARK ROYAL, LONDON, N.W.10.

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BRIGHTON: 31, Queen's Rd. BRISTOL: 36, Narrow Wine Street.

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M.C.226



# The Finest Accumulator Values ever offered

No other low-priced accumulator gives such thorough good service as the new P & R Glass Cell. It is the cheapest dependable cell on the market.

Like all the famous P & R products it is remarkably big value, as the following little excellencies prove.

Vertical recesses hold the plates in position. The plates are P & R standard type. Each 2-volt cell has a Dagenite lid which eliminates danger of cracked sealing.

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These accumulators, whilst embodying most of the above features, are specially designed to eliminate surface leakage, for which reason alone they may well be considered trouble-free.

NOTE:—ALL P & R Batteries—L.T. or H.T.—carry a **SIX MONTHS' GUARANTEE**

Write for particulars or see them at your dealers.

**P AND R**  
**PETO & RADFORD**  
**ACCUMULATORS**  
*The beginning and the end in*  
**POWER**

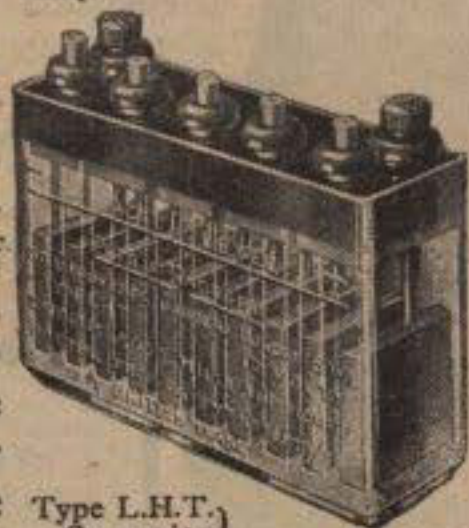
Peto & Radford,  
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L.T. Type P.G.5. 20 amp. hours (actual) } **9/-**

L.T. Type P.G.7. 30 amp. hours (actual) } **11/-**

L.T. Type P.G.9. 40 amp. hours (actual) - **13/-**  
 With Indicating Floats, 20 and 30 amp. hour models, 2/9 extra



Type L.H.T. Capacity 5,000 milli-amp. hours (actual) } **7/6**  
 per 10 v. unit.

# WINTER'S COMING!!!

**£8.12.6**

or **16/3** down

2-Valve Cabinet Model.

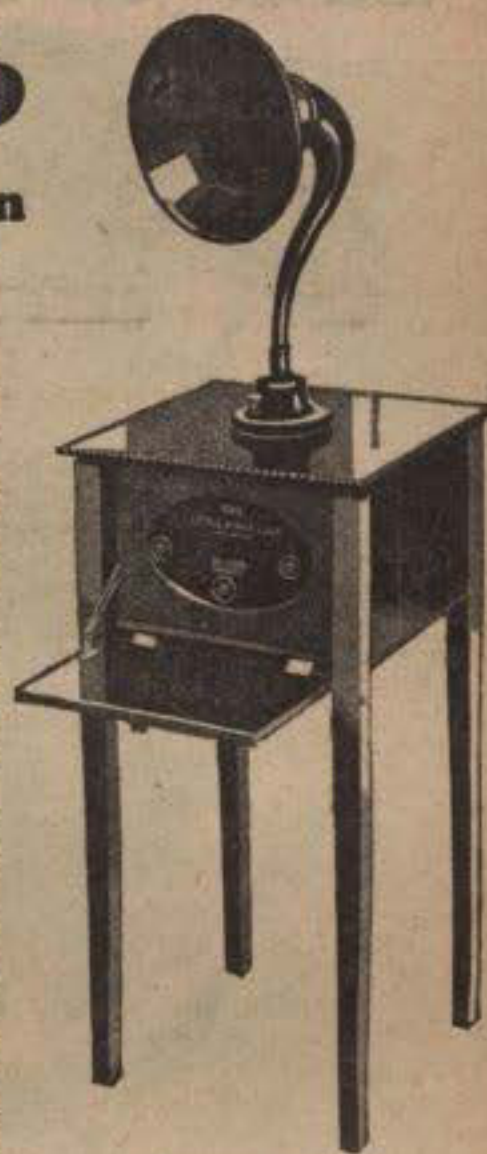
Winter is coming. Cold, wet evenings will soon be here. Buy a Fellows Wireless set and have the jolliest entertainment you have ever had.

**FELLOWS SETS ARE CHEAP** because Fellows sell direct to you. You cannot get Fellows sets at any ordinary wireless shop—only direct from us or from any of our branches. We cut out all Middlemen's profits.

**FELLOWS SETS ARE BETTER** because with our long experience and huge factory we can produce the finest that can be made. We sell more sets than any other manufacturer—that alone proves their popularity.

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	Cash price	12 monthly payments of
Little Giant 2 Valve Table Model	£7 2 6	13/6
" " 3 Valve " "	£8 12 6	16/3
" " 4 Valve " "	£10 2 6	19/-
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" " 3 Valve " "	£10 2 6	19/-
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Order the Set you want now by post or from any Fellows' Branch.

ALL SETS SENT ON SEVEN DAYS' APPROVAL on receipt of full cash price or first instalment.

Please send me your **SETS ACCESSORIES** CATALOGUE

Name..... Write in

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**FELLOWS WIRELESS,**  
 PARK ROYAL, N.W. 10.

If you would like a copy of our sets or accessories catalogue, fill up the coupon and post it to us. In these catalogues you will find full details of all our products beautifully illustrated. Send for one now.

**FELLOWS WIRELESS**

Full list of branches on page 420.



# LOUDEN



If our own statements do not convince you; if the hundreds of letters of appreciation which we have received from owners of Loudens leave you undecided, then buy a Louden frankly as a gamble—they are inexpensive—you haven't much to lose. But you will find that for length of life, for purity of reproduction and for power, there is not a valve on the British market that can approach the Louden for value or merit.

- Bright Emitters, 6v. - - - 3/6
- Dull Emitters, 2, 4, 6v. - - - 6/6
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Bright and dull emitters made specially for H F. amplification, grid leak or anode bend detection. L.F. transformer or resistance capacity amplification. Power valves for transformer or resistance capacity amplification. Postage and packing: 1 valve 4d., 2 or 3 valves 6d., 4, 5 or 6 valves 9d. State purpose for which they are required when ordering.

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CATALOGUE

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LTD., DEPT. R.T., PARK ROYAL,  
N.W. 10.  
See page 426 for full list of branches.  
M.C.214



# LIKE THE SPARTANS - NEVER FLINCHES

The Spartans of ancient Greece were bred to endure. However harsh the burden, no Spartan ever flinched. Grim—steadfast—invincible! So with Fuller's "Sparta" batteries. They endure. They are built to last twice as long—to give an unflinching surge of steadfast power even under ill-use. How is it done? By perfect chemical balance—Fuller's secret. Whatever type of battery you want, there's a chemically-balanced "Sparta" ready—a super-battery for you at last. See them at a Fuller Service Agent's.

- TYPE LDG.  
2 v. 60 a.h. 9/6d.
- TYPE SDG.  
2 v. 25 a.h. 5/6d.

These are glass cells specially for low discharge rates. Hold their full charge for long periods without harm. Stout plates; indestructible separators; large acid space; "Grease-cup" terminals, etc.



# SPARTA

the battery that never flinches.



T.A.S. ju 32.

Fuller Accumulator Co. (1926) Ltd., Chadwell Heath, Essex





The fruit of  
Good Light  
is  
Good Sight!

Fit  
**ROYAL  
"EDISWAN"  
LAMPS**

-and Nurse your Sight

PEARL, FULLOLITE, CLEAR GLASS AND MOTOR LAMP BULBS  
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**THREE WONDROUS OFFERS**

WORK YOUR SET OFF ELECTRIC LIGHT. Secure our HOME CHARGER or HIGH-TENSION ELIMINATOR (ABSOLUTELY SAFE & QUIET IN USE). They SAVE THEIR COST IN A VERY SHORT TIME. For any set or circuit 25/- or 10/- monthly. Your accumulators charged at home for 2s. a time. 50/- or 4/6 monthly. LITERATURE FREE.

<p>1</p> <p>2</p> <p>3</p>	<p>JACOBAN OAK CABINET SET with BATTERY COMPARTMENT, etc. 25/2 6 complete, or 11/9 monthly. 3-VALVE RESULTS on valves only.</p> <p>FULL WAVE RANGE FOR ALL STATIONS</p> <p>NO COILS REQUIRED</p>	<p>10/4</p> <p>4/6</p> <p>11/9</p>
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40 STATIONS ON LOUD SPEAKER

(LEGAL PROOF GIVEN) on our long range 2-valve set. Your own set taken in part payment

ELM WORKS, ELM PARK.

**C.S. DUNHAM**  
Late Radio Engineer to Marconi & Post Office. Member of the B.B.C. since its inauguration.  
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CATALOGUE FREE, or include 6d. for our famous 1/- Simplicity 2 val 2 amp BLUEPRINT.

**WONDERFUL WIRELESS OFFER**

The Graves 'Vulcan' 2-Valve Wireless Set is the World's greatest achievement in Wireless Value and Efficiency.

**TEST IT IN YOUR HOME**

Every possible refinement which can be put into a 2-Valve Set has been embodied in this wireless masterpiece. Every requisite is included, no extras are required, and full detailed instructions are sent with each set. A combination of Power, Selectivity, and Clearness of Reception which eclipses all previous results from a popular-price set. It will compare with results obtained from sets costing two or three times the price.



**TERMS:**

Our inclusive Bargain Price is for deferred payments. Send 10/6 now, and complete purchase in 14 monthly payments of 10/6 if you are entirely satisfied after trying the outfit in your own home. Money back if disappointed.

**BRIEF SPECIFICATION** The Cabinet is of polished figured Oak, beautifully finished with hinged lid so that all internal parts (including valves) can be easily got at, if necessary. Mullard Dual Diode Detector and Power Valves, with anti-microphonic valve-holders; latest type H.T. Battery; efficient 2-valve Accumulator, and complete Aerial Outfit. The Tuning Dials are of exceptional capacity and are accurately marked in minute divisions (as illustrated) to assist selectivity in tuning in distant stations. The Circuit is such that whilst it ensures excellent results, novices experience no difficulty in operating. There is an entire absence of complicated controls; everything is simple and straightforward.

The LOUD SPEAKER is specially constructed to co-operate with the set, and is a highly superior production both as regards appearance and results. It is of graceful proportions and Oak grained to match the Cabinet. In both reception and reproduction it may be relied upon to give results which will surprise and fascinate even the most experienced wireless enthusiast. Set complete £7. 17. 6

**WRITE for CATALOGUE**

It is not possible in the above brief specification to refer to every detail as fully as could be wished. For a more complete description of this amazing 2-Valve Set, write for our illustrated catalogue to-day, and the fullest particulars will be sent you per return post.

British in every detail.

J. G. GRAVES Ltd. SHEFFIELD



The Wireless Set that DELIVERS THE GOODS.

**IMPORTANT.** All Purchasers of the above Set (or other Graves Wireless installations) will receive the full benefit of the reductions in Marconi Royalties, and the correct amount in each case will be deducted from the invoice. -J. G. GRAVES Ltd. SHEFFIELD.

**TAYLEX WET H.T. BATTERIES**



Solve all H.T. troubles. No charging, Long Life, absolutely silent, give ample output for sets of all sizes. Power Valves can be used without any disturbing thought of Battery expense, require no attention. If changeable terminals used no soldering needed. Complete cells can be supplied ready assembled. Carriage free orders value 10/-.

**PARTS**  
per dozen s. d.  
Jars (waxed) 1 3  
Base No. 1 1 3  
Zincs ..... 11  
Terminals ... 8  
Changeable (clip on)

Write for Latest Booklet. (Full particulars with illustrations.)  
Popular Sizes: complete for use, suitable any set up to 4 valves.  
60 cell, 90 volts, No. 1 Base ..... £1 1 0  
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Tray 7/-, or Hinged Lid Cabinet 12/-  
If changeable terminals required, add 9d. per dozen cells extra.

**WRITE FOR WIRELESS BARGAIN LIST.**  
Amplifiers, 50/-, 2 valve all-station set, 64.  
R. TAYLOR, 57, Studley Road, Stockwell, London.

FREE BILLIARD TABLES. 32 GIVEN AWAY. WRITE FOR DETAILS.



**RILEY'S "HOME" BILLIARDS means a happy and contented home life**

A first small payment brings the table carriage paid, free of transit risk and on 7 DAYS' TRIAL

**FOR 14/- DOWN** you can have your own perfect billiard table. Cash price £11 15 0, a 6th. replica of Riley's (now) 7-foot 6-inch Billiard Table. This table rests comfortably on an ordinary Riley's dining table and after play can be stored away "Home" until the following evening. The balance of the purchase price is paid whilst you are getting enjoyment from the table.

If the table is not convenient, there is sure to be one amongst the following—  
1st. 5ins. x 2ft. 3ins. £7 0 0  
2nd. 5ins. x 2ft. 10ins. £8 0 0  
3rd. 5ins. x 2ft. 4ins. £11 15 0  
4th. 5ins. x 2ft. 11ins. £13 0 0  
5th. 5ins. x 2ft. 4ins. £21 10 0  
Send today for free set list.

**E. J. RILEY, LTD.,** RAYMOND WORKS, ACCRINGTON.  
And at Dep. 5, 147, Aldersgate Street, London, E.C.1.



Riley's "Combine" Billiard and Dining Table, each price £11 10s. (or on easy terms), with the many attractive designs shown in art for Riley's "Combine" Billiard and Dining Table is a very popular piece of furniture for the home. Cash prices from £22 10s., or can be had on easy payments.



**PETO-SCOTT  
"RADIOGRAM SENIOR"**



A combined Receiver and Gramophone housed in a luxurious cabinet. The Receiver uses Pentode valve and brings you programmes from a wide range of British and Continental Stations. Gramophone is of the highest quality double-spring type and plays two twelve-inch records with one winding.

Send only **55/9** Balance in Easy Installments

**EKCO H.T. ELIMINATOR**

A famous product by a famous firm. Variable tapping 0 to 120 and 1 fixed 120. Maximum output 16 m/a. For A.C. Mains, rectification by valve.

Send only **10/10** Balance in 11 monthly payments of 10/10

**OLDHAM D.C. CHARGER and 120 volt H.T. Accumulator**

The charger incorporates Westinghouse Metal Rectifier under license. Safety fuse prevents overload. The Accumulator is one of the finest made.

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### All your radio needs on Easy Terms

Send a list of your requirements for a quotation by return. Expert technical service and advice free of charge.

### Ultra Double Action Air Column Loud Speaker

This loud speaker automatically segregates high notes from low notes, which are reproduced through two distinct units in the one loud speaker. The result is perfect reproduction over the whole range of frequencies. Very moderate in price, but of really excellent performance. Full details of various models in our big list.

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The latest addition to the range of Moving Coil Loud Speakers bears the famous name Marconiphone—in itself a guarantee of quality. Send only

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Complete kits of components for all the latest Mullard Star sets are available. For example, the Mullard Master Three Star: Send only

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Write, call or 'phone for everything in radio.

**PETO-SCOTT  
"MAJESTIC SCREENED GRID THREE"**



A set of remarkable range and selectivity. Uses Detector, Triode and Pentode valves. Brings programmes from all Europe. Supplied complete with valves, batteries and Loud Speaker of leading makes. Royalty paid. Send only

**27/6** Balance in Easy Installments.

**G.E.C. "VICTOR THREE"**

A remarkable set at a remarkable price. Complete with valves, batteries and loud speaker. Royalty paid. Send only

**18/4** Balance in 11 monthly payments of 18/4

**POST THIS COUPON for our Big List**

Full details of everything Radio on easy Terms, please.

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STREET.....

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R.T. 9/11



## Bargains in BILLIARD Tables!

We hold the LARGEST stock of RECONDITIONED Billiard and Combined Billiard-Dining Tables in the TRADE. All sizes and over 1,000 TABLES to select from by all the BEST MAKERS. INSPECT not immune—STOCKS before deciding. We can SAVE you from 50% to 75%. NO REASONABLE OFFER REFUSED. FULL SIZE TABLES

By all the leading makers from £40 to £65.

**THREE-QUARTER TABLES**

Various styles, and complete with accessories, from £17 10s. to £30.

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Various sizes by best makers from £17 10s. to £30.

**PORTABLE**

Over 500 models of various sizes from £7 15s. to £15. All Tables fitted SLATE Balls and complete accessories. Deferred payments, if desired, over one or two years, at 2 1/2% per annum.

FREE Art coloured Catalogue of NEW TABLES and LISTS of Secondhand Tables.

**W. JELKS & SONS,**

The World's Largest Billiard Table Dealers  
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The HIRE PURCHASE TRADING CO. LTD.,  
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are able to supply  
ANY ARTICLE FOR THE HOME  
ON EASY REASONABLE & SIMPLE  
DEFERRED TERMS WITHOUT REFERENCES  
All transactions are dealt  
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Write us today for ANYTHING YOU WANT

## A wonderfully fascinating pastime for the home



**Buy a Riley Bagatelle for the Family**

A small outlay for a great amount of pleasure sums up the Riley 6ft. Bagatelle Table, which comes to you complete with accessories, carriage paid to your door on the first instalment of 7/9, and 17 monthly payments of 7/9. Cash Price £6.10.0. Write to-day for free price list and details of 32 FREE Billiard Tables.

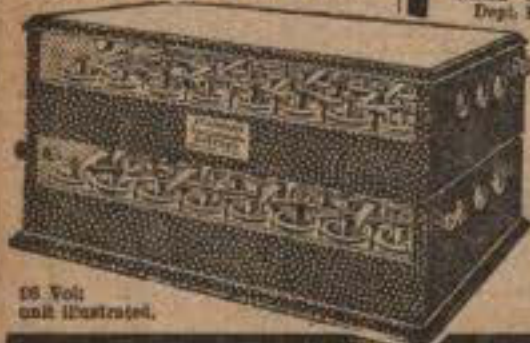
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## PERPETUAL POWER

AT A FRACTIONAL COST. "UNIBLOC" BATTERY.

**8/1 DOWN**

56 volt Unibloc Cabinet complete with 64 No. 2 cells ready for despatch. 8/1 down and five monthly payments of 2/1. Cash, £2 6 s.



56 Volt unit illustrated.

**A CHEAP PERMANENT SOURCE OF H.T. SUPPLY THAT RECHARGES ITSELF OVERNIGHT.**

ELIMINATORS—too costly! ACCUMULATORS—away for charging! BATTERIES—temporary life! But NOW! Permanent H.T. supply at small cost is secured by installing the wonderful Standard Wet Battery. It gives a non-sagging even flow of current that ensures a remarkable purity of tone. This battery is self regenerative—in the morning it is as fresh as the dawn.

You can obtain on cash or deferred terms from Halford's Cycle Stores, Terry's Stores and most good class Radio dealers.

**SEND FOR FREE BOOK**

which tells you all you want to know. Write now to Dept. R.T. Any voltage supplied from 1 guinea upwards.

# STANDARD WET BATTERY CO.

(The Wet H.T. Battery Co.)

Head Offices, Showrooms, and Warehouse, 154-155, SHAPTESBURY AVENUE (Near New Oxford St. end), LONDON, W.C.2.

120 volt unit especially suitable for Pentode Valves or Moving Coil work. 12/3 down and 5 monthly payments of 10/3. Cash £4 7 s.

M.D.

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Please send a gift to Secretary, Rev. A.J. Westcott, D.D., Old Town Hall, Kennington, London, S.E.11 Bankers: Barclays, Ltd. Kennington.



## ACCUMULATORS "ELITE" THE ELITE OF ALL.



H.T. ACCUMULATORS, 60 volts, 3 amp, hour type, 60, Semi-oil Submerged. Complete, as illustrated. Price **22/6**  
DOUBLE CAPACITY TYPE, 60 volts, 4 amp, hours **30/-**

The World's best High Tension Accumulator and of British Manufacture. The Unique Semi-oil Submerged feature of the Elite absolutely prevents surface leakage losses. The battery lasts a lifetime. Write for data.

**SOLD ON APPROVAL SYSTEM.**

ACCUMULATORS ELITE, Bedford St., HALIFAX. Telephone: 4304. Telegrams: Elite, Halifax. London Distributor:—CECIL FOHLMAN, 77, Great Portland Street, LONDON, W.1.





ELECTRON WIRE,  
100 feet length in carton.  
Suitable for indoor or  
outdoor aerial.

**1/8**

Postage 6d.

SUPERIAL (Electron's  
Super Aerial), specially  
adapted for long dis-  
tance reception, 100 feet  
length, on wooden spool  
to facilitate unwinding.

**2/6**

Postage 9d.

**SOLD BY ALL  
WIRELESS  
DEALERS.**

## What about your Aerial?

There is no aerial wire in the world with such an astounding record of performance as Electron—hundreds of testimonials from all parts of the world substantiate this.

Electron gives greater volume and unequalled purity—**Superial** (Electron's Super Aerial) will in addition, bring in those more distant stations; the wonderful qualities of Superial combine to assure faultless reception. Millions of Electron Aerials are in use.

Electron and Superial are the easiest aerials to fix—each is thoroughly well insulated with vulcanised rubber (*Superial exceptionally so*), then covered with heavy cotton and finally waxed—consequently there is no leakage of signal strength, no corrosion—snow, frost, or rain do not affect them.

Your receiving set—whether crystal or powerful multi-valve—will give much better results if you instal Superial, Electron's Super Aerial, 2/6 everywhere.

# ELECTRON

*The Perfect Aerial—*

## SUPERIAL

*Electron's Super Aerial—*

*If your Dealer is temporarily out of stock, write direct to The New London  
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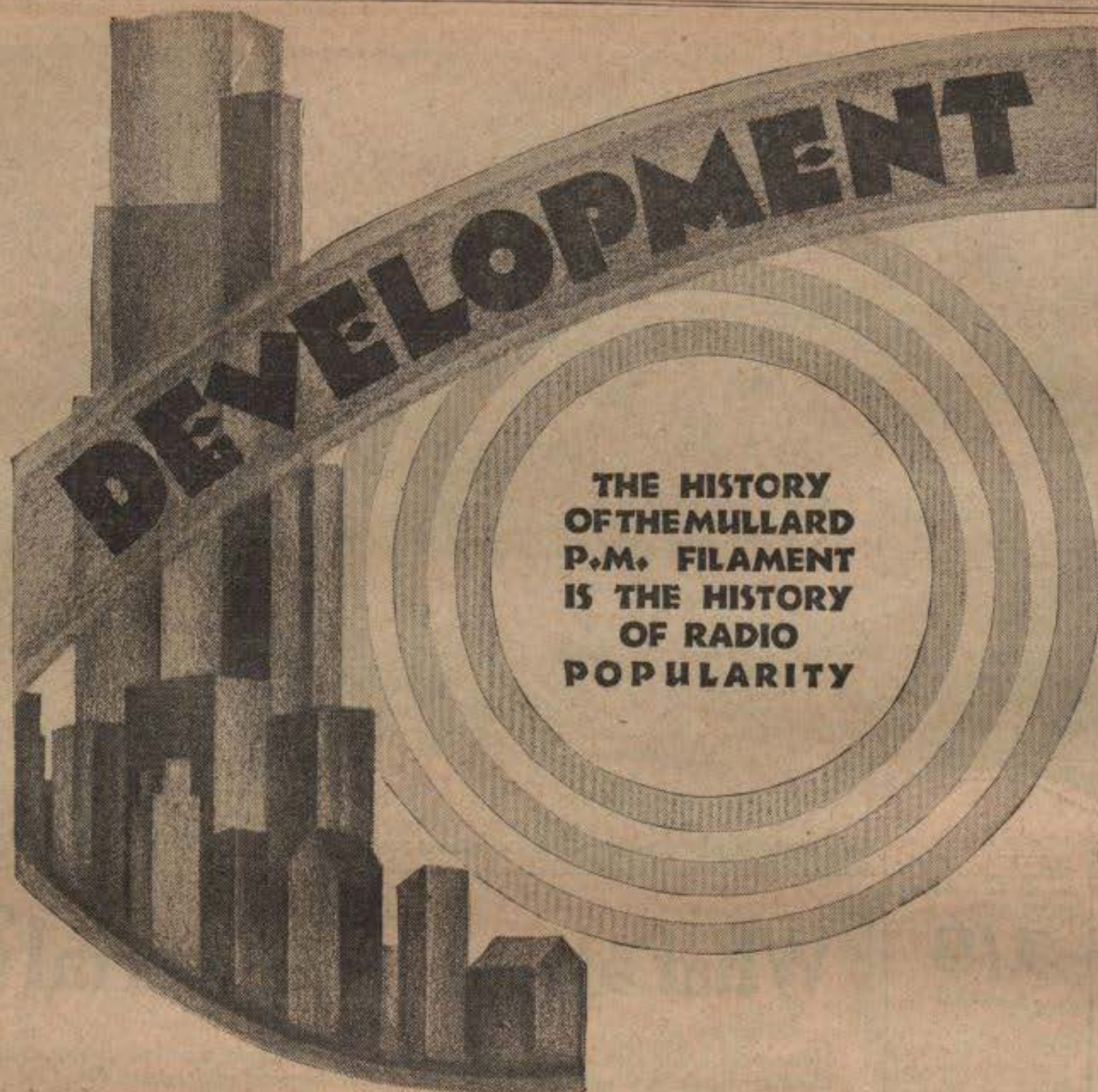
**THE NEW LONDON ELECTRON WORKS, LIMITED,  
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**WITH** a four years' lead in construction and performance; with the finest research and laboratory organisation in the World, working and maintaining this lead; with the whole-hearted support of a huge majority of the radio public behind them—Mullard P.M. radio valves must be the choice of every radio set owner.

*They make an old set modern.  
They make a modern set perfect.*

**Mullard**  
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