

THE BROADCAST PROGRAMMES FOR OCTOBER 20—OCTOBER 26,

THE RADIO TIMES

THE JOURNAL OF THE BRITISH BROADCASTING CORPORATION



NATION SHALL SPEAK PEACE UNTO NATION

Vol. 25. No. 316.

[Registered at the
G.P.O. as a Newspaper.]

OCTOBER 18, 1929

Every Friday. TWO PENCE.

Special Articles by ELLEN WILKINSON, H. J. MASSINGHAM, WINIFRED HOLTBY, A. LLOYD JAMES, G. G. COULTON, R. H. WILENSKI, etc.

WELLS BROADCASTS

On Monday evening H. G. Wells, who recently made his microphone debut with a widely-discussed talk on International Peace, contributes to the 'Points of View' series, which has already included talks by Lowes Dickenson, The Dean of St. Paul's, and Bernard Shaw.

A STAR'S RECITAL

Lotte Lehmann is one of the most popular soprano opera-singers of the present day, and when she appears before the microphone at an orchestral concert on Sunday evening (9.5 p.m.) her voice will surely revive many memories of past Covent Garden relays.

SHAKESPEARE PLAY

From London on Wednesday evening at 9.35, we are to hear a production of *Twelfth Night*, Shakespeare's most popular comedy. Other Shakespeare broadcasts included in the plans for the coming season are *Antony and Cleopatra* and *Troilus and Cressida*.

SYMPHONY CONCERT

The first of the winter season's B.B.C. Symphony Concerts will be relayed from the Queen's Hall on Friday at 8 p.m. Maria Nemeth and Walter Giesekeing are the soloists and Sir Henry Wood conducts. Giesekeing plays a Tchaikovsky Pianoforte Concerto.

AIRY NOTHINGS—II

Following his production of *Peep-Bo-Hemia* and *The World We Listen In*, Gordon McConnel presents on Monday of this week *More Airy Nothings*, a light-hearted burlesque of the programmes on the lines of his previous *Airy Nothings* broadcast last Spring.

BRIEF BIOGRAPHIES

On Wednesday, at 9.15 p.m., the Hon. Harold Nicolson will broadcast the first of a series of Miniature Biographies that are being specially written by some of the best-known biographers of today. The biographies chosen may be either real or imaginary.

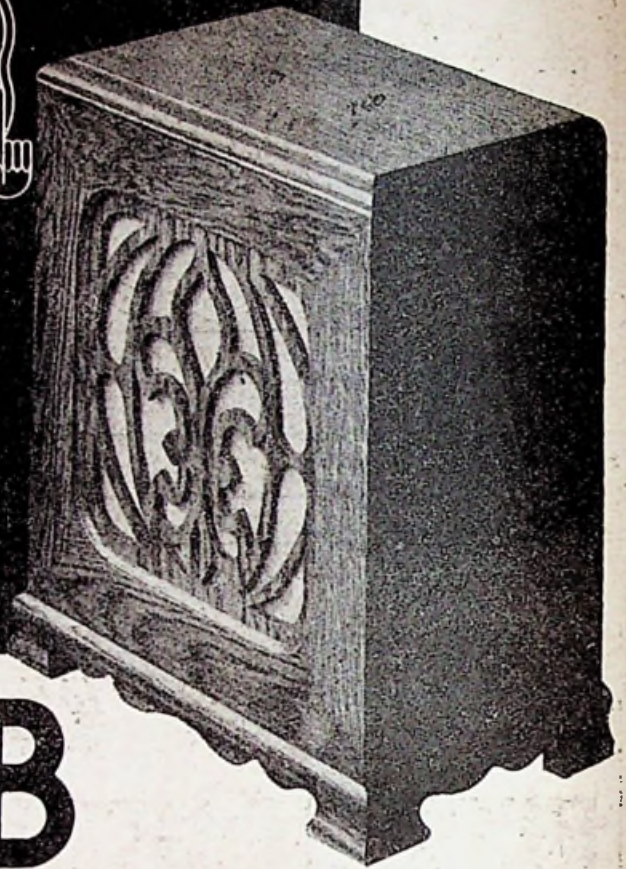
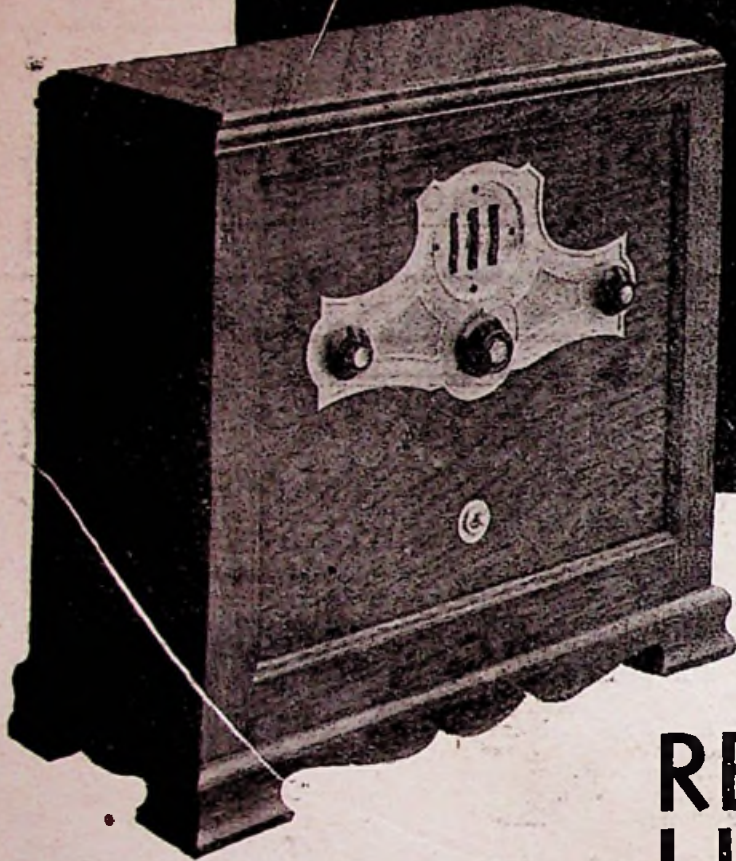
'THE MONKEY'S PAW'

A pre-Edgar Wallace 'thriller'—but none the less thrilling for that! *The Monkey's Paw*, Louis N. Parker's adaptation of one of W. W. Jacobs' most successful stories, will be presented from 5GB at 10.15 on Tuesday evening. Nervous listeners should switch off for this.

OLD TIME 'VARIETY'

Despite the modern craze for 'snappy' syncopation and 'theme songs,' there are many who regret the passing of the old-time music-hall with its naive and melodious chorus-songs. On Saturday evening, Philip Ridgeway will revive 'music-hall memories.'

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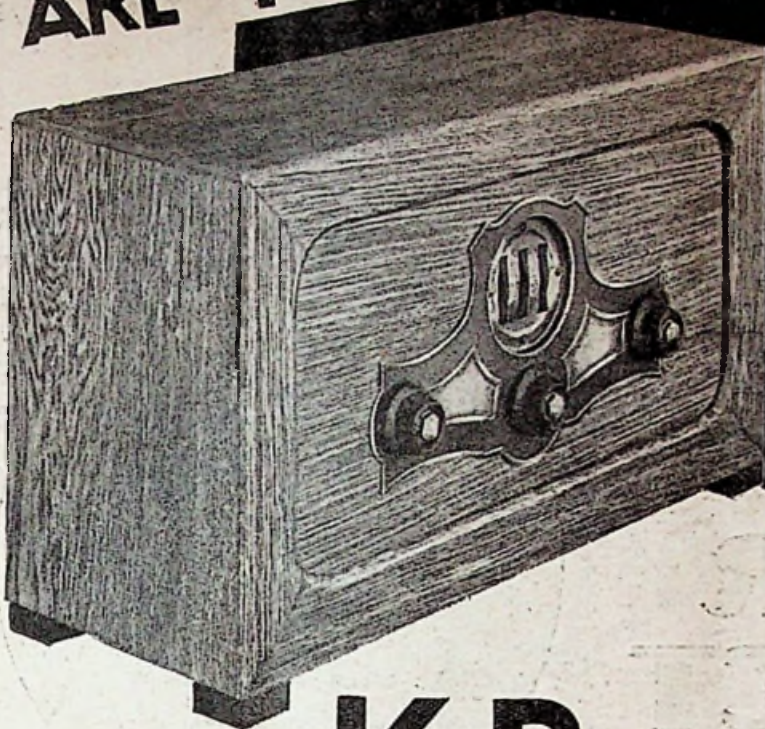
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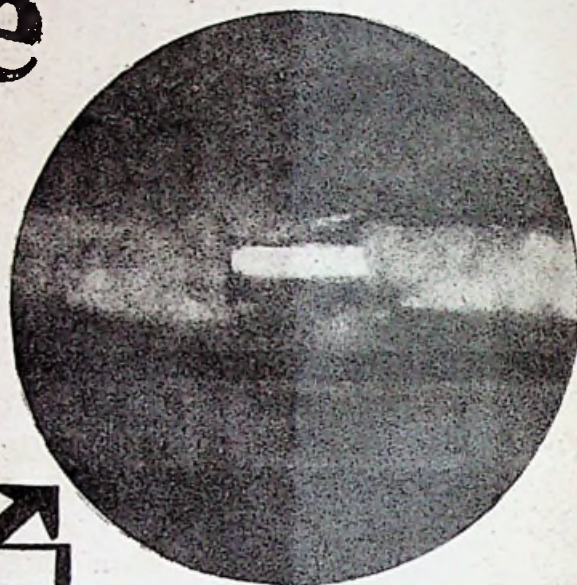
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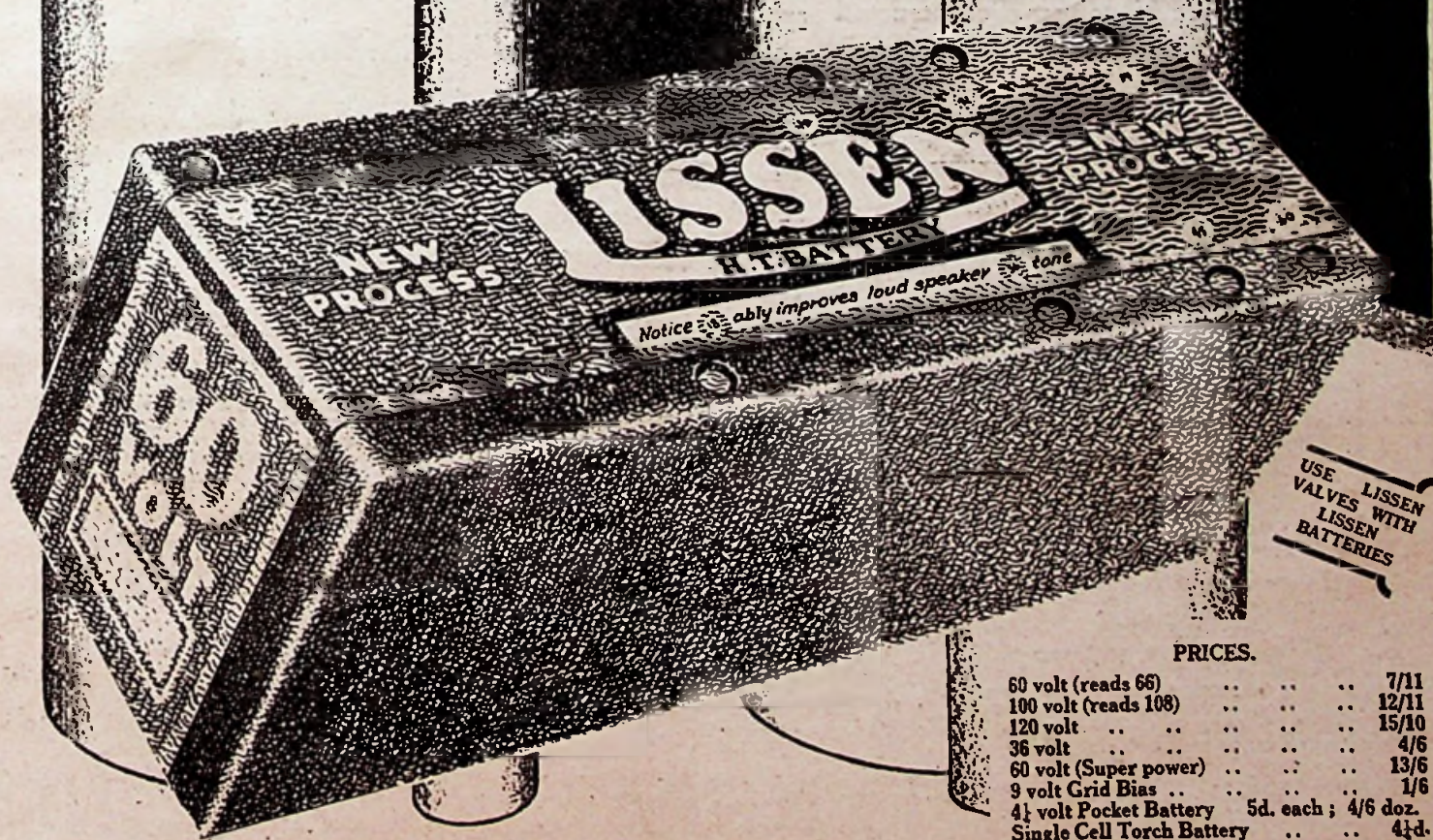
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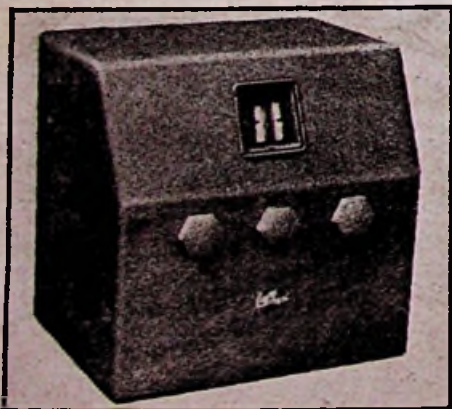
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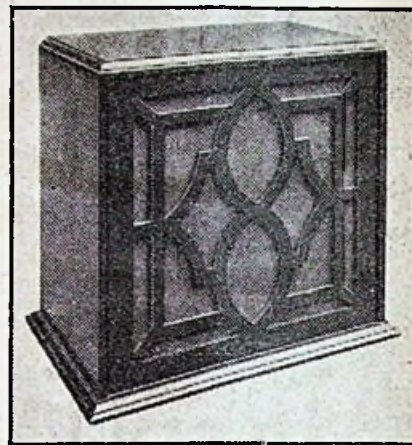
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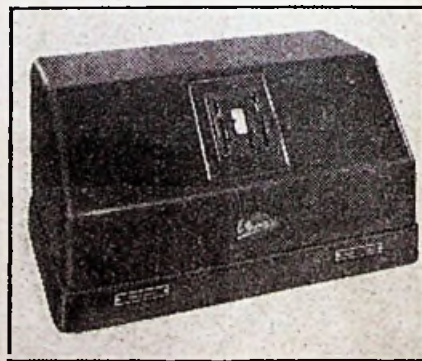
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WIRELESS, POLITICS AND THE HOUSEWIFE



DURING the last election I had occasion to speak, in a country area, at a gathering of women called by a non-party women's institute. When question time came, I was interested to note that nearly all

'Women get more out of the talks than men, having had long practice in the art of listening. Many a quiet woman would be glad to know the other side of the questions on which her husband holds such fixed opinions,' says
ELLEN WILKINSON, M.P.

the queries were about reparations and inter-Allied debts, the last subjects one would have thought could have interested such a gathering. The chairwoman explained to me afterwards that they had a 'radio-circle,' and that attendances were always largest to hear any of the big political speeches that were being broadcast just then. The members had been particularly interested in the Snowden-Churchill duel. 'We like Mr. Snowden's speeches,' said one of the committee, 'because, quite apart from whether we agree with his politics or not, he always clearly explains the issue before he gives any opinions about it. Some other speakers take for granted that we have read all the leading articles in all the papers. Our members don't read about politics much, but they do like hearing about them.'

THIS last remark sums up the remarkable change that the wireless has wrought in the attitude of the busy housewife to politics. Her work is of the kind that makes sustained reading difficult. The man can read the paper when he comes home from work, while his wife puts the children to bed and then has the mending to do. There may be model husbands who read the paper aloud to their wives, though I imagine the rarity value of such specimens must be high. The wireless takes the drudgery out of sock-mending. It is possible not only to listen, but to argue the point in the home circle afterwards.

The attitude of the average man to his womenkind has been that they wouldn't be interested in politics, and would not understand them if they went to political meetings. When a woman has listened to a Chancellor of the Exchequer explaining his Budget for himself, she discovers that not only can she follow what he is talking about, but that the only disadvantage of wireless is that she cannot answer him back, and put him right on one or two points that affect *her* budget.

The women, I think, get more out of the wireless talks than many men, because they are prepared to sit and listen—having had long practice in the art of patient listening—and they are not so eager to get Paris or Hilversum in the middle of a serious talk.

Only those who are practical politicians,

engaged in the ordinary work of the political field, can really estimate what an immense effect these talks are having on our political life. To begin with, it has raised the standard which the audience expects from political speakers. Can anything be drearier than the ordinary political meeting? We have all suffered from the speaker who talks platitudes at the top of his voice, only stopping (not for breath, but for applause) after particularly hoary specimens. We know the man whose hesitation is so painful that the audience feels as if it were watching his teeth being extracted. I have never been able to understand why the male voters were willing for so long to attend meetings like these in crowds, and be perfectly happy if only they could cheer their one particular colour, or favourite *cliché*. The woman whose introduction to politics comes through hearing a Churchill, a Lloyd George or a MacDonald, simply will not tolerate this dreary inefficiency; and party managers, anxious for her vote, are realizing that a higher standard is necessary. 'We must have better speakers and more interesting speeches if we are to attract the women,' has been in the report of many agents of all three parties since the last election, which was the first checking of results since political speeches had been broadcast to any extent.

Most amusing, however, is to watch the efforts of the 'bright-and-hearty' candidates who 'drop in to say a few words to the ladies, God bless 'em,' when they meet an audience of women who have been following the wireless speeches. Those oh-so-simple jokes about husbands, and 'my wife,' fall with the plonk of a stone into a well unless a few ardent party-workers remember to laugh at the appropriate moments. When the punctured 'hearty soul' has been safely moored at his hotel, the party agent has to murmur, soothingly, that he is very sorry but the women don't seem to care for that sort of thing nowadays. 'The wireless seems to have made such a difference,' he explains.

Of course, one can't generalize about women any more than about men, and say whether all women would like more talks about politics. But the broad fact of our political life is that men have had the vote

for years, and that, to the average woman, as represented by the housewife, politics are a new interest. That is why it has been so extraordinarily valuable that the new voters have been able to hear the very best that each party could produce. Interest has been awakened by famous names and the fun of hearing the actual voices of people like Mr. Lloyd George, or Mr. Baldwin, or Mr. MacDonald, whose portraits are so continually in the newspapers. But once interest has been aroused, it is not only the party leaders and party politics that secure interested listeners. Several young women have told me that when they knew they were to have the vote they made a point of not missing Professor Laski's talks on Democracy.

THE new developments in broadcasting speeches from actual public functions will have an effect on political life that it is difficult to estimate. What the man said, not what the newspaper reporters think is 'bright' in his remarks, will reach the public. A friend told me that she was having tea in a rather frivolous, fashionable tea-shop when Mr. MacDonald's speech at Geneva came through. 'It is rather marvellous—actually from Geneva,' was the dominant feeling, and the chatter died down. The women listened over the tea-cups to what must have been for many of them a completely new point of view.

I think women would like to hear more political debates. Every woman, when she hears the politician putting his point of view, thinks 'That's your side. I wonder what the other man has to say?' Women normally hear less political argument than men, who have their clubs and public-houses. The peaceable housewife has tended to discourage political arguments between her husband and children, because of the inevitable quarrels round the dinner table. The papers brought into any home tend to be of one political colour, and many a quiet woman would be glad to know the other side of the questions on which her husband holds such very fixed opinions.

It is a well-known platitude to say that the women hold the destiny of the country in their hands, but under the present franchise it does happen to be true. A democracy only works properly when the citizens really understand the issues involved. A non-commercialized service like the wireless, completely impartial and outside political strife, can help as no ordinary Press service possibly can.

ELLEN WILKINSON.

The first of the 1929-1930 Series of Symphony Concerts is to be relayed from the Queen's Hall on Friday.

'The Broadcasters'' Notes on Coming Events:
**BOTH SIDES OF
 THE MICROPHONE**



Music-hall Relays.

THOUGH the most successful relays from music-halls have been greatly appreciated by listeners, it is not always easy to find an 'act' in the week's bill which would be suitable for broadcasting. Some of the best turns on the halls cannot, for technical reasons, be relayed. A



'A deaf-and-dumb Conjuror.'

further handicap is the timing question. A turn may be excellent microphonically, and yet not appear on the bill during the period allotted to broadcast vaudeville. Managers, after all, have their own audiences to consider, and it is not always possible to rearrange the bill to suit the B.B.C. In any case, those responsible for music-hall O.B.'s have not much time to shuffle the programmes, for they can rarely make their choice of a suitable item before the Monday of the week in question. Still, since these items are popular, we still reserve a period for them, and must ask listeners to forgive us when, for some reason, we are forced to disappoint them. There may come a week when the 'bill' presented at the Colloccum consists entirely of deaf-and-dumb conjurers in rubber-soled shoes.

Promenade Enthusiasm.

The fact is that we are being rapidly transformed by the subtle magic of wireless into a genuinely musical nation.—*The Daily News* on the 'Proms.'

THERE can rarely have been a more delirious 'last night' than that of this year's Promenade season—nor a better 'programme item' than the five minutes of stormy applause which followed the singing of the National Anthem. Mass excitement is vividly communicated by the microphone, and we were as moved by those final cheers as, earlier, by the Franck Symphony. The Season, if we may judge from the numbers and enthusiasm of its audiences, was a huge success. Sir Henry, though, must be a little weary of journalists stressing the 'physical endurance' aspect of his achievement!

Listening in the Train.

IN Hungary there are trains in which the carriages are 'plugged' for headphones so that passengers may beguile the tedium of long journeys across the *pusta*. Percy Scholes travelled recently by one of these trains on his way to Bucharest, where he attended an international gathering of critics. He paid one *pengo* (about 9d.) and listened to Strauss waltzes. Reception was poor; after a while he surrendered his phones, whereupon his money was refunded as he 'had not listened long enough.' One compartment of the train was fitted up as a receiving station. A Roumanian newspaper, welcoming the critics, referred to them in English as 'the eye of the history and the beauty's magistrates.' Someone had evidently been at work with a dictionary. Mr. Scholes did not say whether they were protected by the police against attacks by maddened authors and composers. What an opportunity for dispensing with all criticism at the cost of a shilling—or whatever the current market price of enough

A Great Opera.

OF all the gallery of Verdi's operas British audiences prefer *Aida* (with *Rigoletto* a close second). *Aida* has been trundled round on tour till the Nile in Act III is worn quite threadbare. Verdi's score wears better; the popularity of *Aida* is entirely justified, for its composer never wrote finer music in the luscious vein of romance. The young 'moderns,' trying to make the best of Verdi, vote for *Otello* and *Falstaff*, but we prefer the true Verdi of earlier days, though we would rather hear *La Traviata* than *Aida* any day. *Aida* was commissioned by the Egyptian Government for the dedication performance at the Cairo Théâtre Italien, and formed part of the celebrations on the occasion of the opening of the Suez Canal. Verdi did the Egyptians proud, adorning a libretto suggested by Marietto Bey, the Egyptologist, with beautiful melodies based upon genuine Oriental airs. What an evening—the new opera house bright with diamonds and decorations, the Khedive entertaining the ex-Empress of France in the Khedivial box—an *Aida* which must have proved all that the management, who had paid £4,000 for the opera, could have hoped! The English *première* of the opera, with Patti as *Aida*, must also have been something of an occasion. Since then *Aida* has more than held its place in the repertory by the grandeur of both its music and setting.

Egyptian Triangle.

AIDA is to be broadcast, as the second of the 1929-30 'libretto' operas, on Monday, October 28 (5GB) and Wednesday, October 30. The story, with which most listeners will be familiar, can be told in a few words. Radames, captain of Pharaoh's host, is loved by Pharaoh's daughter Amneris, though he is in love with *Aida*, the captive daughter of the King of Ethiopia. He unwittingly betrays the plans of Pharaoh's campaign against Ethiopia to his beloved's father, Amonasro, and, before he can fly with *Aida*, is captured and, at the instigation of the jealous Amneris, condemned to be buried alive: *Aida* comes to share her lover's fate in the subterranean vault of punishment. While the priestesses of Pthah chant over their tomb, Amneris, too late, repents of what she has done. It may be argued that Radames does not seem to have shown much discretion, but then really great soldiers are often poor domestic strategists. A strong cast chosen for the forthcoming broadcast production includes Stiles-Allen as *Aida*, Hughes Macklin as Radames, and Enid Cruickshank as Amneris.

Another 'Come-back'?

AN attractive and far too unknown by-way is to be explored during the 'Foundations' for the week beginning October 28. Olga Haley will sing some of Liszt's songs. It is not over-daring to say that if Liszt had written nothing but his songs he would have been widely admired; as it is, his rhapsodies, tone-poems, and transcriptions have overshadowed this sincere and highly effective side of his art. A few songs, like *Die Lorelei* and *Du bist wie eine Blume*, are known pretty generally; but, apt as these settings of Heine's poems are, they do not by any means cover the range of Liszt's powers as a song-writer. If, sometimes, they sound more than a trifle forced in sentiment, that is after all a reflection of the period; and always the poem is exactly interpreted. We notice that there has been a good deal of Liszt in the programmes lately: is Liszt, like Mendelssohn, returning to popular favour?

'A Mass of Life.'

OPPORTUNITIES to hear Delius's *A Mass of Life*, which is to be given as the second of the B.B.C. Symphony Concerts on Friday, November 1 (5GB), are so rare that most listeners will never have heard it at all. Yet, by common agreement this *Mass* is one of the greatest achievements of any modern composer. It is a colossal *psalm* to *Life*. When, however, part of the work was given its first London performance in 1899, this is what one of the critics wrote of it: 'The ugliness of some of the music is really masterly. Oh, if he (Delius) could be persuaded to look on the lighter side of things, to give us music that would cheer us, not that which blights us as a March wind blights young shoots.' Yet another instance of the turning of the tables on the critics. We wonder if this particular 'young shoot' will be listening when the *Mass* is broadcast; and, if so, what will be his thoughts? The words of the work, it should be noted, are from Nietzsche's 'Thus Spake Zarathustra'—a choice of obvious aptitude when one remembers the pantheistic mysticism of Delius himself. Man's progress from time into Eternity is the subject—as supreme a subject as a composer might dare.

New Novels.

THE novels reviewed by Miss V. Sackville-West in her fortnightly talk on October 3 were: 'Whatever Gods May Be,' by André Maurois, translated from the French by Joseph Collins (Cassell); 'The Revolt of the Fishermen,' by Anna Seghers, translated from the German by Margaret Goldsmith (Elkin Mathews and Marot); 'Hunky,' by Thames Williamson (Faber and Faber); 'The Hidden City,' by Sir Philip Gibbs (Hutchinson); 'Death of my Aunt,' by C. H. B. Kitchin (Hogarth Press); 'A High Wind in Jamaica,' by Richard Hughes (Chatto and Windus); 'My Best Short Story' (Faber and Faber).

Julian Rose As Shylock.

SINCE 'Doug and Mary' started on Shakespeare, our flagging interest in the 'talkies' has revived, and we await their version of *The Taming of the Shrew* with shameful excitement. It must seem obvious to the meanest intelligence that Shakespeare only needs 'additional dialogue' and a theme song to put him over big



'The civilized public.'

with the civilized public. The B.B.C. has not been slow to recognize this. On October 30 (5GB), and November 2, we are to hear Julian Rose as 'Shylock' in an up-to-date 'all-talking laughter-piece,' entitled *Ikey gets his*, which, before Savoy Hill's movie magnates got to work on it, was known to old fogeys as *The Merchant of Venice*. The Productions Director is searching madly for a lady with a 'golden voice' and a feather brain to play Portia. Any radio actress would give her head to play opposite Julian Rose in an improved version of this great play.



With Illustrations by Arthur Watts

BOTH SIDES OF THE MICROPHONE



Hectic Evening.

BROADCASTING on the evening of Thursday, November 7, will include two 'thrills' of widely different character; the relay of a big race from the Wembley Speedway, followed by one from 'Kasbek,' the new Russian restaurant in Piccadilly. Our readers are probably more



'Stockbrokers act Slavonic.'

familiar with the excitements of 'the dirt' than those of a real Russian cabaret. We hear that the music and singing at 'Kasbek' are so infectious in their wild rhythm that serious-minded stockbrokers among the clientèle so far forget themselves as to jump on the tables and act Slavonic.

Sibelius in the Halle Programme.

AT the third concert of the Hallé season (October 31) one of the main works to be performed is Sibelius's *Concerto for Violin* (with Arthur Catterall as soloist). The admirable programmes of the Hallé Society have hitherto shown an unaccountable absence of any important works by this great Finnish composer; it is the more gratifying, therefore, to see in this season's programmes the above-mentioned Concerto and both the Fourth and Fifth Symphonies. Coming from peasant stock, Sibelius has in his blood nothing but pure Finnish vigour. After a period of study in Germany, he returned to Helsingfors, where he taught the violin in the Conservatoire. By 1897, his reputation was such that he was granted a pension by the State. A sense of public duty has from time to time produced music for national festive occasions, and both his fiftieth and sixtieth birthdays have been celebrated as events of national importance. All his music is coloured with an unmistakable national idiom—the well-known tune in *Finlandia*, for instance, has often been mistaken for a folk-tune whereas, as a matter of fact, it is perfectly original. Sibelius's real significance as a nationalist composer lies not in his use of folk-tunes, but in the way he has so assimilated the folk-idiom that, like our own Vaughan Williams, he has made the use of it a kind of 'second nature.' The violin concerto which is to be played at the Hallé concert offers little opportunity for display on the part of the soloist, the solo-part being closely woven in with the whole; virtuosi, therefore, as a rule avoid it.

The Scientific Outlook.

THE fifth talk in the 'Points of View' series will be given on Monday, October 28, by Mr. J. B. S. Haldane, who is, with Professor Julian Huxley, amongst the most brilliant of our younger scientists. Mr. Haldane is Sir William Dunn Reader in Biochemistry at Cambridge, and has been since 1927 head of the Genetical Department of the John Innes Horticultural Institution. Those who have read 'Dædalus,' 'Possible Worlds,' and 'Science and Ethics' will already have some acquaintance with Mr. Haldane's originality of outlook.

What Sir Oliver Lodge Believes.

NEXT week's programmes include a second 'Point of View,' the sixth of the series, that of Sir Oliver Lodge. Sir Oliver is one of the most popular and successful of broadcasters whom we have heard this week on 'The Jubilee of Light,' with which honour is being done to Thomas Alva Edison and Sir Joseph Swan. He has most decidedly the 'microphone manner,' which he shares with talkers like Walford Davies and Vernon Bartlett. Sir Oliver, who includes F.R.S. among his numerous distinctions, was one of the first pioneers of wireless. As a leader of psychic research and one who has spent many years of a brilliant career working to reconcile the material and the spiritual aspects of Life, he is bound to reveal to us on Friday, November 1, a philosophy of life provocative of discussion. Both these 'Points of view' will, of course, appear in *The Listener*.

The Story of the Dancer.

WHEN *Carnival* is revived on November 4, (5GB) and 6, the Productions Director will be repeating what was in January last regarded as a rather daring experiment—that of presenting a wireless drama lasting two hours and a quarter. Judging from the numerous requests for a repetition of the play, it seems that the experiment succeeded. In *Carnival* length of treatment is an intrinsic part of the manner in which the authors have chosen to tell the story of Jenny Raeburn—a method which has something in common with actual life, where dramas work themselves to a climax far less perceptibly than the modern theatre and cinema have the courage to admit. This more than two hours' drama has this fact in its favour—that the life it depicts is, until the final phase when its heroine is prisoned in the Cornish farm, one of shifting scene and infectious gaiety. Most of the parts in the revival will be played by those who took them in last January's production. The story opens, as before, with a prologue between Michael Fane and Sylvia Scarlett, who, meeting in a deserted Balkan town at the blackest hour of the war, recall Jenny and her 'story of London before the war.' Music will again be a special feature of the production, occurring both in its place as part of the action of the story and as a fading link between the many scenes.

Gramophone Records.

AMONG the gramophone records broadcast by Christopher Stone during the luncheon hour on Friday, October 11, were the test piece at the recent Crystal Palace Brass Band Contest, *Victory*, by Cyril Jenkins, played by the winners, Carlisle St. Stephens, on Regal G9415; the *Dance Macabre* of Saint-Saëns, Karol Szeleter and Orchestra, Parlo. E10903; *L'Apprenti Sorcier* (Dukas), Philharmonic Orchestra of New York under Toscanini, H.M.V. D1689; *Brigg Fair* (Delius), Sir Thomas Beecham and Symphony Orchestra, Col. L2294-5; and the Dance from *Salome* (Strauss), Berlin State Opera Orchestra under Knappertsbusch, Parlo. E10894. For songs, Raymond Newell sang the *Eton Boating Song* (Col. 5527), Wilfred Hudson Schubert's *Serenade* (Winner 4938), Trevor Schofield, *Pierrot at the Dance* (Col. 5528), and Keith Falkner an Hungarian folk-song by Korbay (H.M.V. B3105). Richard Tauber sang airs from *Tales of Hoffmann* (Parlo. R20089), and other records were by the National Military Band (Zono. 5391), Gandino and his Orchestra (Imperial 2135), and the dance orchestras of Ted Weems (H.M.V. B5692), Ambrose (Decca M70) and Guy Lombardo (Col. 5542).

Moments in Broadcasting—I.

BACKSTAGE at the Coliseum. The time is 9.54 p.m.; at ten o'clock an 'act' is to be relayed from the huge stage and fitted neatly into the Studio vaudeville programme. In a gallery high up on the 'O.P. side' of the stage two B.B.C. engineers stand with their amplifiers and other gear. On the 'prompt side,' his eyes fixed on a watch, sits the Assistant O.B. Director, timing the 'act' in progress. In a minute he will give the Control Room at Savoy Hill the 'three minutes' warning to be passed on to the Studio, where the studio-manager will ensure that the artist at present at the microphone finishes his turn before the three minutes is up. Behind the gauze canvas scenery the great vault of the stage is in half-darkness and as quiet as a cathedral. The only splash of light comes from a dressing-table in the wings, where two dancers in tinsel skirts are putting the final touches to a 'quick change' make-up. On the revolving stage, which will swing into place at the touch of a lever, the next 'set' stands ready. 'Two-minute warning' speaks the voice into the telephone. The dancers on the stage have begun their final number. A dozen silently-moving stage-hands are ready to pounce. 'Is that Control Room? One minute, please.' In the Studio Jack Payne is already playing, ready to be 'faded out' as the Coliseum is faded in. A crashing chord by the orchestra and down comes the curtain. The stage-hands jump, the stage revolves, the next artist waits anxiously in the wings. The number of the turn goes up. Applause and music. 'Control Room? Fade over!' An anxious moment until someone dashes up from the portable set in a nearby dressing-room to report 'We went over splendidly.'

Our Second Birthday.

THUS ends our second year as informal chronicler to the B.B.C. We started life in October, 1927, as 'The Announcer'—a pseudonym to which we clung desperately until the real announcers, the 'good night, good rest' boys—protested that they were being unjustly saddled with our own outrageous opinions. So we became 'The Broadcaster,' so remaining until the number of threatening letters we received from listeners who did not agree with us forced us to collect reinforcements. We have written two thousand paragraphs on almost every subject under the sun



'Good night, good rest!'

(we sometimes wish that broadcasting were not quite so universal in its scope) and, through the medium of an overcrowded letter-bag, made a number of very good friends. Our hair is grey, our face so lined you would hardly know us; nevertheless, Fate and Arthur Watts being willing, we propose to continue in our efforts to create an ether fit for heroes to broadcast on—or should it be 'over'?

'The Broadcasters.'

IN the year before Rembrandt died Louis XIV began the rebuilding of Versailles, and inaugurated a new era of dynastic art that rivalled the dynastic arts of the Pharaohs in Egypt and of the god-emperors of Rome.

Louis XIV was 'the lieutenant of God.' He took the sun as his emblem; he was the Roi-Soleil; and he built the Palace of Versailles as his temple. More than half



'The Artist's Daughters' by Gainsborough. The prosperous 18th century marked the heyday of English portrait painting.

the nobility of France was domiciled in this vast palace and engaged continuously in ceremonious ritual round the person of the King. The Royal establishment numbered fourteen thousand persons; five hundred men were employed on the ceremonies connected with the King's meals; a hundred nobles carried out elaborate ceremonies when he arose in the morning; as many more attended when he retired at night; and when courtiers passed through his chamber—whether he was present or not—they genuflected before the Royal bed as before an altar in a church.

The whole artistic resources of France were concentrated in glorification of Louis XIV at Versailles and in Paris. Versailles Palace with its Hall of Mirrors, its gilt and painted ceilings, its carved woodwork and superb furniture, and Versailles Park with its endless vistas, its lakes and gardens, are still with us—though a little dilapidated—as the prime symbol of this last dynastic decorative art that was imitated in all the palaces of Europe for a hundred and fifty years. In the heart of Paris we can still see the Place des Conquetes (now called the Place Vendome and the home of dress-makers) that was built to honour the Roi-Soleil, and in Paris also we can see the Porte St. Denis and the Porte St. Martin, the Roman triumphal arches that were put up to welcome Louis, the new Cæsar, after victories in Germany and Holland.

A MINIATURE

BEING A BRIEF SURVEY OF EUROPEAN ART

by R. H. Wilenski *The well-known art-critic and lecturer.*

A great French industry of applied art was created for Versailles by the Roi-Soleil's minister, Colbert, the Mussolini of his time, who worked sixteen hours a day and reorganized France. Colbert encouraged the Gobelins, Aubusson and Beauvais, makers of fine tapestries, he founded the Sèvres factory to compete with German porcelain, the St. Gobain factory to compete with Venetian glass, and the Alençon lace factory to compete with English and Venetian lace. His aim was to acquire for the French the reputation of the finest artist-craftsmen in Europe, because he knew that such a reputation would be a great cash asset to the State. He succeeded; the reputation and the revenue persist to this day.

In pursuance of the same policy, Colbert organized the French Academy of Fine Art in Paris; and in Rome—where Claude Lorraine was painting his classical landscapes and Poussin produced his classical compositions—he founded a branch of the French Academy where French artists could live and get direct contact with Greco-Roman and Italian Renaissance and Baroque art.

LOUIS XIV died in 1715. Louis XV continued the decorations of Versailles, and both Madame de Pompadour and Madame du Barry were keen patrons of the decorative arts. But the Court was no longer the sole point of focus for the French architects, sculptors, painters, tapestry and cabinet-makers, porcelain manufacturers and so forth. Paris now contained a large number of cultivated private patrons among the aristocracy and upper bourgeoisie, who employed artists and craftsmen right up to the Revolution.

There was also a large demand from abroad for pictures and furniture by the French eighteenth-century artists. All the palaces and great houses built in imitation of Versailles required furnishings in appropriate style; and on the eve of the Revolution—which temporarily destroyed the whole industry—France was exporting work by her

artist-craftsmen to an annual value of close on £3,000,000.

The character of French decorative art throughout the eighteenth century can be studied in the Wallace Collection at Hertford House. There you can see the frequently exquisite, sometimes flamboyant, and always admirably made furniture, the Sèvres porcelain, and the bronzes by Falconet; and there, in painting, you can see the charming art of Watteau and his followers, the pictures by Boucher, arbiter of taste in the reign of Louis XV, and the light touch of Fragonard, who lived right into the darkest days of the Revolution.

IN the reign of Louis XV the French Academy started an annual *salon*, i.e., public exhibition of its members' works; these *salons* have continued in France to the present time, and similar exhibitions now take place in most European capitals. The Paris *salons* and other such exhibitions created a one-day-a-year-art-inspecting public whose taste began to influence art, because artists began to work with a view to producing sensational or journalistic pictures to attract attention from this public. Such exhibitions, moreover, soon created the art-critic, because the one-day-a-year-art-inspecting public demanded guidance in finding its way round, and men who spent every day all the year round inspecting pictures came forward to act as guides.

In the early eighteenth-century Paris *salons* the public saw light decorative pictures by Boucher and Fragonard, domestic interiors by Chardin, and sentimental pictures by Greuze, as well as pseudo-classical, pseudo-Renaissance, and pseudo-Baroque



'Shepherd and Shepherdess' by Boucher, a typical example of the delicate, decorative art of 18th century France.

HISTORY OF ART.

FROM PREHISTORIC TIMES TILL NOW—

The 18th Century. French Dynastic and Decorative Art : English Furniture and Pictures.

Part IV.

pictures in the academic styles influenced by the French Academy in Rome. But in the nineteenth century the *salon* jury became less eclectic, and the *salons* became more famous for the pictures that had been rejected than for the pictures that were shown.

MEANWHILE there were notable artistic developments in England. While Houdouin-Mansart was building Versailles, Sir Christopher Wren was rebuilding St. Paul's, and the buildings put up by Wren at Hampton Court were an imitation of Houdouin-Mansart's style. At the same time, the West End of London was rebuilt in the charming Dutch red-brick style that we can still see in the Temple, Queen Anne's Gate, Barton Street, Westminster, and so forth—the style that continued through the first quarter of the eighteenth century, and was determined, in so far as materials and proportions were concerned, by an Act of Parliament after the Great Fire.

The second quarter of the eighteenth century marks the beginning of English painting properly so-called—for while Boucher was painting in pink and blue the Rising and the Setting Sun (that hang on the stairs at Hertford House) as designs for tapestries that were to delight La Pompadour, Hogarth was painting the 'Marriage à la Mode' series (that you can see in the Tate Gallery) and making his drawings for 'Beer Street' and 'Gin Lane.'

Hogarth had to live by the sale of engravings from his satirical pictures, because in the reigns of the first two Georges, the English moneyed aristocracy adorned their houses with foreign pictures, mostly old masters, bought in Italy on the 'grand tours' that were then considered an essential part of the education of fashionable young men. But by the time George III had been king ten years the situation was different. By 1770 portraits by English painters had become fashionable, and in the applied arts also there was a demand for English work.

The change was brought about by the great increase in English wealth and political power in the mid-eighteenth century. Wealth creates the desire for elegant surroundings. Robert Adam, who could design elegant houses, was therefore called on to build Syon at Brentford, Osterley a few miles away, Ken Wood at Hampstead, the



THE 'SUN KING' AND PATRON OF ALL THE ARTS.

Louis XIV, the last great King of France, whose portrait by Rigaud is reproduced above, made his country for fifty years the artistic centre of Europe, when painters, *tapissiers*, sculptors, cabinet-makers and manufacturers of porcelain gathered for the beautification of the city-palace of Versailles.

Adelphi on the River, and so forth; Wyatt, Chambers, Dance, Holland, and Soane were called upon for other mansions; and Nash built the Regent Street Quadrant and terraces in Regent's Park.

Elegant surroundings call for elegant appointments; and this demand by the rich men of the eighteenth century called forth the elegant furniture of Chippendale and his successors, the silver work of Sheffield designed to harmonize with the Adam and Chippendale styles, and the porcelain of Worcester, Derby, and Chelsea.

The English craftsmen of the eighteenth century were all admirable workmen, quite as admirable as their colleagues in France, and for their designs they looked frequently to the same source of inspiration—i.e., the Greco-Roman art of the excavations round

Naples that Mme. de Pompadour's brother had brought back to Paris. But, unlike the French, they were able to continue their work to the end of the century and into the first decades of the next. Then, when the machine age came, this English craftsmanship perished, though we all still use machine-made copies of this art today.

Great possessions produce self-satisfaction, and self-satisfaction produces a demand for portraits; and just as the wealthy Dutch in the seventeenth century found Van Der Helst and Hals, so the wealthy English in the eighteenth found Thomas Gainsborough and Reynolds.

Gainsborough was a gracious painter who took Van Dyck as his model. He could catch a likeness, and he made the ladies who sat to him appear extremely thin. Reynolds was a more robust painter. He tried to combine the techniques of Rembrandt and Titian, and produced as a rule a handsome and distinguished mess. He made the ladies who sat to him appear more healthy than those of Gainsborough. But he had great difficulty about the likenesses and many of his portraits were refused by the sitters on this account.

When the Royal Academy was founded in 1768 Reynolds was elected the first President. From that time he worked incessantly to improve the status of the artist in this country. He founded the Academy banquet to which royalty, the aristocracy, and high personages of state were invited; and he worked hard himself to make and hold a position in the social world. His work has proved successful; sixteen members of the Academy today are knights.

With the increase of the prestige of art and artists in England it became the fashion for young ladies to learn drawing and painting. The demand created a supply of drawing masters, some of whom painted pictures that survive. Thus John Crome, a drawing master of Norwich, who imitated the

landscapes of the Dutch painters, acquired a reputation and founded the group of similar painters known as the Norwich School.

Crome gave his lessons at the houses of his amateur pupils. But in London, after the foundation of the Academy, there were regular classes for professional students in the Academy Schools where, as in the Beaux Arts schools in Paris, the students were trained on academic lines; and the history of French and English art in the nineteenth century, that will be discussed next week, is largely the history of revolts by students against the training in the Beaux Arts and Academy schools, and revolts by artists against the judgments of the juries of the Salon and Academy exhibitions.

[The Fifth Part, appearing in next week's issue, will deal with 'The 19th Century: Individual Expression and Worship of the Past.']

A PAGE OF HINTS FOR THE HOUSEWIFE

A Week's Menus!

IN making up the week's menus the family has been taken to comprise father, mother, and boy and girl of school age, also a daily maid who is only there until after lunch. It is considered that the children's dinner at midday will be their principal meal, but that the father returns in the evening and requires a hot meal then. Quantities for supper, therefore, will be for two persons only.

SUNDAY.

Breakfast.—Grape fruit. Dry cereal, with milk. Cold bacon and chutney.

Dinner.—Roast beef, baked potatoes, cabbage, or French beans. Steamed blackberry pudding.

Supper.—Cold beef and bacon, salad. Bachelor's pudding.

Now let us consider breakfast first. As fruit is none too cheap and our family has no more than a moderate income, fruit is only provided on three mornings of the week. If possible, however, it is an excellent thing to start each day with half an orange or grape fruit, or an apple, or a banana. As this is the winter season, some form of hot porridge, either oatmeal or rolled oats, may be preferred for every morning, but as many people like a change, different varieties are suggested. The whole of the menus are planned to fit into one another so that 'left-overs' will often be found to appear the next day in a different guise.

For the cold bacon here is a special recipe, sent in by a listener who recommends it highly.

Ham or Bacon roasted in milk.

Choose a nice piece of ham, or gammon, and put it in a meat tin half filled with milk, then place in a hot oven so that the meat cooks in the steam from the milk. The milk attracts all the brine, or saltiness from the ham, leaving a sweet, mellow flavour, which is much more delicious than when it is boiled in the usual way.

Dinner.

For a small family topside of beef is more economical than ribs or sirloin, but be sure you see that there is sufficient fat on the joint. If not, either ask the butcher for an extra piece or, better still, save the dripping from each week's joint and use this for basting. If the potatoes are peeled and put into the tin round the meat it will save a pan, as you will need two for the other vegetable and pudding. Remember that if a little extra care is taken it is not necessary to use soda to keep your cabbage green. Cut in four, plunge into boiling water and boil quickly for five minutes, drain, refill with hot or cold water and boil until tender.

Steamed Blackberry Pudding, without suet.

(Other fruit may be used as desired.)

Cream together 3 ozs. of butter or margarine and 3 ozs. of sugar. Weigh and sift 6 ozs. of flour. Add one egg and half the flour to the cream and beat well. Add the remainder of the flour and enough milk to make the mixture the consistency of clotted cream. Beat again and then stir in one teaspoonful of baking powder. Line a greased pint-sized basin with two-thirds of the cake mixture. Fill the basin with blackberries, adding some sugar and grated lemon rind. Spread the remaining mixture over the fruit, cover with greased paper and steam 2½ hours.

For Sunday's supper the only recipe you require is for Bachelor's Pudding. Remember when preparing salad that a delicate flavour for those who like it can be obtained by rubbing the inside of the bowl with a cut half of an onion.

Bachelor's Pudding.

Take three bananas and four sponge cakes, slice them both up and place alternately in a mould, pour over this a quart jelly. Set in a cool place till firm, then turn out.

Next week the menus for Monday will be considered.—(From a Talk on October 11.)



This Week in the Garden

MANY beds and borders are now past their best and should be cleared of the summer-blooming plants, and dug over and made ready for bulbs or plants for spring flowering. Spring bedding must be kept in mind. There are so many beautiful hardy plants easy to raise from seeds or cuttings during summer and spring, that sufficient stock to replace the summer bedding plants can be had at little cost. Such plants include Aubrietias, Arabis, both single and double, Forget-me-nots (including the particularly good form known as 'Royal Blue'), Polyanthus, Primroses, Saxifrages, Winter-flowering Pansies and Wallflowers. All the foregoing are inexpensive and make excellent beds, either by themselves, or as carpets for bulbs.

Where bulbs are used, Daffodils, Crocuses, and Hyacinths should be planted now, but Tulips will be better if they are kept out of the ground until next month. Hyacinths should be planted about 5 ins. deep and 9 ins. to 1 ft. apart. Daffodils will be better 5 ins. deep, and Crocuses about 3 ins. Rose beds in small gardens may be used for growing some of the late-flowering bulbs, such as Darwin and Cottage Tulips, and English and Spanish Irises. These bulbs are late in ripening and interfere with summer-bedding arrangements. Planting should always be done with a trowel in preference to a dibble. On heavy soils a little sand should be placed round each bulb.

Bulbs planted early in pots will now be making some growth. They should be looked over, and the most forward ones should be taken from the plunging bed and placed in a cold frame. Freesias should be grown under as cool conditions as possible and should be kept near the glass.

Lift and store root crops as weather permits, selecting only sound specimens for storing. Parsnips are better left in the ground throughout the winter.

Preparations should be made for wheeling manure on to all vacant ground in readiness for trenching and digging. On heavy soils this is best done as early as possible so that heavy rains do not interfere with the work. Many evergreen shrubs, as well as most of the deciduous ones may now be propagated from cuttings. Cuttings of shrubs, or roses, inserted now should be left undisturbed for a year, when they will be found to have made quite nice plants for transplanting.—*Royal Horticultural Society's Bulletin.*

ARE YOU REALLY ECONOMICAL?

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Economical Cookery

TRUE economy is buying the cheaper foods, cooking them in an attractive manner, making nutritious meals out of very little, and using that which is very often thrown away. The term 'cheaper foods' does not mean 'poor' food by any means. The food value, for instance, of herrings, liver, heart, is much higher than, say, plaice sole or lamb.

There is no reason why any family with a very limited income should not feed well every day on well-cooked, tasty and varied meals. Cooking should not be thought a trouble.

Now, suppose, today, you are going to make a stew, say, out of cold scraps of meat. Don't just throw everything into the saucepan wholesale and hope for the best. Take a little trouble. First of all fry an onion in a little dripping, then roll your pieces of meat in plain flour, to which has been added a dessertspoonful of dry mustard; add the meat and the remainder of the flour and mustard to the onion; give it a further quick fry; add water to just cover; pepper and salt. A teaspoonful of any meat extract or yeast preparation, is a great addition, but not necessary if one has to count every halfpenny.

Now empty your saucepan of stew into a casserole or covered dish, put it in a slow oven, and let it barely simmer; it must never boil if you are using meat that has been cooked already, and, indeed, stew with fresh meat should never really boil. Slow, gentle cooking is the secret of making cheaper meat really tender and nutritious and more appetizing than the expensive joints.

Now, perhaps, a good number of you are saying: 'Mustard, indeed! I never could eat mustard or hotly-flavoured foods.' But just be guided by me for once, try it as I have told you; it doesn't taste a bit like mustard, and not a bit hot; but it does give a delicious flavour to your otherwise uninteresting stew: it makes your dish just different, it really is a wonderful wrinkle. You can add it to stewed rabbit, or liver cooked in this way is excellent; and you need not go to the expense of lambs' or calves' liver; beasts' liver, given the slow cooking, will be just as delicious. Use your mustard flavouring with discretion, don't tire your family with it when you find how good it is, use it now and then; and, let me whisper, a little added now and then to any meat pie breaks the monotony.

Now I will give you another dish; it is stuffed vegetable marrow. Of course, everyone knows how to do that, but my way is a little different, and makes more of it. Obtain a medium-sized marrow, peel it whole, cut it through lengthways and remove all the seeds and pulp. Then stuff both sides with any stuffing, say, any scraps of meat put through the mincer. Very little meat does. Add a few dried breadcrumbs, popper and salt; if liked a little nutmeg grated is a great addition. Moisten with a little milk, put the two halves of marrow together, then roll it in a piece of short, rough pastry, cover it all over and damp the edges to make them stick. Place it in a baking-dish or tin and then put into a sharp oven for twenty minutes to half an hour. Then cover the pastry all over with greased paper. Slow down your oven and cook gently for a further one and a half to two hours. This, served with mashed potatoes and brown gravy, is a really wonderful meal. Eaten cold it is just as good, say, for supper with a salad. The cost is very small, 2d. or 3d. for the marrow, roughly 3d. for the pastry, plus any scraps for stuffing. A little raw tomato, tomato sauce, or chutney is an improvement if added to the stuffing, also dried herbs, if liked.

This dish is equally good as a vegetarian meal. Don't use meat at all, but stuff with sage and onions or veal stuffing. If you do this you will want to add a little dripping to the mixture to keep it from being dry and stodgy. Oh, and by the way, an ordinary large Swede turnip is equally delicious stuffed. Peel it whole, scoop out the centre, fill it with any of these stuffings, place greased paper round, not pastry this time, and bake with a little dripping for basting. Cook until tender, pour off the dripping, and add a little brown gravy.—(From a Talk by Mrs. Nelson Edwards.)

WINIFRED HOLTBY on the holder of this week's 'Point of View.'

H. G. WELLS—'THE COCKNEY SOLDIER'

'Neither sun, moon, nor stars intimidate him. Life is more spacious because he has lived in it.'

MY beliefs, my dogmas, my rules, they are made for my campaigning needs, like the knapsack and water-bottle of a Cockney soldier invading some stupendous mountain gorge.' Wells himself has said it. At the end of his 'First and Last Things' he writes his own epitaph, as from the publication of his first scientific text-books till the final stillness of his running pen, he has been writing his own autobiography.

Once in a bright moment Miss Rebecca West saw the Big Four of contemporary British Letters as the Uncles: Uncle Bennett, Uncle Shaw, Uncle Galsworthy, and Uncle Wells. 'All our youth they hung about the houses of our minds like Uncles . . . They had the generosity, the charm, the loquacity of visiting uncles. Uncle Wells arrived always a little out of breath, with his arms full of parcels, sometimes rather carelessly tied, but always bursting with all manner of attractive gifts that ranged from the little pot of sweet jelly that is "Mr. Polly" to the complete meccano set for the mind that is in "The First Men in the Moon."'

It was a happy metaphor; but it was monstrous of her to invent it. For of all tyrannies in the world, none is more inescapable than the happy metaphor. Nobody who read that vivid entertaining article on the Uncles can help now stealing a glance at the Big Four, when any of them pass, and looking for the avuncular smile, the patting hand, the secreted gift.

And yet it is misleading. H. G. Wells is not really an uncle, even though his charm, his generosity and his loquacity are unbounded. *Timeo avunculos, et dona ferentes*: I suspect these uncles, even when they bring gifts. For wild and surprising generosity is not confined to uncles. It is a gift of youth. If we must impute relationship to him, there is more of the nephew than the uncle about Wells, more of the urchin of genius than the middle-aged man of sense. He is generous and brilliant and creative, and irreverent and irrepressible and unafraid. He is, in short, a Cockney soldier, who, when a small obstinate draper's assistant at Folkestone, saw with his mind's eye the recruiting notices 'You can't be a Man of the World until you have seen the world,' and straightway enlisted in the army of Intelligence to fight the Stupids. Since then he has run like a chartered libertine about the universe, climbing the stupendous gorges of science, peering at the ruins of lost civilizations, shifting his tunic uneasily but doggishly in the rose-shaded boudoirs of romance. His neat, sturdy, vigorous little figure will never command the exuberant enthusiasm that greets Saint Bernard. When he attempted the leadership of the pre-war Fabians he completely failed. Even when the honoured guest of the Sorbonne or the German Reichstag he is never the Great General; there is always something a little rapsallion about him, the cheerful, cocky, friendly pugnacity of the Cockney soldier.

There are, of course, advantages being a

private, especially if one happens also to be a great man. No Olympian elevation has ever separated Wells from the Mr. Pollys and Mr. Barnstables and Christina Albertas' fathers of the world. His Utopias are never populated by the cold abstractions to which the stately mind of Sir Thomas More gave birth. Wells still sometimes travels by Underground, and at the Rush Hours clerks and apprentices and assistants from the Made-lace Department scramble into his first-class compartment, and, all unknowingly, dance on the great man's toes. He has never lost the common touch. And perhaps that is why, in spite of the fact that he is temperamentally no leader, he is one of the most influential figures in the modern world.

The Cockney Soldier is irrepressibly independent. Wells has had courage. He was an anti-imperialist Marxian-Socialist in the days when Socialism was outrageous; now that it is almost respectable he has become an admirer of Mussolini, strong government and an aristocracy. But his courage goes further than this. Neither sun, moon nor stars intimidate him, not the whole history of man nor the whole structure of the universe. Wells is ready for Life; he takes it all on, Gods, guinea-pigs, planets, social systems, modern girls, Local Government Boards, the marriage problem and World Free Trade. His literary career began after he pulled himself out of the world of Mr. Polly into the world of Ann Veronica's lover, and began to compress large scientific works into handy text-books. Ever since then he has been 'compressing' ideas for our benefit and entertainment, writing synopses of the Solar System or the Secret Places of the Heart; and it is notorious that he does better with the hearts of apprentices than with the hearts of Bishops.

He has excited, amused, bullied, cajoled and taught us. He is the educator *par excellence*. He has prophesied with the precise genius of profound observation; and in science, in politics, in social conventions, his prophecies have come true. Years ago he renounced Art as being too individual; but his worst novels, his most banal compressions, show him an artist in spite of himself, as the Cockney Soldier is sometimes a Hero *malgré lui*.

But of course his position has its disadvantages. H. G. Wells has shown almost every gift but reverence; and lack of that spoils much of his finest work. His recent gospel of the Strong Man in politics and the Intelligent Minority has led him to tolerate even a King who was a King: but once upon a time one had only to mention a crowned head, a peer with an old title, or an English country gentleman, and up went his thumb to his nose automatically. He had the gamin's urge to cock a snook at Authority and Dignity and Tradition. In one way this was excellent; it made him a Utopian, a critic, a visionary. In another it was bad; for it blinded him to the merits of stability.

No living political thinker is more stimu-

lating and prolific; but he must be allowed to criticize events his own way. If the facts swing a movement out of his chosen route for it, he ignores all the facts. Towards the League of Nations, towards women, towards the English public schools, he preserves a virginal mind, wholly uncontaminated by contact with reality.

In his novels he has the Cockney soldiers'

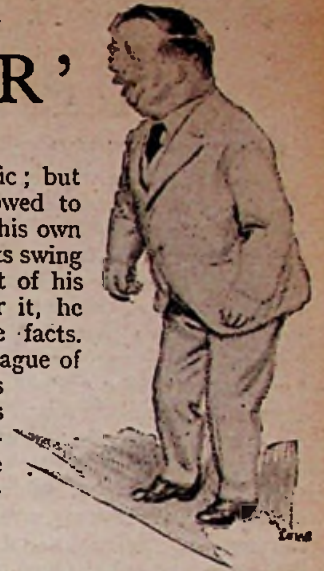
way with women. Even Ann Veronica, exquisitely observed as she sometimes was, had to endure her bitter apprenticeship that she might flower into the Perfect Mate. She was not a human being, so much as a 'bit of skirt.' All the Wellsian heroines are rather 'bits of skirt,' whom we see sent into rigorous training that they may become the mellow and forgiving acceptors of Cockney male standards. In 'Marriage,' in 'The New Machiavelli,' in 'The Passionate Friends,' and 'Meanwhile,' we see them presenting on the Morning After, docile and sympathetic bosoms to the penitent of a night before. In the present fashion for Sheiks this may be all very well; but while the Dell Sheik, being an Arab by conviction, feels no need for repentance, the Wells Sheik is at best a Street Arab, and suffers from a consequent inferiority complex.

That inferiority complex overshadows the great man's work. Unintimidated before majesty though he is, he seems never quite sure that a cat may look at a king. We catch him wondering darkly whether his brave agnosticism is really quite as impressive as the serenity of faith, wondering whether there is not really something about Old Families and Royal Blood. And sometimes we feel that he puts his tongue out just to convince himself that he is unafraid.

Still, there is this advantage about an inferiority complex: it discourages complacency. In his years of prosperity and influence Wells has never grown complacent. He is never pontifical, never idle, never content to call ill well, and then leave well alone. He does not pose as a leader, but he goes before us, an indomitable adventurer, exploring our whole range of knowledge, scolding us into public spirit, mocking our narrow vision. Human Life is more spacious because he has lived in it.

WINIFRED HOLTBY.

As announced by 'The Broadcasters' on page 161, the 'Points of View' series will be continued next week by J. B. S. Haldane and Sir Oliver Lodge. The text of these important talks will be found each week in *The Listener*.



'Something a little rapsallion . . . cheerful, cocky, friendly pugnacity.'

Drawing by Low, reproduced by permission from 'The New Statesman'

H. J. MASSINGHAM writes here of picturesque George Borrow

A PICARO AMONG THE VICTORIANS.

GEORGE BORROW was the last of the *Picaros*, or, shall I say, the last but one, now that the author of the 'Autobiography of a Super-Tramp' has been gathered to the fireside. He was at the tail-end of an illustrious if motley company—Don Quixote, Gil Blas, Elizabethan Nash's Jack Wilton, Benvenuto Cellini, Autolycus, Smollett, and Defoe, and in the earlier part of the last century, Edward John Trelawny, the pirate friend of Byron and Shelley. All these vagabond heroes, whether in books or their own persons, and however widely separated in personality and purposes, wear in their hats the recognizable plume of the *picaro*. The race is extinct now, for the motor road and the standardization of culture that follows it have left little or no room for the oddities and waywardnesses of the unconforming character, any more than for the out-of-the-way places wherein they find their proper setting. The *picaro* shouldering his pack would nowadays be either an advertisement for a highbrow revival of an ancient craft or he would simply be run over.

Borrow, who was of a Cornish family like Trelawny, became the literary vagabond in London before his forcible and passionately independent nature sought a wider field of self-expression than a man so full of defiant life could ever have been content with in the atmosphere of seedy bookishness alone. Once he had left London and taken the open road, as a travelling tinker, he had found his true *milieu*, the object of every true man and woman upon this earth. His employment with the British and Foreign Bible Society between 1833 and 1840 was the due evolution of that profound instinct, and henceforward Borrow's life was a blend of nomadism and bookishness, both very compatibly wedded, since Borrow's book-learning followed as errant a fancy and curious an exploration as did his feet.

I say bookishness and not literature, because it is the mark of the true *picaros* not to create new kingdoms of imaginative truth, in the manner of Shelley, Blake, Milton, Wordsworth, and Thomas Hardy, but to draw their heady brew out of the depths of their own lives and actual experiences. Your *picaro* is an autobiographer or he is nothing. The general public recognizes this, and with undiscerning tyranny clamours for the whole truth and nothing but the truth. It forgets that the knight, tinker, or shady customer errant, 'wandering companionless among the stars that have a different birth,' is something more than this, he is also an artist. His own life is the raw material of his books, but he is a story-teller not an accountant. Since his business is to make fact stranger than fiction, he is bound to use a certain element of fiction in making the very best out of his facts. A true work of art is always in a way more intense and real than life itself, because it selects the most telling, dramatic, and significant elements of life—those that occur in life together with what is, from the artist's point of view, a lot of



GEORGE BORROW.

Borrow, the 'super-tramp' of the Nineteenth Century, and the author of the well-known 'The Bible in Spain,' is one of the travellers considered by Miss Flora Grierson in her talk next Thursday (Oct. 24), on 'Armchair Travels.'

undifferentiated slag. The *picaro*, in turning his life into literature, always recognizes that in making a photographic record of his adventures, he achieves dullness rather than verisimilitude. There is now no doubt whatever that Borrow did colour, heighten, and exaggerate a great deal of what he has told us

in 'Lavengro,' the 'Romany Rye,' and even 'The Bible in Spain.' Do we read him any less eagerly for that? We know or ought to know that, if he hadn't, we probably shouldn't read him at all. It is the same with Benvenuto Cellini. His vainglorious yarns would have been far less readable had they been more credible. They are strictly faithful to his own character, which reflects so clearly the form and pressure of the Renaissance—as it would have liked to see itself. And Trelawny's 'Adventures of a Younger Son' are all the livelier (that is to say, more lifelike) because they could not have happened precisely in the way they are related.

The same principle applies to Borrow. One of his biographers has said of him that he was 'a realist who, Defoe-like, could make fiction seem truer than life.' Borrow was disappointed and embittered at the cool reception given to 'Lavengro' (1851), because he realized that the public was a fool to expect of it the same fidelity to actual occurrences as was more apparent in 'The Bible in Spain,' which mounted into five editions before he could turn round. Isobel Berners, for instance, is an entirely lifelike figure, and Borrow, like all true *picaros*, was incapable of conceiving her portrait from his imagination alone. He knew her, he made her twice herself and so immortalized her from all the accidentals and drearinesses of mortality.

Borrow's best work was written in the strong English tradition of Defoe, especially in its simple, graphic, sinewy idiom. The

(Continued on page 210.)

WINTER ANTICIPATIONS.

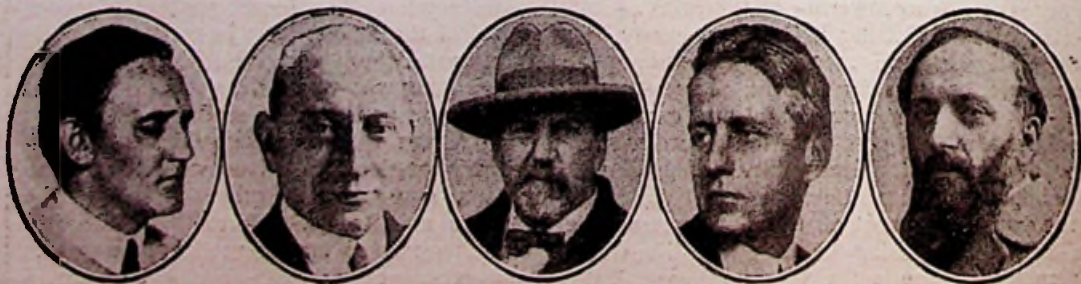
FRANK HOWES on the forthcoming Symphony Concerts.

THE pleasures of anticipation, say some people, are greater than their actual enjoyment. But such are dismal folk. Of what use to a man during a heat wave is the promise of a drink? The anticipation of pleasure becomes a present torment in such a case. We may have a tendency to look forward or backward according to age and temperament, but whether we like it or no, we live in the present, and the all-important thing is to enjoy ourselves now. Let us not then delude ourselves that the shadow which anticipates the event is as solid as the substance.

None the less, there is a pleasurable thrill about eyeing the good things that are to come. Who can

turn over the pages of the prospectus of the B.B.C. Symphony Concerts without excitement? The Promenades may for the moment have slaked our immediate thirst, but by the end of October, when they are no more than a happy memory, we shall be more than ready for our weekly symphony concert. 'Friday night,' we read on the advertisement in the Tubes, 'is Amami night,' but Friday night this winter is to be B.B.C. night, and our shingled lasses would do well to choose another night of the week on which to bend their remaining locks over the perfumed wash-bowl, lest they miss hearing not only the music they have never heard

(Continued on page 189.)



FAMOUS CONDUCTORS AT THIS WINTER'S SYMPHONY CONCERTS.

(Reading from left to right) Hermann Scherchen, Sir Landon Ronald, Sir Henry Wood, Franz Von Hoesslin, Ernest Ansermet.

'We have International Broadcasting,' says Mr. Lloyd James, 'but no International Language?'

CAN THE WORLD LEARN TO SPEAK ONE LANGUAGE?

THE age of international broadcasting is upon us, long before we are ready for it. The wireless medium is steadily becoming more and more perfect, but we have no universal language. The nations of Europe, of Asia, and America spend hours daily in adding to the babel of confused tongues that vie with one another in making the ether hideous with their prattle. There is no single language that can be understood by the whole world, and there appears not the smallest particle of hope that we are within centuries of attaining this very desirable end, notwithstanding the efforts of a long line of scholars, stretching from Descartes and Leibnitz down to Jespersen. I am not concerned at the moment with discussing the relative merits of any one language, be it living, like English and French, or artificial, like Esperanto and Novial. My aim is to point out why I believe that we are not within centuries of attaining anything like a universal speech fit for transmission by radio.

Speech and language are by no means the same thing; language embraces, I suppose, all the means known to man of communicating with his fellows, whether by word of mouth, by written symbol, by sign, by gesture, by waving flags, by semaphore, by Morse code, or by knotted string.

Speech is a term restricted to that form of language which is made by the so-called organs of speech, and which is apprehended by the ear. Speech is an act, or a performance. Certain rapid muscular adjustments have to be made, in certain sequences; the adjustments and the sequences vary from nation to nation, or, as we say, from language to language. The muscular adjustments that are necessary for what is known as English speech are quite unlike those required for French speech, and still more unlike those required for Siamese, for Arabic, and Japanese. The structure of the human body and mind is such that the muscular, mental, and nervous habits acquired in youth become very firmly ingrained, and are seldom uprooted, or modified in later years. The habits of speech are amongst the earliest acquired: we can perform the act called speech in the way we first acquired it, and there, as a rule, our familiarity with speech, our capacity to

perform speech, ends. We find it increasingly difficult, as time goes on, to perform this act in the French way, or the Spanish way, or the Zulu way. Even if we learnt and knew every detail of French; Spanish, or Zulu syntax, vocabulary, and sentence structure, we should still not be able to make the muscular adjustments made by the Frenchman, the Spaniard, or the Zulu, or make these adjustments follow one another in the French, Spanish, or Zulu fashion. Moreover, we are by-long habit accustomed to associating certain adjustments, or modifications with certain mental states or emotions; we should find ourselves unconsciously repeating these associations in the foreign speech, with possibly deplorable results upon our performance. Every spoken language, in short, has its own sounds, its own rhythm, and its own intonation, and speakers of each language have by long practice acquired the habits necessary for the performance of these so thoroughly that they find it almost beyond their ability to disturb them.

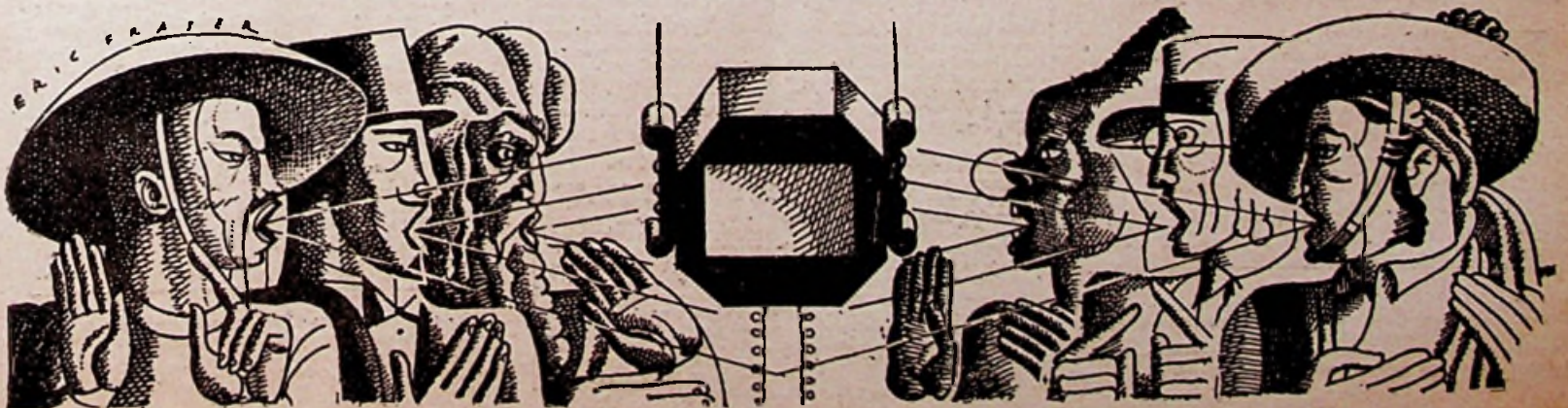
ALL of which is merely a laborious but necessary way of saying that the pronunciation of a foreign language is hard to come by! Suppose we chose our ideal universal language; for the sake of example, let it be English. How will this sound when spoken with the speech habits of the Burmese, or of the Yorubas? How, in fact, does it sound when spoken with the speech habits of the Middle West? We must refrain from any æsthetic judgment; let us confine ourselves to the simple test that all language must pass—Is it intelligible? Latin pronounced in the French way is completely unintelligible to those who learnt their Latin in England or Germany. M. Camerlynck, the late interpreter at the League of Nations, told me that he once had to repeat, in the French way, a Latin quotation used by an English speaker, because the French members had not understood it. Try the simple experiment—if you can—of talking English with French rhythm—and see if your friends understand you. Ask a Spaniard to pronounce the word 'jazz' and see if you recognize it; do the same with a Japanese, and ask a Chinese to make the distinction between 'pray' and 'play.' Ask an Englishman to make the

difference between the Yoruba words *ba* and *gba*.

The first step towards a universal 'speech' is to find, from among the welter of sounds in the whole realm of speech, those that are common to all languages—if there are any! Our universal language must be such that all the nations of the earth can pronounce it without fear of being unintelligible. It will have to have a definite rhythmic system, and this will have to be taught throughout the world. If you have any doubts as to how difficult it is to persuade a nation to adopt a new rhythm in its speech habits. I invite you to come to the school of Oriental Studies and listen to a class of Indian graduates try to recapture the rhythm of 'This is the house that Jack built.' The rhythm of a language is as essential a part of its structure as its syntax and its sentence formation; and in no respect are the languages of the world more at variance than in their rhythms.

A universal speech is impossible unless and until all the nations of the world can be taught to perform the act of speech in the same way. Then they will have to be taught to think along the same lines, for speech and thought go hand in hand. Elementary attempts to make English a universal language lead sometimes to disaster; there is a notice in a certain Swiss hotel to the effect that 'It is defended to circulate in the corridors before seven hours with the boots of ascension.' Even if we had our universal language, would the Chinese mind think aloud, in this medium, as the English mind would? We might teach the Chinese to do so, but it would be a long task. What the universal language will be, if it ever comes, it is impossible to say. It will most likely be the language of the race that will be economically most powerful in the world of the future? It may be a form of English, or it may be a form of Chinese, which, when all is said and done, is spoken in one form or another by more people than any other language. If England and the United States can settle their political and economic differences, they might try their hand at settling their linguistic differences, for agreement in that direction will be a very big step towards establishing the universal language of at any rate the Western world.

A. LLOYD JAMES.





WHAT THE OTHER LISTENER THINKS.

*Selections from the Editor's Post Bag.
Enlivened by GEORGE MORROW.*

WE ARE A MUSICAL NATION.

THE playing of the viola d'amore by Mr. Henri Casadesu was a perfect joy. So was the singing of the English and Westminster singers. I think the public owe the B.B.C. a debt of gratitude for restoring chamber music to something of its old place in life, with a far larger audience than in the days of the 'Pops'—those days when we could hear the best music and the finest artists for a shilling. People talk as if we were only becoming musical, forgetting the Elizabethans who could sing a part at sight, and ignoring the provincial queues when the Carl Rosa and other opera companies appear—Gilbert and Sullivan represent our national music and outlook. Italian opera is Italian. Londoners used to flock to the 'Pops' as they now do to the Promenades, and provincials go to orchestral concerts when they get the chance. I believe one can still find country people singing part-songs and madrigals for their own pleasure, as we used to do in my youth in London. Most of us (not belonging to musical people, either) could sing at sight, and some could add parts in harmony to an air, as it is said the Maoris could do. I can't see how one of your contributors could state that things weren't sung in harmony in the past just because there is no record of such. What I wish Mr. Scholes or some one should tell us is who is responsible for the revival of descent.—*A Convert to Wireless.*

ARNOLD BAX.

Limrick written after hearing Arnold Bax's 'Three Orchestral Pieces' broadcast on October 3:—

There was a composer named Bax
Of music he wrote simply stacks
But nobody knew what it meant, save a few
Who followed like sheep in his tracks.

From one who respects the musicianship of Mr. Bax, but deploras his apparent determination to avoid anything approaching a good British tune. Elgar came like a breath of summer after the others.—*G. M. R., Ashurst, Kent.*

THE TRUTH ABOUT 'AITCH.'

WITH reference to the correspondence on pronunciation, the word represented in English by 'what,' which is closely related to 'why' and 'when' in the original Indo-Germanic tongue, commenced with the velar guttural sound 'Q.' This velar guttural in Latin, Greek, Celtic and the Germanic tongues developed fairly regularly a slight 'u' sound following it. Thus we find in Latin *equus, sequor, and quod* all representing words beginning with velar gutturals. In English which belongs to the Germanic group, the hard guttural becomes aspirated and the soft dental 'd' is hardened into 't' regularly according to Grimm's Law, so that in 'what' we find the inevitable representative of 'quod' provided we pronounce it 'hwat.' The person who says 'wat' loses the original Indo-Germanic guttural altogether and only leaves the remnant of the intruding 'u' sound. But say 'hwat' and your word is the amazingly legitimate successor of what was said six thousand years ago by your ancestor in quest of information.—*A Scot living in Ireland.*

PROGRAMMES FOR THE LESSER BROWS.

I THINK it is time that a little 'smaller brow' stuff be broadcast. I notice there are many supporters for symphony concerts, talks on lives of great music masters, chamber music, etc. I cannot imagine a troop of 'our lads' in barracks, or the general labourer, miner, etc., who come home tired from work, pricking up their ears to sort out this medley. What we want is something plain and cheery. I feel sure you will agree with me, it is this class of people who do not complain.—*E. C. Kirk, 5, Church Close, Northwood, Middx.*

MODERNITY IN ART.

PLEASE do not print any more letters like that of M. F. Jeffery. Why can't all those who are as intolerant as the think of this. Many thousands of listeners hate modern music, but people in authority will not allow it to be eliminated from the programmes, for those to whom it makes no appeal need hear no more than the first few bars before switching off. Therefore it is only fair that modern art should similarly be brought to our notice, since those who dislike it need do no more than glance at the first page before turning over. To all with violent passions, tearing out a page will prove less expensive than



smashing a loud speaker! To keep up with the times, one should, surely, attempt to understand either new music or art, and whereas a 'modern music' programme will stop one listening for the evening, a front page of modern design will not prevent enjoyment of the contents of *The Radio Times*.—*Tolerant.*

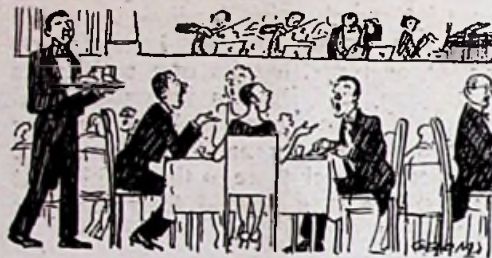
WHEN THE PREMIER LANDED IN NEW YORK.

AFTER hearing the broadcast of the arrival of Mr. MacDonald in New York, I feel I must write at once to thank you for enabling us to hear it in our own homes. The reception was excellent and was quite as clear as we usually get your programme.—*George E. R. Wilson, 50, Langholm Crescent, Dartington.*

[A number of other listeners have written to *The Radio Times* expressing their appreciation of this broadcast.—*Editor.*]

MUSIC FROM RESTAURANTS.

YOUR correspondent on lunch-time music seems to be labouring under a delusion. It is not enough for music to be written by a great composer and played by a great artist; it is also necessary that the music should be written for the instrument or instruments on which it is performed. What,



for instance, would be the use of Kreisler coming to the microphone to play the Siegfried Idyll? Schubert never wrote the Unfinished Symphony to be played by an ill-balanced restaurant orchestra of half-a-dozen performers to the accompaniment of crashing plates and other extraneous noises. No music lover can pretend that the result is anything but a ghastly travesty of the real thing. No wonder Mr. P. M. Baker finds it nauseating; many of us do. Doubtless he recognizes his Beethoven and Debussy only too well.—*P. A. Walford, Lynsted, Walmer, Kent.*

LIKES AND DISLIKES.

I QUITE agree with 'Sceptic' about the amusement to be derived on Fridays from the 'post bag' page. I don't think there is much 'leg-pulling,' it takes all sorts to make a world, and some people have very queer ideas. Personally, I think that if people cannot find a programme from some station that they are able to enjoy, they must be ultra-particular or peculiar. The Promenade Concerts have been wonderful. I agree with A. S. McCrea about Hongger—I neither like nor dislike Jack Payne, but I think it is a pity he is not often allowed to conduct 'concert' music. I admire A. J. Alan he has a lovely voice, but he wears a monocle and has a family, so he can't be as young as he sounds. Everyone has their personal likes and dislikes—most sets are not difficult to turn off or on! Need one say more?—*M. Gisby, Ware, Herts.*

LET ME BE CENSOR.

I'd gladly use my pen
To wipe out from the programmes
All girls who sing like men,
All soul-less synopaters,
Vibrato balladists,
Those topical debaters,
And Negro melodists,
Comedians whose patter
Is scarcely worth a rap,
Who chuckle, whine and chatter
To fill a programme's gap.
Al these and many others
Would come beneath my ban,
Please send along the brief, sir,
I reckon I'm your man.
J. A. W., Cosham, Hants

FROM OPERA TO JAZZ.

I WOULD like to voice my feelings by saying how very much I appreciate the Cinema Organ music we get on the ether from time to time. The way in which the programmes are carried out is most enchanting. Also the way in which one is inducted to jazz and from jazz to opera is electrifying to me, and always makes me feel that life is worth living. Here's hoping that this pleasurable item may long form part of our radio programme.—*T. A. Jones, 58, High Street, Barroco-on-Soar, Loughborough.*

READINGS IN FOREIGN LANGUAGES.

WOULD it not be possible to include in your programme (which is otherwise excellent), one or two readings from works in foreign languages, for example, Goethe's 'Faust,' any of the great French writers' masterpieces, or the beautiful Italian compositions? I notice that in every evening programme there is a 'Musical Interlude' from 7.15 to 7.30 and I am sure that many of your readers will agree with me when I ask you to include a foreign language of some kind, even if it be only the reading of a good novel. When I was in Cologne recently, I heard on the wireless a rendering of Oscar Wilde's 'The Importance of Being Ernest,' read by the English professor of the University, a lady from London, and a gentleman educated at Cambridge. This is the sort of thing I mean.—*E. R. S., 18, Greencroft Gardens, Hampstead.*

THE RHYTHM OF SHAKESPEARE.

WHILE agreeing with much of the article entitled 'Shakespeare still unbeaten as the world's greatest Radio-Dramatist,' I suggest that the Poet used the word 'Egypt' in the phrase 'I am dying, Egypt, dying,' not for the purpose of 'crystallizing a situation,' but for the sake of a purer rhythm. A better example to have cited would have been 'The majesty of buried Denmark' from Hamlet. The success of Shakespeare as a radio-dramatist is largely helped by the fact that listeners are more or less acquainted with the plays beforehand, and can so release part of their imagination to an esthetic enjoyment of them. Thus, 'King Henry the Eighth' lends itself to broadcasting because of a pre-knowledge of its distinctive language, but such plays as 'Cymbeline' and the three parts of 'King Henry the Sixth' would not be so successful unless accompanied by explanatory notes to bring them to the mind's eye.—*A. R. P., Leigh-on-Sea, Essex.*

MEINDELSSOHN'S 'HYMN OF PRAISE.'

I WOULD like to thank all who took part for their beautiful rendering of Mendelssohn's 'Hymn of Praise,' especially Mr. F. Titterton for his 'Watchman, will the night soon pass?' It brought back memories of nearly 20 years ago, when I used to hear it sung in my own church in Holloway, and although some memories were happy and others sad, it was a great joy to hear it again, which I had thought was not possible. I trust the pleasure will be repeated at some future date.—*M. A. L., Royal Home for Incurables, Putney.*

ANOTHER VIEW.

MAY I put in a plea for something a little more cheerful for the last hour and a half on Sunday evenings than, for instance, today's Mendelssohn's 'Hymn of Praise.' Surely the serious minded have been sufficiently catered for in the usually heavy symphony concert in the afternoon, followed by a Bible reading, a Bach's Cantata and Religious Service.—*L. T., N.W.3.*

THE END OF THE 'PROMI' SEASON.

AS we listened to the magnificent ovation accorded to Sir Henry Wood at the close of the Promenade Season on Saturday we resolved that we must attempt—not to express our appreciation of him and his orchestra, for no words could do that—but to acknowledge our gratitude to Sir Henry and the Queen's Hall Orchestra, to the B.B.C., and to the fortunate combination of circumstances which enabled us to hear that memorable close. The B.B.C. has arranged the broadcasts splendidly; the times (8 to 9.40) are, I am sure, most convenient to everyone; the transmission has usually been exceptionally clear, and all the change we could ask for next season might be for more relays from 5XX instead of 5GB and an occasional second half in addition to (not instead of) the first portion of the concert.—*H. & M. Waddington, The Burwains, Port Hill Drive, Shrewsbury.*

THE ANTI-DANCE MUSIC FOLK.

BEING a great lover of dance music, the letters which so often appear in *The Radio Times* referring to such music as 'saw-grinding, rail-hammering burble,' I think, are ridiculous. I consider it an insult to such skilled musicians as we have in some of the broadcasting bands. It is an art to be able to play music to induce people to dance and really make them feel alive. If dance music is referred to as 'saw-grinding, rail-hammering' noise, words fail me to express 'highbrow' music.—*Dance Lover, Birkenhead.*

ONE 'POINT OF VIEW.'

I AM shuah that we are all in favah of hearing moah from Dean Inge in the futchah.—*C. K., Hants.*

THE COMPLEAT LETTER WRITER.

MAY I offer my services, at a moderate fee, for writing the whole of the page 'What the Other Reader Thinks'? It would save you the anguish of selection.

Here are specimen letters:—

- 'My tomcat prefers Bach to milk.'—*E. F., Muswell Hill.*
- 'Bach gives my pet caterpillar the colic.'—*C. H., Colney Hatch.*
- 'Could we not have Chamber Music for 48 hours daily?'—*I. J., Crouch End.*
- 'The appropriate place for Chamber Music is the lethal chamber.'—*K. L., Brixton.*
- 'How heavenly when a pneumatic drill stops! I like the Proms for a similar reason.'—*Q. R., Ealing.*



'Could not the 'Proms' be repeated at six a.m. as a treat to milkmen about to begin their morning round?'—*S. T., Hanwell.*
And so ad libitum (or ad nauseam).—*T. Dalby, Northwood, Middlesex.*

Dr. G. G. COULTON* in this article on English Life in Chaucer's day tells, among other things, of the days

WHEN PIGS CLEANED THE STREETS OF LONDON

WILLIAM DUNBAR, the Scottish poet who wrote a century after Chaucer, in the days when England and Scotland were political foes, is nevertheless enthusiastic in praise of London; to him it was a city unique, though he had seen Paris also. The 'beryl streams' of the Thames enchanted him, 'Where many a swan doth swim with wings fair; Where many a barge doth sail and row with oar, Where many a ship doth rest with top-royal, O town of towns, pattern beyond compare.' The refrain of all his seven stanzas runs: 'London, thou art the flower of cities all!'

For, to the artist's or poet's eye, the City was truly what William Morris has called it, 'London small and white and clean.' In spite of the popular modern notion that whitewash was invented by wicked churchwardens in the eighteenth century, it was highly esteemed in the Middle Ages, not only as a preservative of stone (as Professor Lethaby has wisely used it in Westminster Abbey), but for its own clean and cheerful sake. Where medieval building accounts have survived, we constantly find a concluding item, so many loads of lime for whitewash. We have Henry III's royal command to lengthen the gutters of the White Tower, so that the rain may fall altogether clear of the walls and cease to stain their whitewashed surface.

London then was small, some forty or fifty thousand inhabitants at most, though its population was equal to that of any other three English cities put together. To the outward eye it was white and clean, if we speak of the buildings alone. The streets would not come up to modern standards; for the medieval citizen was often also a peasant-farmer in his small way; and London had here and there its barns and cattle-stalls and carefully-nursed manure-heaps, quite apart from the accumulations of household refuse which by-laws did indeed attempt to regulate, but too often in vain. The scavenging was done in earlier times by the pigs; but this was found a doubtful policy, and at length the doom went forth: 'He that will keep a pig, let him keep it in his own house.'

The frequent repetition of this regulation bears testimony to its lack of complete success. In 1281 it was decreed 'that no swine, and no stands (for the sale of wares) or timber lying, shall from henceforth be found in the streets, after Monday next. And as to swine so found, let them be killed, and redeemed of him who shall so kill them for fourpence each'—the market price of 'a fat lamb' at that date was 1s. 4d. In 1292 the regulation was repeated, and four official swine-killers elected for the year. In 1297 it was repeated again; now the pig itself is to be forfeited if caught abroad, and 'the pigsties that are in the streets shall be speedily removed.' The swine of St. An-



From an illumination of 1450.

LONDON IN CHAUCER'S DAY.

The Tower, with the spire of Old St. Paul's in the background. The house on arches is probably the Customs House in which Chaucer worked as an official.

thony's Hospital, in Threadneedle Street, were, however, privileged; they had bells round their necks and were free of the streets. But this led to abuse; and in 1311 the master of the hospital was called upon to swear on the Gospels that, from henceforth, he would not allow other people's swine to be belled and to pass fraudulently under St. Anthony's privilege.

Houses were almost universally of wood; a stone house was sometimes known as the stone house. The partition-wall between house and house, however, was of stone, in order that the frequent fires might spread as little as possible. In each ward a great iron hook with pole and ropes was kept, to tear down the burning house and localize the conflagration. The ordinary house had only two living rooms, the 'hall' and the 'bower,' or bedroom. The shop was commonly closed with shutters on hinges, which turned downwards in the daytime and formed a sort of exterior shelf for the display of wares. But Chaucer's fellow-poet, John Gower, complains that many shopkeepers found it more convenient to show their wares in the dark background of the shop itself, where the flaws in the fabric might pass unobserved. These shops, like the inns, had their projecting signs, which the by-laws tried to keep within such bounds as not to obstruct passers-by.

In comfort we should find that the dwelling-house of Chaucer's day left much to be desired. The window was commonly closed with a wooden shutter only; you might exclude the air, but then you must shut the light out. Many, however, had a frame of oiled linen; comparatively few were glazed; the expense was too great.

Chimneys, again, in the modern sense, were far from universal; the smoke commonly escaped through a hole in the roof; and, here again, the owner might take his choice; if he wished to be free from smoke, he must have no fire. Draughts were considerable; a man needed his furs and his warmest clothing more when he sat indoors than when he went abroad. The walls were mostly lath-and-plaster; our word 'house-breaker' consecrates the fact, which we know definitely from other evidence, that in these earliest centuries the burglar did not open a door or window, but dug through the wall. The carpenter's contract for building a London house rather above than below the average has come down to us from the year 1308; it amounts to less than £15. Folk commonly slept more than one in a bed; Chaucer, as King's Squire, had to share his couch with another squire; even a great nobleman's domestic chaplains had to sleep two or three together.

Chaucer might have moralized, as he sank to sleep, exactly as Gascoigne moralized in the sixteenth century on the significance of slumber as a premonition of death:—

*'The hungry fleas which friske so freshe,
to wormes I can compare,
which greedily shall gnaw my fleshe, and
leave the bones full bare.'*

But to this our ancestors were hardened, just as they were to cold; and thus their familiarity with God's humble creatures was only typical of their close contact with unsophisticated nature in general. Their standpoint was far removed from that of the modern boarded-out child who complains: 'In London, we get our milk from a bright brass can, but here it comes from a nasty, dirty cow!' Chaucer, living as he did over the city gate of Aldgate, led what we should call a villager's life, enlivened by village sports. The Maypole dance, and Christmas mumming, and Shrovetide cock-fights, were obnoxious to the authorities, but popular among the citizens. Moreover, there were periodical religious plays outside the walls: at Clerkenwell, so called from the junior clergy who performed in them, and at Holywell. Nor can we conclude even the most summary sketch of medieval London without one word on its beer. This, in the Middle Ages, did duty not only for modern beer, but also for tea, coffee, cocoa, lemonade, ginger-ale, and water; it may be added, for cigarettes and pipes also. Teetotalism was so uncommon that Drinkwater, with its equivalent in Continental languages, is not only a distinctive surname but rather uncommon. For one town, Coventry, we happen to have statistical evidence; the consumption came to one quart per diem and per soul—man, woman, and child. Shall we add that the expectation of life was less than two-thirds of our modern expectation?

G. G. COULTON,

* At 7.25 on Thursday evening Dr. Coulton gives his fifth talk on 'England in the Middle Ages.'

A Poem by William Congreve
ON MRS. ARABELLA HUNT, SINGING

LET all be hush'd, each softest motion
cease,
Be every loud tumultuous thought at
peace,

And every ruder gasp of breath
Be calm, as in the army of death.
And thou most fickle, most uneasy part,
Thou restless wanderer, my heart,
Be still; gently, ah leave,
Thou busy, idle thing, to heave
Stir not a pulse; and let my blood
That turbulent, unruly flood,
Be softly stayed.

Let me be all, but my attention, dead
Go, rest, unnecessary springs of life.
Leave your officious toil and strife;
For I would hear her voice and try
If it be possible to die.

Come, all ye lovesick maids and wounded
swains,

And listen to her healing strains.
A wondrous balm between her lips she wears,
Of sovereign force to soften cares;
And this through every ear she can impart
(By tuneful breath diffus'd) to every heart.

Swiftly the gentle charmer flies,
And to the tender grief soft air applies,
Which, warbling mystic sounds,
Cements the bleeding panter's wounds.
But ah! beware of clamorous moan;
Let no unpleasing murmur, or harsh groan,
Your slighted lover declare;

Your very tenderest moving sighs forbear,
For even they will be too boisterous here.
Hither let nought but sacred silence come,
And let all saucy praise be dumb.

And lo! silence himself is here;
Methinks I see the midnight god appear.
In all his downy pomp array'd.

Behold the reverend shade:
An ancient sigh he sits upon
Whose memory of sound is long since gone.
And purposely annihilated for his throne:
Beneath, two soft transparent clouds do meet,
In which he seems to sink his softer feet.
A melancholy thought, condens'd to air,

Stol'n from a lover in despair,
Like a thin mantle, serves to wrap
In fluid folds his visionary shape.
A wreath of darkness round his head he wears
Where curling mists supply the want of hairs;
While the still vapours, which from poppies
rise,
Bedew his hoary face and lull his eyes.

But hark! the heavenly sphere turns round,
And silence now is drown'd
In ecstacy of sound.

How on a sudden the still air is charm'd,
As if all harmony were just alarm'd!

And every soul, with transport fill'd
Alternatively is thaw'd and chilled.

See how the heavenly choir
Come flocking to admire,
And with what speed and care
Descending angels cull the thinnest air!
Haste, then, come all th' immortal throng,
And listen to her song;

Leave your lov'd mansions in the sky,
And hither, quickly hither fly.
Your loss of Heaven, nor shall you need to
fear;

While she sings, 'tis Heaven here.

See how they crowd, see how the little cherubs
skip!

While others sit around her mouth, and sip
Sweet Hallelujahs from her lip,
Those lips wherein surprise of bliss they love;
For ne'er before did angels taste
So exquisite a feast,
Of music and of love.

Prepare then, ye immortal choir,
Each sacred Minstrel tune his lyre,
And with her voice in chorus join;
Her voice, which, next to yours, is most divine.

Bless the glad Earth with heavenly lays,
And to that pitch th' eternal accents raise,
Which only breath inspir'd can reach.
To notes, which only she can learn, and you
can teach:

While we, charm'd with the lov'd excess,
Are wrapt in sweet forgetfulness
Of all, of all, but of the present happiness:
Wishing forever in that state to lie,
For ever to be dying so, yet never die.

The decorations to this poem are by Blair Hughes-Stanton.

THIS WEEK YOU WILL HEAR THE FIRST

B.B.C. SYMPHONY CONCERT

On Friday, at 8.0, the first of this season's Symphony Concerts will be relayed from the Queen's Hall. Sir Henry Wood conducts, and the soloists are Maria Nemeth and Walter Gieseking. These concerts, which will be given weekly through twenty-one weeks of winter, offer music-lovers an unusual opportunity. Below will be found some informative notes on the first programme.

Strings in Ten Parts.

IN the third of the six splendid Concertos dedicated to the Markgraf Christian Ludwig of Brandenburg there are no winds. Violins, Violas, and Cellos are each in three parts, and the foundation is provided by double-bass and cembalo (or harpsichord). But the string parts are so full that a wholly satisfying effect can be made without the keyboard instrument.

There are only two movements, the Adagio, consisting of but two massive chords; their intention is obviously to give the listener a momentary change of key—a mere breathing space—amid the bustle and merriment of two swift-footed movements which are both in G major. Together they form one of the most wholly joyous pieces of sane and healthy music which the world possesses; and that the devout Bach knew no hard-and-fast dividing line between the laughter and sunshine of everyday and the glad exulting of a simple faith is made clear by the fact that he used the first movement again in one of the Church Cantatas.

'Ocean, thou mighty monster.'

OBERON, the Fairy King, had quarrelled with his Queen, Titania, vowing never to be reconciled until two human lovers should prove themselves constant through trials and temptations. In Weber's opera, Huon, a Knight of Charlemagne, and his Eastern bride Rezia, suffer many perils by sea and land before their unflinching devotion wins them happiness, and brings about the reunion of Oberon and Titania. In the great scene for Rezia, demanding a voice of power and big range, she likens the cruel ocean to a great serpent that lies coiled about the world.

Strauss's 'Domestic' Symphony.

BY 1903, the year in which the *Symphonia Domestica* was finished, Strauss's position in the world of music was such that a new work from him was an event of importance. But the Symphony made something of a sensation on its own merits—or

defects, as some critics will have it—apart from the interest of expectation and the interval which had elapsed since his previous big orchestral work—*Ein Heldenleben*, produced in 1898. Its subject seemed to promise the plain man something he could understand and sympathize with—a refreshing change from the perplexities of Zarathustra and from the unrealities of Quixote and the visionary 'Hero.' There is no difficulty in recognizing the three personages who form the dramatis personæ of the work, nor the simple daily incidents which it sets forth. Dedicated 'To my dear wife and our boy,' it might not unfairly be called a musical family portrait album, in which the household joys and troubles are set before us.

But since its first enthusiastic welcome, the work has not contrived to keep its hold either on popular affection or on the admiration of musicians, as the earlier tone-poems have done. By contrast with their bold, soaring themes, its melodies are apt to sound fragmentary, and the means by which the scenes are set before us begin, after repeated hearings, to seem rather childish—unworthy of the genius who gave us *Don Juan*. None the less, it will always have an interest of its own, as an illustration of Strauss' dictum that there is no such thing as absolute music—only good and bad music. Good music, he maintains, is that which means something, and is thus programme music.

Its programme is quite a simple one. The Symphony, in one continuous movement, falls into four distinct sections, following one on another without breaks. The first sets forth and expands the three principal themes, or groups of themes—the father, in moods which vary between a comfortable serenity and fiery impetuosity; the mother, gracious, kindly, but with her moments of capricious liveliness; and the child, 'the image of his father,' say the aunts, 'the image of his mother,' say the uncles. The first appearance of the child's theme, on the oboe d'amore, is one of the most beautiful moments in the Symphony, very tender and simple.

The second part is the Scherzo, in which we hear the parents' pride and happiness in their baby, then the child himself at play, and finally his lullaby as he is put to sleep and the clock strikes seven of the evening. With a change to Adagio, the next section tells of Hopes and Visions, of a Love-Scene, and of Dreams and cares; it closes with the clock striking seven at morning.

The Symphony comes to an end with a double fugue; it is to set before us a merry dispute which follows on awakening, and which reaches a happy conclusion.

Tchaikovsky's First Pianoforte Concerto.

DEDICATED to Nikolas Rubinstein, and intended by Tchaikovsky as a tribute to him, this concerto met with a reception so crushingly unkind when the composer played it to him that it was given instead to Hans Von Bulow. He lost no time in bringing it before the musical world, and before long both sides of the Atlantic had welcomed it warmly. Rubinstein was wise enough to change his mind about it then, and to cry 'peccavi'; he, too, played it often in his own concerts. It has ever since been one of the most popular of pianoforte concertos.

It begins with one of his noblest tunes, given

out with the whole sonority of the orchestra, the pianoforte accompanying with great chords. In one of his letters Tchaikovsky says that he first heard this tune sung by a blind beggar, adding that in little Russia, all blind beggars sing the same tune with the same refrain. It is astonishingly unlike any tune which blind beggars ever sing in this country. After brilliant use has been made of that first subject, a new theme appears, in which the pianoforte acts mainly as accompaniment. Then there is another expressive melody, and before the actual working out of the movement begins there is one more tune, in which the soloist has a large share.

The slow movement begins, after a few introductory bars by the strings, with a melody given first on the flute. The middle section of the movement, in more lively time, is founded on an old French song which Tchaikovsky tells us that he and his brother 'used continually to troll and hum and whistle in memory of a bewitching singer.'

The last movement is a brilliant Rondo.

'Cockaigne' Overture.

DEDICATED 'To my many friends, the Members of British Orchestras,' this Overture is as vividly descriptive as music may be of the many-sided life of a busy capital. The opening sets before us the crowds and bustle of the streets, and then there is an episode in more serious vein—London's dignity. The vivacious opening returns, and then we are told of two young lovers—a melody on the violins. Street urchins are portrayed by a merry doubling of the dignified theme, and the next episode is a military band, coming from a distance, and passing by with pompous step. Again, a little later, band music intrudes on the two young people—this time a street band, with a playful mockery of the military music. Then, in a quieter section, we are to imagine the lovers as having found a refuge where only far-off echoes of the streets can reach them.

The themes, after the traditional development, are repeated, and the Overture closes with a reminder of the gay spirit in which it opened.



MARIA NEMETH.



WALTER GIESEKING.

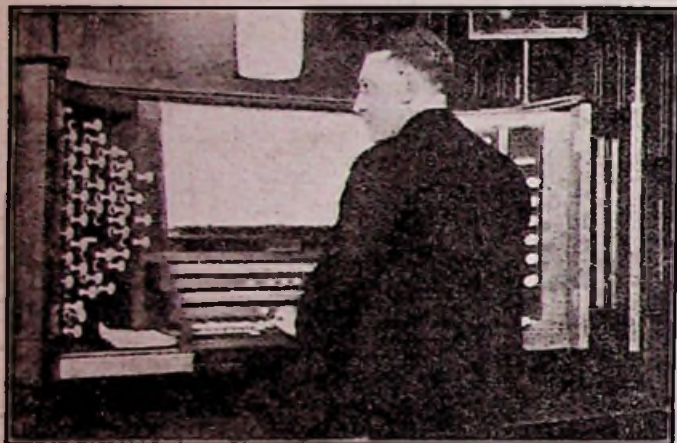
5GB Calling!

THE MORRIS FIDDLER OF WARWICKSHIRE.

How Some Old Melodies were Saved—A Russian Play—Writing Music in a Railway Train—More New Artists in Birmingham Vaudeville Programmes—The Family Spirit in Social Work.

Violin and Organ Recital.

EXCEPTIONAL interest was taken a short time ago in the violin and organ recital given by Frank Cantell and Gilbert Mills, and relayed from the Church of the Messiah. In view of its reception another recital has been fixed for Friday, November 1, when once again the transcriptions of the accompaniments will be Mr. Mills' own arrangements. Frank Cantell is, of course, the leader of the Studio Symphony Orchestra and the Midland Pianoforte Sextet.



Mr. GILBERT MILLS, who, with Frank Cantell, is to give another recital on Friday, November 1.

'In a Fiddler's House All Are Dancers.'

THIS country owes a great deal to the activities of Cecil Sharp and Percy Grainger in the preservation for future generations of the old English Morris melodies. Books of musical reference lay stress on the folk dances in the North and South of England, but little mention is made of the Midland counties, with the exception of the fact that at one time the Morris Dance became incorporated with a Robin Hood pageant, which, of course, must have originated in Nottinghamshire. Many of the old melodies, however, which are now familiar to music-lovers owe their revival to the playing of old Sam Bennett, the Morris fiddler of Ilmington, Warwickshire, from whom the tunes were taken down. A sixteenth-century dance, *A Clown's Dance*, was taken down from Mr. Bennett's playing by Fred Adlington, the leader of the well-known octet, orchestrated by him, and will be broadcast by the Birmingham Studio Symphony Orchestra on Tuesday, October 29. It has been dedicated to the Orchestra's conductor, Mr. Joseph Lewis. The soloist in the same programme is Gertrude Johnson (soprano).

'Michael.'

ONE of the most impressive dramatic adaptations of a Russian tale is that made by Milca Malleon of Leo Tolstoy's *What Men Live By*. There is a popular idea that the majority of Russian plays, or plays taken from the Russian, are unhappy, perhaps morbid, in character, but *Michael*, which is its English title, finishes on a note of glorious triumph. This play will be broadcast from Birmingham on Tuesday, October 29, the incidental music from the Midland Pianoforte Quintet being that specially written for the first production by Norman O'Neill, whose skill at providing effective background music is so well known. *Michael* will be followed by a delicate little cameo in verse, *A Minuet*, dealing with a brief episode during 'The Terror' in France, the scene being the prison of the Conciergerie. The author is Louis N. Parker, upon whose reputation as a playwright there is no need for enlargement.

Composer as Soloist—

ONE of the outstanding items in the Orchestral Concert on Thursday, October 31, is W. Gaze Cooper's *Symphonic Concerto*, Opus 6, which is to be played by the composer. This work was first performed at Bournemouth by Sir Dan Godfrey. It is planned on symphonic lines, the pianoforte being sometimes considered as part of the orchestra and sometimes as a solo instrument. The influence of the War is undoubtedly evident in parts of the work. Mr. Gaze Cooper's musical career has been interesting, in that he showed, until eighteen years of age, a positive distaste for music. Then a pianoforte recital, for which he was given a ticket, entirely changed his outlook upon life, and he turned to music with an enthusiasm which resulted in his tackling moderately difficult piano works in a very few weeks. Like many other musicians, he finds the rhythm of a railway journey most inspiring for composition, and owing to a somewhat strenuous life, most of his first pianoforte concertos were written in the train travelling backwards and forwards between Nottingham and Derby. Under the circumstances surely one should expect to find a brief dedication on the fly-leaf of this work—'To L.M.S.'

—and Composer as Conductor.

THE chief attraction of the Orchestral Concert on Saturday evening, November 2, is a *Pianoforte Concerto* by Stanley Wilson, which will be conducted by the composer. It will be remembered that Mr. Wilson's *Skye Symphony*, which received a Carnegie Award in 1928, was produced in Birmingham from 5GB. The soloist in the Concerto will be James Ching, and, in addition, the programme contains Stanley Wilson's *Two Impressions*—(a) *Gull Cove*, (b) *By Bracedale*, which he will also conduct. Stanley Wilson is music-master at Ipswich School and James Ching is the well-known Leicester pianist, the two being lifelong friends and former fellow students at the Royal College of Music.

The Tin-Whistle Saga.

AN hour's Vaudeville on Thursday, October 31, includes items by Pauline and Diana, in their popular instrumental act, and a newcomer—Robb Wilkin, who, I understand, promises to trace and demonstrate the history of the common or garden tin-whistle—how it has progressed from the depths of the misty ages, through the drum-and-fife band period of the eighteenth and nineteenth centuries, up to the present-day instrument. In view of this, I am awaiting with interest confirmation of a report that the tin-whistle was in use amongst the cohorts of the Roman Army of Occupation. There is a strong belief locally that as the legionaries sat round the braziers in their winter quarters at Bremenium (held by many to be the original Birmingham) the limpid notes of this same instrument were frequently wafting out on to the frosty air the popular ditty of that day—'We are Fred Karno's Army.'

The Trials of a Comedian

ANOTHER first appearance in front of Birmingham's microphone in this programme is Anita Sharpe-Bolster, the actress-entertainer, who, in addition to her stage experience, is well known in films, both 'talkie' and silent. She has appeared with her character sketches at the Cafe Anglais and principal West-End cabarets. Also in the bill is George Buck, who has figured so frequently in Birmingham revues, and always brings fresh material to the microphone. It is a mystery to me the source (truly in the nature of a 'widow's curse') from which these comedians extract new songs with which to end their acts. I remember many years ago a struggler in the cause of Thespis and, self-styled, a comedian, arriving at a small provincial hall on Monday morning for rehearsal with a new song. He produced the parts from his breast pocket and handed them out to the band. 'You might put it down a semi-tone,' he said to the conductor, 'it's too high at present.' 'Let me see,' said the wielder of the baton, 'that will bring it into G flat.' 'Oh, but that's six flats.' 'That doesn't matter,' said the comedian, 'play it in six flats.' 'Sorry, old boy, it can't be done,' came from the musical director (*sic*), 'there are only five of us in the band'!

The Birmingham Settlement.

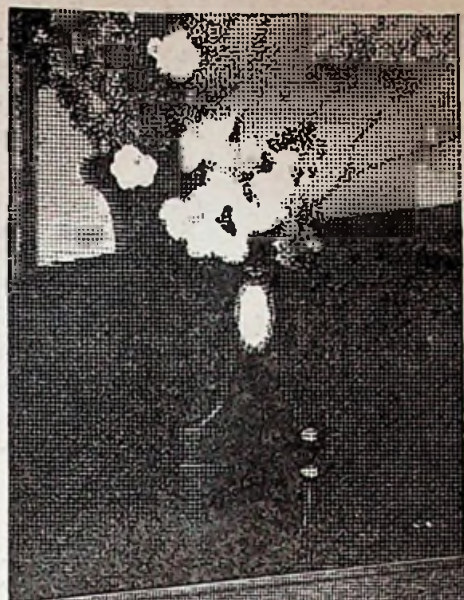
THE Birmingham Settlement was founded in 1899 as a centre of social work in one of the poorest and most crowded districts in the city. It occupies four large old houses in Summer Lane, Birmingham, and is the only settlement of its kind in Birmingham or the near Midlands. A special feature of its work is the homely spirit created by the way in which each member of the family can find a place in one or other of the Settlement Clubs. These clubs are numerous, and amongst other prominent activities include meetings for men and mothers, young men and young women, boys, girls, guides, Brownies and children; libraries for all ages, after-care visiting, a large provident bank, and a branch of the Poor Man's Lawyer Association. Students taking



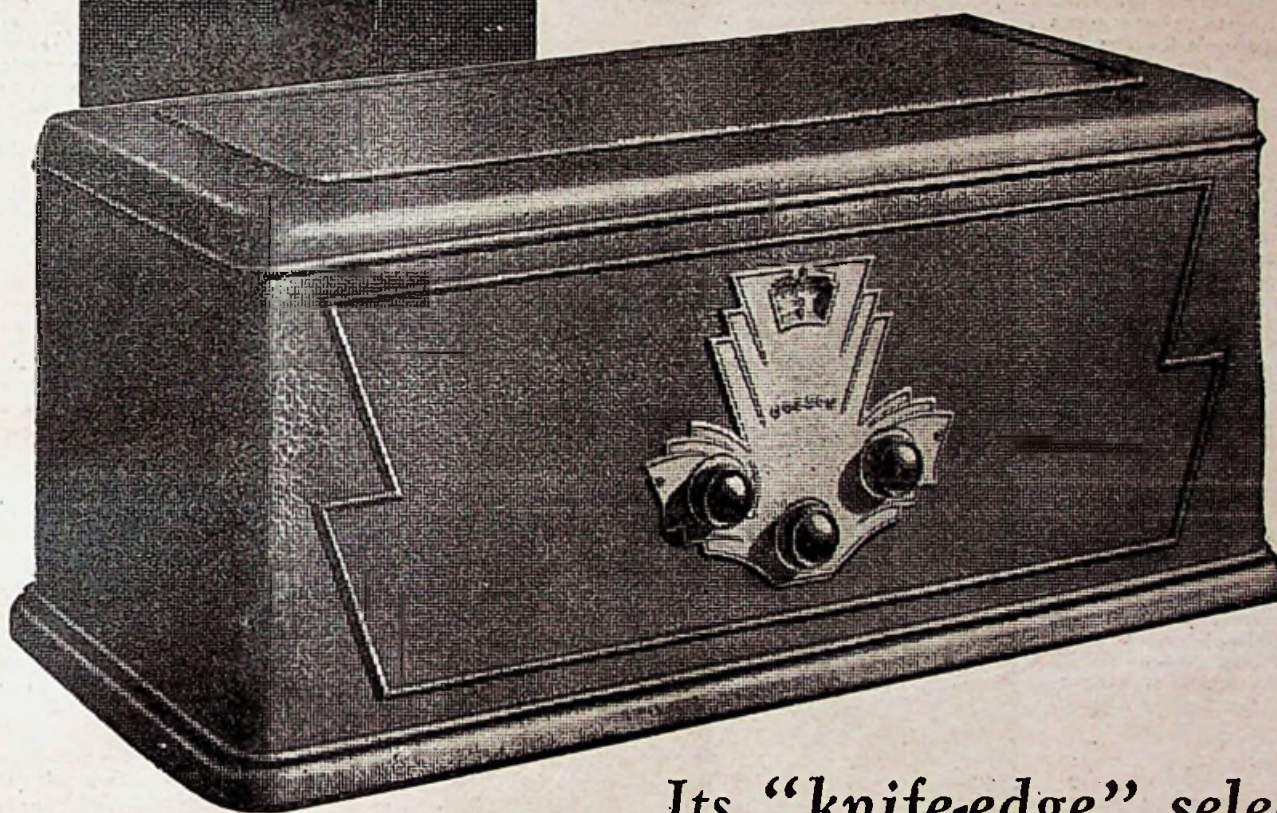
THE BIRMINGHAM SETTLEMENT, on behalf of which an appeal will be broadcast on Sunday, October 27.

the Social Study Diploma of the University live at the Settlement during their practical training, and invaluable help is also given by many men and women who come regularly to the clubs, libraries, and other meeting places. On Sunday, October 27, Miss Margaret Moffat, Joint-Warden of the Settlement with Miss Barbara Botsford, will make an appeal from 5GB for funds to enable this excellent work to go on.

'MERCIAN.'



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3.30
A MILITARY
BAND
CONCERT

SUNDAY, OCTOBER 20
2LO LONDON & 5XX DAVENTRY
842 kc/s. (356.3 m.) 193 kc/s. (1,554.4 m.)

8.45
AN APPEAL FOR
DEEP-SEA
FISHERMEN

10.30 a.m. (Daventry only) TIME SIGNAL, GREENWICH; WEATHER FORECAST

3.30 A MILITARY BAND CONCERT

WINIFRED DAVIS (Mezzo-Soprano)
NORMAN WILLIAMS (Bass)

THE WIRELESS MILITARY BAND

Conducted by B. WALTON O'DONNELL

Overture, 'The Flying Dutchman' Wagner

HIMSELF no sea-farer, Wagner yet contrives, in *The Flying Dutchman*, to present a very vivid picture of the sea and ships. He had read Heine's version of the old story of Vanderdecken and was already scheming to write an opera on the subject, when he made the acquaintance of the North Sea in one of its grim and angry moods. He has recorded his own impressions of the journey: 'I shall never forget the voyage; it lasted three weeks and a half. . . . The legend of the Flying Dutchman was confirmed by the sailors, and the circumstances gave it a definite and characteristic colour in my mind.'

In its original form, the opera was 'A Dramatic Ballad,' to be performed without a break. On its first performance, however, at Dresden, in 1843, it was divided, in accordance with convention, into three acts, and for many years was always played in that form. The restoration to its original design is due to the late Sir Charles Stanford and the pupils of the Royal College, who performed it at the Lyceum Theatre in London as Wagner originally intended. The result was so entirely successful that Bayreuth adopted it for performance there in 1901, and again in 1902, on the lines originally laid down by its composer.

The overture, forming, as it does, a concise epitome of the drama, is really an expansion of Senta's Ballad, which, in itself, embodies the whole germ of the story. It opens with the wild theme of the Dutchman's dread destiny, and storm and angry seas are vividly presented; the beautiful subject which portrays Senta, announced by the *Cor Anglais*, is also unmistakable.

3.42 NORMAN WILLIAMS

Il lacerato Spirito (The Wounded Spirit) Verdi
When the King went forth to war
Kocnemann

3.50 BAND

Picturesque Scenes Massenet

1. Marche
2. Air de Ballet
3. Angelus
4. Fête bohème (Bohemian Fête)

ALTHOUGH we remember him best as a composer for the stage, and one who understood his own musical public as very few composers have done, Massenet left some purely orchestral music which is hardly less popular than his operas. And among them this Suite has always held a favourite place. Though popular in the best sense, the music is thoroughly sound in workmanship, and full of that sensitive grace which makes French music so easy to enjoy. The claim which he makes in the name of these Scenes is no idle one; if any music was ever picturesque, it certainly is. The names of the four movements are sufficient clue to the scenes they would set before us.

4.10 WINIFRED DAVIS

Isobel Frank Bridge
Remembrance Keel
Birds in the Nest Chorraux

4.18 BAND

Six Waltzes from Op. 39 (Second Set)
Brahms, arr. Gerrard Williams

4.28 NORMAN WILLIAMS

Sombre Woods Lully
A Birthday Cowen

4.35 BAND

Rhapsody No. 3 Liszt

4.42 WINIFRED DAVIS

Absence }
Everywhere I go } Easthope Martin
Wayfarer's Night Song }

4.50 BAND

The Fairy Tarapatapoum Foulds
Tarantelle Chopin
(For 5.0-8.45 Programmes see opposite page)

8.45

The Week's Good Cause
Appeal on behalf of the Royal National Mission to Deep Sea Fishermen by Lieutenant-Commander R. G. STUDD, D.S.O., R.N., Retired.

8.50

'The News'
WEATHER FORECAST; GENERAL NEWS BULLETIN;
Local News; (Daventry only) Shipping Forecast

9.5

An Orchestral Concert

LOTTE LEHMANN (Soprano)

THE WIRELESS SYMPHONY ORCHESTRA

(Leader, S. KNEALE KELLEY)

Conducted by PERCY PITT

ORCHESTRA

Overture, 'Sakuntala' Goldmark
Prelude 'Romantique' d'Erlanger

THIS Overture by the Viennese composer Goldmark is not the prelude to any bigger work: it is almost in the nature of a symphonic poem, and is founded on an old Eastern tale which goes back centuries before the Christian era. The story tells how a great King fell in love with the maid Sakuntala, whom he met while hunting in a sacred grove, and how he gave her a ring. But the king is enchanted by evil spirits, and forgets her, while she loses the ring, and is disowned by the King when she presents herself before him. After much unhappiness, a fisherman finds the ring and restores it to the King, who immediately remembers the maid and at once makes war on the evil spirits, overcoming them and rescuing Sakuntala, so that all ends well.

9.30 LOTTE LEHMANN and Orchestra

Aria, ('The Taming of the Shrew')
Hermann Goetz

9.38 ORCHESTRA

Symphony in C (Jena) Beethoven
I, Adagio—Allegro vivace; II, Adagio cantabile; III, Menuetto—Maestoso; IV, Finale, Allegro

ALTHOUGH discovered only comparatively recently, the MS. of this Symphony bears just as good evidence of being genuine Beethoven as one or two other early works which are universally accepted as his, and from internal evidence, in the music itself, its genuineness is practically certain. There are several striking passages which almost any Beethoven enthusiast would recognize as undoubtedly the work of the master; even the listener who hears it for the first time is certain to discover these for himself.

It must of course be the work of a very youthful Beethoven, but is none the less interesting on that account; that he was planning a Symphony even before the one which we know as the first sheds a new light on his early years. No orchestra score was found, only the parts in MS.; these were among the papers of the Music Academy in Jena, a very old society closely bound up with the University there. The score had to be compiled from the instrumental parts, and the task was full of difficulties as there were obvious errors in many places.

There are four movements, a lighthearted Allegro, a melodious slow movement, the Minuet and Trio (Beethoven had not yet substituted the Scherzo for the minuet), and another brisk Allegro.

10.5 LOTTE LEHMANN and Pianoforte

Zueignung (Dedication) }
Wiogonlied (Cradle Song) } Strauss
Ständchen (Serenade) }

10.15 ORCHESTRA

Balkanaphonia Slavensky

10.30

Epilogue
'His Love!'



LOTTE LEHMANN, the prima donna, among the pigeons outside St. Mark's, Venice. She is singing from London and Daventry during tonight's Orchestral Concert.

Donations should be sent to Lieutenant-Commander R. G. Studd, the Royal National Mission to Deep Sea Fishermen, 68, Victoria Street, London, S.W.1

THE ROYAL NATIONAL MISSION TO DEEP SEA FISHERMEN is the only Mission solely devoted to helping those gallant men who, winter and summer, supply us with fish. The life is one of incredible hardship, afloat in small craft winter and summer, following the most dangerous of all our National industries. The Mission, in addition to its spiritual work, provides the only means of rendering first aid to the men hundreds of miles from land—over 10,000 cases were dealt with last year alone—and provides for the men warm clothing to mitigate the hardships of winter. To do this, four Mission ships are constantly at sea, ministering to these men. Tonight's appeal is made by the Chairman of the Mission, Commander R. G. Studd, D.S.O. (son of the Lord Mayor of London), who had a number of fishermen serving under him during the War in the Dover Patrol.

5.15
A SERVICE
FOR
CHILDREN

(For 3.30 to 5.0 Programmes see opposite page)

5.0 BIBLE READING
PAUL OF TARSAUS—X
'Back to Jerusalem'
Acts xxi, 1-39

5.15 THE CHILDREN'S SERVICE
Conducted by
The Rev. Canon C. S. WOODWARD
Relayed from St. John's, Westminster
Order of Service:
Hymn, 'Jesu, good above all other' (English
Hymnal, 598)
Confession
Lord's Prayer
Psalm 146
Lesson: St. Luke 4, 38-44
Creed
Prayers
Hymn, 'Ho who would valiant be' (English
Hymnal, 402)
Address by Canon WOODWARD



The Rev. Canon C. S. WOODWARD.
This afternoon's Children's Service.

THE DAY OF REST
Sunday's Special Programmes.

From 2LO London and 5XX Daventry.

Hymn, 'Thou to whom the sick and dying'
(English Hymnal, 527)
The Blessing

5.45-6.15 app. CHURCH CANTATA
(No. 38) BACH
'AUS TIEFER NOTH SCHREI ICH ZU DIR.'
(From depths of woe I call on Theo.)
Relayed from the Guildhall School of Music

The Singers
MARY HAMLIN (Soprano)
DORIS OWENS (Contralto)
JOHN ARMSTRONG (Tenor)
STANLEY RILEY (Bass)
THE WIRELESS CHORUS

The Players
AMBROSE GAUNTLETT (Violoncello)
EUGENE CRUFT (Bass)
LESLIE WOODGATE (Organ)
THE WIRELESS ORCHESTRA
(Oboes, Trumpet, Trombones and Strings)
Conducted by STANFORD ROBINSON
(For the words of the Cantata see below)

6.30 (Daventry only)
RELIGIOUS SERVICE IN WELSH
Relayed from Pembroke Terrace Presbyterian
Church of Wales

TREFN Y GWASANAETH
Intrada. 'Dyfod mae yr awr'
Eryn 112, Gloucester
Darlleniad o'r Hen Destament
Salmdon 5, 'Yr Arglwydd yw fy Mugail'
Darlleniad o'r Testament Newydd
Eryn 331, Amsterdam
Gweddi a chanu Gweddi'r Arglwydd
Anthem 19, 'Gwynnach na'r eira'
Pregoth
Gweddi
Eryn 376, Caerlynggoed
Y Gendith
Defnyddir Llyfr Newydd y Methodistiaid
Calfnaidd a Weslaidd

5.45
THIS WEEK'S
BACH
CANTATA

8.0 A RELIGIOUS SERVICE
From the Studio
Hymn, 'Praise to the Holiest' (Westminster
Hymnal 56), Ancient and Modern, 172
Reading from the Gospel for the Day: St.
Matthew xxii, 15-21
Prayer
Address by The Rev. Father C. C. MARTINDALE,
S.J.
Hymn, 'Crown Him with Many Crowns' (West-
minster Hymnal, 64) (Ancient and Modera, 340)
Prayers
Hymn, 'Soul of my Saviour' (Westminster
Hymnal, 74)

(For 8.45-10.30 Programmes see opposite page)

10.30 Epilogue
'HIS LOVE'
(For details of this week's Epilogue see page 184)



Father C. C. MARTINDALE.
The Studio Service at eight o'clock.

THIS WEEK'S BACH CANTATA.

CANTATA No. 38.

'AUS TIEFER NOTH SCHREI ICH ZU DIR.'
(From depths of woe I call on Theo.)

THE opening chorus here is to all intents and purposes a motet; the orchestral accompaniment has practically no independence from the voices. It may be that at the time of its composition Bach had rather a weak choir to deal with, and the voices needed all the support his instruments could give them.

The tenor aria, the only aria in the Cantata, is clearly borrowed from some other work. The music and the text are not akin, in Bach's happy way which so often suggests that the music was born of the text, and the aria is difficult and somewhat ungrateful to sing. The music, as music, is, needless to say, instinct with Bach's endless fertility of melodious invention.

The final trio, before the chorale, has, like the opening chorus, something of motet character; it is usual to have it sung by a small choir, rather than by three soloists.

The concluding chorale is very simple and straightforward.

I.—Chorus:
From depths of woe I call
on Theo,
O God, now hear my crying!
Thy gracious ear incline to me
To my complaint replying.
If Thou, O Lord, wilt call to
mind
The sins and failings, of
mankind,
Alas! who may abide it?

II.—Recitative (Alto):

In Jesu's mercy will we trust;
Whoso might alone can raise us from the dust;
For Satan still our souls would claim,
And, to his bondage given,
Our life were nought but sin and shame.
Then how could guilty mortals dare to pray,
Or cherish hopes of Heaven,
If Jesu were not strong to drive the foe away?

III.—Aria (Tenor):

What voice is with the tempest blending?
O comfort! 'Tis my Saviour dear!
Then, troubled spirit, fear no longer!
Than Satan's power Thy God is stronger;
His mighty arm is ever near,
His truth and mercy have no ending.

IV.—Recitative (Soprano):

Ah! what a wav'ring faith is mine!

Alas! how feebly grounded,
And still with doubt and fear surrounded!
How often, when my foes assail me,
My heart will fail me!
What! Canst thou doubt thy loving Lord,
Who oft with but one whisper'd word
Will calm thy fears?
Oh, think how swiftly then appears thy
consolation!
Then trust in His unfailing love,
And in His sure salvation!

V.—Trio (Soprano, Alto, Bass):

With heavy fetters sin had bound me,
A load more grievous day by day;
When at the last my Saviour found me,
And all my burden quickly fell away.
How brightly dawns the joyful morrow
Upon my night of need and sorrow!

VI.—Choral:

Yea, though our sin be no'er
so great,
God's grace at last prevailleth;
His arm is ready soon and
late,
His mercy never faileth.
Good Shepherd of the flock
is He;
His chosen people He shall
free
From sin's dark house of
bondage.

The text is reprinted by cour-
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Co., Ltd.



BACH AT THE ORGAN.

K·B 161 & 169



**FOR THE
KOLSTER-BRANDES
SUNDAY
CONCERTS**

K-B 161 or 169 All-Mains 3-Valve receiver, Price £17 10s., including valves and royalty, for best reception of the fortnightly Sunday Concerts broadcast from the Hilversum Vara station by the Kolster-Brandes Radio Orchestra, under the direction of Hugo de Groot.

KOLSTER-BRANDES CONCERT, October 20.
(1,071 metres) 5.40 p.m.

1. Overture. Beautiful Galathea *Fr. V. Suppé*
2. Waltz. Transactionen *Jos. Strauss*
3. Tin Soldiers *O. Kockert*
4. Selection. Songs of Scotland *Bodewalt-Lampe*
5. Heinzelmännchen's Wachtparade *Noack*
6. A Perfect Day *Carrie Jacobs-Bond*
(Solo on the V.A.R.A. STANDAART Organ by *Joh. Jong*).
7. Pas des Fleurs. (Waltz from Naila) *L. Délibes*
8. Two Guitars *Harry Hornick*
9. By the Swanee River *Myddleton*
10. Intermezzo Sinfonico from 'Cavalleria Rusticana' *Pietro Mascagni*
11. Melodies from the Opera 'Faust' .. *Ch. Gounod*

Kolster Brandes

RADIO MANUFACTURERS
GRAY WORKS · SIDCUP · KENT



**SUNDAY, OCTOBER 20
5GB DAVENTRY EXPERIMENTAL**

626 k/cs. (479.2 m.)

TRANSMISSIONS FROM LONDON EXCEPT WHERE OTHERWISE STATED.

7.50
**BOYS' & GIRLS'
UNION
SERVICE**

3.30-5.0 Chamber Music

JEANNE DUSSEAU (*Soprano*)
THE BROSÁ STRING QUARTET

QUARTET
Quartet No. 2 *Mathew Locke (1630-1677)*
ONE of the great Purcell's most important predecessors, Mathew Locke, beginning his musical career as a chorister in Exeter Cathedral, soon made a name for himself as a composer of music for stago pieces. It was he who wrote the music for the procession of Charles II through the city the day before his coronation, and that won him the appointment of 'Composer in Ordinary' to the King. His masques, and anthems for the Chapel Royal, are much better known than the few pieces for strings which he left, and it is supposed that these were specially written for his own pupils. At that early date, of course, they were not written for the string quartet as we know it now, but for a 'Consort of Viols.' He was a man of strong character and enterprise and there is a good deal of originality in his music; he was one of the very first, if not the first, to compose a piece descriptive of a storm. It occurs in music which he wrote for Shadwell's version of *The Tempest*.

3.40 JEANNE DUSSEAU
O luvo will venture in
In mezo al mar .. *Sadero*
Der Schmied (The Smith) *Brahms*

3.52 QUARTET
Quartet in E Flat (K. 428) *Mozart*

THIS quartet is one of six which Mozart dedicated to Haydn, with a preface in which he says that they were the fruits of long and arduous toil. That is one of the things which is very difficult to believe; they all sound in their spontaneous flow of gracious happy melody as if they must have been written down just as they occurred to his fertile mind. The dedication was partly the outcome of a warm-hearted testimonial of Mozart's great gifts which Haydn gave to Mozart's father, assuring him that his son was the greatest composer he knew, either personally or by reputation. But Mozart always considered that it was from Haydn he first learned to compose string quartets, so that the dedication of these fine works to the older man was, in Mozart's own words, 'only his due.'

4.12 JEANNE DUSSEAU
At Night *Rachmaninov*
Mario
Im Herbst (The Autumn)
Aus meinen grossen Schmerzen (From my great grief) *Franz*
Er ist gekommen (He has come).....

4.25 QUARTET
Quartet No. 2 in D *Borodin*
BORODIN, a brilliant Doctor of Medicine and Professor of Chemistry, in both of which faculties he made a lasting mark, used to say that the only time he had for music was when he was too ill to do his medical work. None of his music sounds as though that were true; it is all strong, healthy music, with nothing morbid or unwholesome in it, although he could express tragic moods when he wished. In his chamber music he is less obviously a Russian than in such well-known things as the dances from *Prince Igor*, and this quartet suggests that Schumann's chamber music was quite well known to him. Melodious and

graceful throughout, it has something of the warmth and fervour we associate with what is called 'the Romantic School.'

7.50 The Birmingham Boys' and Girls' Union ANNUAL SERVICE

Conducted by Canon T. GUY ROGERS
Relayed from St. Martin's Parish Church, Birmingham
THE BELLS

- Hymn, 'O beautiful my Country' (191, Songs of Praise)
Thanksgiving Prayers
Hymn, 'Ho who would valiant be' (255, Songs of Praise); Lesson, St. Luke ix—51-62
Club Prayers
Hymn, 'Pioneers' (*Walt Whitman*) (See below)
Address; Hymn, 'Soldiers of Christ, arise' (353, Songs of Praise)

BENEDICTION

1.
All the past we leave behind
We take up the task eternal, and
The burden, and the lesson,
Conquering, holding, daring, venturing,
So we go the unknown ways,
Pioneers! O Pioneers!

2.
Not for delectations sweet,
Not the riches safe and palling,
Not for us the tame enjoyment;
Never must you be divided, in our
Ranks you move united,
Pioneers! O Pioneers!

3.
All the pulses of the World,
All the joyous, all the sorrowing,
These are of us, they are with us;

We today's procession heading, we
The route for travel clearing,
Pioneers! O Pioneers!

4.
On and on the compact ranks,
With accessions ever waiting, we
Must never yield or falter,
Through the Battle, through defeat,
Moving yet and never stopping,
Pioneers! O Pioneers!

8.45 The Week's Good Cause

8.50 'The News'
WEATHER FORECAST; GENERAL NEWS BULLETIN

9.0 Albert Sandler and The Park Lane Hotel Orchestra
From the Park Lane Hotel

- Overture, 'Rosamunde' *Schubert*
Sanctuary of the Heart *Ketelbey*
GLADYS RIPLEY (*Contralto*)
Lovo, from thy power *Saint-Saëns*
ORCHESTRA
Suite, 'Peer Gynt' *Grieg*
ALBERT SANDLER
Ave Maria *Schubert, arr. Wilhelmj*
Rondo *Mozart, arr. Kreisler*
GLADYS RIPLEY
Nono but the weary heart *Tchaikovsky*
ORCHESTRA
Selection 'Martha' *Flotow*

10.30

Epilogue



Faughan & Freeman.
ALBERT SANDLER
and the Park Lane Hotel Orchestra are being relayed by 5GB tonight at 9.0.

Sunday's Programmes continued (October 20)

5WA CARDIFF. 988 kc/s. (309.9 m.)

3.30-6.15 app. S.B. from London
5.30 A RELIGIOUS SERVICE (in Welsh) Relayed from Pembroke Terrace Presbyterian Church of Wales Relayed to Daventry 5XX Trofa y Gwasanaeth
Intrada. 'Dyfod mae yr awr' Emyr 112, Gloucester Darlleniad o'r Hen Destament Salmdon 5, 'Yr Arglwydd yw fy Mugail' Darlleniad o'r Testament Newydd Emyr 331, Amstordam Gweddï a chanu Gweddï'r Arglwydd Anthem 19, 'Gwynnach na'r eira' Progeth Gweddï Emyr 376, Caerllyngoecl Y Gendith Defnyddir Llyfr Nowydd y Methodistiaid Calfiuaidd a Wesleiaid

8.0 S.B. from London

9.0 West Regional News

9.5 A CONCERT

Relayed from the Park Hall, Cardiff NATIONAL ORCHESTRA OF WALES (Cerddorfa Genedlaethol Cymru) (Leader, LOUIS LEVITUS) Conducted by WARWICK BRAITHWAITE

Minuet..... Boccherini Phantasy, 'The Three Bears' Eric Coates

NORMAN ALLIN (Bass) The Passionate Shepherd to his love H. Stanley Taylor All Suddenly the Wind.. Alan Burr Captain Stratton's Fancy Peter Warlock

ORCHESTRA Symphonic Poem, 'Les Preludes' Liszt

10.0 S.B. from London

10.30 Epilogue

10.40-11.0 The Silent Fellowship

5SX SWANSEA. 1040 kc/s. (288.5 m.)

3.30-6.15 app. S.B. from London

6.30 S.B. from Cardiff

8.0 S.B. from London

9.0 West Regional News. S.B. from Cardiff

9.5 S.B. from London

10.30 Epilogue

10.40-11.0 The Silent Fellowship S.B. from Cardiff

6BM BOURNEMOUTH. 1,040 kc/s. (288.5 m.)

3.30-6.15 app. S.B. from London

8.0 S.B. from London

9.0 Local News

9.5 S.B. from London

10.30 Epilogue

5PY PLYMOUTH. 1,040 kc/s. (288.5 m.)

3.30-6.15 app. S.B. from London

8.0 S.B. from London

9.0 Local News

9.5 S.B. from London

10.30 Epilogue

2ZY MANCHESTER. 797 kc/s. (376.4 m.)

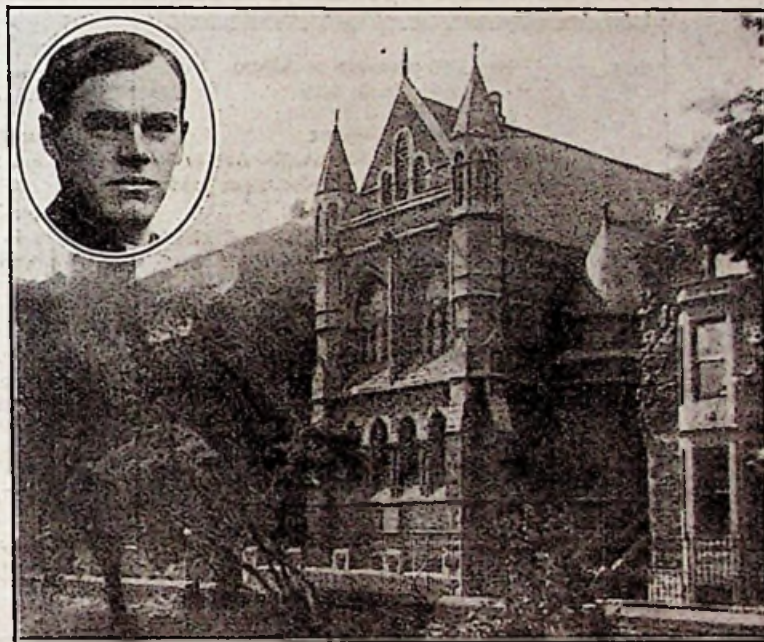
3.30 A Light Orchestral Concert

THE NORTHERN WIRELESS ORCHESTRA Conducted by T. H. MORRISON

Overture, 'Rosamundo'..... Schubert First Suite, 'The Wand of Youth'..... Elgar Overture; Serenade; Minuet (Old Style); Sun Dance; Fairy Pipers; Slumber Scene; Fairies and Giants

JOSEPH SUTCLIFFE (Bass) with Orchestra When a maiden takes your 'The Seraglio' fancy..... Mozart, arr. Ha! My pretty brace of Fellows} Siddell

THE original name of the Opera which we usually call simply The Seraglio is The Abduction from the Seraglio. The story was adapted from a play of that day, modified by Mozart himself. It turns on the capture of a fair lady by a Turkish 'Bashaw' and her rescue by her faithful lover,



A RELIGIOUS SERVICE IN WELSH

will be relayed from the Pembroke Terrace Presbyterian Church of Wales this evening at 6.30, and broadcast from Cardiff, Swansea, and Daventry. The Rev. John Roberts (inset) conducts the service.

a young Spanish gentleman. The whole story is treated in the most lighthearted spirit, and Mozart's gay and tuneful music suits it admirably. It is recorded that when the Opera was first performed, in the presence of the Emperor, he thought the scoring too full—it probably was considerably richer than any he was accustomed to—and that he said to Mozart: 'There are too many notes in the music.' If report be true, Mozart replied that there were just as many as there ought to be. The Opera has been heard in this country both under Sir Thomas Beecham's guidance, and afterwards from the B.N.O.C., and one or two of its separate numbers appear frequently in concert programmes, this air for bass more often than any other. It and its companion, the song 'Ah, my pretty brace of fellows,' were specially composed by Mozart for a famous bass of his day with an unusually deep voice, and have always been popular with basses whose lower notes are sufficiently full and resonant to do them justice.

ORCHESTRA Second Symphony in D..... Haydn Adagio leading into allegro; Andante; Menuetto (allegro); Allegro spiritoso

JOSEPH SUTCLIFFE Now Phoebus sinketh in the west Arne, arr. Moffatt Droop not, young lover..... Handel

Don Juan's Serenade..... Tchaikovsky To Anthea..... Halton

THIS has no connection with the Opera, nor with any of the best-known stories, of Don Juan, but is just such a serenade as he might well have sung in any of the various guises in which we know him. The original text was a poem by Tolstoy. Tchaikovsky has set it very simply, and each strain begins with a little prelude such as a serenader might play on his lute, a little running figure which leads very happily into the simple air given to the voice. The lady is called Nisota, and she is bidden, as ladies are in every serenade, to come forth to the lover who awaits her in the moonlit garden.

ORCHESTRA Overture, 'The Magic Flute'..... Mozart

5.0-6.15 app. S.B. from London

7.50 SACRED MUSIC By THE MANCHESTER WIRELESS QUARTET

8.0 A RELIGIOUS SERVICE

Relayed from the Central Hall Service

Hymn, 'Praise the Lord! Ye heavens adore Him' (Congregational Hymnary, 5) Reading from Scripture Hymn, 'How Sweet the Name of Jesus sounds' (Congregational Hymnary, 161)

Prayers Anthem, 'O how amiable are Thy dwellings' (J. H. Maunders) Address by the Rev. A. J. COSTAIN, Head master of Rydal School Hymn, 'Father, in high heaven dwelling' (Congregational Hymnary, 603)

8.35 SACRED MUSIC by THE MANCHESTER WIRELESS QUARTET Music sung by THE NORTHERN WIRELESS CHOIR

8.45 S.B. from London

9.0 North Regional News

9.5 S.B. from London

10.30 Epilogue

Other Stations.

5NO NEWCASTLE. 1,149 kc/s. (261.3 m.) 3.30-6.15 app.—S.B. from London. 8.0.—S.B. from London. 10.30.—Epilogue.

55C GLASGOW. 752 kc/s. (398.9 m.)

3.30-6.15 app.—S.B. from London. 8.0.—A Religious Service from the Studio. Conducted by the Rev. Oliver Dryer, M.A., Church of Scotland, Bonnyrigg. Hymn: 'Come, let us to the Lord, Our God' (R.C.H. 400). Prayer. Reading of Scripture. Hymn: 'Holy Father, in Thy Mercy' (R.C.H. 629). Address. Prayer. Hymn: 'The duteous day now closeth' (R.C.H. 284). Benediction. 8.45.—S.B. from London. 9.0.—Scottish News Bulletin. 9.5.—S.B. from London. 10.30.—Epilogue.

2BD ABERDEEN. 995 kc/s. (301.5 m.)

3.30-6.15 app.—S.B. from London. 8.0.—S.B. from Glasgow. 8.45.—S.B. from London. 9.0.—S.B. from Glasgow. 9.5.—S.B. from London. 10.30.—Epilogue.

2BE BELFAST. 1,239 kc/s. (242.3 m.)

3.30.—S.B. from London. 6.15 app.—Organ Recital relayed from the Fisherwick Presbyterian Church. Organist, T. H. Crowe: Overture in B Flat (A. Thomas). Jessie Coulter (Soprano): Recit. 'Open unto me the gates of righteousness'; Aria, 'I will extol Thee, O Lord, for Thou hast lifted me up.' ('Eli') (Costa). T. H. Crowe: Rustic Fantasy (Wolstenholme). Jessie Coulter: Aria, 'Hear ye Israel, hear what the Lord speaketh, from 'Elijah' (Mendelssohn). T. H. Crowe: Prayer and Berceuse (Gullmant). 6.45.—A Religious Service relayed from the Fisherwick Presbyterian Church. Order of Service: Scripture Sentences; Doxology; 'Praise to the Lord' (Hymn No. 22, R.C.H.); Invocation; Praise, 'All people that on earth do dwell' (Met. Psalm 100, Tune 15); Reading; Prayer; Praise, 'Father in High Heaven' (Hymn No. 283, R.C.H.); Anthem, 'Look on the fields for they are white already to harvest' (G. Macpherson); Prayer and Lord's Prayer; Praise, 'Love Divine' (Hymn No. 479, R.C.H.); Address by the Rev. James Reid, M.A., of Eastbourne; Prayer; Praise, 'Come Unto Me, ye weary' (Hymn No. 390, R.C.H.); Benediction, 8.0.—S.B. from London. 10.30.—Epilogue.

8.15
SOME MORE
'AIRY
NOTHING'S'

MONDAY, OCTOBER 21
2LO LONDON & 5XX DAVENTRY

842 kc/s. (356.3 m.)

193 kc/s. (1,554.4 m.)

9.20
MR. H. G. WELLS
GIVES HIS
POINT OF VIEW

- 10.15 a.m. THE DAILY SERVICE
- 10.30 (*Daventry only*) TIME SIGNAL, GREENWICH; WEATHER FORECAST
- 10.45 'Commonsense in Household Work'—VII. Mrs. WINIFRED SPIELMAN RAPHAEL: 'After the Meal is Over'

Mrs. SPIELMAN RAPHAEL will give some advice on how the usual distasteful work of clearing away and washing-up after meals can be done with the least possible expenditure of time and trouble.

11.0-11.30 (*London only*)
Experimental Television Transmission
By the Baird Process

- 11.0 (*Daventry only*) Gramophone Records
- 12.0 A Ballad Concert
CATHERINE AULSEBROOK (*Soprano*)
HARTLEY KING (*Baritone*)
- 12.30 ORGAN MUSIC
Played by EDWARD O'HENRY
Relayed from Tussaud's Cinema
- 1.0 LIGHT MUSIC
(*London only*)
LEONARDO KEMP and his PICCADILLY HOTEL
ORCHESTRA
From the Piccadilly Hotel
- 1.0 (*Daventry only*)
PIANOFORTE INTERLUDE
- 1.15-2.0 (*Daventry only*)
NATIONAL ORCHESTRA OF WALES
(*S.B. from Cardiff*)
- 2.0 FOR THE SCHOOLS
Mlle CAMILLE VIÈRE: French Reading—Molière
- 2.20 Interlude
- 2.30 Miss RHODA POWER: 'Days of Old: The Middle Ages—V, Judgment Day at the Manor Court'

Points of View—IV.
H. G. WELLS

AT 9.20 this evening, H. G. Wells gives the fourth talk in the 'Points of View' series to which Lowes Dickinson, Dean Inge, and 'G. B. S.' have already contributed their philosophies of life. Mr. Wells has probably had greater influence on contemporary thought than any living English writer. As novelist, essayist, sociologist, politician, and historian, he has, for thirty years, stimulated the reading public with the keenness of his vision and the outspoken directness of his point of view.

- 6.45 THE FOUNDATIONS OF MUSIC
BACH'S ORGAN MUSIC
Played by
JOSEPH BONNET
Prelude and Fugue in E Flat (St. Ann's)
Relayed from the Concert Room, Guildhall School of Music
- 7.0 Mr. DESMOND MACCARTHY: Literary Criticism
- 7.15 Musical Interlude
- 7.25 Monsieur E. M. STÉPHAN: French Talk from 'La Pipe' by André Theuriet, taken from 'Petits Chefs d'Œuvre Contemporains,' by Jules Lazare. From line 25, p. 34: 'L'obsession devient plus forte,' to line 18, p. 36: 'le gilet sur le fauteuil'
- 7.45 DANCE MUSIC
JACK PAYNE and THE B.B.C. DANCE
ORCHESTRA
- 8.15 More 'Airy Nothings'
By GORDON McCONNEL
(*See below*)

- 9.0 'The Second News'
WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN; Local News; (*Daventry only*) Shipping Forecast and Fat Stock Prices
- 9.20 'POINTS OF VIEW'—IV
MR. H. G. WELLS
(*See column 2*).
- 9.50 Chamber Music
STILES-ALLEN (*Soprano*)
THE ÆOLIAN PLAYERS:
ANTONIO BROSA (*Violin*); REBECCA CLARKE (*Viola*); JOSEPH SLATER (*Flute*); GORDON BRYAN (*Pianoforte*)
ÆOLIAN PLAYERS
Quartet in E Minor
Adagio; Allegro-Dolce; Allegro
George Philipp Telemann (1681-1767)
- STILES-ALLEN
Lusingho Più Care (Sweeter Allurements) *Handel*
Tu Fai la Superbetta (With haughty mien) *de Fesch*
- JOSEPH SLATER and ANTONIO BROSA
Pastoral Suite No. 3
Nicolas-Chédévillè (composed 1725)
- GORDON BRYAN
Pastorale *Boccherini, arr. Friedemann*
Le Rappel des Oiseaux (The Call of Birds) *Ramcau*
- ANTONIO BROSA and REBECCA CLARKE
Andante con Variazioni, Duo in B Flat *Mozart*
- STILES-ALLEN
Ein Traum (A Dream) } *Grieg*
Frühling (Springtime) }
Es muss ein Wunderbares Sein (It were a wondrous thing); O Komm im Traum (O come in dreams) } *Liszt*
- JOSEPH SLATER, REBECCA CLARKE and GORDON BRYAN
Terzettino *Dubois*
- JOSEPH SLATER, ANTONIO BROSA and GORDON BRYAN

Impromptu (Suite, Op. 6)
Serenade *Goossens*
Divertissement

- 11.0 DANCE MUSIC
ALAN GREEN and his BAND and
ART GREGORY and his ST. LOUIS
BAND from THE ROYAL OPERA
HOUSE DANCES, COVENT GARDEN

12.0 p.m.—12.15 a.m.
Experimental Transmission of
Still Pictures
By the Fultograph Process

(Monday's Programmes continued on page 181.)

No wireless receiving apparatus, crystal or valve, may be installed or worked without a Post Office licence. Such licences may be obtained at any Post Office at which Money Order business is transacted; price 10/- Neglect to obtain a licence is likely to lead to prosecution.

MORE AIRY NOTHINGS
TONIGHT AT 8.15

By
GORDON McCONNEL

Music arranged by DORIS ARNOLD

Cast:

HAROLD SCOTT ALMA VANE
MICHAEL SHAW EVE ST. CLARE
PHILIP WADE
THE REVUE CHORUS

PATRICIA ROSSBOROUGH
and DORIS ARNOLD
at the Pianos.



- 3.0 Interlude
- 3.5 Miss RUODA POWER: Stories for Younger Pupils—V, 'Stan Bolovan' (Roumanian)
- 3.20 Interlude
- 3.25 (*Daventry only*) Fishing Bulletin
- 3.30 DANCE MUSIC
JACK PAYNE
and THE B.B.C. DANCE ORCHESTRA
- 4.15 LIGHT MUSIC
ALPHONSE DU CLOS and his ORCHESTRA
From the Hotel Cecil
- 5.15 THE CHILDREN'S HOUR
'The Lowland Sea' and other Songs sung by ARTHUR WYNN
The Story of 'The Besieged Castle' from 'Five Children and It' (*E. Nesbit*)
Various Piano Solos, including 'Scherzo' (*Schubert*) played by
CECIL DIXON
Hints on 'How to Play Rugby Football,' by Captain H. B. T. WAELTAN
- 6.0 Mrs. MARION CRAN: 'Some Gardeners I have met'
- 6.15 'The First News'
TIME SIGNAL, GREENWICH;
WEATHER FORECAST, FIRST
GENERAL NEWS BULLETIN
- 6.30 Musical Interlude



THOUSANDS LEARNING LANGUAGES THIS AUTUMN.

New Pelman Method of Learning French, German, Spanish and Italian Which is Winning Popularity Everywhere.

THOUSANDS of men and women are now learning French, German, Spanish and Italian who never thought they would ever be able to learn a Foreign language.

The method they have chosen is the one directed by the Languages Department of the famous Pelman Institute, which is revolutionising the teaching of Foreign languages in this country.

This new method is achieving a wonderful popularity. It is not only so exceedingly simple that even a child can understand it, but it is most absorbingly interesting. Readers find that once they start a Pelman Course in French, German, Spanish, or Italian they go on with it and master the language in question in quite a short time. They can listen with interest to talks and sketches sent over the Wireless from foreign stations, they can read French, German, Spanish, and Italian books and newspapers, they can go abroad and talk to the people they meet (and understand what is said to them in reply), they can pass examinations in Foreign subjects—and they can do all these things without spending hours, weeks and months studying dull Grammatical rules, and learning by heart long strings of foreign words. In fact, this new method is enabling men and women who have never been able to “get on” with Foreign languages before, to learn these languages quite easily and in much less than the usual time.

Simple and Interesting.

This method enables you to learn a Foreign language in that language. In other words you learn French in French, German in German, Italian in Italian, and Spanish in Spanish, and without using a single word of English. Yet the method is so simple that even a child can follow it, and so interesting that once you start on one of the Pelman Language Courses you will go on to the end, when you will find you have gained a complete mastery of the particular language in question.

Here are a few examples of the letters received from men and women who have adopted this method:—

“I have passed in French in the London Matriculation, although French was my weakest subject. I attribute my success very largely to your instruction.” (M. 1,404.)

“I can read and speak Spanish with ease, though it is less than six months since I began.” (S. M. 181.)

“I thank you for your really wonderful (German) Course. It is the first time I have met anything really good and cheap.” (G. H. 304.)

“I have obtained a remunerative post in the City solely on the merits of my Italian. I was absolutely ignorant of the language before I began your Course eight months ago.” (I. F. 121.)

“I have made more progress (in French) during these last weeks than during the whole 18 months under a master. The method of Pronunciation is perfect, and the best I have seen.” (S. 450.)

“I was able to pass London Matriculation (in Spanish) last June with minimum labour and no drudgery, although I was always reckoned a ‘dud’ at languages.” (S. B. 373.)

“Each lesson has been a pleasure. A few months ago I knew not a word of Italian, whereas I can now carry on a conversation with Italians, and I find I think in the language—I do not have to translate.” (I. S. 192.)

“I have enjoyed the German Course exceedingly. I was two-and-a-half years with the Army of Occupation in Cologne and learned nothing. It seems strange that I should have picked up through your course in six months—in England—enough German to make myself understood when my 2½ years in the country itself left me practically as ignorant as when I went there.” (G. F. 171.)

“I am extremely pleased with the (Italian) Course. I found it of the greatest possible service to me during a recent visit to Italy.” (I. T. 127.)

“I am delighted with the progress I have made (in German). The Course is splendid. It is the simplest way of learning and the most delightful.” (G. C. 268.)

“Your method is the pleasantest method of learning a language imaginable. I always found languages a very difficult subject at school, but have had no difficulty whatever with the (French) Course.” (F. 684.)

No Translation.

This new method enables you to learn French in French, Spanish in Spanish, German in German, and Italian in Italian.

It enables you to learn a language as a Spaniard, Italian, Frenchman, or German learns it. There is no translation from one language into another.

It enables you to think in the particular language in question.

It thus enables you to speak with increased fluency and without that hesitation which arises from the habit of mentally translating English phrases into their foreign equivalents.

There are no vocabularies to be memorised. You learn the words you need by using them and so that they stay in your mind without effort.

No Grammatical Difficulties.

Grammatical complexities are eliminated. You pick up the grammar almost unconsciously as you go along. This makes the new method extremely interesting, the usual boredom of learning a Foreign language being entirely eliminated.

There are no classes to attend. The whole of the instruction is given through the post. You can follow the method at home in your own time. It is a most interesting and profitable way of spending the winter evenings.

This method is explained in a little book entitled “The Gift of Tongues.” There are four editions of this book. The first describes the method of learning French; the second the method of learning German; the third the method of learning Spanish; and the fourth the method of learning Italian.



You can have a free copy of any one of these by writing to the Pelman Institute (Languages Dept.), 95, Pelman House, Bloomsbury Street, London, W.C.1. State which edition (French, German, Spanish or Italian) you want, and it will be sent you by return, gratis and post free. Write or call to-day.

FREE APPLICATION FORM.

To the PELMAN INSTITUTE (Languages Dept.),
95, Pelman House, Bloomsbury Street, London, W.C.1.

Please send me a free copy of “The Gift of Tongues,” explaining the new Pelman method of learning

FRENCH SPANISH }
GERMAN ITALIAN } Cross out three of these.
without using English.

NAME.....

ADDRESS.....

Overseas Branches: PARIS: 35, Rue Boissy d'Anglas. NEW YORK: 71, West 45th Street. MELBOURNE: 396, Flinders Lane. DURBAN: Natal Bank Chambers. DELHI: 10, Alipore Road.

The NEW Cossor

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THE New Cossor is new throughout—not merely an existing valve modified. It has a new—and enormously strong—filament. Its construction is infinitely more efficient. As a result it has set a standard of performance which is the envy of the industry.

A high vacuum plays a big part in valve performance. Any residue of gas left behind during manufacture will lower its efficiency. This, in turn, means loss in volume—poor tone—fewer stations.

In the new Cossor Valve there is used a radical improvement in exhaustion which ensures a higher degree of vacuum than ever before.

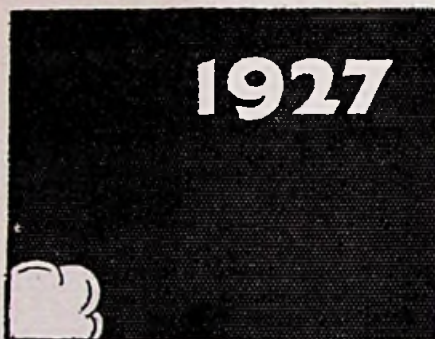
This new High Vacuum process is but one of the many features of the New Cossor—the valves with a “punch.” The valves that will give you more volume—sweeter tone—greater range.

If you have not tried them yet you are missing one of the greatest valve developments of recent years.



1921

Eight years ago Valves were comparatively inefficient. The above diagram symbolises the amount of air left inside the bulb after it had been sealed.



1927

Six years of improvement produced a valve in which a very much smaller amount of air was left in the bulb as shown in the diagram on the left.



TO-DAY!

To-day under the wonderful High Vacuum Process (a new Cossor development) the residue of gas left behind in the bulb is reduced to practically unmeasurable proportions. This is one of the many features which make the NEW Cossor the season's most sensational valve development.

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wonderful new
High Vacuum
Process!



MONDAY, OCTOBER 21
5GB DAVENTRY EXPERIMENTAL

626 kc/s. (479.2 m.)

TRANSMISSIONS FROM LONDON EXCEPT WHERE OTHERWISE STATED.

8.0
THE WIRELESS
MILITARY
BAND

- 3.0 THE GRANGE SUPER CINEMA ORCHESTRA
Conducted by HAYDN HEARD
(From Birmingham)
Overture, 'The Water Carrier' Cherubini
Selection, 'Mignon' Ambroise Thomas, arr. Tavan
Pastoral Suite John Ansell
Two Entr'actes:
'Dancing Doll' Poldini
'Canzonetta' Godard
Selection, 'The Count of Luxembourg' .. Lehar.
- 4.0 A Ballad Concert
NANCY ROYLE (Soprano)
WALTER KINGSLEY (Baritone)
- NANCY ROYLE
Little Rose of Lovó Dorothy Forster
Everywhere I look Molly Carcw
Early in the Morning Phillips
WALTER KINGSLEY
Homing del Riego
Why shouldn't I? Kennedy Russell
They say Warwick Evans

- ORCHESTRA
Intermezzo, 'Doctor Cupid' Wolfe Ferrari
Minuet, 'Borenice' Handel
- PAUL BELINFANTE (Violin)
Spanish Dance (Malaguena) Sarasate
Solemn Melody Walford Davies
- 7.5 ORCHESTRA
Selection, 'Manon Lescaut' Puccini, arr. Godfrey
- FRED KIDSON
The Last Hour Kramer
Open thy Blue Eyes Massenet
Devotion Strauss
- ORCHESTRA
Mexican Serenade, 'Lisonja' Armandola
Bal Masqué (Masked Ball) Fletcher
- PAUL BELINFANTE
Hymn to the Sun Rimsky-Korsakov, arr. Kreisler
Moto perpetuum Novacek



SIXTY YEARS AGO
Doctors recommended it
Chemists sold it
the same as today

FROM the moment that Compound Syrup of Hypophosphites "Fellows" was introduced to the medical profession, sixty years ago, it was an instant success. The wise old family doctors of that time said, "Take a course of 'Fellows'—and mind you see that it is 'Fellows'—the name is important." Today this remedy is recommended by more doctors than ever, and every chemist stocks it. If you are feeling "out-of-sorts" or irritable, and if your nerves are "jumpy" or tired, you need a tonic food that only "Fellows" will supply. Get a bottle today. It will do you a world of good.

Recommended for
DEBILITY, FATIGUE
NERVOUS AILMENTS
LOSS OF APPETITE
'RUN-DOWN' CONDITIONS

FELLOWS
TRADE MARK

Recommended by Doctors
for over 60 years

From Birmingham **VAUDEVILLE** Tonight at 9.0

JOCK WALKER 'SOME SCOTCH'	TWO OLD SPORTS PENROSE and PARTNER	DICKIE DIXON SYNCOPIATED PIANISMS
PHILIP BROWN'S 'DOMINOES' DANCE BAND	ALEC MCGILL and GWEN VAUGHAN CHEERFUL CHATTERERS AT THE PIANO	ANN BRADLEY IN LIGHT SONGS

- NANCY ROYLE
Wise Folly Landon Ronald
Let us Forget Maude Valcrie White
Spring Henschel
WALTER KINGSLEY
The Windmill Nelson
Tally Ho! Leoni
Oh, could I but express in song Malashkin
- 4.30 DANCE MUSIC
JACK PAYNE and THE B.B.C. DANCE ORCHESTRA
- 5.30 The Children's Hour
(From Birmingham)
'The King who lost his temper,' by Mona Pearce
Songs by ANN BRADLEY (Soprano)
'Its Speed and Rules'—a further Hockey Talk
by TEDDY BRETT
JOHN HAY and his Xylophone
- 6.15 'The First News'
TIME SIGNAL, GREENWICH; WEATHER FORECAST; FIRST GENERAL NEWS BULLETIN
- 6.30 Light Music
(From Birmingham)
THE BIRMINGHAM STUDIO ORCHESTRA
Conducted by FRANK CANTELL
Overture, 'Le Philtro' Auber
FRED KIDSON (Tenor)
Marie Franz
If my verse had wings Hahn
My Love's an Arbutus Stanford

- ORCHESTRA
Oriental Suite Popy
- 8.0 A MILITARY BAND CONCERT
THE WIRELESS MILITARY BAND
Conducted by B. WALTON O'DONNELL
Overture, 'Peter Schmolli' Weber
HUGHES MACKLIN (Tenor)
Songs
BAND
Two Movements from 'Scheherazade'
Rimsky-Korsakov
The Story of the Kalendar; Festival at Baghdad
and Shipwreck on the Loadstone Rock
HUGHES MACKLIN
Songs
BAND
'Jupiter' ('The Planets') Holst
Polonaise ('A Life for the Czar') Glinka
- 9.0 Vaudeville
(From Birmingham)
(See centre of page)
- 10.0 'The Second News'
WEATHER FORECAST; SECOND GENERAL NEWS BULLETIN.
- 10.15-11.0 DANCE MUSIC
ALAN GREEN and his BAND and ART GREGORY
and his ST. LOUIS BAND, from THE ROYAL
OPERA HOUSE DANCES, COVENT GARDEN
(Monday's Programmes continued on page 182.)

Monday's Programmes continued (October 21)



LOTTE LEHMANN
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Let the most famous of Sopranos sing for you at home as in the Opera House.

- R.20050. Ave Maria (Schubert) Serenade (Schubert)
- RO.20061. Death and the Maiden. Geheimes (Schubert)
- R.20051. Du bist die Ruh To Music (Schubert)
- R.20013. On Wings of Song (Mendelssohn) Love Eternal (Brahms)
- R.20054. ROSENKAVALIER. "How relentless is time" Marriage of Figaro. "Golden Moments"
- R.20053. FIDELIO. (Beethoven) Leonore's Aria. (2 parts)

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All sung in German.

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Parlophone

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5WA CARDIFF. 888 kc/s. (309.9 m.)

1.15-2.0 An Orchestral Concert
Relayed from the National Museum of Wales
Relayed to Daventry 5XX
NATIONAL ORCHESTRA OF WALES
Cerddorfa Genedlaethol Cymru
Overture, 'Don Giovanni' } Mozart
Serenade, 'Eine Kleine Nachtmusik' }
Danse des Sylphs (Sylphs) Dance) } ('Faust') Berlioz
March Hongroise }

2.0 London Programme relayed from Daventry

4.45 The Rev. F. W. POTTO HICKS: 'Old Churches of the West, St. James's, Bristol'—A Norman Priory
Hidden behind the Organ in St. James's Church—Bristol's oldest building—is a circular window which is probably the oldest in Great Britain.

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

9.15 West Regional News

9.20 S.B. from London

9.50-11.0 A Welsh Programme

THE STATION TRIO:
FRANK THOMAS (Violin); RONALD HARDING (Violoncello); HUBERT PENGELLY (Pianoforte)

All Through the Night
Reginald Redman

ARCHIE GAY (Tenor)
Bob nos oleu leuad
Daniel Protheroe

Ffarwol Mari
arr. J. Lloyd Williams

Nant y Mynydd
William Davies

'The Village Wizard'
A Comedy in One Act
by NAUNTON DAVIES

Characters:
Merlin, a tailor
Josiah Jones, a master-tailor and house agent
Morgan Morgan, a young house agent
Nan, Josiah Jones's daughter

TRIO
'David of the White Rock' .. Reginald Redman

ARCHIE GAY
Yr Hon Gerddor Pugh Evans
Mentra Gwen arr. Somervell
Baner ein Gwlad Parry

TRIO
The Dove Reginald Redman

5SX SWANSEA. 1,040 kc/s. (288.5 m.)

1.15 S.B. from Cardiff

2.0 London Programme relayed from Daventry

5.15 S.B. from Cardiff

6.0 London Programme relayed from Daventry

6.15 S.B. from London

9.15 West Regional News. S.B. from Cardiff

9.20-11.0 S.B. from London

6BM BOURNEMOUTH. 1,040 kc/s. (288.5 m.)

2.0 London Programme relayed from Daventry

6.15 S.B. from London

6.30 Address to Local Boy Scouts by Brigadier-General R. F. SORSBIE, C.B., C.S.I., C.I.E.

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

5PY PLYMOUTH. 1,040 kc/s. (288.5 m.)

2.0 London Programme relayed from Daventry

5.15 The Children's Hour
1805—'England expects . . .'
1929—Plymouth expects . . .'
A battle with the Mic. Result: 'The Besieged Castle,' from 'Five Children and It' (E. Nesbit)

6.0 London Programme relayed from Daventry

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



ST. JAMES, BRISTOL, is the old Church of which the Rev. F. W. Potto Hicks speaks in his talk from Cardiff this afternoon. This photograph is of the western facade, and shows the ancient Norman rose window, one of the oldest in England, and the arcade of interlaced arches, three of which are pierced for windows.

MANCHESTER.
2ZY 797 kc/s. (377.4 m.)

2.0 London Programme relayed from Daventry

3.25 An Afternoon Concert

THE NORTHERN WIRELESS ORCHESTRA
March, 'Joyous Negroes' . . . Berger
Overture, 'Lo Philtro' . . . Auber

HILDA READ (Soprano)
Bid you good-morrow . . . Lambert
The Bough of May . . . Walford Davies
When thou art dead . . . Goossens
Ecstasy . . . Walter Rummel

ORCHESTRA
Waltzes, Book I . . . Brahms
Moorish Dance . . . Carr
JOSEPH NOLAN (Entertainer)

ORCHESTRA
Suite Gaie . . . Gabriel-Marie

HILDA READ

Land of Heart's Desire }
The Troutling of the Sacred Well } arr. Kennedy-Fraser
Heart o' Fire-love }
The Road to the Isles . . Patuffa Kennedy-Fraser

ORCHESTRA
Siziliotta von Blon
Waltz Caprice Rubinstein

JOSEPH NOLAN
ORCHESTRA
Overture, 'Banditenstreiche' ('The Merry Robbers') Suppe

5.15 The Children's Hour

6.0 London Programme relayed from Daventry

6.15 S.B. from London

7.45 An Orchestral Concert
Relayed from
THE SIXTH MANCHESTER RADIO EXHIBITION
Organized by the Manchester Evening Chronicle, the Radio Manufacturers' Association, and Provincial Exhibitions, Ltd.
(Manchester Programmes continued on page 183)

A Great Naturalist

Charles Darwin



"Charles Darwin offers us a Key To help unlock the mystery Of Evolution's wondrous span From Protoplasm up to Man."

A Great Tonic Iron Jelloids

Iron Jelloids offer us a Key To help undo the injury

of poor thin blood
Iron Jelloids are the great **Blood Enrichers**. Strong, rich red blood is the foundation of health. Weak blood causes tiredness, sleeplessness, depression and "nerves." Strengthen your blood in time—maintain its strength if it is already strong—by taking Iron Jelloids. Every woman should take some Iron Jelloids No. 2 now and again. Iron Jelloids No. 2A contain Quinine and are an excellent tonic for men. For young children Iron Jelloids No. 1 are an ideal tonic.

For WOMEN IRON JELLOIDS No. 2
For CHILDREN . . . IRON JELLOIDS No. 1
For MEN IRON JELLOIDS No. 2A
Of all Chemists, 1/3. Large economical size, 3/-

Iron Jelloids

Enrich the Blood—Restore Energy

Programmes for Monday

(Manchester Programme continued from page 182.)

THE NORTHERN WIRELESS ORCHESTRA
Conducted by T. H. MORRISON
ALFRED BARKER (Violin)

9.0 S.B. from London
9.15 North Regional News
9.20 S.B. from London

9.50-11.0 Band Music and a Play

THE MANCHESTER CITY POLICE BAND
Conducted by STANLEY G. OWEN
(By kind permission of the Chief Constable,
Mr. JOHN MAXWELL)
'The New Poor'
A Farce in One Act
by GERTRUDE E. JENNINGS

Other Stations.

5NO NEWCASTLE. 1,146 kc/s. (261.3 m.)
2.0:—London Programme relayed from Daventry. 5.15:—The Children's Hour. 6.0:—London Programme relayed from Daventry. 6.15:—London. 6.30:—Mary Petto and Laldman Browne in Duologues. 6.45-11.0:—London.

5SC GLASGOW. 752 kc/s. (398.9 m.)
2.40:—S.B. from Edinburgh. 3.0:—An Hour with Schubert. The Oetel. Dorothy Pugh (Soprano). 4.0:—A Scottish Concert. John Edington (Tenor). 4.45:—Dance Music by Charles Watson's Orchestra. Relayd from the Playhouse Ballroom. 5.15:—The Children's Hour. 5.57:—Weather Forecast for Farmers. 6.0:—London Programme relayed from Daventry. 6.15:—S.B. from London. 6.30:—Talk for Juvenile Organizations. Balle Violet Craig Robertson, C.D.E. (Vice-President, Y.M.C.A. of Great Britain). 'Girls' Week, Glasgow, 1929. 6.40:—Bulletin of Juvenile Organizations. 6.45:—London. 9.15:—Scottish News Bulletin. 9.20-11.0:—London.

2BD ABERDEEN. 995 kc/s. (301.5 m.)
2.40:—Edinburgh. 3.0:—Glasgow. 6.0:—London Programme relayed from Daventry. 6.15:—London. 6.30:—Glasgow. 6.40:—Bulletin of Juvenile Organizations. 6.45:—London. 9.15:—Glasgow. 9.20-11.0:—London.

2BE BELFAST. 1,238 kc/s. (242.3 m.)
12.0-1.0:—Light Music. The Radio Quartet. 2.0:—London Programme relayed from Daventry. 3.30:—The Radio Quartet William Millar (Baritone). 4.30:—Clifton Hillwell (Piano forte). 4.45:—Organ Music by George Newell, from the Classic Cinema. 5.15:—Children's Hour. 6.0:—London Programme relayed from Daventry. 6.15:—S.B. from London. 7.45:—Light Entertainment: The Orchestra: Grace Ivell and Vivian Worth will entertain. 9.0:—The Second News. Weather Forecast, Second General News Bulletin. 9.15:—Regional News. 9.20:—S.B. from London. 9.50:—Talkie Town. A Super Special. A Sam E. Hokum Production. 10.30-11.0:—Dance Music. Jan Ralini's Regal Band, from the Plaza Belfast.

'THE BEST HOUSEHOLD BOOK OF THE YEAR'

Contains 176 pages of advice, experience, and practical counsel by the greatest experts on the House and Household Matters.

Including, as it does, sections on
COOKING
(with numerous delightful recipes)
FURNISHING DRESSMAKING
GARDENING BEEKEEPING
POULTRY KEEPING
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Well Written and Indexed
HOUSEHOLD TALKS
Is Undoubtedly the Finest Value
of the Year.

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or Direct from PUBLICATIONS DEPT.,
B.B.C., SAVOY HILL, W.C.2.



'It's 'ow you set about it, Mum!'
—says Mrs. Rawlins

"Many's the time I've gone round to one of my places in the morning and the missis has said 'It's a 'eavy wash this week Mrs. Rawlins' and my word, Mum, it 'as been! But it's knowing 'ow to set about it and not letting yourself get put about as counts. Put Reckitt's Blue in your rinsin' water and you're sure of one thing as you've got to watch. That's a real glistening white for your white things. And then when you come to the ironing, Mum, you can get 'elp. Robin Starch is a proper 'elp, Mum. If I was to give you advice about ironing I couldn't do better than just say Robin Starch. It's all wrapped up for you in Robin, Mum. The easy start, it being a powder starch—the nice gliding iron—and a gloss on everything like a bit of silver."

RECKITT'S BLUE
AND
ROBIN
Starch

RECKITT & SONS, LTD., HULL AND LONDON

TUESDAY, OCTOBER 22

2LO LONDON & 5XX DAVENTRY

842 kc/s (356.3 m.) 193 kc/s. (1,554.4 m.)

7-45
THE GERSHOM PARKINGTON QUINTET

9.40-12.0
VAUDEVILLE ITEMS
DANCE MUSIC

10.15 a.m. **THE DAILY SERVICE**

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

10.45 Miss MABEL COLLINS: 'Store Cupboard Meals'

MISS MABEL COLLINS is Principal of the Soho School of Cookery. She will give some hints for providing meals at short notice from the store cupboard.

11.0-11.30 (*London only*)
Experimental Television Transmission by the Baird Process

11.0 (*Daventry only*) Gramophone Records

12.0 **ORGAN MUSIC**
Played by EDGAR T. COOK
Relayed from Southwark Cathedral
Prelude and Fugue in C *Bach*
CONSTANCE READ (*Soprano*)
I follow in gladness to meet Thee (St. John Passion) *Bach*

EDGAR T. COOK
Chorale No. 2 in B Minor. *Frank*
Intermezzo from Third Symphony
Vierne

CONSTANCE READ (*Soprano*)
Queen of Israel *Barré*
EDGAR T. COOK
Procession to the Minster }
Prelude, Act III, and } *Wagner*
Bridal Music ('Lohengrin')

1.0-2.0 **LIGHT MUSIC**
ALPHONSE DU CLOS and his ORCHESTRA
From the Hotel Cecil

2.0 (*Daventry only*)
Experimental Transmission of Still Pictures by the Fultograph Process

2.25 (*Daventry only*) Fishing Bulletin

2.30 **FOR THE SCHOOLS**
Sir WALFORD DAVIES: Music
(a) A Beginner's Course; (b) A Miniature Concert; (c) An Advanced Course

3.30 Interlude

3.35 Monsieur E. M. STÉPHAN: Elementary FRENCH

4.0 **ORGAN MUSIC**
Played by PATMAN
Relayed from Brixton Astoria

4.15 Special Talk for Secondary Schools: Squadron-Leader W. HELMORE, M.Sc., 'Flying'—III 'Aircraft in War'

4.30 **LIGHT MUSIC**
FRED KITCHEN and the BRIXTON ASTORIA ORCHESTRA
Relayed from Brixton Astoria

5.15 **THE CHILDREN'S HOUR**
'Liebesfreud' (*Kreisler*) and other Violin Solos
Played by DAVID WISE
'The Inexorable Laws'—another Mortimer Batten Story
'Queer Zoo Taster,' explained by LESLIE G. MAINLAND

6.0 A Reading of Gerald Gould's Poems by RONALD WATKINS

6.15 'The First News'
TIME SIGNAL, GREENWICH; WEATHER FORECAST, FIRST GENERAL NEWS BULLETIN

6.30 Musical Interlude

6.45 **THE FOUNDATIONS OF MUSIC**
BACH'S ORGAN MUSIC
Played by JOSEPH BONNET
Relayed from Bishopsgate Institute
Choral Prelude, 'Nun komm der Heiden Heiland ('Come, Redeemer of our Race')

7.0 Talks for the Motorist—III, Col. J. T. C. MOORE-BRABAZON: 'The Motor Show'

7.15 Musical Interlude

8.0-8.30 (*Daventry only*)
Professor W. de Burgh: 'The Meaning of Ethics—V, 'Duty'
WHAT is implied in the plain man's consciousness of duty? This is one of the questions answered by Professor de Burgh in tonight's talk on Duty—the *ought* and the *is*. He will also show how that, since the claim of duty can never be met fully in particular acts of duty, no moral rules are absolute or exceptionless: the moral law remains ever unfulfilled.

LINDA SEYMOUR

Armez vous d'un noble courage (Arm you with a noble courage) ('Iphigenia in Aulis') *Gluck*
O Men from the Fields *Hughes*
A Feast of Lanterns *Bantock*
The Bold, Unbiddable Child
Stanford

QUINTET
On Wings of Song *Mendelssohn*
Campana à Sera (Evening Bell)
Bills
Soir d'Automne (Autumn Evening)
Douste
Waltz No. 5 *Chopin*

STANLEY POPE
Loveliest of Trees the Cherry now
Somervell
The Lover's Garland } *Parry*
Love is a Bable }
Ballado *Mussorgsky*

QUINTET
Suite of Dances ('The Blue Bird')
O'Neill
LINDA SEYMOUR and STANLEY POPE
O Lovely Night *Landon Ronald*
Shepherdess and Beau Brocade
Phillips

Drink to me only with Thine Eyes
Trad., arr. Newton
It was a Lover and his Lass
Walthew

QUINTET
A Dancer in Red *Besly*

9.0 'The Second News'
WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN

9.15 Sir WALFORD DAVIES: 'Music and the Ordinary Listener.' Series IX, 'Words and Music'

9.35 Local News (*Daventry only*); Shipping Forecast and Fat Stock Prices

9.40 **Vaudeville**
(See centre of page)

10.45-12.0 **DANCE MUSIC**

THE PICCADILLY PLAYERS, under the direction of AL STARITA, and THE PICCADILLY GRILL BAND, under the direction of JERRY HOEY, from the PICCADILLY HOTEL

This Week's Epilogue:
'LORD, WHAT IS MAN?'
HIS LOVE
Hymn, 'O Love Who formedst'
Solomon's Song ii, 1-13
Hymn, 'O Strength and Stay'
St. Luko vii, 47

FROM 9.40	VAUDEVILLE		TO 10.45
NORMAN LONG	MARIE BURKE	BOBBIE COMBER	
A Song, a Story and a Piano	Comedienne	The Well-Known Comedian	
A VARIETY ITEM		J. H. SQUIRE AND HIS CELESTE	
Relayed from THE ALHAMBRA		OCTET	
FROM 10.45	DANCE MUSIC		TO 12.0
	FROM The Piccadilly Hotel, played by THE PICCADILLY PLAYERS, directed by AL STARITA and THE PICCADILLY GRILL ROOM BAND, directed by JERRY HOEY		

7.25 Professor W. W. WATTS: 'How the World Began'—V, 'Evolution of Land Forms'

In his second talk within this series Professor Watts will tell of the part taken by water, ice, rain, and wind in moulding the shape of the earth; some of his examples being the falls and gorge of Niagara, the falls of the Zambesi River, and the mile-deep canyons of the Colorado River. Other agents of this earth-changing that Professor Watts will describe are 'the ice plough' and the sea.

7.45 **A CONCERT**
THE GERSHOM PARKINGTON QUINTET
STANLEY POPE (*Baritone*)
LINDA SEYMOUR (*Contralto*)

QUINTET
Selection, 'The Mastersingers' *Wagner*

TUESDAY, OCTOBER 22
5GB DAVENTRY EXPERIMENTAL

626 kc/s. (479.2 m.)

TRANSMISSIONS FROM LONDON EXCEPT WHERE OTHERWISE STATED.

3.0 DANCE MUSIC
JACK PAYNE and THE B.B.C. DANCE ORCHESTRA

4.0 'From the Light Classics'
(From Birmingham)
THE BIRMINGHAM STUDIO ORCHESTRA, conducted by FRANK CANTELL

WINIFRED FISHER (Soprano)
HENRY BENTLEY (Violoncello)
ORCHESTRA
Overture, 'The Soraglio' Mozart

WINIFRED FISHER
Come Again... Dowland
Go to Bed, Sweet Muse Robert Jones
Phyllis was a fairo Maide... Giles Earl
When Daisies pied Arne

ORCHESTRA
Fantasia, 'The Selfish Giant'... Eric Coates
HENRY BENTLEY
Reverie... Dunkler
Humoresko W. H. Squire

4.40 ORCHESTRA
Third Concert Suite, 'Roma'... Bizet

WINIFRED FISHER
With a Water Lily Grieg
Lullaby... Mozart
The Shepherd's Song Elgar

ORCHESTRA
The Poot's Dream MacDowell
Morris Dance, 'Skip-ton Rig'... Holliday

5.10 HENRY BENTLEY
Romance, Op. 2, No. 2 Tchereshnyev
Danse Humoresque Benkinik

ORCHESTRA
Second 'Peer Gynt' Suite... Grieg

5.30 The Children's Hour
(From Birmingham)
'The Gombobble Tree,' by Vernon and Meryl Barnett, with Songs by MARJORIE PALMER (Soprano) and CUTBERT FORD (Baritone)

6.15 'The First News'
TIME SIGNAL GREENWICH; WEATHER FORECAST; FIRST GENERAL NEWS BULLETIN

6.30 DANCE MUSIC
JACK PAYNE and THE B.B.C. DANCE ORCHESTRA

7.0 Light Music
(From Birmingham)
PATTISON'S SALON ORCHESTRA, under the direction of NORRIS STANLEY
Relayed from the Cafe Restaurant, Corporation Street, Birmingham
Overture, 'Egmont'... Beethoven
Liobestraum (A Dream of Love) Liszt, arr. Mulder

NORRIS STANLEY (Violin)
Andantino... Martini, arr. Kreisler
Hullamzo Balaton... Hubay
ORCHESTRA
Fantasia, 'Carmen'... Bizet, arr. Tavan
ORCHESTRA
Suite, 'Woodland Pictures'... Fletcher

8.0 A PIANOFORTE RECITAL
by EUNICE NORTON
French Suite in G... Bach

Allemande; Couranto; Sarabande; Gavotte; Bourrée; Loure; Gigue
Sonata in D, Op. 10, No. 3... Beethoven
Presto; Largo o mesto; Minuetto and Trio; Rondo

8.30 An Orchestral Concert
(From Birmingham)

THE BIRMINGHAM STUDIO AUGMENTED ORCHESTRA
(Leader, FRANK CANTELL)
Conducted by JOSEPH LEWIS
ROBERT MAITLAND (Baritone)

ORCHESTRA
Overture, 'Suzanna's Secret' Wolfe-Ferrari
Ballet Music, 'St. John's Eve' Mackenzie

ROBERT MAITLAND and Orchestra
Aria, 'La Calumnia' ('The Barber of Seville')... Rossini

ORCHESTRA
Second Suite of Old English Dances Cowen

9.10 ROBERT MAITLAND
Elegie... Massenet
Peace... Eric Fogg
The Magic of thy Presence... Quilter
Bois Epais (Sombre Woods)... Lully

ORCHESTRA
Theme and Six Diversions... German
Variations on the Theme H.F.B. ('Helena') Bantock

10.0 'The Second News'
WEATHER FORECAST; SECOND GENERAL NEWS BULLETIN

10.15-11.15 'The Monkey's Paw'
(From Birmingham)
(See centre of page)

(Tuesday's Programmes continued on page 180.)



10.15-11.15 'The Monkey's Paw'
(From Birmingham)

A Story in Three Scenes by W. W. JACOBS
Dramatized by LOUIS N. PARKER

Mr. White
Mrs. White
Herbert (their son)
Sergeant-Major Morris
Mr. Sampson

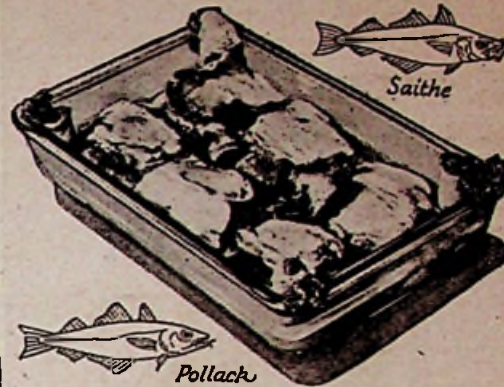
The scene is the living-room of an old-fashioned cottage on the outskirts of Fulham.

Scene 1: Evening; Scene 2: The next morning; Scene 3: Ten days later

Incidental music by
THE MIDLAND PIANOFORTE SEKTET

10.15
'THE MONKEY'S PAW'

New!
Delicious!



Try these Fish

Saithe and Pollack are two tasty economical fish new to most people. They are splendid value, cook easily, have few bones, give a first-class family meal at low cost. Try them.

SAITHE or POLLACK
quickly cooked

Quite a new idea and such a success! Don't imagine, like so many people, that fish can be eaten only with white sauce and mashed potatoes. Try this savoury dish served with brown baked potatoes and carrots. That's the way to enjoy a fish dinner.

Allow 6 oz. uncooked fish and 2 small rashers for each person. Grease your baking tin or fire-proof dish and cover the bottom with fat rashers of bacon. Place your fish steaks on the bacon and sprinkle them with a few drops of lemon juice and a little salt and pepper. Cover the fish with a liberal layer of breadcrumbs which have been browned in the oven, and put a piece of bacon on the top of each steak. Bake gently for twenty minutes. Add a few drops of Worcester sauce and garnish with pieces of lemon before sending to the table.

Don't delay. Try this deliciously tasty dish to-day.

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NOVEL RECIPE BOOK

The Bestway Book of New Fish Dishes, published at 6d. but given away free by leading fishmongers. Dozens of ways of cooking simple and delicious new fish dishes. Ask your fishmonger, or if he has not supplies, send 6d. for copy direct. Please use the coupon below.

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Tuesday's Programmes continued (October 22)

5WA	CARDIFF.	968 kc/s. (309.9 m.)
2.30	London Programme relayed from Daventry	
5.15	The Children's Hour	
6.0	DR. WALFORD DAVIES, Director of the National Council of Music: 'The Music of Wales'	
6.15	S.B. from London	
7.0	S.B. from Swansea	
7.25	S.B. from London	
7.45	Sixty Years of Song A Programme in Memory of Fred E. Weatherly	



From Cardiff at 7.45

SIXTY YEARS OF SONG

A Programme in Memory of FRED E. WEATHERLY

FRED E. WEATHERLY had a long and honourable career as a barrister, and the secrets of human frailties were to him an open book. But in spite of his knowledge of the worst sides of human nature, he resolutely believed in the best. That is why his songs have such a universal appeal.

Some of the most famous of over two thousand songs written by the great song-writer will be sung by:—

ETHEL DARIN (*Contralto*)

DENNIS NOBLE (*Baritone*)

Stories and Comments on the Songs will be given by Mr. Fred A. Wilshire, a close friend and colleague of Fred E. Weatherly.

9.0	S.B. from London
9.35	West Regional News
9.40-12.0	S.B. from London

5SX	SWANSEA.	1,040 kc/s. (288.5 m.)
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	
7.0	Egwyll Gymraeg 'PYNCLAU'R DYDD YNG NGRYMR' Gan Yr Athro E. ERNEST HUGHES A WELSH INTERLUDE 'Current Topics in Wales' A Review in Welsh, by Professor E. ERNEST HUGHES	
7.25	S.B. from London	
9.35	West Regional News. S.B. from Cardiff	
9.40-12.0	S.B. from London	

6BM	BOURNEMOUTH.	1,040 kc/s. (288.5 m.)
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. C. F. CARR: 'Port Cameos—or any day at the Southampton Dockyards'	
7.15	S.B. from London	
9.35	Local News	
9.40-12.0	S.B. from London	

5PY	PLYMOUTH.	1,040 kc/s. (288.5 m.)
12.0-1.0	London Programme relayed from Daventry	
2.30	London Programme relayed from Daventry	
5.15	The Children's Hour 'All that was wrong has suddenly all come right.' So ends our new play, 'THE NOISOME BEAST' (Marjorie J. Redman)	
6.0	London Programme relayed from Daventry	
6.15	S.B. from London	
7.0	Mr. C. W. BRACKEN: 'Old Plymouth, and some old Plymouthians—I, Plymouth, Guilds and Guildhalls'	
7.15-12.0	S.B. from London (9.35 Local News)	

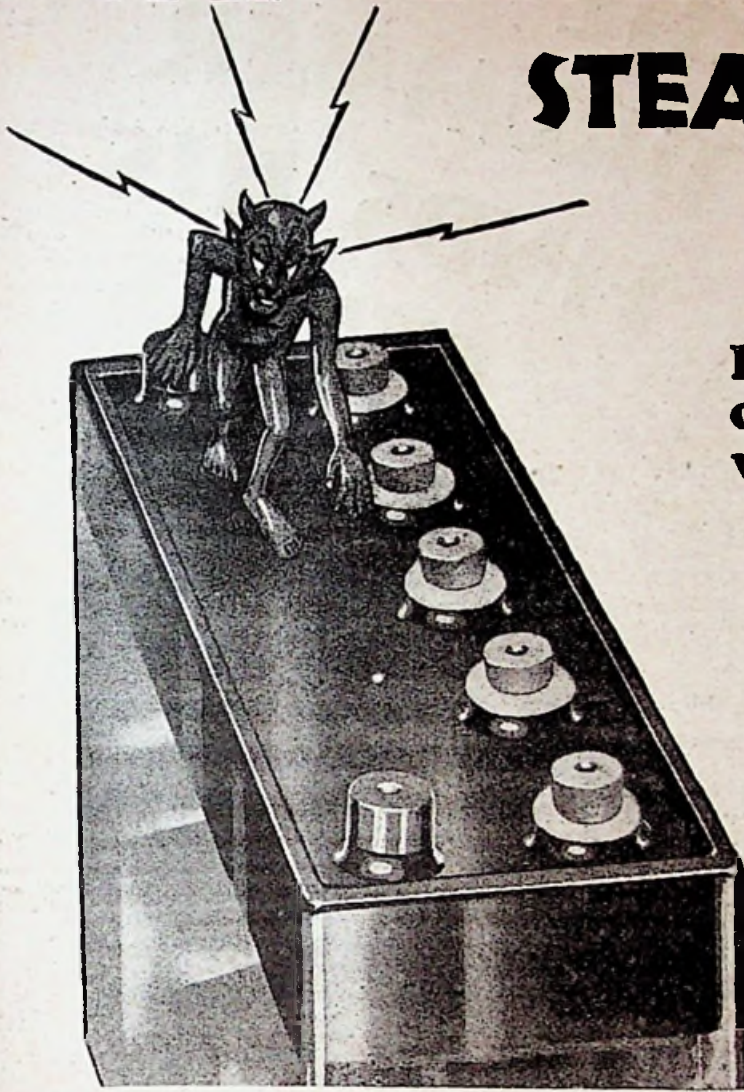
2ZY	MANCHESTER.	797 kc/s. (378.4 m.)
12.0	Gramophone Records	
1.0-2.0	THE NORTHERN WIRELESS ORCHESTRA Overture, 'Preciosa' Weber Waltz, 'Wiener Blut' (Viennese Life) Johann Strauss PAT RYAN (<i>Clarinet</i>) Spanish Dance Granados Fantasia on a Theme from 'Rigoletto' Verdi, arr. Bassi ORCHESTRA Selection, 'Pelissiana' arr. Finck PAT RYAN Andante and Rondo, Clarinet Concerto in D Weber ORCHESTRA March, 'La Reine de Saba' ('The Queen of Sheba') Gounod	

2.30	London Programme relayed from Daventry
4.30	THE NORTHERN WIRELESS ORCHESTRA March, 'The B'hoys of Tipperary' Amers Waltz, 'Nights of Gladness' Ancliffe A Children's Suite, Part II John Ansell The Dance of the Russian Doll; In my Party Frock; Romance; The Wicked Robbers; Shem, Ham and Japhet Cavatina Raff Overture, 'The Mistress' Suppé
5.15	The Children's Hour S.B. from Leeds 'DOLLY'S DAY' and a Sketch by JACK SAYES
6.0	Mrs. PAXTON CHADWICK: 'How Stories are Made'
6.15	S.B. from London
7.0	S.B. from Liverpool
7.15	S.B. from London
(Manchester Programme continued on page 189.)	

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Electrical Leakage robs you of power — of energy for which you have already paid!

If you use an old-fashioned, smooth-top H.T. Accumulator you are harbouring a menace to your pocket and to your Set. Electrical leakage can sneak along smooth top H.T. Accumulators continuously whether you are using them or not.

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In Oldham H.T. Accumulators each cell is separated from its neighbour by an air-gap. These air gaps form an impassable barrier to electrical leakage. They definitely prevent waste due to electrical leakage. As a result Oldham H.T. Accumulators need less recharging—they cost less to use and they supply your Set with the smooth abundance of H.T. current that is vital to good reception. Only Oldham H.T. Accumulators have air-spaced cells. Your Dealer will show them to you.

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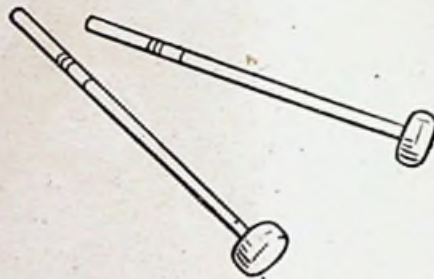
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If you want to hear the broadcast in your home as it is played in the studio, buy a Brown Duplex Loud Speaker. In no other speaker will you find the features which are responsible for such amazingly realistic reproduction. Only the wonderful "Vee" movement and the new Duplex cone can give a tone that is so much sweeter and more mellow and a volume that is so much richer and more magnificent. Ask any Wireless Dealer!

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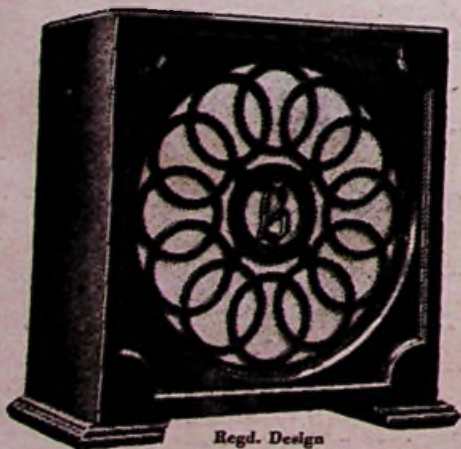
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**DUPLEX
LOUD SPEAKER**

Programmes for Tuesday

(Manchester Programme continued from page 186.)

**7.45 A Programme of Works
by
Liszt**

(Liszt born this day, 1811)

THE NORTHERN WIRELESS ORCHESTRA
Conducted by T. H. MORRISON

First Rhapsody

STEPHEN WEARING (Pianoforte) with Orchestra
Concerto in F Flat, No. 1

ORCHESTRA

Les Preludes

STEPHEN WEARING

Waltz Mephisto

ORCHESTRA

Second Rhapsody

9.0 S.B. from London

9.35 North Regional News

9.40-12.0 S.B. from London

Other Stations.

5NO NEWCASTLE. 1.148 kc/s. (261.3 m.)

12.0-1.0:—Gramophone records. 2.25:—East Coast Fishing Bulletin relayed from Daventry. 2.30:—London Programme relayed from Daventry. 5.15:—The Children's Hour. 6.0:—Mr. Percy Mall: 'Country Talks—VI, On Wild Life—Harmful and Beneficial.' 6.15:—S.B. from London. 6.30:—Thomas Hopkinson (Mouth Organ). 6.45:—S.B. from London. 7.0:—Harold Orton: 'The Dialects of Northumberland and Durham—IV, Historical Bearing.' 7.15:—S.B. from London. 7.45:—Exhibition Memories of 1929. Written by E. A. Bryan. Music composed by Olive Tomlinson. 9.0:—S.B. from London. 10.30:—Dance Music relayed from the Oxford Galleries, Newcastle-on-Tyne. 11.15-12.0:—S.B. from London.

5SC GLASGOW. 752 kc/s. (398.9 m.)

10.45:—Mrs. Stuart Sanderson: 'Food for Growing Boys and Girls—V.' 11.0-12.0:—A Recital of Gramophone Records. Broadcast to Schools. 2.40:—M. Jean-Jacques Oberlin, assisted by Mme. Oberlin: 'Elementary French—IV, Dialogue. 3.5:—Musical Interlude. 3.10:—S.B. from Edinburgh. 3.30:—Martial Moments. The Octet: R. Galloway (Bass-Baritone); Charles Stirling (Reciter). 5.0:—Organ Music by E. M. Buckley, relayed from the New Savoy Picture House. 5.15:—The Children's Hour. 5.57:—Weather Forecast for Farmers. 6.0:—Mr. Archibald Walker (Relayed from Edinburgh): 'Waverley.' The First of Scott's Novels. 6.15:—S.B. from London. 7.0:—S.B. from Edinburgh. 7.15:—S.B. from London. 7.45:—A Jacobite Concert. The Octet: John Mathewson (Baritone); R. B. Wharrie will read some lesser known Jacobite Verses. Mae Johnston (Soprano). 8.40:—The St. George Co-operative Musical Association. Conductor, William Wilson. 9.0:—S.B. from London. 9.35:—Scottish News Bulletin. 9.40-12.0:—S.B. from London.

2BD ABERDEEN. 995 kc/s. (301.5 m.)

11.0-12.0:—Relayed from Daventry. 2.40:—S.B. from Glasgow. 3.10:—S.B. from Edinburgh. 3.30:—S.B. from Glasgow. 6.0:—Relayed from Edinburgh (See Glasgow). 6.15:—S.B. from London. 7.0:—S.B. from Edinburgh. 7.15:—S.B. from London. 7.45:—S.B. from Glasgow. 9.0:—S.B. from London. 9.35:—Glasgow. 9.40-12.0:—London.

2BE BELFAST. 1.238 kc/s. (242.3 m.)

12.0-12.30 app.:—Official Opening of the Municipal Museum and Art Gallery in Botanic Gardens Park, Belfast, by His Grace The Governor of Northern Ireland, The Duke of Abercorn, K.G., K.P. 2.30 app.:—The Ceremony of the Conferring of the Freedom of the City upon The Most Noble James Albert Edward, Duke of Abercorn, K.G., K.P., First Governor of Northern Ireland. 3.0:—London Programme relayed from Daventry. 4.30:—Dance Music. Jan Ralfini's Regal Band from The Plaza Belfast. 5.0:—Pauline Barker (Harp): 'Fantasia (Saint-Saens), Four Preludes (Tournier). 5.15:—The Children's Hour. 6.0:—London Programme relayed from Daventry. 6.15:—S.B. from London. 7.0:—Station Director's Talk. 7.15:—S.B. from London. 7.45:—Variety: Vivien Lambelot (Soprano), Mal Ramsay (Contralto) (Songs and Duets); John Burke (Entertainer); Tracy and Wilkinson (Syncopation on Two Pianos); Lionel Millard (Saxophone); The Orchestra. 9.0:—The Second News: Weather Forecast; Second General News Bulletin. 9.15:—S.B. from London. 9.35:—Regional News 9.40-12.0:—S.B. from London.

FRANK HOWES on

THE B.B.C. SYMPHONY CONCERTS

(Continued from page 166.)



Sir Thomas Beecham.

before but also the things like Bach's suites and concertos, which are enjoyed more at every hearing.

Which is the greater attraction, the old favourite or the unknown novelty? In a numerical sense the old favourite has the greater drawing powers, hence a Wagner night in this, as in any other series. Herr Fritz von Hoesslin has absorbed the pure tradition of Wagner at Bayreuth, and he conducted a similar concert here last year. But even the superficial listener ultimately tires of his too narrow circle of favourites. Hence we get wider programmes of the classics and other music whose general idiom is familiar and easily intelligible.

This is musical nature's daily food. A symphony concert is an occasion for absorbing into oneself the satisfying sustenance of music. Overtures and other light music find a place in a symphonic programme, but the main function of a big concert is to give the big works—works of deep thought or great emotional significance, music that is not necessarily solemn but is certainly to be taken more or less seriously. But though there is more than enough music of this kind available to fill any ordinary music-lover's needs for a lifetime, no series of concerts could be regarded as satisfactory that stuck to these virtuous paths. Music, like life itself, is a thing that cannot stand still: if we cease to take in new experiences we are as good as dead already: so that though one may get more actual pleasure out of the old, familiar music, one cannot be musically healthy if one is not perpetually hearing new music. 'New' music may mean actually new, first performance of contemporary works, or it may mean compositions of all generations that, from one source of neglect or another, are unfamiliar, and so have not contributed their particular quota to our experience.

Among such works promised us for this winter are the two symphonies of Mahler, No. 4 and No. 8. Gustav Mahler (1860-1911) was a Czech Jew who brought the Vienna Opera to the highest pitch of excellence it has ever known. But besides being a conductor possessed of electrical powers of inspiration and interpretation he was a considerable composer who continued to write in the Wagnerian style (though the form he employed was symphonic not operatic). Like the other Austrian composer, Bruckner, he has had a vogue only in certain places (notably Amsterdam) and has never conquered England at all. And it is unlikely that he ever will, if only because the line of musical development has diverged sharply since the beginning of the twentieth century. Even Germans no longer write long-windedly in the grand manner; the more sentimental kind of romance is not only out of fashion, but out of tune with the modern spirit, which has been shaped to starker habits of mind by the War. Mahler was essentially the product of the opulence of the nineteenth century and was not quite big enough, as Wagner and just possibly Strauss were, to have a universal appeal. None the less, he has something to say which is worth hearing. The Fourth Symphony, for example, which Adrian Boult has performed three times in the last few years, is a delightful representation of a child's view of heaven as a place full of good things to eat and to play with, all in an atmosphere compounded of a fairy-tale and human love. The Eighth Symphony is a much more pretentious affair, in two parts, set for a very large orchestra, two choruses, and eight soloists. It is a choral

work rather than a symphony proper, and the words are taken from the Latin hymn *Veni Creator Spiritus* and from Part II of Goethe's *Faust*. It is therefore an expression of the aspirations of the soul towards perfection. This quasi-philosophical kind of text has been very fertile in producing great music in Germany, so that though it does not accord altogether with the taste of this generation, either in Germany or anywhere else, it will be heard, when it is given under Sir Henry Wood for the first time in England, twenty-three years after it was composed, with very great curiosity and interest.

A similar kind of text has been used by Frederick Delius, whose *Mass of Life* is to be heard under Beecham at the second concert. This has been performed in London some half a dozen times since it was written in 1905, and is regarded by Mr. Heseltine and other Delius experts as his greatest work, for the very good reason that it expresses an affirmative attitude to life, unlike his *Requiem*. Other major works to be heard are Bantock's *Omar Khayyam*, which is fairly well known in the North of England, but rarely performed in its entirety elsewhere, and Handel's *Solomon*, both under Sir Thomas Beecham.

These are the rarities; now for the novelties. We find a *Viola Concerto* by Hindemith, the most prominent of the modern German composers and himself a viola player. Bela Bartok, the Hungarian composer, is to play his own Piano Concerto at a concert, which will also include a performance of *The Amazing Mandarin*, a pantomime composed in 1921, but never yet heard in England. Bartok, beside being a pianist and composer, is an authority on folk-song, and his work in distinguishing the Magyar from the Rumanian and Slovak elements in Hungarian folk-music has helped him to keep his own personal style free from an excessive nationalism. His music is forceful, abrupt, tart in flavour and regardless of convention, independent in fact without being perverse. Another new concerto is that of the Austrian, Ernst Toch, which will occur in a classical programme to be conducted by Hermann Scherchen, the German conductor who has specialized in modern music and first became known to English critics by his brilliant performance at the Festival of Contemporary Music held at Geneva in the spring of this year. Mention of modern music at Geneva recalls the fact that Ernest Ansermet, likewise an interpreter of modern music, but in this case more particularly of the French and Russian schools, is to conduct a concert in which Stravinsky's *Chant du Rossignol* will be played. M. Ansermet is a man of generous sympathies and charm and manner, which have endeared him to English audiences. A new symphony by Arnold Bax and a new, but unspecified, work by Peter Warlock excite lively expectations. A Spanish programme, conducted by Señor Perez Casas, will be sure to have all the fascination of an exotic.

One advantage that anticipation has over actual experience is that in the case of music the excitement is concentrated into the few minutes required to read and ponder upon this syllabus. The actual hearing of all this mouth-watering music would take so many hours as to crush us with weariness. We have these many hours of pleasure to come, but, by St. Cecilia! we can enjoy the prospect of it all now, this very minute.

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9-35
A PERFORMANCE
OF
'TWELFTH NIGHT'

WEDNESDAY, OCTOBER 23
2LO LONDON & 5XX DAVENTRY

842 kc/s. (356.3 m.)

193 kc/s. (1,554.4 m.)

11.0-12.0
DANCE MUSIC
FROM THE
MOTOR BALL

10.15 a.m. THE DAILY SERVICE

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

10.45 Mrs. OLIVER STRACHEY: 'A Woman's
Commentary'

11.0-11.30 (*London only*)
Experimental Television Trans-
mission by the Baird Process

11.0 (*Daventry only*) Gramophone
Records

12.0 A Ballad Concert
DOROTHY GLOVER (*Soprano*)
DAVID LEACH (*Tenor*)

12.30 A Recital of Gramophone
Records

1.0-2.0 LIGHT MUSIC
FRASCATI'S ORCHESTRA
directed by GEORGES HAECK
From the Restaurant Frascati

2.25 (*Daventry only*) Fishing Bulletin

2.30 FOR THE SCHOOLS
Miss C. von WYSS: 'Nature
Study for Town and Country Schools
—IV, "Daddy-long-legs"'

2.55 Interlude

3.0 Miss MARJORIE BARBER: 'Stories and
Story-Telling in Prose and Verse'—IV.
Greek Myths' (contd.)

3.25 Interlude

3.30 Mr. LEIGH ASHTON: 'The History
of Embroidery—V, The Eighteenth Cen-
tury'

3-45 A Light Classical Concert
THELMA PETERSEN (*Mezzo-Soprano*)
THE HETTY BOLTON TRIO
ROWENA FRANKLIN (*Violin*)
EDITH LAKE (*Violoncello*)
HETTY BOLTON (*Pianoforte*)

Trio No. 1 in G *Mozart*
Allegro; Andante; Allegretto

4.10 THELMA PETERSEN

Liebestreu (Faithful Love) } *Brahms*
Der Jäger (The Huntsman) }
Das verlassene Mädchen (The Forsaken
Maiden) } *Wolf*
In dem schatten meiner Locken (In the
shadow of my locks) }
Märchen } *Erich*
Die Krone gerichtet } *Wolf*

4.25 TRIO
Theme and Variations, Trio in A .. *Tchaikovsky*

4-45 ORGAN MUSIC
Played by ALEX TAYLOR
Relayed from Davis' Theatre, Croydon

5-15 THE CHILDREN'S HOUR
FREDERICK CRESTER—Nigger Songs and Stories
Genial Jomima will contribute some Plantation
Melodies
Another Brer Rabbit Adventure told by ETHEL
MALDEN

0.0 Musical Interlude

6.15 'The First News'
TIME SIGNAL, GREENWICH, WEATHER FORE-
CAST, FIRST GENERAL NEWS BULLETIN

6.30 Musical Interlude



'MALVOLIO AND THE COUNTESS'
From the painting by Maclise in the Tate Gallery

9-35 'TWELFTH NIGHT'

or
'WHAT YOU WILL'
by

WILLIAM SHAKESPEARE

Arranged by BARBARA BURNHAM

With Incidental Music played by THE GERSHOM
PARKINGTON QUINTET

Persons Represented

Orsino, Duke of Illyria
Curio } Gentlemen attending on the Duke
Valentine }
Viola, in love with the Duke
A Sea-Captain, friend to Viola
Sir Toby Belch, Uncle to Olivia
Maria, Olivia's Woman
Sir Andrew Ague-Check
Clown, servant to Olivia
Olivia, a rich Countess
Malvolio, Steward to Olivia
Antonio, a Sea Captain, Friend to Sebastian
Sebastian, a young Gentleman, Brother to Viola
Fabian, Servant to Olivia
Lords, Priests, Sailors, Officers, Musicians and
other attendants

Scene—A City in Illyria and the sea coast near it
The Play produced by HOWARD ROSE

6.45 THE FOUNDATIONS OF MUSIC
BACH'S ORGAN MUSIC
Played by
JOSEPH BONNET
Relayed from the Bishopsgate Institute
Prelude and Fugue in E Minor (Cathedral) *Bach*

(a) In dulci Jubilo (G Major)
(b) 'O mensch bewein dein Sunde Gross' ('O
man, bemoan thy fearful Sin')
(c) 'In dir ist Freude' ('In Thee is Gladness')

7.0 Professor A. S. WATSON: 'Performance Tests
in Livestock Improvements'

7.15 Musical Interlude

7.25 Mr. ROGER FRY: 'The Meaning of Pic-
tures'—V

The definite reaction, today, to any pictures that
'tell a story,' raises the obvious question as to

how far a picture (like music) is keeping within
its proper purpose by being literary. Late
nineteenth century painters were never so happy
as when they were painting subject-pictures,
and of those painters Luke Fildes was among
the most popular. In discussing this question,
Mr. Roger Fry will refer to Luke
Fildes and, in contrast to him, to
Giotto, the fourteenth century
painter who took for granted in
his public a foreknowledge of the
story he was illustrating and so
concentrated on the form and
spiritual content.

7-45 An Orchestral
Concert

MEGAN THOMAS (*Soprano*)
TOM CLARE (*Entertainer*)
THE WIRELESS ORCHESTRA
Conducted by JOHN ANSELL

Triumphal March, 'Cleopatra'
Mancinelli
Overture, 'The Jolly Robbers'
Suppé

MEGAN THOMAS
Down in the Forest... } *London*
The Dove } *Ronald*
Will o' the Wisp } *Spross*

ORCHESTRA
Selection, 'Pagliacci' *Leoncavallo*

TOM CLARE
Songs at the Piano

ORCHESTRA
Prelude *Jarnefelt*
Danse des Bacchantes *Gounod*

MEGAN THOMAS
Sorrow and Spring *Graham Peck*
Blackbird Song *Cyril Scott*
Ship of my Delight *Phillips*

ORCHESTRA
Four Indian Love Lyrics
Woodforde-Finden

TOM CLARE
Songs at the Piano

ORCHESTRA
Processional March *Finck*

9.0 'The Second News'
WEATHER FORECAST, SECOND GENERAL
NEWS BULLETIN

9.15 MINIATURE BIOGRAPHIES—I
The Hon. HAROLD NICOLSON on William
Fletcher

This is the first of a series of 'Biographies
in Brief,' specially written by some of the
most distinguished biographers of today.
The advance announcement of this series in-
dicated that the biographies might be either real
or imaginary; and we are not in a position to
say for certain into which category Mr. Nicolson's
present contribution will fall.

9.30 Local News (*Daventry only*), Shipping
Forecast and Fat Stock Prices

9-35 'TWELFTH NIGHT'

or
'WHAT YOU WILL'
by

WILLIAM SHAKESPEARE

(See centre of page)

11.0-12.0 DANCE MUSIC

ALAN GREEN and his BAND, and ART GREGORY
and his ST. LOUIS BAND, from THE MOTOR
BALL AND CARNIVAL, COVENT GARDEN

WEDNESDAY, OCTOBER 23

5GB DAVENTRY EXPERIMENTAL

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9.0
‘FROM THE
MUSICAL
COMEDIES’

3.0 A MILITARY BAND PROGRAMME

THE CITY OF BIRMINGHAM POLICE BAND
Conducted by RICHARD WASSELL

- March, ‘Crown of India’
Elgar, arr. Winterbottom
- Air, Third Suite *Bach, arr. Winterbottom*
- Fugue à la Gigue *Bach, arr. Holst*
- HERBERT CAMERON (*Baritone*)
Deh vieni alla finestra (O come, unto thy window) (‘Don Giovanni’) *Mozart*
- Catarina, while you play at sleeping (‘Faust’)
Gounod
- Don Juan’s Serenade *Tchaikovsky*
- BAND
Three Irish Pictures *John Ansell*

3.35 NELSON JACKSON in ‘Jests and Jingles’

- BAND
Cornet Solo, ‘Take a pair of Sparkling Eyes’
Sullivan, arr. Godfrey
(Soloist, P.C. COOK)
- HERBERT CAMERON
Myself when Young (‘In a Persian Garden’)
Liza Lehmann
- The Macgregor’s Gathering *Lee*

3.55 BAND

On the edge of the Lake *Eric Coates*
Idyll, ‘At Twilight’ *Gatty Sellars*

- NELSON JACKSON
in further ‘Jests and Jingles’
- BAND
Selection, ‘La Bohème’ *Puccini, arr. Godfrey*

4.30 DANCE MUSIC

JACK PAYNE and THE B.B.C. DANCE ORCHESTRA

5.30 The Children’s Hour

‘What worried the Woodpecker,’ by E. W. Griffiths
Stanley Lowe (Violin)
‘General Hints on Soccer,’ by MAURICE K. FOSTER
NELSON JACKSON will entertain

6.15 ‘The First News’

WEATHER FORECAST AND GENERAL NEWS BULLETIN

6.30 Light Music

THE BIRMINGHAM STUDIO ORCHESTRA
Conducted by JOSEPH LEWIS

- Overture, ‘Norma’ *Bellini*
- Selection, ‘Tunelandia’ *Lodge and Franks*
- NORMAN KING (*Tenor*)
The Dream *Rubinstein*
- Serenade *Schubert*
- Who is Sylvia?

In his earlier days especially, Schubert chose the poems for his songs without any very great regard for their worth or beauty; but in the songs which belong to his last years, the poems are almost always worthy of his music, such as might well inspire those melodies; one feels, indeed, that the songs must have been definitely inspired by the poems, not, as is sometimes the case with his more youthful work, that almost any good going verso might start him off on an equally good going tune.

This setting of a Shakespeare lyric is of itself so beautiful a melody as to be popular in all sorts of arrangements.

- ORCHESTRA
Selection, ‘Cavalleria Rusticana’ *Mascagni*

7.15 SIDONIE WASSERMAN (*Pianoforte*)

The Fisherman’s Tale *de Falla*
The Island Spell } *Ireland*
Ragamuffin

- ORCHESTRA
Moorish Dance *Carr*
- NORMAN KING
An Eriakay Love Lilt *Kennedy-Fraser*
Linden Lea *Vaughan Williams*

- SIDONIE WASSERMAN
March Humoresque *Dohnanyi*
Staccato Caprice *Vogrich*
- ORCHESTRA
Selection of Popular Songs *d’Hardelot*

8.0 Pianoforte and Violin Recital

PEGGY COCHRANE (*Violin*)
JOHN ARMSTRONG (*Tenor*)
PEGGY COCHRANE

- Sonata in A *Handel*
- JOHN ARMSTRONG
Für Musik
- Mädchen mit dem roten Mündchen
Fruling und Liebe } *Robert Franz*
- Wie des Mondes Abbild
- Liobchen ist da
- Aus meinen grossen Schnorzen
Lieber Schatz, set wieder gut mir
- PEGGY COCHRANE
Légende *Delius*
- Berceuse *Arensky*
- JOHN ARMSTRONG
Spring, the Sweet Spring
- La lune blanche } *Delius*
- Love’s Philosophy
- To Daffodils
- I Brasil
- PEGGY COCHRANE
Sonata *Hurlstone*

9.0 ‘From the Musical Comedies’

(From Birmingham)

THE BIRMINGHAM STUDIO ORCHESTRA
Conducted by JOSEPH LEWIS

- Selection, ‘The Balkan Princess’ *Rubens*
- OLIVE GROVES (*Soprano*)
Time, Time (‘The Quaker Girl’) *Monckton*
- Southern Lovo (‘A Southern Maid’) *Fraser-Simson*

- ORCHESTRA
Selection, ‘Our Miss Gibbs’ .. *Caryll and Monckton*
- OLIVE GROVES
Philomel (‘Monsieur Beaucaire’) *Messenger*
- An old-fashioned cloak (‘The Rebel Maid’) *Phillips*

- My Samisen (‘The Mousmo’) *Monckton*
- ORCHESTRA
Selection, ‘The Little Michus’ *Messenger*

10.0 ‘The Second News’

WEATHER FORECAST AND SECOND GENERAL NEWS BULLETIN

10.15-11.15 DANCE MUSIC

ALAN GREEN and his BAND, and ART GREGORY and his ST. LOUIS BAND, from THE MOTOR BALL AND CARNIVAL, COVENT GARDEN
(Wednesday’s Programmes continued on page 192.)

HAVE YOU a POINT of VIEW?

see how far it coincides with

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published in

The Listener

Wednesday, October 23.

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Wednesday's Programmes continued (October 23)

5WA CARDIFF. 868 kc/s (309.9 m.)

- 1.15-2.0 **A Symphony Concert**
relayed from
The National Museum of Wales
NATIONAL ORCHESTRA OF WALES
Cerddorfa Genedlaethol Cymru
Symphony No. 3 in E Flat ('Eroica') *Beethoven*
- 2.30 London Programme relayed from Daventry
- 3.45 **An Afternoon Concert**
THE STATION TRIO:
FRANK THOMAS (*Violin*); RONALD HARDING (*Violoncello*); HUBERT PENGELLY (*Pianoforte*)
Trio in C..... *Brahms*
1st Movement

A COMPARATIVELY late work of Brahms, this Trio has from the outset a sense of real bigness. The violin and violoncello alone begin the first big subject in octaves, and the second, more smoothly-flowing, grows out of it so naturally that when the pianoforte begins it, it seems to be a continuation of the first. It is a long and elaborate movement, coming to an end with a quicker section in which the pianoforte has a strenuous part while the strings have a slower melody.

The theme of the slow movement has that simple folk-song character which Brahms so often contrives to give his tunes. As in the first movement, the two strings begin in octaves while the pianoforte accompanies with chords. Another tune appears first as a pianoforte solo, and the opening returns in a more vigorous form. Then there is a flowing, tranquil section, with a tune which the violoncello begins, to be followed by the violin.

The most striking feature of the Scherzo is the figure made up of rapidly repeated notes played by the strings while the pianoforte rushes upwards in scales. The Trio has a fine, song-like melody which the violin begins with rippling accompaniment, and the Scherzo is repeated.

Again in the last movement the two strings play the first big theme in octaves at the outset while the pianoforte accompanies, and it is they also who introduce the second principal tune, another broad melody. Like the first, the movement is an elaborate one, but with the two tunes in mind, it is easy to follow and to enjoy.

- ARCHIE E. WATTS (*Baritone*)
To Anthea *Hatton*
The Nightingale and the Rose *W. H. Bell*
When Lights go rolling round the sky .. *Ireland*
- TRIO
Trio in C *Brahms*
Slow Movement; Scherzo
- ARCHIE E. WATTS
The Vagabond *Vaughan Williams*
I have twelve oxen } *Ireland*
Hope, the Horublower
- Trio
Trio in C *Brahms*
Finale

- 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*

7.45 A Musical Comedy Programme

- NATIONAL ORCHESTRA OF WALES
Cerddorfa Genedlaethol Cymru
- Selection, 'Gloriana' *Frim,*
LILIAN KEYES (*Soprano*) and Orchestra
 - Waltz Song ('The Merry Widow') *Lehar*
 - JOHN RORKE (*Baritone*) and Orchestra
 - West Country Lad ('Tom Jones') *German*
- ORCHESTRA
Selection, 'This Year of Grace' *Coward*
- JOHN RORKE and Orchestra
Four Jolly Sailors ('The Princess of Kensington') *German*



LILIAN KEYES (soprano) takes part in the Musical Comedy programme from Cardiff this evening.

ORCHESTRA
Entracte, 'Chirp Chirp' ('That's a Good Girl')
Meyer and Charig

LILIAN KEYES and Orchestra
Cinderella ('Betty')
Rubens

ORCHESTRA
Nothing could be sweeter ('Hit the Deck')
Youmans

LILIAN KEYES and JOHN RORKE
Oh if I were a barn-door fowl ('Princess of Kensington') *German*

ORCHESTRA
Foxtrot, 'One Alone' ('The Desert Song') .. *Romberg*
Hallelujah ('Hit the Deck')
Youmans

- 9.0 *S.B. from London*
- 9.30 West Regional News
- 9.35-11.0 *S.B. from London*

5SX SWANSEA. 1,040 kc/s (288.5 m.)

- 1.15-2.0 *S.B. from Cardiff*
- 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 West Regional News. *S.B. from Cardiff*
- 9.35-11.0 *S.B. from London*

6BM BOURNEMOUTH. 1,040 kc/s (288.5 m.)

- 2.30 London Programme relayed from Daventry
- 6.15 *S.B. from London*
- 9.30 Local News
- 9.35-11.0 *S.B. from London*

5PY PLYMOUTH. 1,040 kc/s (288.5 m.)

- 2.30 London Programme relayed from Daventry
 - 5.15 **The Children's Hour**
A VISITING DAY
(a) To a Steel Works. (*G. G. Jackson*)
(b) To China, when we hear 'The Tale of Chigo-Chigeri-Khan.' (*Frances Cowen*)
 - 6.0 London Programme relayed from Daventry
 - 6.15-11.0 *S.B. from London* (9.30 Mid-week Sports Bulletin; Local News)
- (Wednesday's Programmes continued on page 195).

A MARVELLOUS MUSIC BARGAIN

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PART 1 TO-DAY

contains all these popular numbers

- THE BELLS OF ST. MARY'S**
Sung by Lilian Burns
- VILLIKENS AND HIS DINAH**
Sung by Muriel George and Ernest Butcher
- WHISPER, AND I SHALL HEAR**
Sung by Lucy Clarke
- KATJA (Leander)**
Sung by Ivy Tresmand and Gene Gerrard
- ASK A P'LICEMAN** *Sung by James Fawn*
- BETTY IN MAYFAIR**
(Dreamland Lover) Sung by Evelyn Laye
- The ROAST BEEF of OLD ENGLAND**
Sung by Everybody
- CARMEN (The Toreador's Song)**
- PLANTATION MELODIES**
Piano Selection. Arranged by Herman Finck
Oh! Dem Golden Slippers. Marching through Georgia. The Old Folks at Home. Poor Old Jeff. I'se gwine back to Dixie. Poor Old Joe. Oh! Honey, my Honey. My Old Kentucky Home. So Early in the Morning. Massa's in de cold, cold ground. Camptown Races.

PART 2

On Sale October 31st, will contain

- | | |
|--|--|
| JOGGIN' ALONG THE HIGHWAY
<i>Sung by Thorpe Bates</i> | WHEN YOU AND I WERE DANCING
<i>Played by Debroy Somers' Band</i> |
| MADAME POMPADOUR
<i>(The well-known Serenade)</i>
<i>Piano Solo arranged by Percy Elliott</i> | JOHNNY SANDS
<i>Sung by Muriel George and Ernest Butcher</i> |
| TWO OBADIAHS
<i>Sung by G. H. MacDermott</i> | KATJA (Try a Little Kiss)
<i>Sung by René Mallory</i> |
| KILLARNEY
<i>Piano Solo arranged by Ernest Newton</i> | THE COTTAGE WHERE DREAMS COME TRUE
<i>Sung by Agnes Croxton</i> |

OLD MUSIC HALL FAVOURITES
(Piano Selection Herman Finck)

Polly Perkins of Paddington Green. Slap, Bang, Here We Are Again. Sweet-hearts and Wives. One more Glass before we Part. We are a Merry Family. Tommy make Room for your Uncle. Here upon Guard am I. Up in a Balloon Boys. Oh! You Little Darling, I Love You. I'll Meet Her When the Sun Goes Down. Don't make a Noise or Else You'll Wake the Baby. Dear Old Pals.

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Thus she 'Modistely' rakes in the tin.*

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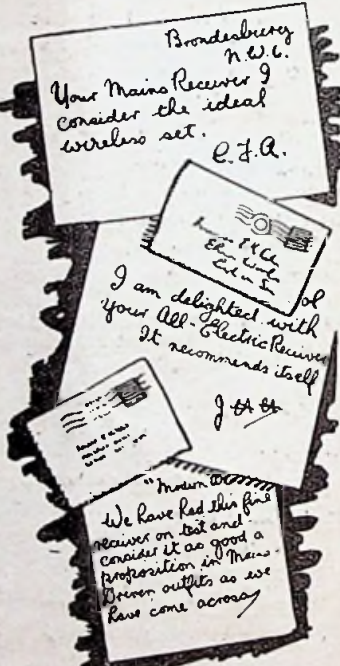
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Wednesday's Programmes continued (October 23)

2ZY MANCHESTER. 197 kc/s. (376.4 m.)

2.30 London Programme relayed from Daventry

3.45 An Afternoon Concert

THE NORTHERN WIRELESS ORCHESTRA

'Occasional' Overture *Handel*
Selection, 'Lohengrin' *Wagner, arr. Nemethi*

GOULD and GOULD (*Entertainers with a Piano*)

ORCHESTRA

Dances Miniatures de Ballet *John Ansell*
Allegretto; Andante con moto; Allegretto;
Tempo di Valse

Old Porcelain *Humphries*

GOULD and GOULD

ORCHESTRA

Selection, 'The Catch of the Season'
..... *Haines and Baker*

March Medley *arr. Winter*

5.15 The Children's Hour

THE ROYAL STATUES

A Story by NORMAN HUNTER with illustrative
songs by DORIS GAMBELL and HARRY HOPEWELL

6.0 London Programme relayed from Daventry

6.15 *S.B. from London*

7.45 An Orchestral Concert

Relayed from the

SIXTH MANCHESTER RADIO EXHIBITION
at the City Hall, Manchester

THE NORTHERN WIRELESS ORCHESTRA
Conducted by T. H. MORRISON

Overture, 'Plymouth Hoe' *John Ansell*
Selection, 'Iolanthe' *Sullivan*

LILIAN COOPER (*Soprano*) with Orchestra
Jewel Song ('Faust') *Gounod*

ORCHESTRA

Rustic Revels *Fletcher*
Waltz, 'Blue Bells' *Waldteufel*

LILIAN COOPER

O Ravishing Delight *Arne*
Fair House of Joy *Quilter*
Love's Philosophy *Quilter*

ORCHESTRA

Military March in D *Schubert*

9.0 *S.B. from London*

9.30 North Regional News

9.35-11.0 *S.B. from London*

Other Stations

5NO NEWCASTLE. 1,149 kc/s. (261.5 m.)

2.25:—East Coast Fishing Bulletin relayed from Daventry
2.30:—London Programme relayed from Daventry. 4.45:—
Music relayed from Fenwick's Terrace Tea Rooms, Newcastle-
on-Tyne. 5.15:—The Children's Hour. 6.0:—London Pro-
gramme relayed from Daventry. 6.15:—*S.B. from London.*
6.30:—Margaret Magnay (*Soprano*): O Love! from thy pow'r
(Samson and Delilah) (Saint-Saëns); Spring Waters (Rachman-
inov); The Setting Sun and Margaret at the Spinning Wheel
(Schubert). 6.45-11.0:—*S.B. from London.*

5SC GLASGOW. 752 kc/s. (398.9 m.)

2.40:—*S.B. from Dundee.* 3.0:—Dance Music by Charles
Watson's Orchestra, relayed from the Playhouse Ballroom
3.30:—London Programme relayed from Daventry. 3.45:—A
Concert. The Octet: Three Dances from 'The Bartered Bride'
(Smetana). 4.0:—Alice Fettes (*Soprano*). *S.B. from Aber-*
deen. Oh, could I but express in song (Malashkin); Oh, yes,
just so ('Phœbus and Pan') (Bach); Will o' the wisp (Spross)
A. E. Cruickshank (*Baritone*) (*S.B. from Aberdeen*): In the Silent
Night (Rachmaninov); The Dreary Steppes (Gretchaninov);
Loving Smiles of Sister Kind ('Faust') (Gounod). 4.20:—The
Octet: Overture, 'Petor Schmolli' (Weber). 4.40:—Alice
Fettes: Arcady is over young (Monckton); Shepherds Gay
Sanderson; Love, the Jester (Phillips). A. E. Cruickshank:
Hercules (Stanford); Drake's Drum and Onaway, Awako,
Beloved (Cowan). 5.0:—The Octet: Selection, Werther
(Massenet, arr. Tavan). 5.15:—The Children's Hour. 5.57:—
Weather Forecast for Farmers. 6.0:—Musical Interlude.
6.15:—*S.B. from London.* 6.30:—Mr. Dudley V. Howells:
'Bedding for Spring Flowers,' Topical Gardening Notes. 6.45:—
S.B. from London. 9.30:—Scottish News Bulletin. 9.35-11.0:—
S.B. from London

2BD ABERDEEN. 895 kc/s. (331.5 m.)

2.40:—*S.B. from Dundee.* 3.0:—*S.B. from Glasgow.* 3.30:—
London Programme relayed from Daventry. 3.45:—A Concert.
(See Glasgow.) 5.15:—*S.B. from Glasgow.* 6.15:—*S.B. from*
London. 6.30:—Mr. George E. Greenhow: 'Horticulture.'
6.45:—*S.B. London.* 9.30:—*S.B. from Glasgow.* 9.35-11.0:—
S.B. London.

2BE BELFAST. 1,238 kc/s. (242.3 m.)

12.0-1.0:—Gramophone Records. 2.30:—London Programme
relayed from Daventry. 3.45:—Russian Music. The Orchestra:
4.30:—Dance Music. Jan Ralhin's Regal Band from
the Plaza, Belfast. 5.0:—Miss Kitty Murphy: 'More Irish
Character Sketches'—The Country Dancing Master and
Rosie from Rory's Glen. 5.15:—The Children's Hour. 6.0:—
Gramophone Records. 6.15:—*S.B. from London.* 7.45:—A
Military Band Concert. The Station Military Band, conducted
by E. Godfrey Brown: Oldpark Male Voice Quartet: 9.0:—
'The Second News,' Weather Forecast, Second General News
Bulletin. 9.15:—*S.B. from London.* 9.30:—Regional News.
9.35-11.0:—Scandinavian Music. The 'Ernest Stoney' String
Quartet. Geoffrey Garrod (Tenor).

SAMUEL PEPYS, Listener By R. M. FREEMAN

Sept. 23.—With Jimble to Olympia to the
great Radio Exhibition, mighty fine, and the
gold and blue decorations most noble to behold.
But Lord! What a wealth of new wireless
devices here on show!

A notable thing, the same as last year, was
the hosts of little boys that lead their fathers
round, explaining this or that new device to
them, but the fathers often failing to take it in.
Whereby heard one to y' old urchin tell his
father to his face, 'Great Scott, dad! What a
juggins you are!' Set me musing how changed
times now be from mine own boyhood, and
what an avalanche had I loosed on myself, if I
had named father for a juggins to his face.

Sept. 25.—Upp very betimes and a special
care to trim myself cleanly for old Blick's marrying
to the Fripp woman, yet with great trouble in
getting a clean trim by the perverse dullness of
my razor. Presently, having bathed, into my
wedding-breeches, gray vicuna with a black pinn-
stripe thereto, very noble, and also into my new
shoes and shod for the day, and the worst of my
dressing over, to my great content.

At 2 post meridiem comes the taxi-coach and
carries us to the church; my wife openly loving
herself in her finery, which is dove silk, with
hatt, stockings and shoes of the same colour, and
do, I confess, look mighty well therein, albeit
not so well as she thinks. Come to church, here
was a goodly company, many acquaintance, some
strangers; and a young fopp, that shows the
guests to their pews, to ask waggishly, 'Sheep
or goats?' meaning, he explains, bride's friends
or bridegroom's? Whereto doubting which to
answer, being friends of both, I did hazard
'Goats.' So laughs and puts us on Blick's side
of the middle isle, which methought in a manner
fitting.

Not long seated when Blick enters slinkingly
from the vestry, with him his brother, the Pro-
fessor, that acts best-man. However, seeing
Widow approach, on her he-cozen's arm, he
nerves himself to it, as I did when I saw my wife
approaching, having been well primed to it
with eau-de-vie in the vestry beforehand. Wears
a mauve going-away suit and have Michaelmas
daisies in her hatt, autumnal like herself,
albeit carries her years most artfully.

Presently, they married, all of us to Portman
Square, to Mr Geo. Fripp, widow's sister-in-
law, that receives there, with a plenty of cham-
pagne wine and all merrie, even Blick (after his
3rd glass); and soe we sped them to their honey-
moon.

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ME BE FATHER

I want you to realize that I have helped thousands of people to qualify for and obtain good positions. Our gigantic connection brings us in touch with all the big employers, therefore, although we do not undertake the work of an employment agency, we certainly do know where the demand exceeds the supply. If you think you are in a rut, or if advancement seems slow, write to me, telling me your age, past experience, present employment, and anything else that may help and I will tell you what chances there are; if they are suitable for you, and if so, how you may attain your objective. IT COSTS NOTHING TO ENQUIRE. We have full particulars in connection with any of the following courses, or special courses can be combined to meet all requirements. We specialise in preparation for all Examinations: most moderate fees payable monthly.

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Auditing	Foundry Work
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Book-keeping	Heating, Ventilating and Lighting
Civil Service	Internal Combustion Engines
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6.45 and 9.35
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JOSEPH BONNET

THURSDAY, OCTOBER 24
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842 kc/s. (356.3 m.) 193 kc/s. (1,554.4 m.)

10.5
THE DEATH
OF
SOCRATES

10.15 a.m. **THE DAILY SERVICE**

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

10.45 'Parents and Children'—VIII, Mrs. H. A. L. FISHER: 'Questions and Answers'

11.0 11.30 (London only)
 Experimental Television Transmission
 by the Baird Process

11.0 (Daventry only) **Gramophone Records**

12.0 **A CONCERT**

VERA GORING-THOMAS (Soprano)
 CHRISTOPHER MAYSON (Baritone)
 BETTY BOLTON (Pianoforte)

1.0-2.0 **ORGAN MUSIC**

Played by REGINAL FOOT
 Relayed from the Regent Cinema, Bournemouth (S.B. from Bournemouth)

2.0 (Daventry only)
 Experimental Transmission of Still Pictures by the Fultograph Process

2.25 (Daventry only) **Fishing Bulletin**

2.30 **FOR THE SCHOOLS**
 Mr. A. LLOYD JAMES: 'Speech and Language'

2.50 Talk on the Maintenance of Sets by THE B.B.C. SENIOR EDUCATION ENGINEER. 'The Installation of the Set,' 'Inside the Set'—II

3.0 **EVENSONG**
 From Westminster Abbey

3.45 Miss FLORA GRIERSON: 'Armchair Travels—IV, Spain in the Nineteenth Century'

For the fourth of her 'Armchair Travels' talks, Miss Grierson has chosen Gautier's 'Voyage in Spain' and Borrow's two well-known travel-books, 'Gypsies in Spain' and 'The Bible in Spain.'

4.0 **A Concert**
 ELSIE CHAMBERS (Contralto)
 OSMOND DAVIS (Tenor)
 THE SLYDEL OCTET

5.15 **THE CHILDREN'S HOUR**
 'Southward Ho!' (No. III) (Franklyn Kelsey), in which 'it's an ill wind that blows nobody good'

6.0 **Musical Interlude**

6.15 'The First News'
 TIME SIGNAL, GREENWICH; WEATHER FORECAST, FIRST GENERAL NEWS BULLETIN

6.30 **Market Prices for Farmers**

6.35 **Musical Interlude**

6.45 **THE FOUNDATIONS OF MUSIC**

BACH'S ORGAN MUSIC
 Played by JOSEPH BONNET
 Relayed from the Bishopsgate Institute
 Prelude and Fugue in B Minor

7.0 Mr. FRANCIS TOYE: 'Music in the Theatre'

7.15 **Musical Interlude**

7.25 Dr. G. G. COULTON, 'England in the Middle Ages—V, Trade and Travel'

ANY survey of mediæval life must come to the consideration, sooner or later, of the Guild System. Dr. Coulton's review of mediæval trade necessarily brings guilds into his survey, since guilds were the trade unions of those days. Dr. Coulton's view of guilds is that they were partly a prehistoric natural growth and partly produced by inter-action of the Lordship from above and the Trade Union from beneath. From trade to

FRANKLYN KELSEY
 Songs

BAND
 Ballet Music ('The Queen of Sheba')... Gounod

9.0 'The Second News'

WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN

9.15 Mr. VERNON BARTLETT: 'The Way of the World'

9.30 Local News (Daventry only); Shipping Forecast

9.35 **ORGAN MUSIC**
 Played by
 JOSEPH BONNET

Relayed from the Bishopsgate Institute
 Prelude and Fugue in F Minor.....Handel

Sarabando grave
 François Couperin
 Sketch in F Minor
 Schumann
 Bourcous
 (Cradle Song)
 Capriccio } Joseph Bonnet
 Hérouquo...
 Ariel...

ONLY two of the composers represented in M. Bonnet's programme are at all well known to us as organ composers—Handel and M. Bonnet himself.

Couperin, to most of us, suggests the harpsichord, but François, like other members of his great musical family, was himself an organist, gaining the appointment of 'Organiste du Roi' in open competition in 1693 when he was twenty-five years of age. From then until his



F. Hellyer Photo.

SOCRATES, THE WISEST OF THE GREEKS, EXPOUNDING WISDOM TO HIS PUPILS.
 A reproduction of the famous bas-relief by Harry Bates. At 10.5 this evening we are to hear Plato's moving description of the end of the great philosopher who died for freedom.

travel is not a far cry, and the second part of Dr. Coulton's talks will consider the difficulties of mediæval travel, the adventurous Normans, the impulse to travel and commerce given by the Crusades, and some of the early missionary priors and merchant adventurers.

7.45 A MILITARY BAND CONCERT

FRANKLYN KELSEY (Bass)
 ROSICA ROTHSCHILD (Violin)
 THE WIRELESS MILITARY BAND
 Conducted by B. WALTON O'DONNELL
 Overture, 'A Midsummer Night's Dream'
 Ambrose Thomas

FRANKLYN KELSEY
 Songs
 BAND
 Five PiecesSchumann
 (a) Impromptu; (b) Bear's Dance; (c) Evening Song; (d) Hide and Seek; (e) March
 ROSICA ROTHSCHILD
 Larghetto.....Handel, arr. Hujay
 La Gitana (The Gipsy).....Kreisler
 Hungarian Dance, No. 2Brahms
 BAND
 Selection, 'The Rose of Persia'Sullivan

death, forty years later, he was always an organist, although his fame as a performer on the harpsichord, and composer for it, has wholly overshadowed his organ music.

The misfortune which prevented Schumann's becoming a great pianoforte virtuoso made it equally impossible that he should excel as an organist, but he was keenly interested in the instrument, and, as has often been pointed out, a profound admirer of Bach's organ music.

10.5 **Plato's Description of the Death of Socrates**
 Read by
 RONALD WATKINS

THE crime of Socrates, that wise philosopher of ancient Greece, was too great freedom of thought; he died because he would not be false to his beliefs. The story of his end, as Plato tells it, is as moving as anything in all literature. Mr. Watkins' reading tonight begins with the conclusion of Socrates' speech in court after his judges had condemned him to death, and then continues with the story as put into the mouth of an eye-witness of his last moments in prison.

10.30-12.0 **DANCE MUSIC**
 JACK PAYNE and THE B.B.C. DANCE ORCHESTRA
 TONI FARRELL (In some of her own Syncopations)
 (Thursday's Programme continued on page 198.)

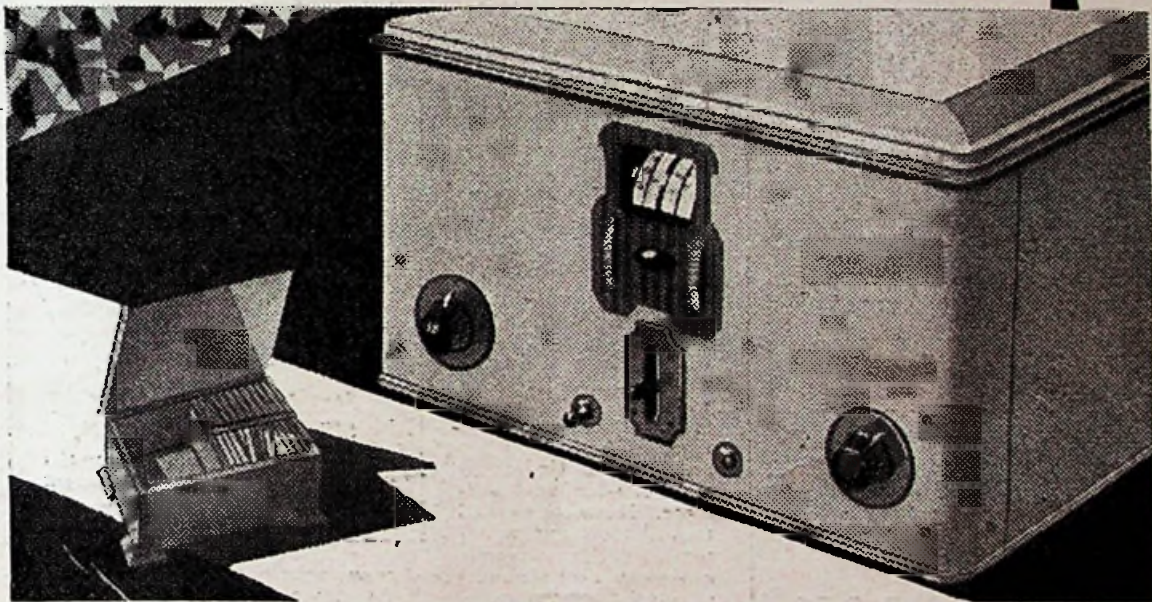
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In middle life, arteries tend to harden and become corroded with accumulated deposits of lime salts. Instead of assisting the circulation of the blood, they impede it. Not only is the heart forced to work at high pressure, but the nutrition of every part of the body is seriously interfered with. Consequently, vitality power (your bodily Horse Power) declines, and your heart begins to "knock." That heart "knock" is a warning. Heed it or the consequences may be serious.

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THURSDAY, OCTOBER 24

5GB DAVENTRY EXPERIMENTAL

626 kc/s. (479.2 m.)

TRANSMISSIONS FROM LONDON EXCEPT WHERE OTHERWISE STATED.

10.15
THE MUSIC
OF
EDWARD GERMAN

3.0 Symphony Concert

(Relayed from the New Pavilion, Bournemouth)
Symphony Concert No. 3 of the 35th Winter Series

THE BOURNEMOUTH MUNICIPAL AUGMENTED ORCHESTRA

Conducted by SIR DAN GODFREY

Overture, 'The Marriage of Figaro' Mozart
Symphony No. 7 in A Beethoven
Poco sostenuto, Vivace; Allegretto; Presto;
Allegro con brio

POUSHKOFF

Pianoforte Concerto Symphonique .. d'Erlanger
(First Performance at these Concerts)

Maestoso. Un poco piu lento; Scherzo.
Marcato e staccato; Moderato. Assai. An-
dante; Finale. Moderato ma appassionato

THE title of this Concerto makes the composer's intention clear; he means the pianoforte part to be regarded rather as one of the voices in the score than as the customary solo with orchestral accompaniment. As an experienced pianist him-

self, he knows well how to make use of the instrument's resources, and the result is an effective blend of symphonic music and a brilliant pianoforte part, in which neither handicaps the other, although both are given fullest opportunities. There are four move-

ments, but these are closely united in their thematic material, and the first, the most important, contains in varied forms the nucleus of the three which follow. The second is in light and joyous mood, and the third has something of the atmosphere of an oriental landscape. It is closely bound up with the fourth movement, vivid and dramatic as that is. Near the end it reaches an impressive climax with all the themes welded together.

'Enigma' Variations.....Elgar

4.30 Organ Music

Played by
GILBERT MILLS

Relayed from the Church of the Messiah,
Birmingham

March in D Mendelssohn
Reverie Salome
Prelude and Air Corelli

EFFIE ASHMAN (Soprano)

Oh, that it were so Bridge
My heart is like a singing bird Parry

ORGAN

Prelude and Fugue in D Minor Bach
Romance Lemare
Second Impromptu.....Coleridge-Taylor

EFFIE ASHMAN

Daffodil Gold.....Hodgson
Good Morning, Brother Sunshine Liza Lehmann

ORGAN

Allegretto Stanford
Evening Idyll Cyril Scott
Toccata d'Evry

5.30 The Children's Hour

(From Birmingham)

'Adventures with the Treasure Lady—A White
Elephant,' by Winifred A. Ratcliffe

Songs by HORACE PRIESTLEY (Tenor)

SIDNEY HULL (Banjo)

6.15

'The First News'

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

6.30

ORGAN MUSIC

Played by DR. HAROLD RHODES
Relayed from Coventry Cathedral

Toccata and Fugue in D Minor (Dorian) Bach
Invocation Guilman
Choral No. 2 in B Minor Franck
Concert Overture in C Minor Hollina

7.0

JACK PAYNE

and THE B.B.C. DANCE ORCHESTRA

7.30 Symphony Concert

Relayed from the Town Hall, Birmingham.

THE CITY OF BIRMINGHAM ORCHESTRA

Conducted by DR. MALCOLM SARGENT

Overture, 'Alceste' Gluck
Symphony No. 1, in A
Flat, Op. 55 Elgar

8.25 app. Reading from
the London Studio

8.45 ORCHESTRA

Suite, 'Coq d'Or' ('The
Golden Cockerel')

Rimsky Korsakov

Allegretto, 'The Hymn of
Praise' .. Mendelssohn
Berceuse (Cradle Song)
and Finale (The 'Fire-
bird') Stravinsky

9.40 'Dixie Land'

A Musical Sketch by

NORMAN TINDIS

Assisted by

THE BIRMINGHAM STUDIO
CHORUS

and
PHILIP BROWN'S DOM-
INGOES DANCE BAND

10.0 'The Second News'

WEATHER FORECAST, SECOND GENERAL NEWS
BULLETIN

10.15-11.15 An Edward German Programme

(From Birmingham)

I. 'MERRIE ENGLAND'

THE BIRMINGHAM STUDIO CHORUS and ORCHESTRA
Conducted by JOSEPH LEWIS

Introduction and Opening Chorus—Sing-a-down
Finale, Act I

Bessie EMILIE WALDRON
Queen of the May }
Jill-all-alone WINIFRED PAYNE

Raleigh GEOFFREY DAMS
Essex } JAMES HOWELL
Long Tom }

Queen Elizabeth ALICE VAUGHAN

II. 'NELL GWYNN'

Suite of Three Dances

III. 'TOM JONES'

Introduction and Opening Chorus 'Don't you
find the weather charming?'

Finale, Act I

Tom Jones JAMES HOWELL
Sophia EMILIE WALDRON

Bliffl } HAROLD HOWES
Western }
Allworthy GEOFFREY DAMS

IV. 'HENRY VIII'

Suite of Three Dances

(Thursday's Programmes continued on page 201.)

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SONNES PITTORESQUES (Pierre Chaccon and Orchestre Symphonique of Paris) (Nos. 9491-9492-6s. 6d. each). *Lon. & Dar.*
BEETHOVEN SYMPHONY No. 1 in C (Sir George Henschel and Royal Philharmonic Orchestra) (Nos. 11289-1292-6s. 6d. each). *Lon. & Dar.*
Monday: MIGNON—Selection (Percy Pitt and New Queen's Hall Orchestra) (No. 9403-4s. 6d.). *Dar. Exp.*
SOLEMN MELODY (Sir Hamilton Harty and Hallé Orchestra) (No. 11936-6s. 6d.). *Dar. Exp.*
BAL MASQUE (Plaza Theatre Orchestra) (No. 5403-3s.). *Dar. Exp.*
THE PLANETS—Jupiter (Gustav Holst and London Symphony Orchestra) (No. 11459-6s. 6d.). *Dar. Exp.*
Tuesday: MEISTERSINGERS—Selection (H.M. Grenadier Guards Band) (No. 9424-4s. 6d.). *Lon. & Dar.*
PEER GYNT—Suite No. 2 (Schn-evolet and New Queen's Hall Orchestra) (Nos. 9311-9312-4s. 6d. each). *Dar. Exp.*
EGMONT—Overture (Menzelberg and Concertgebouw Orchestra) (No. 11799-6s. 6d.). *Dar. Exp.*
Wednesday: CLEOPATRA—Triumphal March (H.M. Grenadier Guards) (No. 9250-4s. 6d.). *Lon. & Dar.*
PAOLIACCI—Selection (Percy Pitt and New Queen's Hall Orchestra) (No. 9441-4s. 6d.). *Lon. & Dar.*
JARNEFELT PRELUDE (J. H. Squire Celeste Orchestra) (No. 9096-4s. 6d.). *Lon. & Dar.*
ON THE EDGE OF THE LAKE (Eric Coates and New Queen's Hall Orchestra) (No. 9369-4s. 6d.). *Dar. Exp.*
LA BOHEME—Selection (Percy Pitt and New Queen's Hall Orchestra) (No. 9160-4s. 6d.). *Dar. Exp.*
Thursday: MIDSUMMER NIGHT'S DREAM—Overture (Sir Henry J. Wood and New Queen's Hall Orchestra) (Nos. 9559-9560-4s. 6d. each). *Lon. & Dar.*
FIRE BIRD—Berceuse and Finale (Stravinsky and Orchestre Symphonique of Paris) (No. 12282-6s. 6d.). *Lon. & Dar.*
NELL GWYN DANCES (H.M. Grenadier Guards Band) (Nos. 4971-4972-3s. each). *Lon. & Dar.*
Friday: SEMIRAMIDE—Overture (Milan Symphony Orchestra) (No. 9663-4s. 6d.). *Dar. Exp.*
SULLIVAN SELECTION (H.M. Grenadier Guards Band) (No. 9495-4s. 6d.). *Dar. Exp.*
WEE MACGREGOR—Patrol (Royal Guards Band) (No. 1549-3s.). *Dar. Exp.*
MUSICAL SWITCH—Pot-Pourri (Plaza Theatre Orchestra) (Nos. 9195-9197-4s. 6d. each). *Dar. Exp.*
VAGABOND KING—Selection (Percival Mackey's Band) (No. 9195-4s. 6d.). *Dar. Exp.*
Saturday: EUY BLAS—Overture (Percy Pitt and B.H.C. Orchestra) (No. 9278-4s. 6d.). *Lon. & Dar.*
CELTIC SUITE (H.M. Grenadier Guards Band) (Nos. 9249-9250-4s. 6d. each). *Lon. & Dar.*

Instrumental.

Sunday: SIX BEARMS WALTZES (Barnett and Crankford—Piano Duets) (No. 9250-4s. 6d.). *Lon. & Dar.*
Monday: HYMN TO THE SUN (W. H. Squire—Cello) (No. 9162-4s. 6d.). *Dar. Exp.*
Tuesday: LIEBESFREUD (Anton Sala—Cello) (No. 3-75-3s.). *Lon. & Dar.*
ON WINGS OF SONG (Lancel Tertis—Viola) (No. 9163-4s. 6d.). *Lon. & Dar.*
REVERIE (W. H. Squire—Cello) (No. 12059-6s. 6d.). *Dar. Exp.*
SQUIRE'S HUMORESQUE (W. H. Squire—Cello) (No. 11129-6s. 6d.). *Dar. Exp.*
LIEBESSTRAUM (Evelyn Howard-Jones—Piano) (No. 4651-4s. 6d.). *Dar. Exp.*
ELEGIE (Albert Sammons—Violin) (No. 9415-4s. 6d.). *Dar. Exp.*
Wednesday: SCHUBERT'S SEERNADE (Violin, Flute and Horn) (No. 127-4s. 6d.). *Dar. Exp.*
Thursday: EVENING SONG (Gaspar Casado—Cello) (No. 9159-4s. 6d.). *Lon. & Dar.*
LA OITANA (Lancel Tertis—Viola) (No. 9154-4s. 6d.). *Lon. & Dar.*

Vocal.

Sunday: WHEN THE KING WENT FORTH TO WAR (Norman Allan—Bass) (No. 12038-6s. 6d.). *Lon. & Dar.*
Monday: HOMING (Muriel Drunskill—Contralto) (No. 3328-3s.). *Dar. Exp.*
Tuesday: O LOVELY NIGHT (Eva Turner—Soprano) (No. 11227-6s. 6d.). *Lon. & Dar.*
DEINK TO ME ONLY (Master John Griffith—Boy Soprano) (No. 5493-3s.). *Lon. & Dar.*
IT WAS A LOVER AND HIS LASS (John Coates—Tenor) (No. 4985-3s.). *Lon. & Dar.*
WHEN DAISIES PIED (Dora Labbette—Soprano) (No. 9704-4s. 6d.). *Dar. Exp.*
Wednesday: IN DULCI JUBILO (St. George's Chapel Choir) (No. 4578-3s.). *Lon. & Dar.*
TAKE A PAIR OF SPARKLING EYES (John Coates—Tenor) (No. 9506-4s. 6d.). *Dar. Exp.*
MYSELF WHEN YOUNG (Harold Williams—Baritone) (No. 9599-4s. 6d.). *Dar. Exp.*
WHO IS SYLVIA? (Dora Labbette—Soprano) (No. 4903-3s.). *Dar. Exp.*
LINDEN LEA (Edgar Coyle—Baritone) (No. 3211-3s.). *Dar. Exp.*
Friday: SONG OF VOLGA BOATMEN (Norman Allan—Bass) (No. 9803-4s. 6d.). *Dar. Exp.*
Saturday: GINGEY ROAD (Harold Williams—Baritone) (No. 4436-3s.). *Lon. & Dar.*
ERL KING (Frank Titterton—Tenor) (No. 9431-4s. 6d.). *Lon. & Dar.*
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Thursday's Programmes continued (October 24)

5WA CARDIFF. 988 kc/s. (308.9 m.)

- 2.30 London Programme relayed from Daventry
- 3.45 Miss DOROTHY EDWARDS: Topical Talks for Women
Miss Dorothy Edwards will give listeners some stories of ancient customs and superstitions about Hallowe'en in this talk. Listeners will have an opportunity of testing her hints the following week.
- 4.0 London Programme relayed from Daventry
- 4.45 **LIGHT MUSIC**
BOBBY'S STRING ORCHESTRA
Relayed from Bobby's Café, Clifton, Bristol
- 5.15 S.B. from Swansea
- 5.30 The Children's Hour
- 6.0 London Programme relayed from Daventry.
- 6.15 S.B. from London
- 6.30 Market Prices for Farmers
- 6.35 S.B. from London

7.45 A Concert
THE SWANSEA ORPHEUS CHORAL SOCIETY
Relayed from the Central Hall, Swansea
THE CHOIR OF THE SWANSEA ORPHEUS CHORAL SOCIETY
Conducted by LIONEL ROWLANDS

- The Danco Elgar
- BETTY BANNERMAN (Contralto)
O that it were so Frank Bridge
Silver Armstrong Gibbs
- STUART ROBERTSON (Bass) and Choir
Plantation Songs arr. Stanford Robinson
- BETTY BANNERMAN
Three Welsh Folk Songs:
A Gentle Maid in Secret sighed } arr.
Lullaby Gwynn Williams
The Miller's Song }
- CHOIR
Drako's Drum Coleridge-Taylor
Swansea Town Holst
- STUART ROBERTSON
Ethiopia Saluting the Colours Charles Wood
O Mistress Mine Quilter
Laird of Cockpen Parry
- CHOIR
All through the Night arr. Northcote
- 9.0 S.B. from London
- 9.30 West Regional News
- 9.35-12.0 S.B. from London

5SX SWANSEA. 1,040 kc/s. (288.5 m.)

- 2.30 London Programme relayed from Daventry
- 3.45 S.B. from Cardiff
- 4.0 London Programme relayed from Daventry
- 5.15 The Children's Hour
- 5.30 S.B. from Cardiff
- 6.0 London Programme relayed from Daventry
- 6.15 S.B. from London
- 6.30 S.B. from Cardiff
- 6.35 S.B. from London
- 9.30 West Regional News. S.B. from Cardiff
- 9.35-12.0 S.B. from London

6BM BOURNEMOUTH. 1,040 kc/s. (288.5 m.)

- 1.0-2.0 **ORGAN MUSIC**
Played by REGINALD FOORT
From the Regent Cinema, Bournemouth
Relayed to London and Daventry

- 2.30 London Programme relayed from Daventry
- 3.45 Miss MARJORIE SIMMONDS: 'The Sanctuary of the South'
- 4.0 London Programme relayed from Daventry
- 6.15 S.B. from London
- 6.30 Market Prices for South of England Farmers
- 6.35 S.B. from London
- 9.30 Local News
- 9.35-12.0 S.B. from London

5PY PLYMOUTH. 1,040 kc/s. (288.5 m.)

- 12.0-1.0 London Programme relayed from Daventry
- 2.30 London Programme relayed from Daventry
- 5.15 The Children's Hour
We have gathered now ingredients for another 'MIXED SALAD.' Dressings will be added
- 6.0 London Programme relayed from Daventry
- 6.15-12.0 S.B. from London (9.30 Local News)

2ZY MANCHESTER. 797 kc/s. (376.4 m.)

- 12.0-1.0 **A SCOTTISH BALLAD CONCERT**
S.B. from Leeds
- IRENE UTTING (Pianoforte)
Auld Scots Airs Myddleton
- ANNIE MELLOR (Contralto)
Caller Herrin' arr. Moffat
Blue Bells of Scotland Edward J. Loder
Will you no' come back again? Traditional
- JANE MARCUS (Violin)
Scotch Airs Sarasate
- JAMES SCRATON (Baritone)
My Ain Wee Houso Munro, arr. Moffat
Ye Banks and Braes o' Bonnie Doon arr. Lees
Annie Laurie Jane Scott
- ANNIE MELLOR (Soprano)
Coming through the Rye arr. Lees
Within a mile of Edinburgh Town Hook
Robin Adair Traditional
- JANE MARCUS
Scotch Dances Mackenzie
- JAMES SCRATON
My love is like the red, red rose. }
The Bonnie Earl o' Moray } Traditional
The Bonnie Banks of Loch Lomond }

4.0 Inter-Varsity Debate
Relayed from the Great Hall, the University
Leeds
S.B. from Leeds

Motion:
'IN THE OPINION OF THIS HOUSE, WHAT YORKSHIRE DOES TODAY, LANCASHIRE DOES TOMORROW'

- 4.45 The Northern Wireless Orchestra
Overture, 'Coriolanus' Beethoven
La Cinquantaino Gabriel-Marie
Petite Suite do Concert Coleridge-Taylor
La Capricio de Nannotte (Nanetto's Capricio);
Demande et Réponse (Question and Answer);
Un Sonnet d'Amour (A Sonnet of Love); La
Tarantelle Fréillante (The Lively Tarantello)

- 5.15 The Children's Hour
S.B. from Leeds
MINCENEA
A Meeting of the Debating Society will be held
Subject: 'That one would rather be a Rabbit than a Cabbage'
Proposer: B. BEVERAN, Esq.; Seconder: Miss ANN GORER; Opposer: Miss LETTUCE HART; Seconder: Captain TOM MARTCH
(Thursday's Programmes continued on page 203.)

The Drugless Remedy for **Indigestion**

Drugs are Dangerous It is dangerous to attempt the treatment of Indigestion with drugs. Drugs are opposed to Nature, and their action is nothing more than a bludgeoning of the symptoms into a false state of inertia that may lead to other and more harmful complications. Know what Indigestion really means, and you will readily understand the danger lurking in "cures" that mean merely a postponement of recurring attacks.

What is Indigestion? Indigestion has its origin in the disability of the body to pass out of the system certain substances rejected by the digestive organs as incapable of assimilation. The continued presence of those substances has many ill-effects and is responsible for many distressing symptoms, such as Headaches, Lassitude, Flatulence and Acidity. These conditions, however, are merely symptoms—to lull one of them or all of them is not to remove the cause, i.e., the undigested substances fermenting in the digestive tracts, but rather to aggravate and prolong the mischief already done.

Help Nature to Cure No matter what the ill—if remedial measures are to be successful. Nature must be helped, not hindered. The surest natural treatment for Indigestion is the Charcoal Treatment. Bragg's Charcoal works hand in hand with Nature in removing the cause of Indigestion, acting in a natural and harmless fashion by arresting fermentation, seizing upon the impurities in the digestive tracts, rendering such impurities innocuous, and carrying them out of the system.

Doctors endorse Bragg's Charcoal The use of Bragg's Charcoal for the treatment of indigestion has been endorsed by medical Practitioners for more than half a century. This is because Bragg's Charcoal strikes straight at the roots of the malady, and because its action in use follows natural and scientific laws. Bragg's Charcoal is neither aperient nor astringent, tonic nor sedative.

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Programmes for Thursday.

(Manchester Programme continued from page 201.)

- 6.0 London Programme relayed from Daventry
- 6.15 S.B. from London
- 6.30 Market Prices for Northern English Farmers
- 6.45 S.B. from London
- 7.45 NORRIS JONES (Tenor)
- 8.0 The Eastbourne Municipal Orchestra
Conducted by Captain H. G. AMERS
Relayed from the North-East Coast Exhibition,
Newcastle-on-Tyne
S.B. from Newcastle
- Overture, 'Oberon' Weber
- Ballet, 'La Source' (The Spring) Delibes
- Lo Rouet d'Omphale (Omphale's Spinning
Wheel) Saint-Saëns
- Danse Slave Chabrier
- Neapolitan Serenade Carnelli
- Incidental Music, 'Sigurd Jorsalfar' Grieg
- 9.0 S.B. from London
- 9.30 North Regional News
- 9.35 S.B. from London
- 10.5 'The Sundowners'
LIGHT UP
- 10.30-12.0 S.B. from London

Other Stations.

5NO NEWCASTLE. 1,148 kc/s. (261.3 m.)
 12.0-1.0:—Gramophone Records. 2.25:—East Coast Fishing Bulletin, relayed from Daventry. 2.30:—London Programme relayed from Daventry. 4.0:—Cyril Baker (Pianoforte). 4.9:—Alice Robson (Violin). 4.18:—Winnie Warnes and Alec Daurge (Duologues): Quarrel Scene from 'School for Scandal' (Sheridan); Gaffer Halfpenny and the District Visitor (Ann Stephenson and Allan Macbeth). 4.28:—George Newman (Saxophone). 5.15:—The Children's Hour. 6.0:—London Programme relayed from Daventry. 6.15:—S.B. from London. 6.30:—Market Prices for Farmers. 6.35:—Musical Interlude. 6.45:—S.B. from London. 7.45:—S.B. from Manchester. 8.0:—Capt. H. G. Amers and The Eastbourne Municipal Orchestra, relayed from the North-East Coast Exhibition, Newcastle-on-Tyne. 9.0-12.0:—S.B. from London.

5SC GLASGOW. 752 kc/s. (398.9 m.)
 10.45:—S.B. from Edinburgh. 11.0-12.0:—A Recital of Gramophone Records. 2.30:—S.B. from Edinburgh
 3.0:—Dance Music by Charles Watson's Orchestra, relayed from the Playhouse Ballroom. 3.15:—S.B. from Edinburgh. 3.30:—Musical Interlude. 3.40:—Mid-Week Service, conducted by the Rev. J. G. Drummond, M.A. (Dundas Street Congregational Church). 4.0:—Musical Comedy and Light Opera. The Octet; Reginald Talbot (Baritone). 5.15:—The Children's Hour. 5.57:—Weather Forecast for Farmers. 6.0:—Musical Interlude. 6.15:—S.B. from London. 6.30:—S.B. from Edinburgh. 6.45:—S.B. from London. 7.45:—Two Plays from Sir Walter Scott, 'Fairford's First Brief', adapted by Donald Carsell, from 'Redgauntlet'. Presented by The Edinburgh Philosophical Institute Dramatic Society. Produced by Douglas Robertson. 'The Soldier Boy', founded on 'The Highland Widow', Presented by The Locksmiths. Produced by Halbert Tatlock. Incidental Music by the Octet. 9.0:—S.B. from London. 9.30:—Scottish News Bulletin. 9.35-12.0:—S.B. from London.

2BD ABERDEEN. 995 kc/s. (301.5 m.)
 11.0-12.0:—Relayed from Daventry. 2.30:—S.B. from Edinburgh. 3.0:—S.B. from Glasgow. 3.15:—S.B. from Edinburgh. 3.30:—S.B. from Glasgow. 6.15:—S.B. from London. 6.30:—S.B. from Edinburgh. 6.45:—S.B. from London. 7.45:—S.B. from Glasgow. 9.0:—S.B. from London. 9.30:—S.B. from Glasgow. 9.35-12.0:—S.B. from London.

2BE BELFAST. 1,239 kc/s. (242.3 m.)
 2.30:—London Programme relayed from Daventry. 4.0:—Dance Music. Jan Rafini's Regal Band from the Plaza, Belfast. 4.50:—Kathleen Duant (Soprano): Come Again (John Dowland); Fair, sweet, cruel (Thos. Ford); Sweet Cupid, ripen her desire (Win. Corkine); Sorrow (Hubert Brown); Molly-o (Alec Rowley). 5.2:—Doris Bates (Violin); Havannaise (Saint-Saëns). 5.15:—The Children's Hour. 6.0:—Gramophone Records. 6.15:—S.B. from London. 7.45:—'The Faithful Sentinel,' Opera in Two Scenes, Music by Franz Schubert. English Version by Steuart Wilson. 8.40:—Orchestra: Ballet and Overture to 'Rosamunde' (Schubert). 9.0:—Weather Forecast; Second General News Bulletin. 9.15:—S.E. from London. 9.30:—Regional News. 9.35-12.0:—S.B. from London.

GERMAN READINGS.

Those who intend to listen to Dr. Herbert Schroeder's German Reading to the schools on Monday, October 28, will be interested to note that this will be taken from 'Die Balladen und Ritterlichen Lied' by Böttcher Frecherr von Munchausen.

OLD NORTH-COUNTRY RECIPES

5.—Yorkshire Biscuits, Yorkshire Apple Cake, and Yorkshire Puddings.

YORKSHIRE puddings are simple to make, and only three points concerning them need be specially remembered. Always let the batter stand after making and before using—two or three hours, or even a night, if possible—mix it up thin and beat it for as long as you will with an ordinary whisk. For one to eat with meat use 6½ ozs. flour, ½ teaspoonful baking powder, and a good pinch of salt, 1 oz. lard, 2 eggs and 1 pint of milk.

Put the flour and salt into a bowl, then gradually add the beaten eggs and milk, using a wooden spoon, then, when the ingredients are properly mixed, whisk well, allow the batter to stand and, just before using, stir in the baking powder. Put the lard into a Yorkshire pudding tin in the oven and when it is very hot pour in the batter and bake in a sharp oven.

Another recipe for Yorkshire Pudding as a sweet is as follows: ¼ lb. flour, 1 egg, a good pinch of salt, ½ pt. milk (rather under), 3 oz. lard, ½ teaspoonful baking powder. The method is similar to the other, and when the batter is ready pour it into a well greased tin, cut the lard in small pieces on the top, bake in a very sharp oven and serve very hot with sugar.

Apple cake.—Use a shallow round dish the size of a dessert plate, really like a big saucer, line it with crust and heap it fairly high with apples (the best cookers procurable), peeled, cored and cut up, pour in 2 or 3 tablespoonfuls water and add sufficient sugar to sweeten; brush round the edge with cold water, then put on a lid of pastry, bake in a sharp oven, care being taken to bake it both at the top and underneath. The moment it is baked take it from the oven, make a hole in the centre, drop through this a big piece of butter, dredge the cake thickly with castor sugar, slip it on to a hot plate covered with a lace paper and serve.

Yorkshire biscuits.—Use ½ lb. flour, ¼ lb. lard, a very good pinch of salt, ½ teaspoonful baking powder and cold water. Rub the lard into the flour and salt, then add the baking powder and mix to a paste with cold water. Turn this on to a floured board and work it up very well with the palms of the hands, roll it out very thinly indeed and cut it into rounds with a plain cutter about 2 or 3 inches in diameter. Put these on to a floured baking sheet and prick each one several times with a fork, bake in a sharp oven, put on to a wire stand and when cold butter each with farm butter.

Parkin Cakes.—½ lb. fine oatmeal, ¼ lb. flour, ¼ lb. golden syrup, 2 ozs. butter, 1 oz. sugar, ½ teaspoonful ground ginger, ½ teaspoonful baking powder, about ½ oz. almonds and a little beaten egg. With the exception of the almonds put the dry ingredients into a bowl and mix well together. Melt the butter and syrup together in a saucepan; blanch and split the almonds. Mix the dry ingredients to a paste with the melted butter and syrup, and if necessary add a little beaten egg. Turn this on to a floured board, cut it into pieces and roll into balls the size of a walnut, put these on to a well greased baking sheet, press each a little to prevent its rolling, brush the top over with beaten egg and put on half an almond. Bake in a sharp oven. They will not, of course, remain in balls while baking but will spread into little flat cakes.

A good way to obtain the correct weight of syrup is to weigh the empty saucepan on the scales, then weigh the syrup in it. For cookery scales are as necessary as they are in a shop. Ingredients for everything should be weighed with the greatest care and accuracy. It may be of interest to know that 3 pennies weigh 1 oz., that 3 halfpence weigh ½ oz., and that an ordinary sized egg weighs 2 ozs.—From a Manchester talk by Miss Laverock.

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8.0
TONIGHT'S
SYMPHONY
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FRIDAY, OCTOBER 25
2LO LONDON & 5XX DAVENTRY

£42 kc/s. (356.3 m.)

193 kc/s. (1,554.4 m.)

10.30
WHAT WILL
IT BE
THIS TIME?

10.15 a.m. THE DAILY SERVICE
10.30 (Daventry only) TIME SIGNAL, GREENWICH, WEATHER FORECAST
10.45 Recipes and Household Hints

11.0-11.30 (London only)
Experimental Television Trans-
mission by the Baird Process

11.0 (Daventry only) Gramophone
Records

12.0 A SONATA RECITAL
MURIEL HART (Violin)
KATELEEN COOPER (Pianoforte)
Sonata in F Minor for Viola and
Pianoforte *Brahms*
Allegro appassionato; Andante
un poco Adagio; Allegro grazioso;
Vivace
Slow movement, Sonata in C Sharp
Minor *Egon Kornauth*

12.30 ORGAN MUSIC
Played by H. A. BATE,
Organist and Director of the Choir,
St. James', Muswell Hill
(Relayed from St. Mary-le-Bow)
Voluntary in C Minor *Greene*
Air and Gavotte *Samuel Wesley*
Prelude and Fugue in C Minor... *Bach*
Rhosymedre *Vaughan Williams*
Marche Triomphale *Karg Elert*

1.0-2.0 A Recital of
Gramophone Records
by Mr. CHRISTOPHER STONE

2.25 (Daventry only) Fishing Bulletin

2.30 FOR THE SCHOOLS
Miss C. A. SIMPSON: 'Rural Survey—III, The
Materials of the Earth's Crust'

2.55 Interlude

THE 1929-30 SYMPHONY CONCERTS.
The first of this important series of twenty-
one Concerts will be broadcast from London,
etc., at 8 p.m. tonight.

Programme :

8.0 Brandenburg Concerto No. 3 in G, for Strings *Bach*
Aria, 'Martern aller Arten' ('Il Seraglio') *Mozart*
Soloist: **Maria Nemeth**
Solo Violin, ARTHUR CATTERALL
Solo Violoncello, LAURI KENNEDY
Solo Flute, ROBERT MURCHIE
Solo Oboe, T. McDONAGH
Symphonia Domestica (Op. 53) *Strauss*
9.5 'The Second News' (From the Studio)
9.20 Aria, 'Ocean, thou mighty monster' *Weber*
Soloist: **Maria Nemeth**
Concerto No. 1 in B Flat Minor, for Pianoforte and
Orchestra *Tchaikovsky*
Soloist: **Walter Giesecking**
Overture, 'Cockaigne' *Elgar*

Relayed from the Queen's Hall
THE B.B.C. SYMPHONY ORCHESTRA
(Leader: Arthur Catterall)
Conducted by
SIR HENRY WOOD.

7.45 EDGAR FAIRCHILD and ROBERT
LINDROLM
(The Famous Twin Pianists)

8.0 B.B.C. Symphony
Concert (I)
Conducted by SIR HENRY WOOD
Relayed from The Queen's Hall
(Sole Lessees, Messrs. Chappell and
Co., Ltd.)
MARIA NEMETH (Soprano)
WALTER GIESECKING (Pianoforte)
THE B.B.C. SYMPHONY ORCHESTRA
(Leader, ARTHUR CATTERALL)
Part I

9.5 'The Second News'
WEATHER FORECAST, SECOND
GENERAL NEWS BULLETIN

9.20 B.B.C. Symphony Concert
Relayed from Queen's Hall
Part II

(For notes on this Concert see page 171.)

10.10 Local Announcements (Daventry
only) Shipping Forecast and Fat
Stock Prices

10.15 Mr. EVELYN WRENCH: 'Vienna
and London—a Contrast'

10.30 SURPRISE ITEM

10.45 DANCE MUSIC
TEDDY BROWN and his BAND from
CIRO'S CLUB

11.0-12.0 JACK HYLTON'S AMBASSADOR
CLUB BAND, Under the direction of
RAY STARITA

12.0-12.15
Experimental Transmission of Still Pictures
by the Fultograph Process



VIENNA AND—

The tower of Vienna's beautiful medieval Cathedral of St. Steven rising high above the buildings of the inner city. Mr. Evelyn Wrench, who has just returned from a continental tour, draws a contrast between Vienna and London in his talk tonight.

3.0 Peoples of the World and their Homes'—V,
Mr. R. C. C. CLAY: 'When Adam delved and
Eve span'
3.25 'Hints on Athletics and Games'—V,
Soccer—Lieut.-Col. J. H. GETTINS, D.S.O.
3.40 Interlude
3.45 Play for Schools
'Julius Caesar'
(William Shakespeare)
4.30 LIGHT MUSIC
MOSCHETTO and his ORCHESTRA
From the May Fair Hotel
5.15 THE CHILDREN'S HOUR
'Tales of the Khoja' taken from the Turkish
(J. H. Ewing), and told by CHRISTINE SILVER
With Music to suit the occasion by THE OLOF
SEXTET
The 'Wicked Uncle' will tell his story of 'Fritz,
Heinrich, and Hans'
6.0 Miss E. RANDALL: 'A Dinner for the Business
Girl'
6.15 'The First News'
TIME SIGNAL, GREENWICH, WEATHER FORECAST,
FIRST GENERAL NEWS BULLETIN
6.30 The Lady BADEN-POWELL, the Chief Guide:
'The Girl Guide Movement—its Growth and
Progress'
6.45 THE FOUNDATIONS OF MUSIC
BACH'S ORGAN MUSIC
Played by JOSEPH BONNET
Relayed from the Bishopsgate Institute
Sonata (In Trio Form) No. 3 in D Minor
Andante-Adagio e dolce—Vivace
7.0 Mr. ERNEST NEWMAN: 'The B.B.C. Music
Critic'
7.15 Musical Interlude
7.25 'The Village and the Village Craftsman'—
V, Major C. P. ACKERS: 'The Uses of Under-
wood and Home-grown Timber for the Minor
Industries'



—LONDON.

This view of Big Ben and the Houses of Parliament from across Parliament Square, affords an interesting comparison with the picture of Vienna in col. 1. Mr. Evelyn Wrench contrasts the English and Austrian capitals in his talk tonight.

FRIDAY, OCTOBER 25

5GB DAVENTRY EXPERIMENTAL

626 kc/s. (479.2 m.)

TRANSMISSIONS FROM LONDON EXCEPT WHERE OTHERWISE STATED.

- 3.0 ORGAN MUSIC**
 Played by **ERIC BROUGH**
 (Organist and Director of the Choir)
 Lowisham Congregational Church
 Relayed from St. Mary-le-Bow
- Prelude and Fugue in A Minor *Bach*
EILEEN LEONARD (Soprano)
 Songs
- ERIC BROUGH**
 Choral Prelude and Fugue on 'O Traurigkeit, I Herzeleid' *Brahms*
 Prelude on 'Crofts 136th' *Parry*
- EILEEN LEONARD**
 Songs
- ERIC BROUGH**
 Symphony I (First Movement) *Viene*
 Minuet from 'Suite Gothique' *Boellman*
 Prelude in B *Marcel Dupre*

- 4.0 DANCE MUSIC**
JACK PAYNE and THE B.B.C. DANCE ORCHESTRA
EDGAR FAIRCHILD and ROBERT LINDHOLM
 (The Famous Twin Pianists)

- 5.30 The Children's Hour**
 (From Birmingham)
 'The Magic of Words—How they are born,' by Helen M. Enoch
HARLEY and BARKER will entertain
DOROTHY McBLAIN
 (Siffleuse)
 'For the Trophy—a Water Polo Story,' by T. Davy Roberts

- 6.15 'The First News'**
 TIME SIGNAL, GREENWICH; WEATHER FORECAST and FIRST GENERAL NEWS BULLETIN

6.30 Light Music

- THE BIRMINGHAM STUDIO ORCHESTRA**
 Conducted by **FRANK CANTELL**
- March, 'Victoria' *Von Blon*
 Overture, 'Semiramide' *Rossini*
- DAISY NEAL (Contralto)**
 Oh, soft was the Song } *Elgar*
 Queen Mary's Song }
 Where Corals lie }

- ORCHESTRA**
 First Selection of Sullivan's Works. .arr. *Godfrey*

- 7.10 HAROLD MILLS (Violin)**
 Eastern Romance *Rimsky Korsakov*
 Tambourin *Rameau, arr. Kreisler*
 Boreouse (Cradle Song) *Järnefelt*

- ORCHESTRA**
 Selection, 'Kissing Time' *Caryl*
- DAISY NEAL**
 O Lovely Night *Lanton Ronald*
 The Ships of Arcady *Head*
 A Summer Night *Goring Thomas*

- 7.45 HAROLD MILLS**
 Minuet *Porpora, arr. Kreisler*
 Cradle Song *Cui*
 Saltarello *German*

LIKE many of his colleagues in the Russian school of composers, Cui was an amateur. His actual job in life was soldiering, and he was for a number of years Professor of Military Engineering at one of the Army training schools. But his adoption as a member of the Russian school has this special interest, that he was really a Frenchman,



DOROTHY McBLAIN,
 'the girl who whistles in her throat,'
 takes part in tonight's Vaudeville
 programme from 5GB.

or, at any rate, half French, by descent. His father was one of Napoleon's officers who was left in Russia during the disastrous retreat from Moscow. He settled down there, and married a Lithuanian lady, adopting as his home the country which his Emperor had failed to conquer.

ORCHESTRA
 Patrol, 'The Wee MacGregor' *America*

8.0 Vaudeville

- MABEL ADEANE**
 (The Versatile Girl in Story and Song)
RENEE RUDARNI and BILLY CARLTON
 (Instrumentalists)
HAROLD CLEMENCE (The Lugubrious One)
DOROTHY McBLAIN
 (The Girl who whistles in her throat)
HARLEY and BARKER
 (Light Songs at the Piano)
THE 'MIAMI' DANCE BAND

9.0 A BAND PROGRAMME

- THE LEICESTER IMPERIAL BAND**
 Conducted by **S. S. ILIFFE**
 March, 'The Quarter Deck' *Alford*
 Overture, Napoleon' *Hilton*
- PERCY THOMPSON (Bari-tone)**
 Rail no more, ye learned asses *Boyce*
 A Banjo Song *Sidney Homer*
 The Yeomen of England *German*

- BAND**
 Pot Pourri, 'A Musical Switch' *Alford*
 Fox Trot, 'The Heart of a Sunset' *Nicholls, arr. Hume*
 Fox Trot, 'Sunny South' *Ager, arr. Hume*

- PERCY THOMPSON**
 Away, away, you men of rules *Parry*

- The Song of the Volga Boatmen
arr. Chaliapine, and Kocneman

- BAND**
 Selection, 'The Vagabond King' *Friml*

- 10.0 'The Second News'**
 WEATHER FORECAST; SECOND GENERAL NEWS BULLETIN

- 10.15 DANCE MUSIC**
TEDDY BROWN and his BAND from **CIRO'S CLUB**

- 11.0-11.15 JACK HYLTON'S AMBASSADOR CLUB BAND,** directed by **RAY STARITA,** from the **AMBASSADOR CLUB**

(Friday's Programmes continued on page 206.)

THE RADIO TIMES.
The Journal of the British Broadcasting Corporation.
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Friday's Programmes continued (October 25)



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5WA CARDIFF. 968 kc/s. (309.9 m.)

12.0-1.0 London Programme relayed from Daventry

2.30 London Programme relayed from Daventry

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

5.15 The Children's Hour

6.0 MR. IAN KYRLE FLETCHER
'Problems of Production applied by Welsh Dramatists'—III, Problems of Atmosphere'

6.15 S.B. from London

6.30 Mr. F. J. REES, Principal of the University of South Wales and Monmouthshire, Cardiff: 'Education for Business'

6.45 S.B. from London

10.10 West Regional News

10.15-10.45 S.B. from London

5SX SWANSEA. 1,040 kc/s. (288.5 m.)

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

10.10 West Regional News. S.B. from Cardiff

10.15-10.45 S.B. from London

6BM BOURNEMOUTH. 1,040 kc/s. (288.5 m.)

2.30 London Programme relayed from Daventry

6.15 S.B. from London

10.10 Local News

10.15-10.45 S.B. from London

5PY PLYMOUTH. 1,040 kc/s. (288.5 m.)

2.30 London Programme relayed from Daventry

5.15 The Children's Hour
'Mother Skip' (Eleanor Farjeon) discusses 'Those Long Winter Evenings and what to do with them' (M. Newell)

6.0 London Programme relayed from Daventry

6.15-10.45 S.B. from London (10.10 Forthcoming Events; Local News)

2ZY MANCHESTER. 797 kc/s. (378.4 m.)

2.30 London Programme relayed from Daventry

4.30 Jerry Heywood and his Orchestra relayed from

THE SIXTH MANCHESTER RADIO EXHIBITION
At the City Hall, Manchester
Overture, 'Zampa' Herold
Selection of W. H. Squire's Songs .. arr. Baynes
Suite, 'Three Irish Dances' John Ansell
Fox-trot (Selected)
Waltz, 'España' Waldteufel
Selection, 'That's a Good Girl' .. Meyer and Charig

5.15 The Children's Hour
ROMANCE
Songs sung by HARRY HOPEWELL

6.0 Famous Northern Women—III, Mrs. MARGARET MASTERSON; 'Ann Jemima Clough'

6.15 S.B. from London

10.10 North Regional News

10.15-10.45 S.B. from London

Other Stations.

5NO NEWCASTLE. 1,148 kc/s. (261.3 m.)

2.25—East Coast Fishing Bulletin relayed from Daventry
2.30—London Programme relayed from Daventry. 4.30—Music relayed from Tilly's Blackett Street Restaurant, Newcastle-on-Tyne. 5.15—The Children's Hour. 6.0—London Programme relayed from Daventry. 6.15—S.B. London. 6.30—For Farmers, Dr. R. W. Wheldon, 'Farm Feeding-stuffs.' 6.45-10.45—S.B. London.

5SC GLASGOW. 752 kc/s. (398.9 m.)

2.30—Broadcast to Schools. 'Travellers' Tales of Other Lands'—IV, Mr. W. Nisbet Williams—'Lako Tanganyika.' 2.50—Musical Interlude. 2.55—'My Day's Work'—IV, Mr. Gilbert McAllister—'In Newspaper Reporting.' 3.10—Musical Interlude. 3.15—A Concert For Schools. 'Folk Music of the British Isles'—I. The Octet: 'Songs of the Hebrides' (arr. Kennedy Fraser). A. V. Froggatt (Baritone): 'Dabbling in the Dew, Sweet Nightingale, and The Dark-Eyed Sailor' (arr. Cecil Sharp and Baring Gould). John B. Dickson (Violoncello): 'Golden Slumbers Kiss your eyes' (arr. Cedric Sharpe); 'The Snowy Breasted Pearl' (arr. G. A. O'Connor-Morris); 'The Banks of Allan Water' (arr. H. Sharpe). A. V. Froggatt: 'The Next Market Day' (arr. H. Hughes); 'The Foggy Dew' (arr. C. V. Stanford); 'Hey Ho, the Morning Dew' (arr. Chas. Wood). The Octet: 'Reel (Kerr)'. 4.0—An Instrumental and Orchestral Concert. John B. R. Whitfield (Pianoforte). The Octet. 4.45—Organ Music by E. M. Buckley, relayed from the New Savoy Picture House. 5.15—The Children's Hour. 5.57—Weather Forecast for Farmers. 6.0—London Programme relayed from Daventry. 6.15—London. 6.30—Bulletin of Scottish Market Prices for Farmers. 6.40—Musical Interlude. 6.45—London. 10.10—Scottish News Bulletin. 10.15-10.45—London.

2BD ABERDEEN. 995 kc/s. (301.5 m.)

2.30—S.B. from Glasgow. 6.0—London Programme relayed from Daventry. 6.15—London. 6.30—Glasgow. 6.45—London. 10.10—Glasgow. 10.15-10.45—London.

2BE BELFAST. 1,238 kc/s. (242.3 m.)

12.0—Organ Music played by Herbert Westoby, from the Grosvenor Hall. 12.30-1.0—Gramophone Records. 2.30—London Programme relayed from Daventry. 4.30—Dance Music. Jan Raffini's Regal Band, from the Plaza, Belfast. 5.0—A Violin Interlude by Dorothy John. 5.15—The Children's Hour. 6.0—Miss Florence Irwin—'The Vegetable Marrow—How to Cook and Preserve It.' 6.15—S.B. from London. 8.0—An Orchestral Concert. The Orchestra, conducted by E. Godfrey Brown: Overture, 'Tragic' (Brahms). 8.12—Gertrude Peppercorn (Pianoforte) and Orchestra: Concerto in E Flat (Liszt). 8.35—Rispah Goodacre (Contralto) and Orchestra: Aria, 'O Don Fatalo' ('Don Carlos') (Verdi); Scena, 'Condotta ella in ceppi' ('In galla fetters they bound her' ('Il Trovatore') (Verdi). 8.47—Orchestra: Overture, 'Benvenuto Cellini', Op. 23 (Berlioz). 9.15—The Second News. Weather Forecast, Second General News Bulletin. 9.20—Orchestral Concert (Continued). —Orchestra: Prelude and Three Entr'actes from 'Carmen' (Bizet). 9.25—Rispah Goodacre: 'Come not when I am dead' (Holbrooke); 'Blackbird Song' (Cyril Scott); 'When the Swallows homeward fly' (Maude Valerie White); 'A Birthday Song' (MacFadyen). 9.37—Gertrude Peppercorn: 'Studies (Chopin)'. 9.50—Orchestra: Wedding Waltz from Suite 'Vell of Pierrette' (Dohnanyi). 10.10—Regional News. 10.15-10.45—London.

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GEMS FROM THIS WEEK'S PROGRAMME ON "HIS MASTER'S VOICE" RECORDS

"THE FLYING DUTCHMAN"—OVERTURE—Berlin State Opera Orchestra (conducted by Dr. Leo Blech) — 129, 1/6 London, Sunday, 3.30
 WHEN THE KING WENT FORTH TO WAR—Chalipine—DB1068, 8/6 London, Sunday, 3.40
 WIEGENLIED—Schumann—DB1665, 8/6 London, Sunday, 10.5
 STÄNDCHEN—Schumann—DB1010, 8/6 London, Sunday, 10.10
 HOMING—D'Alvarez—DA790, 6/- Daventry 5GB, Monday, 4.1
 OH, COULD I BUT EXPRESS IN SONG—Chalipine—DA 93, 6/- Daventry 5GB, Monday, 4.25
 SOLEMN MELODY—Reginald Goss-Custard—C1335, 4/6 Daventry 5GB, Monday, 6.55
 HYMN TO THE SUN—Isolde Menges—E444, 4/6 Daventry 5GB, Monday, 7.40
 SCHEHERAZADE (Symphonic Suite)—Philadelphia Symphony Orchestra (conducted by Leopold Stokowski)—2143-40, 6/6 each (Album Series No. 56) Daventry 5GB, Monday, 8.15
 "JUPITER" The Flanets—Symphony Orchestra (conducted by Albert Coates)—D1129, 6/6 Daventry 5GB, Monday, 8.45
 PR LUDE TO ACT III, AND BRIDAL MUSIC ("Lohangin")—Symphony Orchestra (conducted by Albert Coates)—D1054, 6/6 London, Tuesday, 12.50
 ON WINGS OF SONG—Tudor Davies—D1283, 6/6 London, Tuesday, 8.15
 "EGMONT"—OVERTURE (Beethoven)—New Light Symphony Orchestra—C1385, 4/6 Daventry 5GB, Tuesday, 7.10
 "SUZANNA'S SECRET"—OVERTURE—La Scala Orchestra, Milan—D1488, 6/6 Daventry 5GB, Tuesday, 8.30
 LÉLIE—John Brownlee—E439, 4/6 Daventry 5GB, Tuesday, 9.10
 DOWN IN THE FOREST—Garda Hall—B2523, 3/- London, Wednesday, 8.0
 BLACKBIRD SONG—Elsie Suddaby—B2076, 3/- London, Wednesday, 8.30
 FOUR INDIA LOVE LYRICS—P Dawson—B2256 and B2255, 3/- each London, Wednesday, 8.40
 DON JUAN'S SERENADE, (Tchaikovsky)—Peter Dawson—C1327, 4/6 Daventry 5GB, Wednesday, 3.25
 SERENADE (Schubert)—Mavis Bennett—C1181, 4/6 Daventry 5GB, Wednesday, 8.40
 WHO IS SYLVIA—Derek Oldham—E395, 4/6 Daventry 5GB, Wednesday, 6.50
 "CAVALLERIA RUSTICANA"—SELECTION—Cremona's Band—C1510, 4/6 Daventry 5GB, Wednesday, 7.10
 LINDEN LEA—George Baker—B2391, 7/- Daventry 5GB, Wednesday, 7.25
 TOCCATA AND FUGUE IN D MINOR (Bach)—G. D. Cunningham—C1291, 4/6 Daventry 5GB, Thursday, 6.30
 NELL GWYN DANCES—New Symphony Orchestra—B2036, 3/- each Daventry 5GB, Thursday, 10.30
 OCEAN, THOU MIGHTY MONSTER ("Oberon")—Austral—D1540, 1/6 London, Friday, 8.30
 CONCERTO NO. 1 IN B FLAT MINOR (Tchaikovsky)—Mark Hambourg and Royal Albert Hall Orchestra (conducted by Sir Landon Ronald)—D1130-33, 6/6 each London, Friday, 4.0
 "COCKAIGNE"—OVERTURE—Royal Albert Hall Orchestra—D1110-1, 6/6 each London, Friday, 9.55
 LARGO AL FACTOTUM—Peter Dawson—C1400, 4/6 London, Saturday, 3.45
 KELTIC LAMENT—Victor Olof Sextet—C1578, 4/6 London, Saturday, 4.0
 SCHERZO ("Midsummer Night's Dream")—San Francisco Symphony Orchestra (conducted by Alfred Hertz)—D1627, 6/6 London, Saturday, 4.20
 WEDDING MARCH ("Midsummer Night's Dream")—San Francisco Symphony Orchestra (conducted by Alfred Hertz)—D1568, 6/6 London, Saturday, 4.30
 ERL KING—Robert Radford—D1278, 6/6 London, Saturday, 7.45
 ON WINGS OF SONG (Mendelssohn)—Heifetz—DB1246, 8/6 Daventry 5GB, Saturday, 4.0
 LIEBESFREUD—Kreisler—DB955, 8/6 Daventry 5GB, Saturday, 4.10
 THE YACABOND—Peter Dawson—B2297, 3/- Daventry 5GB, Saturday, 6.55
 SELECTION—"DESERT SONG"—Savoy Orpheans—C1328, 4/6 Daventry 5GB, Saturday, 7.10
 OVERTURE—"MORNING, NOON AND NIGHT"—Coldstream Guards Band—C1594, 4/6 Daventry 5GB, Saturday, 7.30
 CAPTAIN STRATTON'S FANCY—Peter Dawson—B2251, 3/- Daventry 5GB, Saturday, 7.45
 AT THE WINDOW—Gerhardt—DA835, 6/- Daventry 5GB, Saturday, 10.45
 WHITHER?—Schumann—D1411, 6/6 Daventry 5GB, Saturday, 10.50

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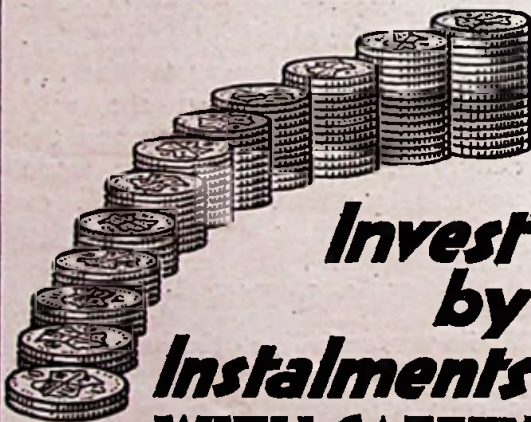
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Both Sides of the Bristol Channel.

A TALE OF TWO ISLANDS.

Historical Episodes of Flat Holm and Steep Holm—The Growth of Group Listening—A Famous Bristol Church—The Gorsedd and Its Music—Sunday Afternoon Band Concert.

Two Isles.

THE islands Flat Holm and Steep Holm in the Bristol Channel, small though they be, have played their part in many historical episodes, but they must have grown somewhat, judging by a question from a passenger on an American liner to an officer of the ship as they steamed up the Bristol Channel: 'Say, friend, are these the British Isles?' 'Two Isles of Purple Shadow' is the title of a dramatic programme by Dorothy Howard Rowlands which is to be given on Thursday, October 31, at 7.45 p.m. The title is from Coleridge, but the isles are Steep Holm and Flat Holm, and five scenes will be given in which their interesting story will be told.

Gildas and Cadoc.

THESE islands have borne different names at different times. Freeman, in a note to old English History, says: 'Some copies of the Anglo-Saxon Chronicle under the year 918 have Bradanreolice, i.e., Broad or Flat Holm, and some Steapanreolice or Steep Holm. The Anglo-Saxons called Steep Holm, Reed Island. It is a rock whose summit rises to 400 feet above the sea-level and it is about a mile and a half round. Maurice, third Lord Berkeley, built a small endowed Priory in 1320, but no remains of it are now visible. It is said that Gildas, the early British saint and first native writer whose works are preserved, found an asylum for some time there. At the same time—about the sixth century—St. Cadoc went to Flat Holm, and he sent two of his followers by sea to fetch a book, foretelling at the same time that they would never return. And so it came to pass, for they were drowned in the Channel.'

Nameless Graves.

THE Anglo-Saxon Chronicle says that in the year 1067, King Harold's mother, Githa, and 'the wives of many good men' with her, went to Steep Holm and there abode some time, ultimately going away by sea to St. Omcr. Flat Holm is mentioned in the Anglo-Saxon Chronicle under the year 918, when the Danes took refuge there after their defeat both at Watchet and Porlock. The few who survived remained on the island until they were forced to go to South Wales owing to want of food. There are nameless tombs on the island which cause much speculation. Many distinguished people fled there to escape justice and persecution. It is asserted that one of the murderers of Thomas à Becket is buried there. Although it would be interesting to know the truth, we may be sure that the graves are without inscription, not because the sleepers were humble, but because they wished their bones to be undisturbed.

N.O.W. Winter Season.

THE National Orchestra of Wales, conducted by Warwick Braithwaite, is now working in full swing for the winter season. On Sunday, October 27, it is to give a Popular Concert in the Park Hall, Cardiff, at 8.15 p.m., when the programme will be broadcast from 9.5 p.m. The Orchestra is also giving a Symphony Concert at the Assembly Room, City Hall, on Tuesday, October 29, and listeners will hear this between 7.45 and 9.0 p.m. Stuart Robertson will sing *The Five Mystical Songs* of Vaughan Williams, and Elgar's *Variations for Orchestra* will be performed. The Popular Concert will take place on Saturday as usual, but this will not be broadcast. However, listeners may like to know that the artists will be Dorothy Bennett (soprano), Gladys Palmer (contralto), Trevor Jones (tenor), and Harry Brindlo (bass). The programme will include excerpts from *Faust*, the choruses being sung by the Cardiff Grand Opera Society.

Group Listening.

MANY new groups are being formed in the West Country this autumn for the purpose of listening to the broadcast talks. A group of craftsmen meet at Taunton every Friday to hear the talks on 'The Village and the Village Craftsman.' In Bristol, the Transport and General Workers' Union has installed an all-mains set in its offices, and a group is being formed to listen to the talks on Economics on Thursday evenings. At Abercwmboi, in South Wales, a strong local committee is also organizing listening groups.

Ruskin's Caution.

A SECOND talk on St. James' Church, Bristol, will be given by the Rev. F. W. P. Hicks, Curate of the church, on Monday, October 28, at 4.45 p.m. Many writers have sought to find models abroad for the circular window in the west end of the church. Ruskin compared it to a 'Byzantine reticulation,' but he cautiously added, 'the resemblance is probably accidental. I can easily credit a Norman builder with the ingenuity of it.' He was nearer the mark than a certain historian, who dismissed it as 'a pretty Gothic window,' although as Mr. Hicks will show, the window contains not a single feature which enables us correctly to call it Gothic.

A Cure for Insomnia.

THE sleepless should make a special note of a programme arranged for Monday, October 28, from 9.50-11.0 p.m., entitled 'At Eventide,' in which all the items are chosen to build up a restful and quiet atmosphere. It opens with Organ Music from St. Mary's Parish Church, Swansea, played by the organist, A. Cyril Baynham. Margaret Wilkinson (soprano) will sing *Ave Maria* and *Song of Sleep*, with violin obbligato by Louis Levitus, and Ronald Harding (violin) will play *Slumber Song* and other items. It is to be hoped that wind and rain will keep within reasonable bounds and not disturb the poetic fiction of the sympathy of nature with human happenings.

Welsh Music.

THE Ceremonial of the Gorsedd has steadily advanced during the past few years mainly due to the efforts of such men as Captain Geoffrey Crawshay, the Herald Bard of Wales and Master of Ceremonies, and one of his most valued helpers on the musical side has been Mr. W. S. Gwynn Williams. His talk therefore on 'The Gorsedd and Its Music' will be, not only an account of what has been done but of what this versatile musician hopes to do in the future, with the co-operation of the various organizations devoted to the study of music in the Principality. This talk will be given on Saturday, November 2, at 7.0 p.m.

Silver Band Contest.

THE Ystalyfera Town Prizo Silver Band is down to broadcast a concert on Sunday afternoon, October 27, at 3.30 p.m. I always look very carefully at the programme when setting out the name of this band, for the meaning would probably be gravely imperilled if the order of the qualifying words were altered. Vocalists at the concert will be Beattie Rhys (soprano) and M. H. Jones (contralto), in duets, and Rhys Williams (baritone) in solos. Ivan Davies, the boy soprano, from Llandyssul, will sing a group of songs. He was a winner at the Royal National Eisteddfod at Liverpool this year, and although he is only fourteen years of age, he has won many trophies, challenge cups, and other prizes. Gwilym Lloyd Roberts will read Welsh poems. He comes from Burry Port, and won the elocution prize at Liverpool.

'STEEP HOLM.'



THE LIGHTHOUSE ON FLAT HOLM. Erected in 1737, the light from its 156-foot-high tower is visible 18 miles down the Bristol Channel.



A ROYAL NATIONAL EISTEDDFOD WINNER. Iwan Davies, the boy soprano, who is broadcasting to Welsh listeners on Sunday, October 27, is seen here with some of his many trophies.

3.30
THE NORTHERN
WIRELESS
ORCHESTRA

- 10.15 a.m. THE DAILY SERVICE
- 10.30 (*Daventry only*) TIME SIGNAL; GREENWICH; WEATHER FORECAST
- 10.45-11.0 Miss ETHEL R. HAMBRIDGE: 'Dressmaking Hints on Small Matters which make or mar'
- 1.0-2.0 LIGHT MUSIC
MOSCHETTO and his ORCHESTRA from the May Fair Hotel
- 3.25 (*Daventry only*) Fishing Bulletin
- 3.30 An Orchestral Concert
S.B. from Manchester
THE NORTHERN WIRELESS ORCHESTRA
Conducted by T. H. MORRISON
FRED SUTCLIFFE (*Baritone*)
Overture, 'Ruy Blas' Mendelssohn
Suite of Ancient Dances..Stanford
FRED SUTCLIFFE
Largo al Factotum (Make way for the factotum) Rossini
The Ginchy Road..Lauri Edward
The Seavenger..Kennedy Russell
ORCHESTRA
The Keltic Suite Foulds
The Call; The Lament; Gathering of the Clans

- FRED SUTCLIFFE
Come into the Garden, Maud Somervell
My Love's an Arbutus Stanford
Love, could I only tell thee Capel
ORCHESTRA
Scherzo and Wedding March ('A Midsummer Night's Dream') Mendelssohn
- 4.45 ORGAN MUSIC
Played by ALEX TAYLOR
from Davis' Theatre, Croydon
- 5.15 THE CHILDREN'S HOUR
Songs at the Piano by LAWRENCE BASKCOMB
'The Meeting Pool'—the first adventure from the book of that title by Mervyn Skipper
Something to think about—a new Competition—so have your pencils and papers ready
- 6.0 Musical Interlude
- 6.15 The First News
TIME SIGNAL, GREENWICH; WEATHER FORECAST; FIRST GENERAL NEWS BULLETIN
- 6.40 Musical Interlude
- 6.45 THE FOUNDATIONS OF MUSIC
BACH'S ORGAN MUSIC
Played by JOSEPH BONNET
Relayed from the Bishopsgate Institute
Passacaglia et Thema fugatum

SATURDAY, OCTOBER 26
2LO LONDON & 5XX DAVENTRY

842 kc/s. (356.3 m.) 193 kc/s. 1,554.4 m.)



Stage Photo

THE PICCADILLY PLAYERS,

under the direction of Al Starita, are one of the two Piccadilly Hotel Dance Bands, well known to listeners, which provide tonight's dance music from London and Daventry between 10.35 and midnight.

- 7.0 Mr. BASIL MAINE: 'Next Week's Broadcast Music'
- 7.15 The Week's Work in the Garden by the Royal Horticultural Society
- 7.25 Musical Interlude
- 7.30 A CONCERT
MARION BROWNE (*Soprano*)
OWEN BRYNGWYN (*Baritone*)
THE GERSHOM PARKINGTON QUINTET
Selection, 'Manon' Massenet
A Melodie Tchaikovsky
MARION BROWNE
Though we'll go no more a-roving
Maude Valerie White
At the midhour of night..... } Cowen
A Birthday }
QUINTET
The Erl King Schubert
Sincerité Sanderson
The Bee Schubert
- This last item is the best known piece by one Franz Schubert. He was so anxious that there should be no confusion between his work and that of his illustrious namesake that he allowed his name to appear on programmes as Francois Schubert, much to the indignation of an anonymous listener who wrote to protest against this 'Frenchifying' of the great Schubert's German 'Franz.'

- THE Gopak is a lively Russian Dance with two beats in the bar, one which it is easy to think of as being danced by the Russians in the open air with their winter boots on. It is full of that kind of energy which suggests strenuous exercise amid the cold of winter. *The Fair of Sorotchinsk*, from which this one is taken, is an opera founded on one of Gogol's Russian stories; Mussorgsky left it unfinished at his death. There are a few introductory bars, and then the lively dance tune is taken up by woodwinds and violins with the other strings accompanying, pizzicato. It grows to a boisterous climax and then dies away quietly without slackening speed.
- 9.0 'The Second News'
WEATHER FORECAST; SECOND GENERAL NEWS BULLETIN
- 9.15 Mr. GERALD BARRY: 'The Week in London'
- 9.30 Local Announcements; (*Daventry only*) Shipping Forecast and Fat Stock Prices
- 9.35 Special Old Time Vaudeville Programme
Presented by PHILIP RIDGEWAY
Book by RALPH NEAL
- 10.35-12.0 DANCE MUSIC
THE PICCADILLY PLAYERS, under the direction of AL STARITA, and the PICCADILLY GRILL BAND, under the direction of JERRY HOEY, from the PICCADILLY HOTEL.

9-35
VAUDEVILLE
OF
OTHER DAYS

This Schubert was a distinguished violinist who served for fifty years in the Royal Orchestra at Dresden, retiring, after some years as leader, on the fiftieth anniversary of the day of his joining. His wife and daughter were both opera singers and both made successful appearances in London on the stage and on the platform of the old 'Monday Pops.'

- OWEN BRYNGWYN
Three Poor Mariners.. arr. Quilter
Phyllis has such charming graces } arr. Lane
Come, let's be merry .. } Wilson
QUINTET
Irish Fantasia Mulder
MARION BROWNE
Drummer Boy Leoni
Butterfly Wings } Phillips
The Stars }
QUINTET
Negro Melody, 'Deep River'
Coleridge-Taylor
OWEN BRYNGWYN
Mary Richardson
The Road to the Isles
arr. Kennedy-Fraser
QUINTET
Passepied Delibes
J'ai pleuré en rêve (In my dreams I have wept) Huë
Gopak Mussorgsky

GEORGE BORROW. The Last of the Picaros. (Continued from page 166.)

betrayed and outcast Moll Flanders became the Romany Ishmael, for all the picaros worth their salt are of the rebel kind. It is probable that the failure of 'Lavengro,' which so disillusioned Borrow and cast him down from the lionizing that was none too good for him, was partly due to the Defoe-like elements in the style of the book. It was published plump in the middle of the Victorian period, when an ornate and florid taste ruled supreme, whence all simple and powerful emotions were banished, and where gentility, which Borrow hated almost more than he did Popery, was the mode in literature as in life. An iron formalism, a rule-of-thumb conduct, dammed all the springs of original life, and Borrow was to find himself

henceforward an exile from the pleasant paths of literary fondling.
Borrow was never really at ease in society. He loved best to rub shoulders with the simple-minded dwellers in the tents of the wilderness where his own single-mindedness could be at home. He possessed all the pride and self-reliance of the lonely wanderer, but here he could be with people who, though parasites on society, had lived a tradition of independence for century after century. Nowadays he is becoming a legendary figure to us, for his gipsies are being ground under the mechanical wheel of progress, while the seeker of romance turns his attention to the Arab chieftain of the desert and the cowboy of the Western plains rather than to the Borrowian gallery. Natural

history has supplanted him in another direction, for Borrow was no naturalist.
But his masterful, tenacious personality will survive all changes of fashion as surely as his individual quality shines through all the outlandish costumes he chose to array himself in throughout his varicoloured life. He possessed the art of throwing an individual magnetism over all he wrote and did, even his most pedantic work, even his Bible-thumping. It is for the individuality that lies behind his multifarious activities that he will be always remembered, for Borrow was consistently his own self, and, however wayward his journey through life, he was steadfastly true to that great individual Borrowness with which he was born.
H. J. MASSINGHAM.

SATURDAY, OCTOBER 26

5GB DAVENTRY EXPERIMENTAL

626 kc/s. (479.2 m.)

TRANSMISSIONS FROM LONDON EXCEPT WHERE OTHERWISE STATED.

3.30 An Instrumental Concert

(From Birmingham)

- JOSEPH HITCHENOR (Violin)
 UNA TRUMAN (Pianoforte)
 FREDERICK HODGKINSON (Violoncello)
- JOSEPH HITCHENOR
 Sonata in E Handel
 Adagio; Allegro; Largo; Allegro
- UNA TRUMAN
 Polonaise in E Flat Chopin
- FREDERICK HODGKINSON
 Idyll Ethel Barnes
 Scherzo Van Goens
- JOSEPH HITCHENOR
 On Wings of Song
 Mendelssohn, arr. Achron
 Liebesfroud (Lovo's Joy) .. Kreisler
- UNA TRUMAN
 Study in F Sharp
 Arensky
 Waltz Skotch
 Hodge
 Musical Box Liadov
- FREDERICK HODGKINSON
 Meditation in C
 J. H. Squire
 Spinning Song
 Popper
 Amourette MacCunn



DAVID HUTCHINSON (left) and FRED ADLINGTON (right) and his Octet take part in the concert from 5GB tonight at 10.20.

4.30 Thé Dansant

(From Birmingham)

BILLY FRANCIS and his BAND
 Relayed from the West End Dance Hall,
 Birmingham

THE ORIGINAL HARMONIC QUARTET
 (Mouth Organ Selections)

5.30 The Children's Hour

(From Birmingham)

- 'The Invasion by Snooky,' by Phyllis Richardson JACKO will Entertain
- 'The Theft of the Blue Water Diamond,' by Margaret Dangerfield

6.15 'The First News'

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

6.40 Sports Bulletin

6.45 Light Music

(From Birmingham)

- THE GRANGE SUPER CINEMA ORCHESTRA
 Conducted by HAYDN HEARD
- March Kwang Hsu Lincke
 Waltz Minuet Windcatt
- FRANK LESTER (Baritone)
 The Vagabond Vaughan Williams
 When the swallows homeward fly
 Maude Valerie White
- ORCHESTRA
 Selection, 'The Desert Song' Romberg

7.20 FRANK LESTER

- The Rainbow Child Coleridge-Taylor
 Thou art risen, my beloved .. }
 This is the island of Gardens .. }
- ORCHESTRA
 Overture, 'Morning, Noon and Night' .. Suppé
 Intermozzo, 'Redzi' Caludi

8.30 THE MUSIC OF LISZT

FRANK LESTER
 Captain Stratton's Fancy Peter Warlock
 Roadways Löhr

ORCHESTRA
 Selection, 'Il Trovatore' .. Verdi, arr. Felras

8.0 A Story Reading

8.30 Symphony Concert

(From Birmingham)

Liszt
 THE BIRMINGHAM STUDIO FEMALE CHORUS and AUGMENTED ORCHESTRA
 (Leader, FRANK CANTELL)
 Conducted by JOSEPH LEWIS

- ORCHESTRA
 Overture, 'Saint Elizabeth'
- FEMALE CHORUS and Orchestra
 Symphony to Dante's 'Divine Comedy'
- ORCHESTRA
 Third Symphonic Poem—'Les Preludes'

10.0 'The Second News'

WEATHER FORECAST; SECOND GENERAL NEWS BULLETIN

10.15 Sports Bulletin

(From Birmingham)

10.20 A CONCERT

- DAVID HUTCHISON (Tenor)
 FRED ADLINGTON'S OCTET
- Valso Schorzando Cyril Scott
 Forgotten Fairy Tales MacDowell
 Sung outside the Prince's door; Of a Tailor and a Bear; Beauty in the Rose Garden; From Dwarf-Land
- Serenade to the Moon Borovski
- DAVID HUTCHISON
 The Lover's Maze }
 Yarmouth Fair } Peter Warlock
 Passing By }
 Burd Ellen and Young Tamiano }

- OCTET
 The Night Watch John Ulrich
 Sunset Edwin Gray
 In Bohemia Smetana
 Maypole Dance ('A Tale of Alsatia')
 Vincent Thomas

- DAVID HUTCHISON
 Rend'l Serono al Ciglio (Let calm return to your gazo) Handel
 At the Window Brahms
 Whither Schubert

- 10.58-11.15 OCTET
 Through the Ages James Ching
 Minuet; Gavotte
 Danco Alco Rowley
 Minuet in A Mozart, arr. Adlington
 Overture, 'Rip van Winkle' Planquette

11.15-11.45

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(Saturday's Programmes continued on page 212.)

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Saturday's Programmes continued (October 26)

5WA CARDIFF. 985 kc/s. (308.9 m.)

12.0-12.45 **A Popular Concert**
Relayed from
The National Museum of Wales
NATIONAL ORCHESTRA OF WALES
(Cerddorfa Genedlaethol Cymru)
March, 'Le Cid' *Masse*
Symphony in A, Op. 90 (The Italian) *Mendelssohn*
Andante (Pilgrims' March); Saltarello "
'Good Friday' Music *Wagner*
Overture 'Carnival' *Dvorak*

3.30 Manchester Programme relayed from Daventry

4.45 **DANCE MUSIC**
by
THE CONEY BEACH FIVE,
Relayed from the
Thé Dausant, Hotel Metropole, Swansea

5.15 **The Children's Hour**

6.0 *S.B. from Swansea*

6.15 *S.B. from London*

6.40 Regional Sports Bulletin

idleness with his wife and children, 'eating and sleeping, without dress-coat, without piano,' and so on, but the idleness by no means meant that he was not composing. The Violin Concerto was completed largely in consultation with his friend, David, the foremost Violin master of the day, and other works belong to this happy time also.

To a flowing accompaniment, the solo Violin enters at once with the first principal tune, a typically Mendelssohn melody; the orchestra repeat this and then the soloist enters with the second subject, accompanied very lightly. On these foundations the brilliant and swift-flowing movement is built up in orthodox form, with a cadenza which comes at a somewhat earlier stage than is usual. A short *presto* brings it to an end.

The slow movement begins with a few bars of prelude for the orchestra and then the soloist enters with another of Mendelssohn's characteristic flowing melodies. There is a second main tune of more stirring character, but the suave melody returns again at the end.

The last movement opens with an energetic little introduction, and the vigorous rhythm of the closing section follows. Robust chords are heard on the winds, and then the violin enters with a little hint of the main tune, and this is



THIS EVENING FROM CARDIFF.
Mr. Vincent Thomas (left) talks on Welsh Music at 7.0. Eda Kersey and Glyn Eastman (right) are the soloists in the Popular Concert relayed from the City Hall at 7.45.

6.45 *S.B. from London*

7.0 Mr. VINCENT THOMAS, 'The Music of Wales': I, a Young Composer's Point of View

7.15 *S.B. from London*

7.30 'The Brute'
A Duologue
by
F. MORTON HOWARD
Characters:
The Wife
The Husband

7.45 **A Popular Concert**
Relayed from
The Assembly Room, City Hall, Cardiff
NATIONAL ORCHESTRA OF WALES
(Cerddorfa Genedlaethol Cymru)
(Leader, LOUIS LEVITUS)
Conducted by WARWICK BRAITHWAITE
Overture, 'Cockaigne' *Elgar*
EDA KERSEY (Violin) and Orchestra
Concerto in E Minor, Op. 84 *Mendelssohn*

repeated four times before the tune actually soars in in all its swift-footed grace. The whole movement flows along with hardly a pause for breath, but the daintiness of it will remind listeners constantly of the Mendelssohn of the *Midsummer Night's Dream* music.

ORCHESTRA
Lyric Suite *Grieg*
GLYN EASTMAN (Baritone) and Orchestra
Recit. and Aria, 'Il Lacerato Spirito' (The Wounded Spirit) *Verdi*
ORCHESTRA
'Prince Igor' Dances *Borodin*

9.0 *S.B. from London*

9.30 West Regional News

9.35-12.0 *S.B. from London*

5SX SWANSEA. 1,040 kc/s. (288.5 m.)

12.0-12.45 *S.B. from Cardiff*

3.30 Manchester Programme relayed from Daventry

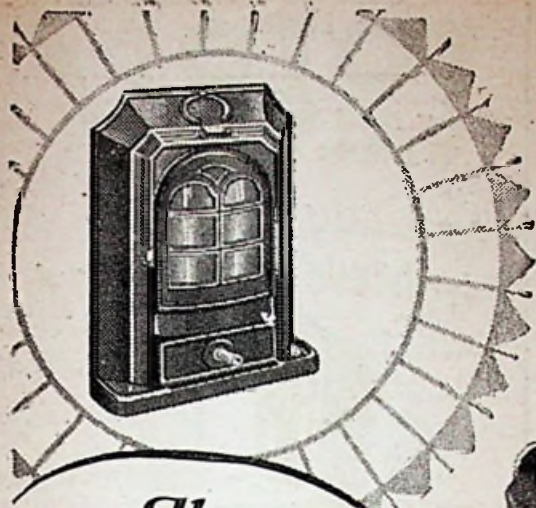
4.45 London Programme relayed from Daventry

5.15 *S.B. from Cardiff*

6.0 Mr. ROWE HARDING: 'Topical Sport in South Wales'

6.15 *S.B. from London*
(Swansea Programme continued on page 215.)

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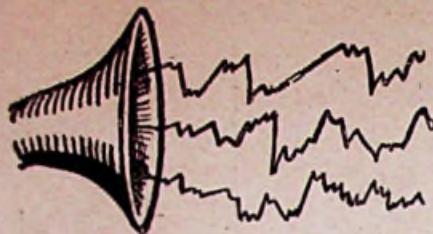
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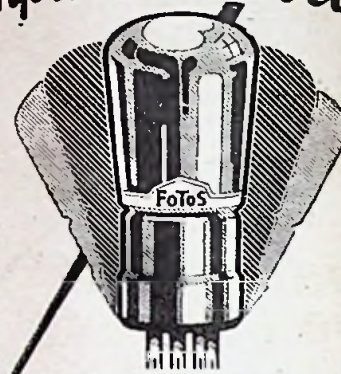
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Saturday's Programmes continued (October 26)

(Swansea Programme continued from page 212.)

- 0.40 S.B. from Cardiff
- 0.45 S.B. from London
- 7.0 S.B. from Cardiff
- 7.15 S.B. from London
- 7.30 S.B. from Cardiff
- 9.0 S.B. from London
- 9.30 West Regional News. S.B. from Cardiff
- 9.35-12.0 S.B. from London

6BM BOURNEMOUTH. 1,040 kc/s. (288.5 m.)

- 12.0-1.0 Gramophone Recital
- 3.30 Manchester Programme relayed from Daventry
- 4.45 London Programme relayed from Daventry
- 0.15 S.B. from London
- 6.40 Sports Bulletin
- 6.45 S.B. from London
- 0.30 Local News
- 9.35-12.0 S.B. from London

5PY PLYMOUTH. 1,040 kc/s. (288.5 m.)

- 12.0-1.0 Gramophone Recital OF LIGHT ORCHESTRAL AND INSTRUMENTAL SOLOS
- Rakoczy March Berlioz
- Violoncello, 'Rigaudon,' Op. 15, No. 6 Trowell
- Killarney Balfe, arr. Sear
- Violin, 'Passacaglia' Nachez
- Waltz and Allegro, 'Gipsy Suite' German
- Guitar, 'Elegio' Massenet
- Lo, hero the gentle lark Bishop, arr. F. Godfrey
- Nylophone, 'Danse d'Hesoin' C. F. Abbey
- Invitation to the Waltz Weber
- Pianoforte, 'Barcarolle in F Sharp,' Op. 60 Chopin
- Vielle Chanson Espagnole Aubert
- Organ, 'Annie Laurio' arr. Casey
- 3.30 Manchester Programme relayed from Daventry
- 4.45 London Programme relayed from Daventry
- 5.15 The Children's Hour 'ACROBATICS,' including the merlin's fight in the story, 'Those of the Air' (H. Mortimer Batten)
- 6.0 London Programme relayed from Daventry
- 6.15 S.B. from London
- 0.40 Sports Bulletin
- 6.45-12.0 S.B. from London (9.30 Items of Naval Information; Local News)

2ZY MANCHESTER. 797 kc/s. (376.4 m.)

- 12.0-1.0 THE NORTHERN WIRELESS ORCHESTRA CHRISTINA STRUGGLES (Contralto)
- 3.30 An Orchestral Concert Relayed to London and Daventry THE NORTHERN WIRELESS ORCHESTRA Conducted by T. H. MORRISON FRED SUTCLIFFE (Baritone)
- 4.45 London Programme relayed from Daventry
- 5.15 The Children's Hour S.B. from Leeds THE LITTLEST ONE Songs by MIRIAM DITCHBURN BENHAM and GUNNELLE HAMLYN
- 6.0 S.B. from Liverpool
- 6.15 S.B. from London
- 6.40 North Regional Sports Bulletin
- 6.45 S.B. from London

- 7.0 Alderman MILES MITCHELL: 'Pages from a Lord Mayor's Diary—II'
- 7.15 The Royal Horticultural Society's Bulletin for Northern English Listeners
- 7.25 Musical Interlude
- 7.30 Leeds Symphony Concert Relayed from the Town Hall, Leeds S.B. from Leeds THE LEEDS SYMPHONY ORCHESTRA Conducted by JULIUS HARRISON
- 9.0 S.B. from London
- 9.30 North Regional News
- 9.35-12.0 S.B. from London

Other Stations:

5NO NEWCASTLE. 1,148 kc/s. (261.5 m.)

12.0-1.0:—Music relayed from Fenwick's Terrace Tea Rooms, Newcastle-on-Tyne. 3.25:—East Coast Fishing Bulletin relayed from Daventry. 3.30:—London Programme relayed from Daventry. 5.15:—The Children's Hour. 6.0:—Andrew Magray (Tyneside Entertainer). 6.15:—S.B. from London. 6.40:—Local Sports Bulletin. 6.45:—S.B. from London. 7.15:—The Royal Horticultural Society's Bulletin. 7.25:—Musical Interlude. 7.30:—Ernest Potts (Bass): Song of the Shoemakers (Holst); The Tramp, Stanley Taylor; As I sat musing (G. S. Bird). 7.37:—Norah Wiggins (Soprano): Recitative and Air, 'Softly sighs the voice of evening' (Der Freischutz) (Weber); Butterfly wings (Phillips). 7.46:—Ernest Potts (Bass): Three Sea Songs (Paul Corder); Hell's pavement; The turn of the tide; Captain Stratton's Fancy. 7.53:—Norah Wiggins: Little Lady of the Moon (Eric Coates); Young love lies dreaming (Edgar L. Balton); Columbine's Garden (Besly); Ringtime (May H. Brahe). 8.0:—Capt. H. G. Amers and the Eastbourne Municipal Orchestra, relayed from the Festival Hall, North East Coast Exhibition, Newcastle-on-Tyne. 9.0-12.0:—S.B. from London.

5SC GLASGOW. 752 kc/s. (398.9 m.)

11.0-12.0:—A Recital of Gramophone Records. 3.0:—A Light Concert. The Octet. Alan Abrines (Tenor); Bartoa Brown (Baritone). 4.40 app.—Musical Interlude. 4.45:—A Recital by Alan Abrines (Tenor) and Barton Brown (Baritone). 5.15:—The Children's Hour. 5.57:—Weather Forecast for Farmers. 6.0:—Mr. Masson Roberts, An Eye-Witness Account of The Scottish League Match, Rangers v. Celtic. 6.15:—S.B. from London. 6.40:—Scottish Sports Bulletin. 6.45:—S.B. from London. 7.0:—S.B. from Edinburgh. 7.15:—Hunting-towers, Being John Buchan's Novel 'Huntingtower,' Adapted by T. P. Maley. 9.0:—S.B. from London. 9.30:—Scottish News Bulletin. 9.35-12.0:—S.B. from London.

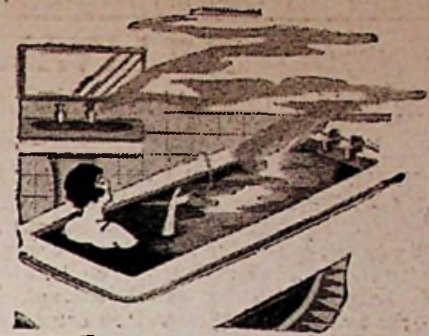
2BD ABERDEEN. 995 kc/s. (301.5 m.)

11.0-12.0:—A Recital of Gramophone Records. 3.30:—S.B. from Glasgow. 6.15:—S.B. from London. 6.40:—S.B. from Glasgow. 6.45:—S.B. from London. 7.0:—S.B. from Edinburgh. 7.15:—S.B. from Glasgow. 9.0:—S.B. from London. 9.30:—S.B. from Glasgow. 9.35-12.0:—S.B. from London.

2BE BELFAST. 1,238 kc/s. (242.3 m.)

2.30-3.0 app.:—Public Welcome to the First Battalion The Royal Ulster Rifles on their return to the Province after an absence of thirty-five years. Speakers: The Right Honourable The Lord Mayor of Belfast (Sir William Coates, Bart., D.L.), The Marquess of Londonderry, Colonel D. J. O. K. Bernard, C.M.G., D.S.O. (Commanding Officer). Relayed from the Ulster Hall, Belfast. 3.30:—Light Music. The Radio Quartet. Robert Aitken (Baritone). Philip Whiteway (Violin). 4.45:—Organ Music by George Newell from The Classic Cinema. 5.15:—The Children's Hour. 6.0:—Gramophone Records. 6.15:—S.B. from London. 6.40:—Sports Bulletin. 6.45:—S.B. from London. 7.0:—Mr. E. Godfrey Brown: 'Next Week's Music. 7.15:—The Royal Horticultural Society's Weekly Bulletin. 7.25:—Musical Interlude. 7.30:—Coleridge-Taylor. 'The Sea.' 'Meg Bianco' A Rhapsody of the Sea, Op. 48. Soloist, Gladys Palmer. The Chorus and Orchestra conducted by E. Godfrey Brown. 8.5:—Part Song for Female Voices, From the Green Heart of the Waters (Nymphs' Song from 'Ulysses'). Four-Part Songs: By the Lone Sea Shore; The Lee Shore. 8.17:—Coleridge-Taylor. 'Varied Moods.' Ernest A. A. Stoneley (Violin): Ballade in D Minor, Op. 4, for Violin and Orchestra. 8.31:—Gladys Palmer: Unmindful of the Roses; O what comes over the sea; You lay so still in the sunshine; Thou art risen, my beloved; This is the Island of Gardens. 8.43:—Orchestra: Selection, 'Hiawatha's Wedding Feast.' 9.0:—The Second News. Weather Forecast; Second General News Bulletin and Sports Bulletin. 9.15:—S.B. from London. 9.30:—Regional News and Sports Bulletin. 9.35-12.0:—S.B. from London.

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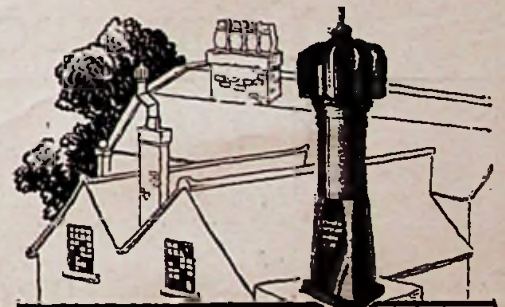
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'The Golden Legend' in Sunday Evening Programme—A Talk on Birds—Plymouth in Olden Days—A Police Band Concert—The Life and Work of Florence Nightingale.

SIR ARTHUR SULLIVAN'S beautiful oratorio The Golden Legend will be broadcast from Birmingham for 5GB listeners on Sunday evening, October 27. It was composed for the Leeds Musical Festival of 1898, the words being selected by Joseph Bennett, the well-known critic and litterateur, from Longfellow's poem. Although at one time it waned as a favourite, possibly due to almost excessive popularity during the lifetime of the composer, The Golden Legend has come to the front again in recent years, its cause being championed by the B.B.C. The artists on this occasion are Stiles Allen (soprano), Esther Colman (contralto), John Adams (tenor) and James Coleman (bass).

ON Tuesday, October 29, at 7 p.m., the Rev. F. C. R. Jourdain, who, in addition to being a Member of the British Ornithological Union, is a Fellow of the Zoological Society, an Honorary Fellow of the American, French, German, and Dutch Ornithological Societies, and Co-Editor of British Birds, will give the first of a series of talks from Bournemouth on 'Some Characteristic Birds of Southern England.' Nearly 200 kinds of birds make their home in the British Isles during the breeding season, but of course only a fraction of them can be found in any given district. The three species chosen for the first talk are the guillemot, the Dartford warbler and the buzzard. The buzzard, a big and generally harmless hawk, has just managed to survive in the New Forest up to the present year, but there are disquieting rumours as to its extermination.

PLYMOUTH has had many worthies of whom it is proud, but as in every flock there are some black sheep, there have been at least two names handed down in history for scorn and contumely. Sir James Bagge and Sir Richard Greville both played a discreditable part in the history of Plymouth during the reign of the first Charles. Bagge was a creature of Buckingham's, who, by fawning on his patron, retained favour with the King to the end of his unpleasant career. The Grenville of whom Mr. C. W. Bracken will speak in the second of his series of talks on 'Old Plymouth and Some Old Plymouthians' on Tuesday, October 29, was an unworthy grandson of the famous hero of the Revenge. Serving the Roundhead party in Ireland, he learned their plans, divulged them later to the Royalists, and joined the King at Oxford. He subsequently became Royalist leader in the siege of Plymouth, and appealed to the townsmen to betray their trust. But this was ignored, and a pamphlet he prepared was burned by the common hangman in the Plymouth market-place.

THE City of Birmingham Police Band is responsible for the afternoon programme from 5GB on Sunday, October 27. The artists are Gaby Valle (soprano), who started her musical career more in the spirit of a joke than anything else, at the suggestion of some English officers stationed in Egypt during the War, and Marjorie Bloese (pianoforte). The service in the evening, which will be relayed from Birmingham Cathedral, will be conducted by the Rev. J. Trevor Lewis, of St. Giles Church, Northampton.

MRS. ROBERT MEYRICK will give another talk from the Bournemouth Studio in connection with her series of 'Notable Dames of Wessex' on Thursday, October 31. Many will learn with surprise that Florence Nightingale, though no one would deny her right to be called a 'notable Dame,' is actually one of those of whom Wessex may be proud. Her early days, before the Crimean War set her before the eyes of the world, were mainly passed at her father's house, Embley Park, near Winchester, and she is buried at the neighbouring village of Wellow. A mist of sentiment has, not unnaturally, gathered round her memory, through which she appears as the ministering angel bending over the couches of sick soldiers. Far greater and more lasting is the result gained by her genius in organizing and perseverance in securing reforms in hospitals, in the nursing profession and in the treatment of the British soldier at home and in India, and it is of these that Mrs. Robert Meyrick hopes to give a short summary.

A SECOND vaudeville programme for 5GB listeners on Tuesday, October 29, includes Henry Merton [(in impressions), Grace Ivell and Vivian Worth (entertainers with a piano), and Norman Timmis in a sketch—Mrs. Gussel on the Phone. Blanche Hern (contralto) and Thornley Dodge, the well-known entertainer, appear with the Birmingham Military Band on Wednesday afternoon, October 30, while George Dawkins (baritone) and Edna Iles (pianoforte) will be heard in the Light Music on the same day.

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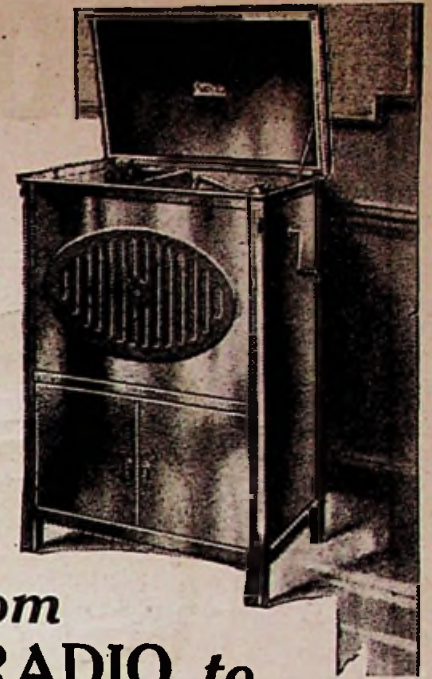
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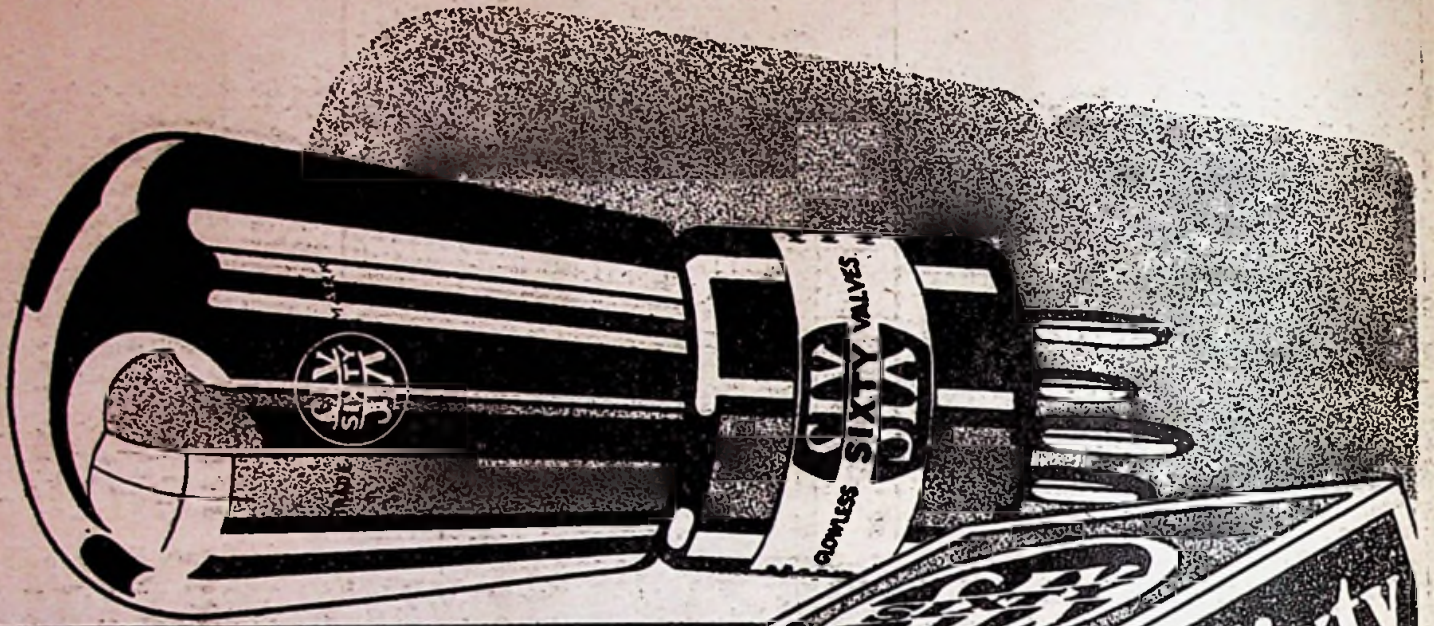
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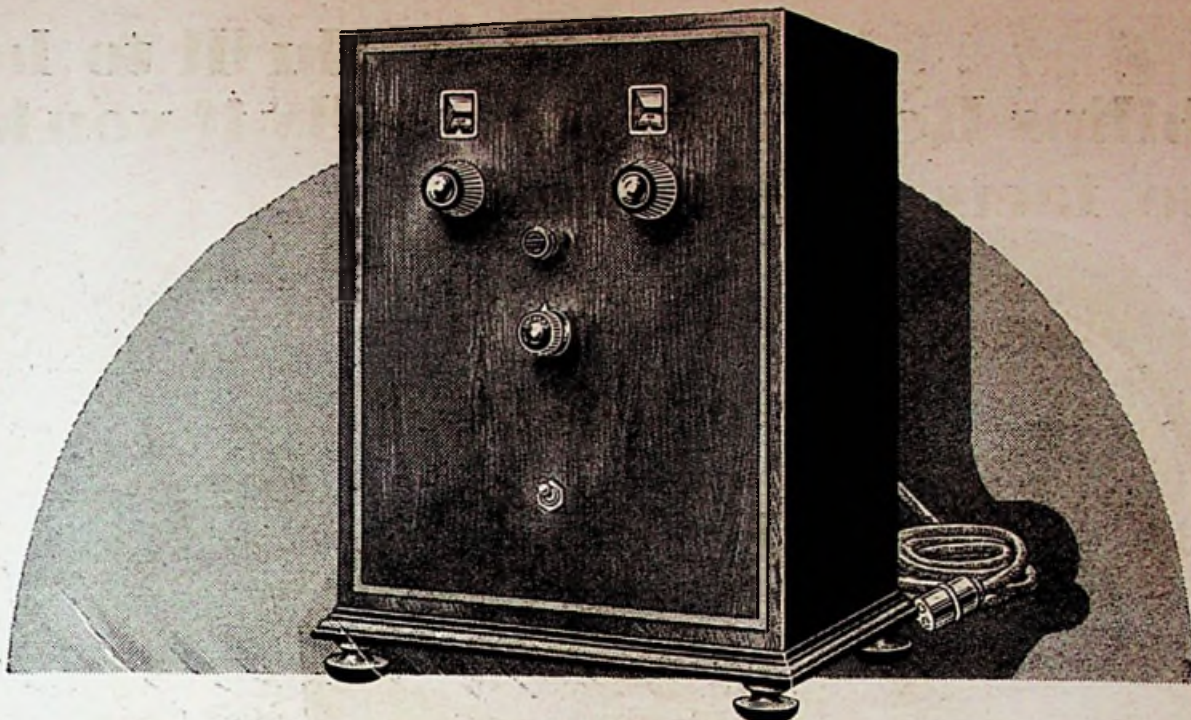
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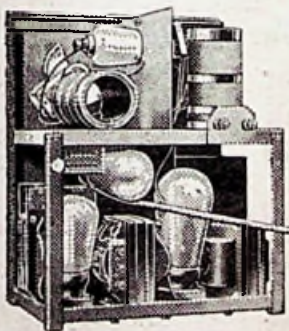
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Interior view of back of Set.

WORKING DETAILS

Suitable for use on Supply Mains (Alternating Current only) of:—

- 200-210 Volts.
- 220-230 Volts.
- 240-250 Volts.
- 50 Cycles or over.

The Receiver complies with the Wiring Rules of the Institution of Electrical Engineers and with the requirements of leading Supply Authorities.

TECHNICAL DETAILS

The H.F. and Detector Valves have indirectly heated cathodes, whilst the Output and Rectifier Valves have directly heated filaments. A separate Metal Rectifier is employed to provide Grid Bias, thus avoiding the back coupling that is produced when Grid Bias is obtained by means of a resistance in the negative return lead.

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The Energy Consumption is approximately 50 watts—less than that of the average lamp.

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Now hear a Philips All-Electric Receiver; remembering that its fascinating performance is backed by the simplicity and economy of Electric Light maintenance. Your dealer will be pleased to demonstrate one in your own home, where you may examine thoroughly its operation and performance.

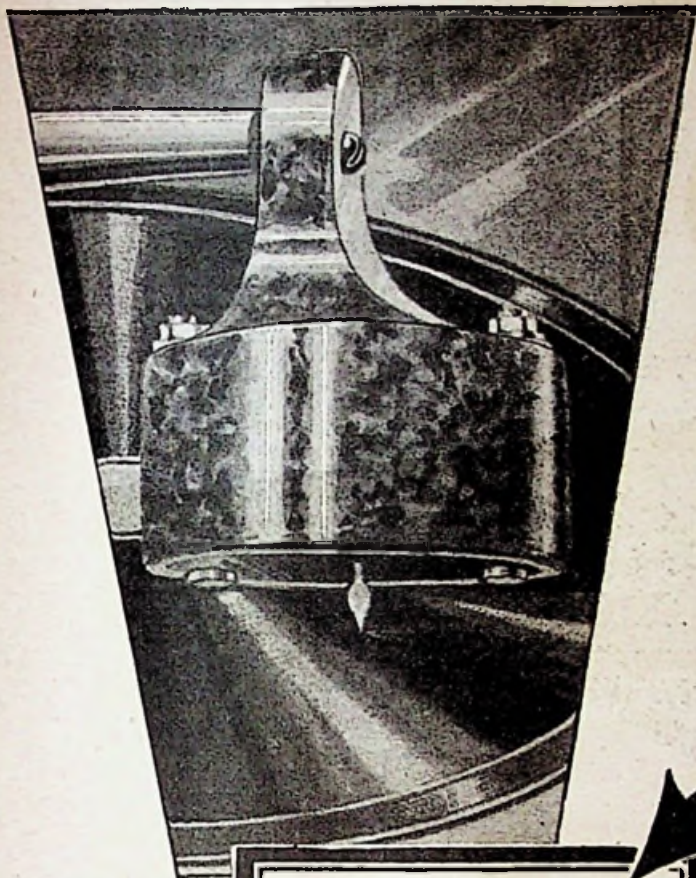
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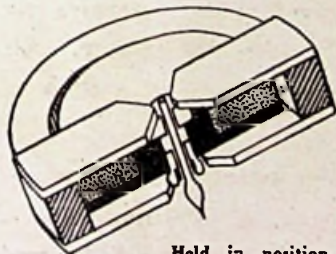
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That's the illusion everybody gets when they hear the reproduction of the Lissen 1930 Pickup. Every note of audible frequency is present in the right proportions, so that you get true re-created sound at last.

The needle armature is the secret of the Lissen Pick-up.

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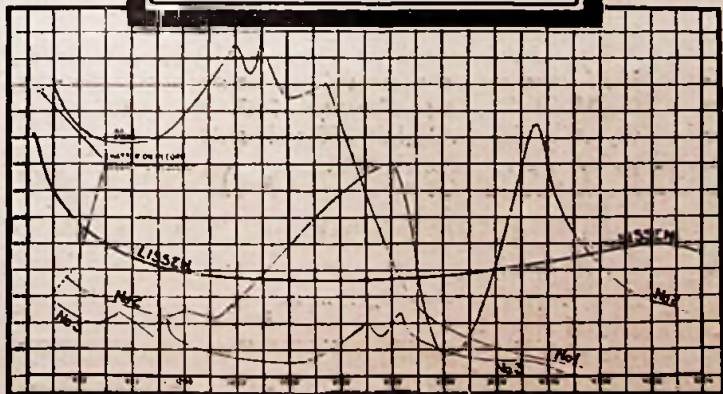
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Look at Curve 1. A particularly fine response for part of its curve, but notice the peaks and depressions and the very serious falling off in output after 2,800 cycles—after 200 cycles it would not remain on the record. In Curves 2 and 3 the same deficiencies exist. Now look at the Lissen Curve. It is the only even curve. These are actual tests under ordinary conditions. The real significance of the Lissen curve is that you get true musical values from one end of the scale to the other.



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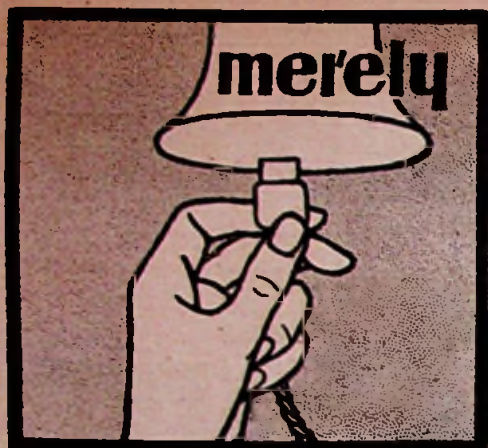
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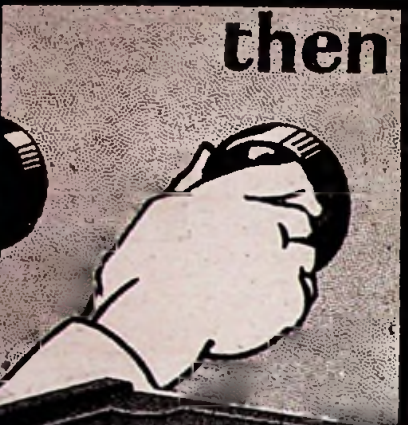
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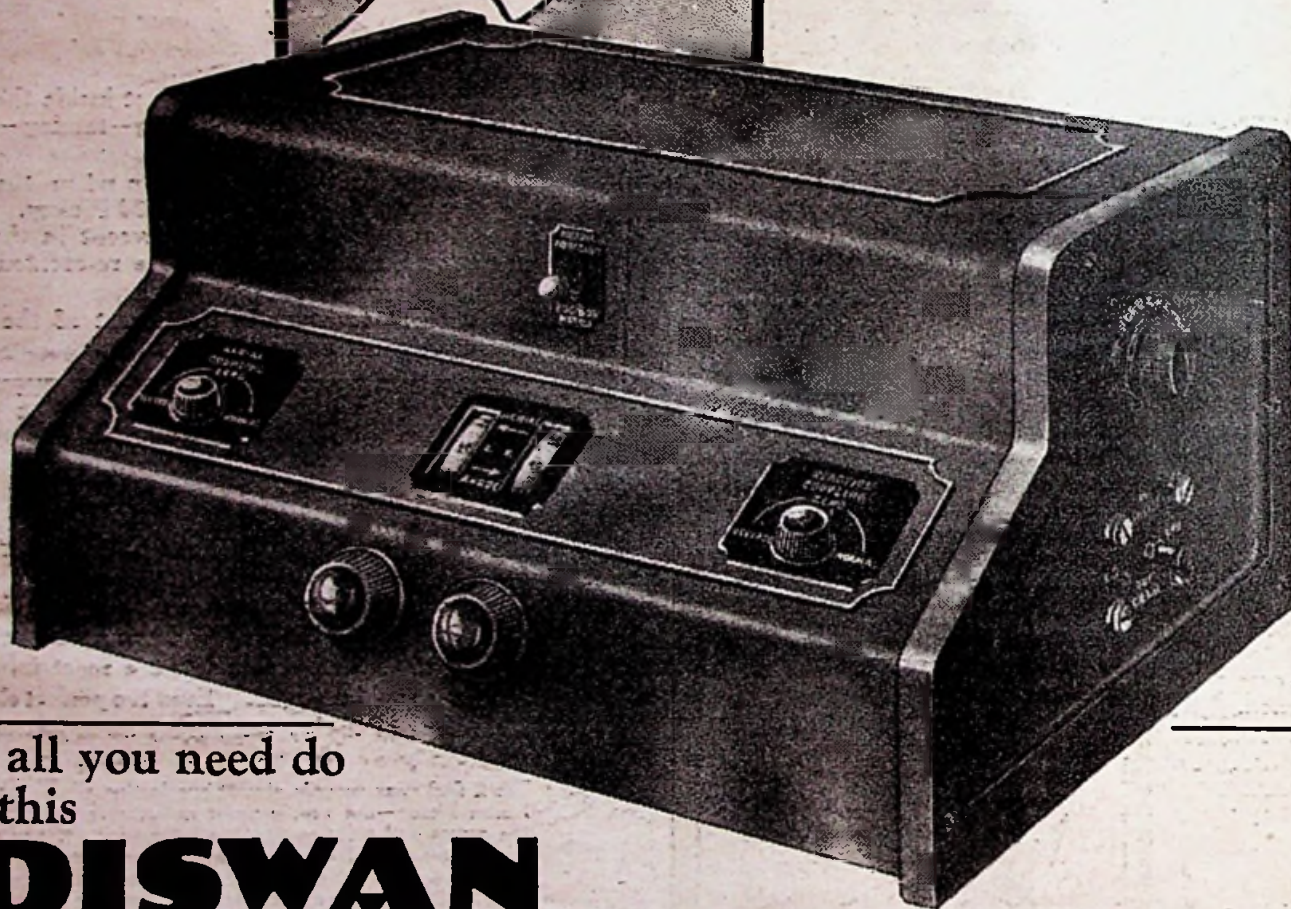
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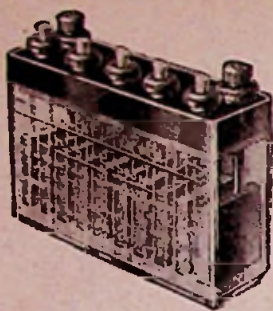
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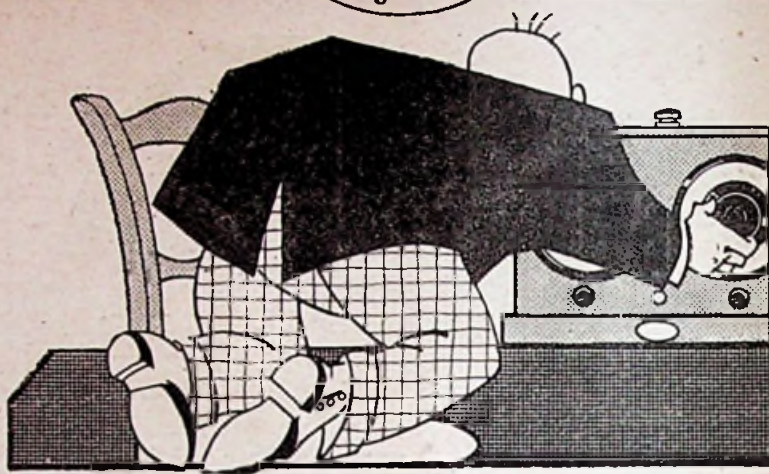
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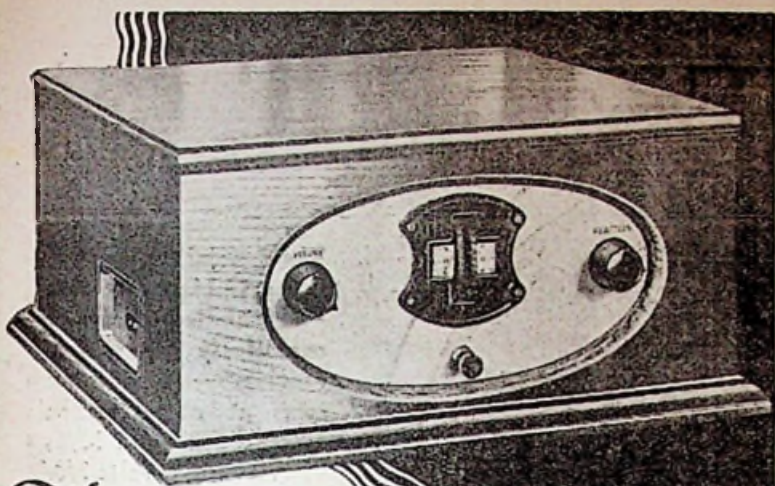
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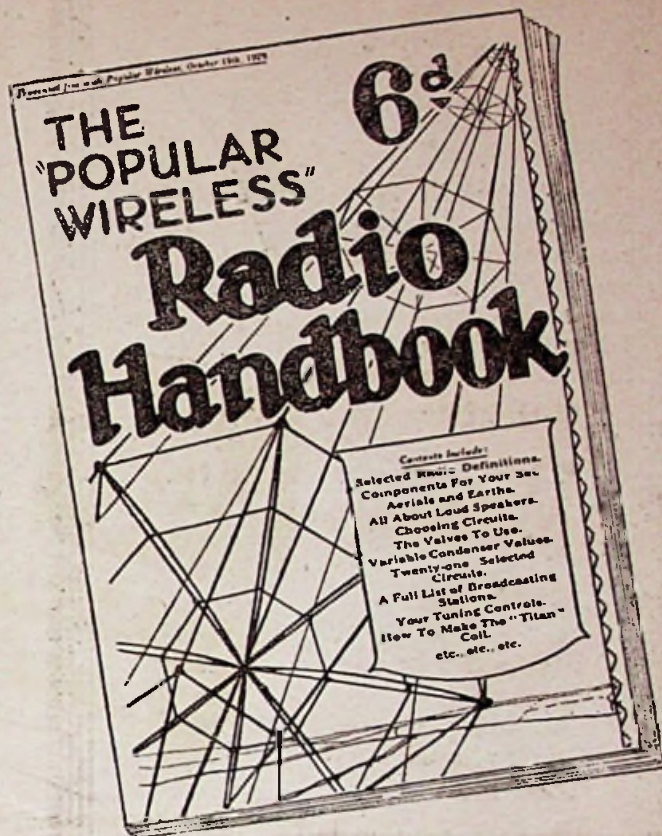
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4ft. 4in. x 2ft. 4in.	£7 0 0
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5ft. 4in. x 3ft. 4in.	£15 0 0
7ft. 4in. x 3ft. 10in.	£15 0 0
8ft. 4in. x 4ft. 4in.	£21 10 0

or in 18 monthly payments of 8/6, 11/-, 14/-, 18/-, 20/-.

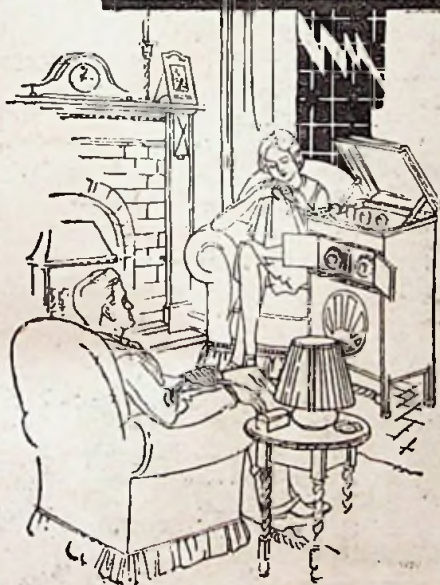
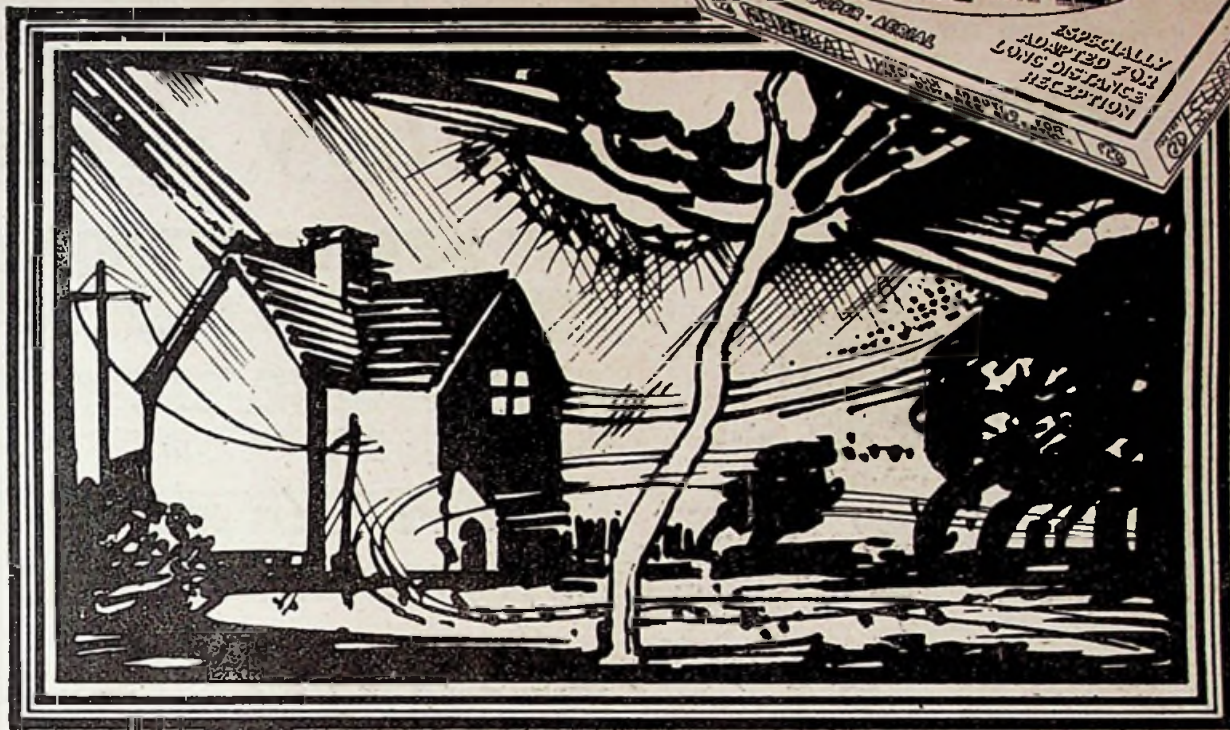
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Beautiful furniture as well as perfect Billiard Tables. In various designs in oak or mahogany. Cash or easy terms. These are the prices for round leg mahogany pattern:

6ft. 4in. x 2ft. 10in.	£22 10 0
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8ft. 4in. x 4ft. 4in.	£43 0 0

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Meteorologists say there's bad weather ahead. Gales, rain, frosts—in fact, a wild winter. Outdoor aerials will have to stand a severe strain. But that won't worry you if your aerial is a Superial. Superial positively *likes* storms. They give it a chance to prove the strength it claims. Superial is specially designed to weather *any* weather. A stout copper core heavily insulated. This insulation resists corrosion and protects the core against frost. It makes Superial easy to handle, too. No insulators to fix. In fact, if you were in a hurry you may sling Superial over the nearest tree, bring in one end to the set and be assured of fine reception immediately. With Superial you need no "Lead-in"—just one unbroken length of Aerial straight to the set. This does away with the vulnerable joint of aerial and lead-in. For trouble-free radio vastly improved both in tone and range Superial has no rivals. 2s. 6d. spent on Superial will add pounds in pleasure to your radio evenings at home this winter. Ask for Superial at your nearest radio dealers; or if you prefer, write to us—to-day.

See "SUPERIAL," 50 ft. 1/0, and Electron Indoor Aerial Insulator Pins 0d., on STAND 80, Manchester Radio Exhibition.

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100FT.
LONG

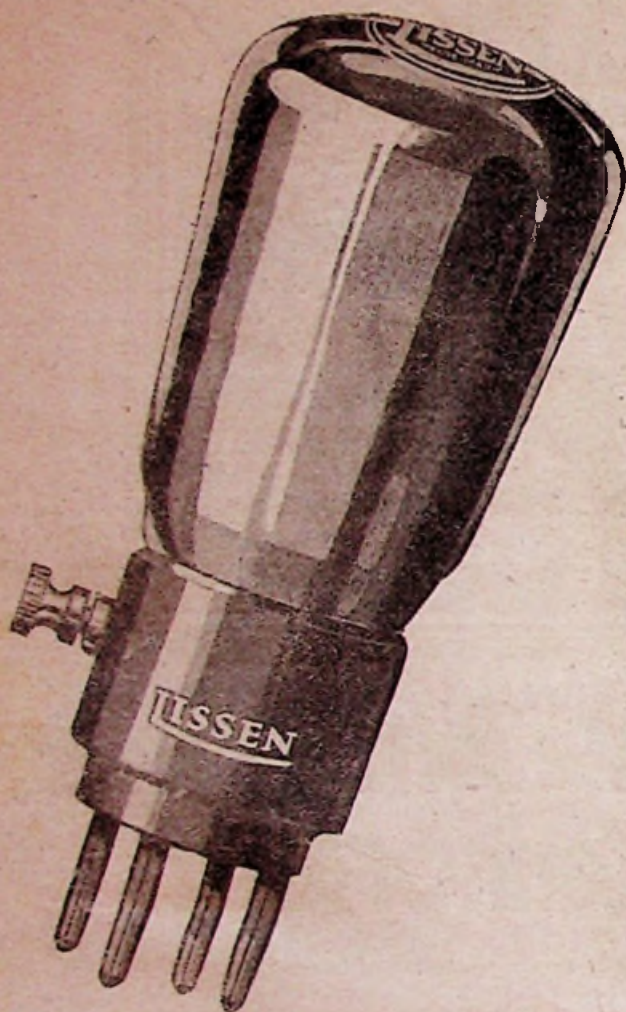
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ELECTRON'S SUPER AERIAL

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—battery driven!



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FINE LOUDSPEAKER SET**

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CAPABLE OF ALL THE VOLUME YOUR
LOUDSPEAKER WILL TAKE**

ANY PORTABLE SET NOW A POWER SET

Lissen have succeeded where others have failed—Lissen have overcome the difficulties and shortcomings of the Pentode Valve and give you now a Power Pentode that takes only 7 milliamps of H.T. current and therefore can be worked off any H.T. batteries.

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