

THE BROADCAST PROGRAMMES FOR NOVEMBER 17-23



Vol. 25. No. 320.

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

NOVEMBER 15, 1929.

Every Friday. TWO PENCE.

LISTENERS' DIARY OF THE WEEK

In order that listeners, after a preliminary survey of the week's programmes contained herein, may be able to make notes of items to which they specially want to listen, we publish below a diary of the week, with the chief programmes already noted: further favourite items may be noted by the listener himself in the space provided.

*Sunday, November 17*

- 9.0 Chamber Music: Hans and Frida Kindler (5GB)
- 9.5 Albert Sandler and the Park Lane Orchestra (London)

*Thursday, November 21*

- 9.35 'The Republic of Austria: A Poster in Sound' (London)
- 9.40 A. J. Alan: 'A Joy Ride' (5GB)

*Monday, November 18*

- 9.0 From the Musical Comedies (5GB)
- 9.20 The Third National Lecture: Prof. G. M. Trevelyan (London)

*Friday, November 22*

- 8.0 Fifth B.B.C. Symphony Concert (London)
- 10.15 'Intimate Snapshots' (5GB)

*Tuesday, November 19*

- 9.40 Vaudeville and Alhambra Relay (London)
- 10.15 'Typhoon' (5GB)

*Saturday, November 23*

- 8.0 Two Short Plays (5GB)
- 9.35 A Special Vaudeville Show (London)

*Wednesday, November 20*

- 8.15 'Typhoon,' Conrad's Story as a Play (London)
- 10.40 A. J. Alan: 'A Joy Ride' (London)

Don't forget your 'Radio Times' for November 22

A MINIATURE MUSICAL DICTIONARY will be included among the many regular and special features in next week's issue.



# ARE YOU LOOKING

## LISSEN'S NEW POWER PENTODE *- battery driven!*



Any two-valve set becomes at once a fine loud-speaker set when you put this new Lissen Power Pentode into it. You can use this Power Pentode Valve in any set with one stage only of L.F. amplification and you will get full loud-speaker volume on stations previously weak.

And you do not need to make a single other change in your set—you do not need more H.T. current—as long as you have at least 100 volts available—nor does this extra volume that you get cost you any more in running expenses. Because Lissen have produced at last a Power Pentode that is battery driven—the only Power Pentode of its kind on the market, the only Power Pentode Valve that you can economically run off ordinary H.T. batteries.

If you have a set with one L.F. stage from which you want more power get a Lissen Power Pentode Valve.

Most good dealers also have stocks of the following 2-Volt Lissen Valves:

- H.210 R.C. and H.F. 10/6
- H.L.210 General Purpose ..... 10/6
- L.210 L.F. Amplifier 1st stage 10/6
- P.220 Power Valve ..... 12/6

Most good dealers can supply you; insist upon a Lissen Power Pentode, because no other valve is "just the same."

# LISSEN

NEW PROCESS

# VALVES



LISSEN, LIMITED, WORPLE ROAD, ISLEWORTH, Middlesex.  
Factories also at Richmond (Surrey) and Edmonton. (Managing Director T. N. COLE.)

(2 VOLTS—CONSUMPTION ONLY 7 M/A.)



# FOR POWER ?

## LISSEN'S SECRET PROCESS BATTERY

There is a secret process and a new chemical combination used only in the Lissen Battery which puts new power into your radio set. It gives to your reproduction of dance music a new liveliness, makes speech distinct, song clear and true.

The current of a Lissen Battery flows smoothly, steadily, sustainedly throughout the longest programme. The large cells have a great oxygen content which gives the battery long life and produces all the time pure power, with never a trace of ripple in it, never a sign of hum.



You want pure power for your radio; any good wireless dealer will supply you with the Lissen Battery that will give it to you.

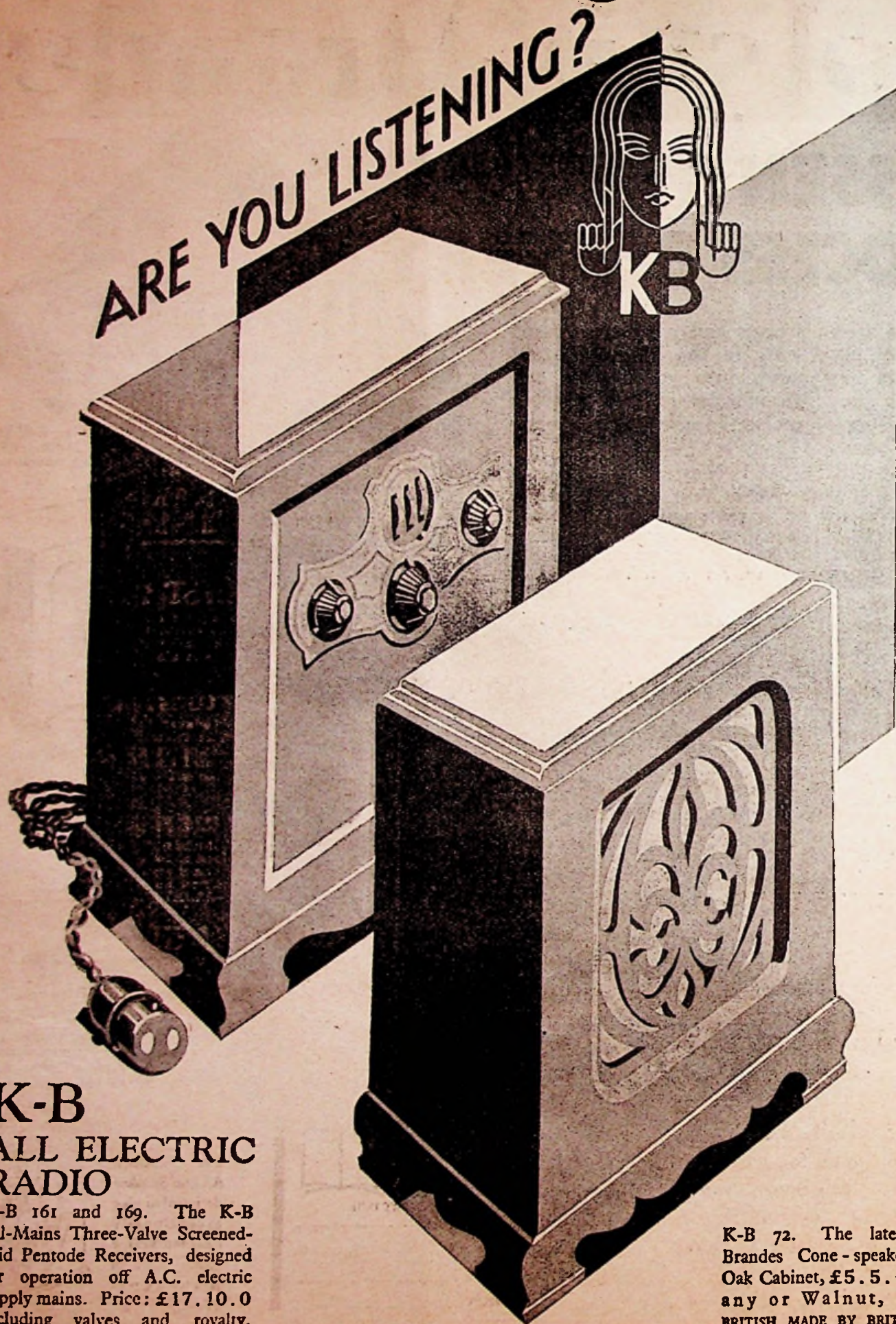
PRICES.		
60 volt (reads 66)	..	7/11
100 volt (reads 108)	..	12/11
120 volt .. ..	..	15/10
36 volt .. ..	..	4/6
60 volt (Super power)	..	13/6
100 volt (Super Power)	..	22/-
9 volt Grid Bias ..	..	1/6
4½ volt Pocket Battery, 5d. each (4/6 a doz.)	..	..
Single Cell Torch Battery .. ..	..	4½d.



**LISSEN LIMITED**  
 Worplesdon Road, Isleworth, Middlesex. Factories  
 also at Richmond (Surrey) and Edmonton.  
 (Managing Director: T. N. Cole.)



# When thinking about a



## K-B ALL ELECTRIC RADIO

K-B 161 and 169. The K-B All-Mains Three-Valve Screened-grid Pentode Receivers, designed for operation off A.C. electric supply mains. Price: £17. 10. 0 including valves and royalty.

K-B 72. The latest Kolster-Brandes Cone-speaker. Price: Oak Cabinet, £5. 5. 0. Mahogany or Walnut, £6. 6. 0. BRITISH MADE BY BRITISH LABOUR



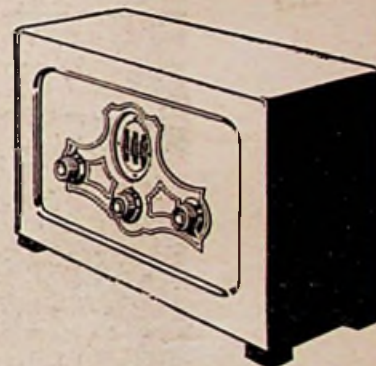
new set remember . . .  
**Kolster-Brandes**  
 reproduction lives . . .  
*it is real.*

You've to live with your set . . . . best to be sure that it's good company. Go and hear K-B *first*. Then listen to every sort of set within reach. After that you can buy with the confidence of first hand experience. Much better than falling in love with some set at first hearing and saying six months later "I say, I wish we'd bought a K-B." You see you *don't* get tired of K-B and you *don't* hear something you like better because K-B gives you reality first, last and always.

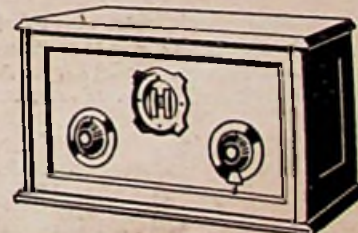
All K-B products costing £5 or more may be obtained on simple Hire Purchase Terms.



K-B 103 and 156. The K-B Four-Valve Portable Receiver. Price: £18.18.0 including valves, royalty and all accessories.



K-B 163. The K-B Three-Valve Screened-grid Pentode Receiver. Price: including valves and royalty £10.15.0. This Receiver will also give first-class results when a power valve is used in place of the Pentode. Price: including valves and royalty £10.2.6.



Brandeset IIIA. The popular Three-Valve Set arranged for one Detector and two Low Frequency Valves. Price: £7.10.0 including valves and royalty.



The Ellipticon. A Cone Speaker designed to give exceptionally clear and mellow tone. Oak or mahogany. Price £3 17 6.

**FREE BOOK**

Ask your dealer for a copy of the K-B Book or send the coupon for one to Kolster-Brandes, Ltd., Cray Works, Sidcup, Kent.

**COUPON**

Name.....  
 Address.....  
 Town..... County.....



RT 15/11

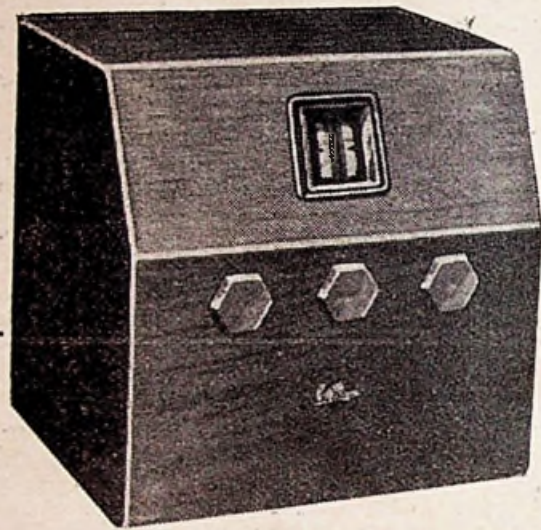


# Touch a switch . . .

# Turn a dial . . .

# *in comes the music . . .*

**TONE . . .** *flawless*  
*from a whisper to full strength*



Very easy to work, this three-valve receiver, Model 39, gives a wide choice of stations. For battery operation and complete with Marconi valves it costs only £13; and it is also obtainable for operation from A.C. mains.



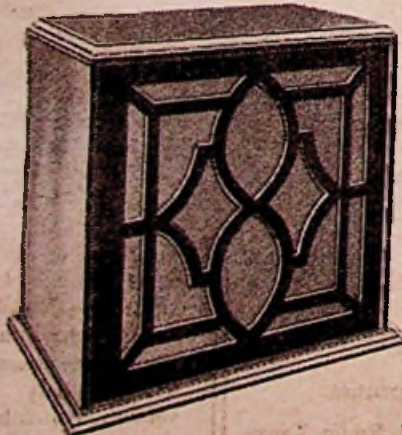
No batteries, no eliminator with this 4-valve all-electric set! You simply plug it in to the nearest light or power socket and tune in. Model 47, for A.C. mains, complete with Marconi valves, £24.

**D**ANCE music—a concert—a play? Choose your own programme. It's so simple with a Marconiphone receiver and speaker. And whether the programme be music or speech, it will come through flawlessly clear — as loud or as quiet as you like.

You want a set to work from your electric mains? Or from batteries? There is a Marconiphone exactly suited to your needs — picking up a large number of stations — its mahogany cabinet harmonizing with the furnishing of any room. Loud speakers, too, to work from *any* set — a new moving coil model among them — purer in tone, stronger in volume than ever before.

Any dealer will be pleased to demonstrate the new Marconiphone sets and speakers. If you do not know of a dealer near you, write to the Marconiphone Company Limited, 210-212 Tottenham Court Road, London, W.1.

This new Marconiphone Moving Coil Speaker faithfully reproduces every note in the musical scale. For operation from 6-volt accumulator, cabinet models cost £7.0.0; from D.C. mains £7.10.0; from A.C. mains (with new Rectifier Unit) £12.12.0. Moving Coil Units from £4.10.0.



## MARCONIPHONE



*The first and greatest name in wireless*



# THE RADIO TIMES

Vol. 25. No. 320.

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

NOVEMBER 15, 1929.

Every Friday. Two Pence.

## THE MOVE TO GIVE MUSIC A BAD NAME.

In this dialogue Basil Maine, known to listeners for his talks on Music, challenges the current suggestion that musical pieces should be known by nicknames rather than by 'opus numbers.'

OF late there has been a great deal of debating over the question of giving names to symphonies, concertos, quartets, sonatas, etc. It all began last March, when Mr. Compton Mackenzie set forth a proposal to reform the system of calling compositions of music by their opus numbers. Mr. Percy Scholes followed up and produced some forcible arguments of his own supporting the proposal. It is very disconcerting to find oneself opposed to such a formidable alliance as that which Mr. Mackenzie and Mr. Scholes have formed over this question. Such, however, is my position and, with the Editor's permission, I purpose here to give my reasons for disagreeing in this single instance with two men who are renowned for common-sense and sure instinct. Perhaps the most effective way of stating my viewpoint is to set it alongside that of Mr. Mackenzie in debate form. Let us imagine, then, that we are arguing the point. We shall need no chairman, for I give you my word of honour that I shall assign nothing to Mr. Mackenzie which I have not already found in his recent writings. Hear him:—

'You will agree with me that a work like Dickens' "Pickwick Papers" would have been considerably handicapped, so far as general appreciation is concerned, if it had been called Opus 1.'

B. M.—I do agree. But there is no analogy between the naming of novels, plays, and pictures and the naming of works of music. Any literary work is bound to have a title—bound in order to have a title, one might say—for the simple reason that it is a verbal disquisition or description, dealing with people, events or ideas, and so is entitled to a verbal heading.

C. M.—You are telling me why literary works should have titles, not why musical works should not have titles.

B. M.—I will answer that by giving one more reason why literary works should have titles. (C. M.—That's not what I'm asking for.) An author can always find a title which shall indicate the nature of his book without lessening its intrigue and without seriously misleading the unwise or the unwary. But Music is the one peculiar art.

C. M.—Precisely. It is the only art in which popular appreciation has been hindered by a clumsy method of naming works. You Music critics set yourselves up as game-keepers, preserving your sonatas as if they were salmon, your quartets as if they were quails.

B. M.—When I said that music is the one peculiar art, I meant it in this sense: It is the one art of which the material is no material. Sounding air is the material of

music, and the fact that composers can speak their language without being impeded by verbal or visual associations has led them to express themselves in a more abstract way than that used by other creators. So it has come to pass that composers have formed the habit of numbering their works—unless they wish, by a title, to disclose the fact that a given example has been inspired by an idea, a personality or an environment.

C. M.—Let me ask a question. Do you admit that Schubert's 'Unfinished' is the most popular symphony in the world?

B. M.—For the sake of argument, yes.

C. M.—And that the 'Death and the Maiden' quartet is a better seller than the same composer's A Minor quartet?

B. M.—For the gramophone companies, yes.

C. M.—What do you conclude from that?

B. M.—That certain works have been given fancy names because the public in some way or other has shown its approval of these works. Supply follows demand. Whenever a work has roused more than ordinary interest, the middlemen of music have sought means of keeping that interest alive and increasing it. The surest way is to label the works in question. Often they have based their titles upon the merest hearsay, or even a legend in connection with the work. Then again, there are plenty of instances where a work has appealed widely without a catchy title. Schubert's B Flat Trio and Beethoven's Fifth Symphony, for example.

C. M.—But the Beethoven symphony has achieved popularity through being associated with a story about Fate knocking at the door.

B. M.—My point is that in spite of this association it is still known as 'The Fifth,' and not 'The Fate' Symphony.

C. M.—The next most popular of Beethoven's symphonies are the 'Eroica' and the 'Pastoral,' and I would go on to suggest 'The Greek Maiden' for the Fourth Symphony, taking the title from Schumann's description, 'The Dance' for the Seventh Symphony, based on Wagner's description, and

'The Little one,' Beethoven's own name, for the Eighth Symphony.

B. M.—And so on and so on; but have you considered that, if all the works in the B.B.C. programmes and the gramophone catalogues were named in this way, the greatest among them would be just as unlikely to draw public preference, since listeners and record-buyers would have no means of telling whether the 'Dinner-gong' quartet or the 'Cowslip' trio or the 'Heavenly' sonata had the most claim to their attention?

C. M.—My object is not to help the man in the street to pick the winners, but to help him to remember a work that he has especially liked—to remember it by a definite name.

B. M.—The man in the street is already over-indulged. For one thing, he is no longer in the street, but sitting at home in a comfortable armchair listening to music of every kind and quality. He is becoming *blasé*. To hear Mozart's E Flat Symphony or excerpts from the Wagner operas is no longer an adventure for him, but a common accident. It is not surprising to find that, embarrassed by so great a fund of opportunities, he is becoming not only *blasé* but lazy, and feels himself justified in giving vent to all sorts of petty grievances. Your proposal is not likely to check this habit of mind.

C. M.—My proposal is made for the benefit of music-lovers. I wish to give the classics the benefit of what the classical composers would certainly have given themselves if they had been writing today.

B. M.—We have no way of proving your last statement, and, in any case, I mistrust these schemes for the benefit of the Plain Man.

C. M.—That is only because you, as a critic, must be continually on your guard against the violation of your pet sanctuaries.

B. M.—That is a very unfair thing to say; but since you taunt me for being a critic, I should like to say that in that capacity I have noticed that the Plain Man is not such a fool as you imagine.

C. M.—You said just now that he was being over-indulged.

B. M.—Yes, I did, and he likes it! He would be a fool if he didn't. But, as I say, he is not a fool. Part of his cleverness is to make you would-be benefactors think that he is a fool, and so you come with your wonderful schemes for making everything so gloriously easy, so marvellously convenient, so infallibly labour-saving that, in the end, the Plain Man begins to see that his benefactors are a good deal plainer than himself. 'But,' he says, 'if they like to make themselves fools on my account, let 'em.'

BASIL MAINE.

### The Next Broadcast Opera is 'LOUISE'

By Gustave Charpentier.

Next week's issue of *The Radio Times* will contain a special introduction to the Opera which is to be broadcast on November 25 (5GB) and 27.





Farewell to Oxford Street.

THE opening of the new London transmitter was greeted by the Press with a positive thunder of guns, yet few of our contemporaries have remarked the passing of the old transmitter on the roof of the Selfridge building. The twin masts had become quite a landmark in the West End, visible from as far as Highgate. The Oxford Street transmitter was established in 1925; it sent out its first programme on April 6, in succession to the transmitter at Marconi House which, however, continued in service as a 'stand-by' from which pianola rolls and excerpts from our own writings were broadcast at testing time. The first big programme from Selfridge's was entitled 'Women in Music,' a symposium of works by women composers, with Ruby Helder, the 'lady tenor' once often heard, as soloist. We wish here to make, in the name of the B.B.C., a public expression of gratitude to Messrs. Selfridge and Co. Ltd., for providing free facilities for the London transmitter to be placed on the roof of their building and for their uniform consideration for the engineering staff employed there. With a scrupulousness which was greatly appreciated Messrs. Selfridge avoided commercial exploitation of the fact of the presence of the transmitter on their roof.

#### Lord Nelson's Flowers.

LONDON is full of manifestations. On Trafalgar Day we noticed at the foot of Nelson's Column a large and lucent block of ice, in the heart of which lay embalmed a bouquet 'picked in New Zealand in July, 1929,' and sent over by naval reservists in honour of his Lordship. Day by day we have watched this poetic tribute melt away, until today, on our way back to these paragraphs, we found it no larger than an attaché case. The sun came coyly out and we ran. We could not bear to see the flowers fall out and die in a puddle.

#### Another True Story.

WE like the story of the B.B.C. official who recently paid a visit to his old college. After dinner, in the common room, a don, anxious to appear friendly



'Taken up roller skating.'

and in touch with life as it is lived outside our great universities, asked: 'And what are you doing now?' The broadcaster explained modestly that he was connected with 'broadcasting—you know—wireless.' This explanation was greeted with a cackle of laughter. 'Wireless! Really, my dear fellow, you'll be telling us next that you've taken up roller skating!' Every time we feel all puffed up about broadcasting and its universal influence and appeal, we think of this story and come to earth.

## 'The Broadcasters' Notes on Coming Events.

# BOTH SIDES OF THE MICROPHONE



#### Another Bohemian Opera.

PARIS was responsible for the tragedy of Louise as for those of Mimi, Violetta, Zaza, and other operatic heroines—and Charpentier's libretto for his own opera is an 'idealization' of the *vie de Bohème*, which sounds all very pleasant when set to airs by himself, Verdi, and Puccini. The opera *Louise* is to be broadcast on Monday, November 25 (5GB) and Wednesday, November 27. It is a tuneful work full of the atmosphere of Paris, street-cries of scavengers, ragpickers, etc. The story is cut fairly to pattern. Louise works in a milliner's shop and is in love with Julien, the painter, who lives across the street in Montmartre. She runs away from home to share Julien's life in a cottage on the Butte. Then, just as everything is going well, she is summoned back to her dying father, who curses her for a slut and drives her from the house again. He was evidently deficient in 'dying father technique,' for forgiveness is what we ultimately expect from fathers in romance. Despite a hackneyed story there is a curious, vivid life in the opera, due to the intense sincerity of the composer. Charpentier was the romantic *par excellence*. Paris scathed in his blood. 'This fairy-tale modern life,' he writes. 'The street intoxicates me.' Charpentier—the troubadour of the Paris boulevards—whose sweeping tunes and passionate phrases picture a city of youth. *Louise* may be known to many, for it has been in the repertory of the touring companies; others will have heard the famous song *Depuis le Jour*. The singers in the broadcast production will include Miriam Licette (as 'Louise'), Tudor Davies, Robert Radford, and Gladys Palmer.

#### The Duke of York at Dinner.

VIA 5GB, on Thursday evening, November 28, we are to hear the speeches at the Dinner of the National Institute of Industrial Psychology relayed from the Hotel Victoria. The chief speakers will be H.R.H. the Duke of York and the Prime Minister, proposing the health of the Institute, to which Lord D'Abernon (Vice President), Mr. H. J. Welch (Chairman) will reply. Another speaker will be Sir Josiah Stamp.

#### League of Nations.

EXOTIC 'acts' are a feature of vaudeville next week. On Tuesday, November 26, Roger Jalowicz and his Rio Grande Tango Band, who took part in the recent Argentine Interlude, 'appear'; while on Friday, November 29, a Hungarian Gipsy Band, shares the honours with Tommy Handley, Leslie Weston, and the Bayan Vocal Sextet (another exotic combination this, of Russian singers). Argentine, Hungarian, Russian—and on Thursday, November 29, the Negro, when Maria Sandra gives a recital of spirituals.

#### Radio 'Small Ads.'

AN innovation in American radio is the 'small ad.,' invented by Mr. Stephen Kelen, who buys up 'hours' of broadcasting time from the big broadcasting corporations and sells them in three-minute slices to the small advertiser who cannot afford the many dollars necessary to buy an 'hour' of his own. Mr. Kelen allows so many words announcement, the rest of the three minutes being devoted to music. The artistic effect to this must be, to say the least of it, patchy.

#### Chicago Interludes.

MURDER, which reached its heyday as a sport in the Italian Renaissance (when gay old Florence was, so to speak, its Wimbledon), is now, mercifully, as outmoded in England as stool-ball. In Chicago this decline is not so noticeable. The radio



'The Italian Renaissance'

stations there have to collaborate closely with the cops in hounding down careless gunmen. These public calls have priority of any other programme items, even symphonies are liable to be interrupted for the circulation of a description of a 'wanted' man. Such startling interludes are inconceivable over here where, if a programme is a moment late or a transmission interrupted for as little as a minute, the announcer is all apologies. Life is all very fine in Chicago, but we prefer our Beethoven 'straight,' without details of the professional career of 'Scar-faced Ed. Potter, who this afternoon bumped off six bulls with a Lewis gun on Michigan Avenue.'

#### The Music of Bax.

TWO important works by Arnold Bax appear in the programmes for November 28 and 30: *The Garden of Fand* (an orchestral tone-poem) and the *Second Violin Sonata*. Bax has suffered somewhat by having been too closely and uncritically allied to the 'Celtic Twilight,' or Neo-Celtic movement. True, Bax has always shown a deep interest in Irish folk-music, and over a good deal of his work broods the same wistfulness that is to be found in so much of that music. This, however, is not the whole of Bax—nor even, some would maintain, the best. Perhaps the most significant music Bax has written is in his symphonies, sonatas, and chamber music. The violin and pianoforte sonata that is being played on the 30th will have Szigeti and Harriet Cohen to interpret it. No one has done so much as Harriet Cohen to bring Bax's music before the public. She informs us that this particular sonata was directly evoked by the war: she says that the movement called 'The Grey Dancer in the Twilight' really represents the Dance of Death over the Battlefields. *The Garden of Fand*, on the 28th, will be played at the Hallé Society's Concert.

#### A Correction.

A RECENT statement of ours has caused some perturbation in Boys' Club circles. In *The Radio Times* for October 25, we stated that Capt. L. F. Ellis, D.S.O., M.C., founded the National Association of Boys' Clubs. This was not true. Captain Ellis was the first Secretary of the Association, which was actually founded by the National Council of Social Service.



With Illustrations by Arthur Watts

# BOTH SIDES OF THE MICROPHONE



## 'St. Andrew for Scotland!'

THERE is a Barrie dormant in every Scotsman, and nothing awakens him so readily as the call of home. The call is the more poignant since Scotsmen are scattered far and wide: north, south, east, or west of the British Empire you will find them. One date, especially, is a tocsin calling their thoughts to Scotland over the water: November 30, St. Andrew's Day. For on that day they know that their homeland, too, remembers them as they remember it. As for why St. Andrew was chosen for the patron saint of Scotland, the reason (so far as historical accuracy is concerned) is not too clear. The legend goes that the relics of this piscatorial saint were brought by a monk from Greece to the eastern coast of Fifeshire, where a church was built and where, afterwards, arose the city of St. Andrews. On the evening of the 30th, this year, a programme called 'Saint Andrew for Scotland' will be relayed from Edinburgh to London, Daventry, etc.

## Russian Songs.

THE 'Foundations' for the week beginning November 25 consist of Russian songs sung by Tatiana Makushina, a favourite soprano with listeners. Her repertoire for the week will cover works by Borodin, Gretchaninoff, Moussorgsky, Alexandroff, and Medtner—a selection that should provide listeners with a really useful survey of song in Russia. Russian songs are not well enough known over here; but, as Makushina's recital will serve to show, there is a whole field of solo vocal music, in every mood, for us to explore.

## The Songs We Like.

NO type of programme seems to be more popular than that which includes some of the 'dear old songs'—by which we don't mean the ballad classics of 'The Scottish Student's Song Book' but the fruity old numbers of Victorian and Edwardian vaudeville. We are sure, therefore, that a programme entitled *I Remember That*—which is down for broadcasting on December 7—will be warmly welcomed by listeners. This will consist largely of songs of the 'Daisy, Daisy' era.



'Gentleman with a mandoline'

Research may still bring to light forgotten masterpieces of the times. For instance, only yesterday we heard a seedy gentleman with a mandoline, and his nose half through the swing-door of a saloon bar, singing a highly dramatic catch about Napoleon and Josephine. The song was strange to us, but we suspected the period. What we maintain is that a song *was* a song in those days before the poets of Charing Cross Road started filling up the blanks in their inspiration with 'vodeodos.' Can anyone explain to us what 'vodeodo' means?

## Moments In Broadcasting—V.

THE time, 8.30 on a Friday evening; the place, an office at Savoy Hill. At 10.45 there will be a Surprise Item eagerly awaited by thousands, perhaps millions, of listeners; yet at 8.30 no surprise has yet been arranged—and it will be something of a surprise to the worried genius at the telephone if there is a Surprise Item after all. Do not blame him, for he is the stop-press journalist of the Productions Department and his aim is to provide you at 10.45 with a really topical broadcast. Though the rest of the programmes are arranged six weeks in advance, the weekly 'surprise' is often left until the last moment in order that it may combine the element of topicality with that of surprise. 'Is that the — Hotel?' he asks resentfully with an eye on the speeding clock. 'Is Dr. — there?' Dr. — is an explorer returned today from Central Asia with strange stories of his discoveries. 'Hello, is that Dr. —? This is the B.B.C. I've been trying to get you since tea-time. We want to know whether you could come here tonight and broadcast our Surprise Item. A dinner party? But surely you could get away at 10.15. You will? Thank you so much. If you could be here at 10.30 for a short rehearsal. Splendid.' A sigh of relief. Worth waiting for, worth the alarms and excursions of the afternoon. This week it is Doctor —; next week it may be Miss —, the film star, or Master —, the Boy with the Bass Voice. A worrying life.

## New Gramophone Records.

THE recording of Sir Walford Davies' 'Twelve Talks on Melody' was referred to by Mr. Christopher Stone on Friday, November 8, and the *Largo* from Handel's *Berenice*, played by Sir Walford and Miss Marjorie Hayward (H.M.V. C1765) was given. Other records in the programme were Pagner's *Address*, from *Die Meistersingers*, Ivor Andriksen (Col. L2341); Tchaikovsky's *Melodie*, Bronislaw Huberman (violin) (Col. L2338); Mozart's *Prague Symphony*, Vienna Philharmonic Orchestra (H.M.V. C1687-8); the *Scherzo* from Sir Hamilton Harty's *Irish Symphony*, the Hallé Orchestra (Col. 9891); a *Nursery Rhymes Fantasy*, Charles Renard's Orchestra (Regal G9368); Weber's *Perpetuum Mobile*, Jaeger's Salon Orchestra (Decca F1535); *Passing By*, sung by Eiszell, Nash, Noble and Allin (Col. 5579); *The Monk's Dream*, Sandy Macpherson (cinema organ) (H.M.V. B3173); and a *Viennese Waltz Pot-pourri*, the Dajos Bela Orchestra (Parlo. E10913).

## Miss Sackville-West's Selection.

IN her fortnightly Book Talk on October 31 Miss V. Sackville-West reviewed the following novels: 'A Room of One's Own,' by Virginia Woolf (Hogarth Press); 'The Hoax,' by Italo Svevo, translated by Beryl de Zoete (Hogarth Press); 'The Man who Lost Himself,' by Osbert Sitwell (Duckworth); 'Public Gardens,' by Coleridge Kennard (Knopf); 'Short Stories Out of Soviet Russia,' translated by John Cournos (Dent); 'Great Russian Short Stories,' edited by Stephen Graham (Benn); 'The Mercury Story Book' (Longmans); 'The Fiery Diva,' by Martin Armstrong (Gollancz); 'The English Captain,' by L. A. G. Strong (Gollancz); 'The W. Plan,' by Graham Seton (Thornton Butterworth).

## Haddocks: a Painful Memory.

WE are delighted to hear that, at 6 p.m. on Friday, November 29, Miss Marjorie Guy is to give us recipes for cooking Findon haddock—but, as far as we are concerned, her talk comes a score of years too late. We were educated at one of those rough



'Nothing but a naked yoke.'

schools at which boys fag for each other—almost Tom Brown schooldays, though no one actually threw a boot at us while we said our prayers. We had, however, to prepare haddock-and-poached-egg for our fagmaster. The haddock was all very well, but the poaching of that egg caused a lot of trouble. We broke it, popped it in the pan and waited; the yoke got cooked, the white disappeared. Somehow we could never serve up a poached egg with a nice white collar—nothing but a naked yoke. This was resented—forcibly. What happy days! Tradition, the slut, has it that haddocks come from Finnan; this is a debased form of the name of Findon, a fishing village near Aberdeen where once they smoked haddocks in every cottage. The industry has now centred on Aberdeen—but Findon will go down to history in the old *Punch* joke: 'Mother wants a naddick, mister.' 'What, a Finnan?' 'No, a fick'un.'

## An Experimental Play.

ROLAND, which was played from 5GB early in October, is to have its London performance on Friday evening, November 29. E. A. Harding has taken the old story of Roland and Oliver from Turolde's Song, and re-told it in direct and clear-cut prose. Such a story of chivalry and honour, friendship, and untimely death, needs no garnish of a moral; it stands best alone, as Mr. Harding has realized. What some listeners may find strange in this case, is not the story, but the manner in which it has been presented—a manner which is frankly described as an experiment. The novelty lies mainly in the way the play is spoken against a line of music (for the music is hardly more than that): a background which some find a hindrance, others a help. Is it too much to suggest to those who find the music a hindrance that they are being worried by an idiom which is intended to help them and which, after a little use, would possibly provide just that tiny goad which is sometimes necessary to prick the mind into attention? The whole effect of the experiment on us, at any rate, was that of a frieze, unemotional but rhythmic, what is termed (we believe) one-dimensional. Anyway, we are certainly going to listen again.

'The Broadcasters'



# EXPERTS WHO MAKE OUR WORK EASIER

**C. E. M. JOAD** tells of that important contributor to modern industry, the Industrial Psychologist. Speeches from the Dinner of the National Institute of Industrial Psychology are soon to be broadcast (November 28, 5GB)—See Note on page 464.

**PSYCHOLOGY** is a very young science, so young that people can be found to wonder whether it can properly be called a science at all. Nor is the reason for their hesitation far to seek. There is a special difficulty in the way of psychologists which no other science has to overcome. In psychology the subject which we are investigating is the same as the instruments with which we are conducting the investigation. It is about the workings of the mind that psychology seeks to acquire information; it is with the mind that the information is acquired. Partly for this reason, partly for others, psychology has up to the present achieved few definite and agreed results, and people are reluctant, therefore, to rank it as a science at all. Nevertheless, there are some results. Of these many have a practical bearing, and psychology in common with the other sciences, can be fruitfully applied to the actual problems of daily life.

The practical bearing of psychology is shown in a number of ways. By means of psycho-analysis those forces in the unconscious which

so often darken and disturb the conscious life in ways which have hitherto been hidden, are revealed, and hysterical and neurotic persons restored to mental health. Again, a knowledge of psychology is of great value in dealing with young children, and has made the first steps in the education of little boys and girls at once more rapid and less painful.

But it is in the application of the knowledge of the mind, and of the influences that affect the mind, to the problems of industry that psychology has achieved perhaps its greatest success. In recent years increasing emphasis has been laid upon the fact—which should, indeed, have been obvious from the first—that the mental condition of the worker has a direct bearing upon the amount and quality of his work; hence, if you want to get the best out of him, you must ensure that he is contented and cheerful. Now the conditions making for mental health are not exclusively, or even primarily, mental. Continued anxiety, private worry, or the lack of a sufficient personal incentive to do one's best are, of course, factors prejudicial to good work; but they are not such as an em-

ployer can easily remove. Not less important, however, are the physical factors to which the worker is exposed, for example, poor lighting, bad ventilation, stools or benches unsuited to the movements he is called upon to make as he sits at his machine. These factors can obviously be altered, and one of the chief functions of industrial psychology is to discover how they can be altered in such a way as to ensure that the worker will do his work under the most suitable conditions, the most suitable conditions being also those which are calculated to ensure maximum productivity.

A body called the National Institute of Industrial Psychology has been established to co-ordinate our knowledge on this and similar subjects. The Institute employs a body of investigators who themselves work for a spell in the particular mine, factory, or workshop which is under examination, in order that they may, from their own personal experience, discover those factors which militate against the worker's comfort, and, therefore, against production. Here are a few examples of the way in which this result is achieved.

Let us take first the case of a factory where the work is almost purely mechanical. The employer, let us suppose, is friendly and the workers willing to co-operate. The industrial psychologist sets to work to improve the organization, invents new methods of training, and puts new workers through a course of expert tuition with a view to eliminating all unnecessary movements. Three industries of this type are cake packing, tin-box making, and chocolate packing, in which the application of the methods of industrial psychology has increased the respective outputs by 30 per cent., 40 per cent., and 35 per cent. respectively.

Again, it is obvious that different temperaments fit men for different jobs. The problem is how to select the most suitable man for a particular job. In order to facilitate selection industrial psychologists have invented a few simple mental and physical tests. In a spinning mill where these tests were adopted, the percentage of discharges was reduced from thirty to thirteen.

Another important task for the industrial psychologist is to determine the number of rests that the worker should have, and the duration of each rest. The introduction of rest-pauses has been found to lead to a definite increase of output, and, where the worker is paid at piece-rates, to an increase in wages. The rest-pauses that yield the best results vary considerably in different kinds of work, and can only be determined by an expert who is fully acquainted with the nature of the work done and the demands it makes on the worker.

A very serious problem in all industries is that of waste and breakages. It is obviously to an employer's advantage to prevent spoiled work and to save unnecessary wastage. When things are broken or materials wasted the fault is usually laid at the worker's door, and he is duly censured for carelessness. The psychologist has shown, however, that breaking and wasting are as often as not outside the worker's control, being the direct and inevitable outcome of worry or strain. By diminishing worry and strain it is possible to effect a great reduction in breakages and waste. It was found, for example, in a particular case, that by saving waitresses in teashops from rush a reduction of 50 per cent. in china breakages was effected. In a rubber boot factory spoiled work was reduced by 52 per cent., while in a biscuit factory

(Concluded on page 487.)

## NEXT MONDAY'S 'NATIONAL LECTURER'

A Personal Note on Professor G. M. Trevelyan, C.B.E.

**SOME** historians are born and some are made. George Macaulay Trevelyan is a born historian, but probably he would confess to a good deal of making at Cambridge and elsewhere.

From his father, Sir George Otto Trevelyan, O.M., he inherits the family tradition of accurate scholarship as well as a fervent liberalism of spirit.

G. M. is one of three notable brothers, the eldest of whom is the present baronet, the President of the Board of Education, while the second, Robert Calverley, is well known as a scholarly poet whose translations of Æschylus and Sophocles have been used more than once in our own dramatic programmes.

The Professor was educated at Harrow and Trinity College, Cambridge, where he became a Fellow, and where he is now in residence as Regius Professor of Modern History at the University of Cambridge.

He himself is chiefly famous for historical works which are not only acceptable to the scholar but also to a wide reading public. He has done more than any other living man to rescue history from the dry-as-dust though he is not to be classed with the popularizers who make history 'as good as a novel' or as bad as a best-seller. Works like his trilogy on Garibaldi have done much to strengthen the sympathy between England and the reformers and makers of modern Italy. His love of Italy is an outstanding characteristic. During the War he commanded the first British ambulance unit on the Italian front, and received more than one honour from the King of Italy as his well-deserved reward.

To English History also he has contributed some of the most readable and important works, dealing especially with the age of Wycliffe, the Tudor Period, and the Stuart. But he is not one of those historians who confine themselves to a single period. He has written the History of Britain in the Nineteenth Century, and of Lord Grey and the Reform Bill, one of the most



graphic and interesting of the outline histories of England.

The preceding facts may be gleaned from the reference books. But what the reference books will not tell us beyond a mere mention of mountain walking as his recreation is his infectious enthusiasm for every good cause. The contemporaries of his youth at Cambridge still speak with awe and respect of his marvellous

feats of pedestrianism over the hills of the Lake Country, and many tales are told at Seatoller, Seathwaite, Stonethwaite, Watendlath and the parts about Glaramara of his deeds as hare or hound in the Lake Hunt. His gleaming spectacles, his famous boots, his tremendous keenness, and above all his Homeric laughter, are part of the Lake Hunters' traditions.

One contemporary tells a characteristic story of being dragged out of bed on a certain night in the dark days of 1900, when the Boer War was going all wrong, and told that he must instantly go and enrol in the somewhat despised Bug-shooters of that day. On expressing surprise that the peace-loving Trevelyan should have enrolled himself as a recruiting sergeant, it was explained that this was considered the only way to stave off conscription for England, and it was in the name of peace and liberty that the new conscript was enrolled. After that, no one was a keener recruit than George Trevelyan.

Listeners may therefore be confident that the National Lecture at 9.20 p.m. on Monday, on the Parliamentary Union of England and Scotland in 1707 will not be a mere scientific historical record, though it will be that, but also full of life and vigour. As for the style, that is well known to countless readers of Trevelyan's works. He does not pursue epigrams, as others do; they come by nature. It is probably because all Trevelyan's works are inspired by enthusiasm that we can appropriately quote Homer about him:—

'He alone has the breath of life, while they are fluttering shades.'



# 'ASIA BEGINS IN VIENNA'S LANDSTRASSE'

*A Traveller's Impression of Austria, the subject of Thursday's National Programme.*

IT is nearly a hundred years since Metternich, the Austrian Chancellor of the Napoleonic Wars, coined the epigram: 'Asia begins at the Landstrasse in Vienna.' Once half Europe was ruled from Vienna, but now the city is merely the capital of a little Federal Republic, shadowed by a mighty past: there is nothing left of the vast mediæval bureaucracy but the Tyrol or Eastern Alpine chains and the Danube valley from Passau to Bratislava. And yet, with all the changes that time has wrought, Metternich's words still ring in the traveller's ears before he has spent ten minutes in the Austrian Republic. The fat, smiling, comfortable customs official will warn you of what you are to expect. He speaks German, but a

soft, caressing German which matches his perfect manners and his absolute refusal to believe that you could possibly find any place more amusing than the inside of a customs house—any company more amusing than his own. Time is nothing to him. You argue, you grow violent; but he smiles and smiles and smiles, shrugs his shoulders, and lets you know so, so politely, that here, at any rate, in Austria, you may as well forget the existence of time.

And, indeed, if you are wise, you will forget time completely in Austria; you will soon learn to accept as symbolic the constant stream of glasses of cold water that follow in the wake of your cup of coffee in any one of Vienna's innumerable cafés; an invitation to remain as long as it pleases you. You may as well forget that you are a 'globe-trotter' with your Baedeker under your arm and a carefully-planned day in front of you. 'Why hurry?' the waiter's back admonishes you, as you shout for the tenth time 'Bill, please, waiter.' It would be cruel to desert so hospitable, so comfortable an establishment for the rigours of sight-seeing; and besides, you can get all the sight-seeing you need for the moderate price asked for your cup of coffee; a delicious cup of coffee, too; brimming over with foam-white, whipped cream. With a little ingenuity, you can choose your café for the day; one will give you a view of the marvellous spire of the Gothic St. Stephen's Cathedral; another of the Baroque façade of the Schwarzenberg Palace; another a glimpse up one of those fascinating side streets whose lines taper away to the sky. The crowd moves up and down; not fiercely busy as in London; nor gaily busy as in Paris; but busy about nothing; or so it seems; sauntering in and out through the café doors as though for all the world it would forget everything but the moment, and that moment merely a dream.

For Vienna—that is, the Vienna that you, as a mere traveller, will see, and not the new



THE 'VERSAILLES' OF IMPERIAL AUSTRIA.

A picture of Schönbrunn, the summer palace of the Austrian Emperors, which has now become a state clinic for poor persons.

Vienna of model workmen's houses—is Baroque, *par excellence*. It is true the St. Stephen's Cathedral is Gothic, but the rest is Baroque. And Baroque, with its flowing curves and overburdened embellishments, cares only for the moment. It is Baroque that has insinuated itself into every gesture and motion of the Viennese. It was Baroque that made Schönbrunn, the country palace of the Emperors and copy of Versailles. It was Baroque that created the elaborate ritual of the court, which was swept aside the moment it came in contact with the realities of the twentieth century. Baroque is not all Vienna, and Vienna is not all Austria. Outside Vienna is a population of nearly four million peasants and farmers. But none the less, the spirit of Austria slumbers in Vienna; sleeps on memories of past gaieties, past frivolities.

Of course, you know perfectly well that this is not quite true; have you not seen the half-deserted streets at night, picketed by policemen ready with revolvers for anything? Have you not read your daily paper and been duly warned of the early approach of a revolution? Who knows what will become of the Austrian Republic, now that its has lost its glories and become the prey of American tourists; those to whom a hotel on a mountain-top in Austria is as good as a hotel on a mountain-top in Switzerland; and cheaper, too. Vienna is a Socialist citadel besieged by a conservative countryside, and for all you know, while you are sitting in your softly-padded corner in your favourite café, the whole city may be blown to bits.

But you had much better forget everything but the past. If you have enough energy to leave your comfortable corner you can spend half-an-hour before lunch bargaining over some delightful trifle in one of these leather-goods shops for which Vienna is famous; or visit one of the galleries, a palace or a church. And after lunch—well, you can return to your coffee and your newspapers; newspapers in

Czech, Hungarian, Polish, Serbian, Russian, and a dozen other languages. And in the evening there will be every temptation to be idle and forget the rumbling of the revolutionary tumbrils; grand opera, or Hungarian operette, followed up by lighter, but gayer, music in a café; or a visit to a 'Heuriger' on one of the outlying hills, where only this year's wine is drunk, and where a one-time baron will clink glasses with a bank-clerk over some old Austrian melody accompanied by the lute.

And when you have grown tired of Vienna and its music and its Baroque architecture, you can pack your rucksack and make your way to the mountains; for in Austria it is music and the mountains that make life entrancing. How otherwise could

Schubert have written those songs, which are the very quintessence of the Austrian Weltauschauung? So gay and yet so sad. Innsbruck, in the Tyrol, is the centre of mountaineering; a town as old as the civilization of Central Europe.

Here you will see not only the Tyrolese, but every fat banker from Vienna, dressed in the local costume; green or brown hats with cock's feathers perched aloft, embroidered shirts, and embroidered braces, with a yoke piece across the chest, shorts, and rather pretty knitted leggings; the women wear flowery frocks and embroidered aprons. Further to the north is Mozart's city, the old Archbishopric of Salzburg. Music again! For every summer sees a Mozart festival staged in this mediæval city, surrounded by the rain-swept hills of the Salzkammergut. From Salzburg you can make excursions to the lake towns of the Salzkammergut—Gmunden, St. Wolfgang or Bad Ischl, where the Kaiser Franz Jozef built a private railway to carry his favourites to his summer palace. And here again in Salzburg, as in Vienna, you can spend your days in a dream, gazing up at the Renaissance churches and houses which rise, tier after tier, above the fast-flowing waters of the River Salzach.

But before you have done with Austria you must remember the Danube. Until you have seen the Danube sweeping eastwards in all its magnitude and glory you do not know what a river can be; winding past eighteenth-century castles and monasteries towards the Black Sea. And like everything else in Austria, the Danube only dreams of the past; the Treaty of Versailles has driven away the once-considerable traffic that flowed down from Passau to the Iron Gates in Yugoslavia, and what was once a river crowded with timber-rafts is now practically only a vast bathing-pool.

This, indeed, is not all of Austria, but it is all that you will need to know, as an indolent traveller.

TREVOR BLEWITT.



# ALL THINGS CONSIDERED

Matthew Quinney muses  
on Pronunciation

**I** NOTE that Mr. A. Lloyd James is to give a series of talks on 'Speech and Language,' presumably in connection with the Advisory Committee of Spoken English. Whenever I read of the activities of this body I am reminded of the proverb about straining at a gnat and swallowing a camel. For most of their findings are either disputable or unimportant—very often both. I read with interest the articles by Hamish Maclaren and Richard Church in *The Radio Times* of October 11. My sympathies were mainly with the engagingly cheerful and unconventional Gael, but the only passage I propose to quote is from Mr. Church. After saying that the Advisory Committee 'does not propose to fix our spoken language in an unbreakable mould, preventing growth, change, and flexibility,' but that its 'immediate practical purpose' is to set up 'a sort of rough and ready convention whereby disputable points are agreed upon,' he proceeds:—

'It can, however, have another function, and since Dr. Bridges is the chairman of the Committee I am convinced that the ulterior function is destined to be the more important of the two. It is to save the language from wanton and avoidable damage; from the decay brought about by the feverish wastage due to the unprecedented speed of the expansion of our industrial and scientific civilization.'

But surely the order of the functions ought to be reversed. 'Wanton and avoidable damage' is being done while the Advisory Committee is fiddling about wasting time and energy in trying to convince us of the importance of, e.g., saying 'often' instead of 'ofen.'

Again, the Committee frowns on provincialisms of the broader type, although many of these are undoubtedly more correct than the urbanized forms of the same words. I bring forward the point of correctness, because it seems to be the criterion of the Committee. What matters more than correctness, however, is that most provincialisms are full of character, raciness, and sometimes even poetry. Their suppression would be in most cases a loss.

But although our mentors would ban these survivals of a period when the community was in no danger of being ironed out into a vast human pancake, they apparently do not disapprove of the infinitely worse fault of pinched and distorted vowels that drop—often per wireless—from learned and eminent lips. For example—the first of many that jump to mind at once—a month or so ago I listened to Dean Inge until I could no longer endure his Oxfordisms. With the sixty-eighth example of such distortions as 'futchah' and 'cultchah' I switched off. A few weeks later I listened to Mr. Wells, and noted with pain his consistent maltreatment of the vowel 'a.' He reached his climax when he came to speak of a 'mass of facts'; the nearest he could get to this was 'mess of fects.' (At the words, Mr. Wells disappeared, and I saw Mr. Kipps being piloted by the Walsinghams round the Arts and Crafts Exhibition, where 'his deportment was intelligent in the extreme. [You remember?] For a time he kept a wary silence, and suddenly pitched on a colour print. "That's

rather nace," he said to Mrs. Walsingham.' And I'm sure that if the Walsinghams had asked him for his opinion on, say, a Blue Book, he would have described it as a 'mess of fects.' . . . The vision passed, and I was back again in the studio—as the announcers say—listening to Mr. Wells with mingled interest and irritation—irritation because it is a national catastrophe that the creator of the Pollys, Kippses, Tono Bungays, and the rest of that richly human gallery should have dwindled into a mere prophet with a touch of the scold. How many novelists of the early Wells calibre have we today? Scolding seers, on the other hand, are three a penny.)

To come back to the point: What is the A.C.S.E. going to do about these intelligentsia whose refinement and cultchah are so overdeveloped that their organs of speech jib at plain, honest vowels?

Here is 'wanton and avoidable' damage being done by the very folk to whom the way-faring man should look for a lead! There are kindred abuses which the Committee might well add to its terms of reference. For one thing, they might bear in mind that many of our bad habits in speech come from bad habits in voice production. It is starting at the wrong end to worry about vowel shapes, dropped consonants, and clipped speech generally so long as practically nothing is done on the purely vocal side. Begin with the schools. Many years ago, reading aloud played a considerable part in the education of every youngster. I believe it is a fact (correct me if

I'm wrong) that today this excellent and practical feature has little or no place in the curriculum. Instead, there is 'mental reading,' which (good as it is) fails to cover the ground, for it does nothing to develop co-ordination of eye and brain with the organs of speech. What castaway was it, who, isolated from his fellows for a few years, lost the power of speech? He could *think* the familiar sounds, but no more. Daily audible reading in our schools under the guidance of teachers who are themselves good speakers would in a few years do all that is needed in the way of reform; and it would do the job in the right way by tackling it with the young generation, the happy possessors of plastic minds and few bad habits.

I should like to see the Committee start a crusade also against two of our most slovenly offences—the cliché and the misquotation. We ought to make intelligent people ashamed of writing such stale substitutes for expression as 'gives one furiously to think,' 'it leaves me cold,' and a hundred other threadbare constructions. And we should no longer countenance the consistent ill usage of Shakespeare. There should be a fine for every dramatic critic who takes the first four words of Hamlet's 'The play's the thing wherewith I'll catch the conscience of the king,' and uses them as a self-contained expression; and for any writer guilty of such stock perversions as the tautological 'fresh fields and pastures new' for 'fresh woods,' etc., 'small by degrees and

(Continued on page 472)

## SAMUEL PEPYS, Listener, By R. M. Freeman.

Oct. 22.—Home this day my wife from Frome and to meet her at Paddington, with great pleasure in seeing her again, albeit cannot deny to myself having discovered a certain enjoyment in my batchelour fortnight. She informs me of Aunt Susannah's being very sadly and of her sending yesterday for her attorney to make some last changes in her will. Which do exercise me mightily, what these changes shall be, but, for decency's sake held mine exercisings within me, lest I seem too much the expectant vulture hovering over a dying body. Yet Lord! What secret hypocrites we all of us be herein, feigning ourselves too overtaken with the shadow of coming bereavement to have any thoughts for gross mercenary matters.

Oct. 23.—Having an occasioun, my wife and I, to eat lunch with friends at Richmond, and afterwards to tee with other friends, we filled the intervall at a Picture-House near the foot of The Hill, where they show Mary Pickford in her talkie 'Coquette.' Found it a sorry, raw sort of melodrama, and all the characters in it, Mary as well as the others, spoak in the same tinny baritone.

Great pleasure I had this night in listening-in to 'Twelfth Night,' and brings me back memories of the first time ever I saw it plaid, with Ada Rehan personating Viola. Who, for all her playing the part to admiratioun, was something over-ripe of figure therefor; moreover, noe arts of make-up could produce in her that convertible resemblance with her twin, Sebastian, on which the plot do largely turn. So if the spectators could not possibly mistake the one for the other, how should they have any effective belief in the players doing it? Set me thinking with how infinite greater a verisimilitude plays of this kind that hinge upon interchangeable likeness, can be wireessed to the eare than shown to the eye.

For the eare, having naught to hinder it, do drink all in unquestioning, whereas the eye cannot but question what its own evidence denies.

Oct. 24.—Come a letter from Frome from Aunt Susannah's companioun that the poor old lady is dead yesterday at 5 of the afternoon, going out painlessly in a doaze, and her last word was 'Betty.' But whether this means Betty my wife (as my hopes are), or Betty, Aunt's old parlour-maid (as my feares are), God knows.

A new and to me very pleasing thing on the wireless this night was Mr. Watkins his readings out of Plato descriptive of the condemnation and death of Socrates, beginning with his last words to his judges in *Apology* and going on to his final dissertatiouns in *Crito* and *Phaedo*. As to which my wife says, if he bore himself with the same exasperating serenity to Xanthippe as he did to his judges, noe wonder she hitt him with the broom and threw the slopps over him. Which is the way my wife, and, I suppose, any other woman, *would* look at it, they having noe command of their own tempers and soe worked up to a very particular fury by the nobler, more forbearing calmness of us who have.

Oct. 25.—Out my wife, immediately after breaking fast, to order a wreath for Aunt Susannah, whose burying is at Berkley tomorrow, and has my leave to goe to a limit of 1<sup>1</sup> 11<sup>6</sup>. But hardly gone, when opening my *Times*, here is the notice of Aunt's death with 'no flowers by deceased's own request.' So clapping on my hatt, did run through the streets after my wife, as I have not run these many yeares, and by God's mercy caught her just before she comes to the florist's. Whereby I so palpitated that I was fain to go in to a neare chymist's for sal-volatile, yet had the comfort of having spared ourselves the flouting of a dead woman's last sacred wishes, to my very good content.



# 'PLEASE GIVE US MORE TROMBONES!'

*pleads a confirmed admirer of this most exuberant of instruments.*



'The Moor of Venice made it a complaint.'

IT is pretty well known among our more erudite musicians that the instruments of the orchestra can be divided into the following classes:—

- Wind instruments,
- String instruments,
- Brass instruments,
- Things you rattle or bang,
- Bone instruments.

We shall confine today's talk on musical appreciation to the latter class.

Bone instruments are chiefly to be considered under two heads: (a) bones; (b) trombones. The trombone is not, of course, made of bone, or bones, but makes a noise like something coming through a bone. Its resemblance to the bone family creates in the dog a desire to howl.

The name is derived from the Greek word 'thrombros,' which means a 'thrumming,' or just a noise, the kind of noise that used to attract maenads, bacchantes, and other revellers to worship Pan or Dionysus in the national parks and playing fields of Greece. The noise was essentially ecstatic, and when heard in caves, or among the rocks, created a magnificent resonance, causing the nymph Echo to contribute an encore. The actual instrument bore no resemblance to the modern trombone. It was in fact the bull-roarer. This instrument was well known by the priests of ancient Egypt, who used it widely in their orgies. It was to the music of trombones that Antony wooed Cleopatra. Among the Romans, the trombonum was also an accompaniment of furious mysteries in the lower quarters of the city. It was used for the punishment of slaves and for the persecution of early Christians.

The Moor of Venice made it a cause of complaint against his wife that she had played the trumpet in his bed. What a tragedy might have been averted had Desdemona been acquainted with the trombone!

Was it Cicero or was it Sir Thomas Beauchamp who remarked on a celebrated occasion, 'De mortuis nihil nisi trombonum'? It was a

superlative remark. No other instrument can do full justice to a funeral. It can portray the whole occasion—from the sufferings of the defunct to the wailing or 'keening' of bereaved females. In Ireland, it is frequently used to simulate the dreaded banshee. Let it never be forgotten that the trombone with its push-pull action can rise as well as fall, can aspire as well as perspire, can conspire as easily as it can conspue. Other instruments may groan or sing, chant or warble, thunder or wail, jump and counterjump. To the trombone only is it given to express the whole cat-gamut of emotions from A to B. Did not Browning sing:

'A to B in England, now that April's here'?

At a wedding the trombone is unapproachable. Only the most astute of bandmasters have as yet grasped its prodigious potentialities for this purpose. A hearty blast of the trombone can fill that awkward interval while the bridesmaids are wondering what has happened to the bridegroom; and when he eventually arrives there is no other instrument so potent for camouflaging the fact that his boots are new and the price not yet fully paid. It can breathe o'er Eden or shout a welcome to the Landgrave Hermann. Nobody can be shy in the neighbourhood of a really robust trombone. If the priests in *Athalie* had known of the trombone we can hardly doubt that they would have discarded their old-fashioned shawms, psalted down their psalteries, and sacked their butts.

It is not the instrument of any particular nation, though it would adorn the background of any 'National Programme.' It would brighten the gloom of Scandinavia, lighten the weight of Germany, add a touch of commonsense to the Slav, and give a spice of good humour even to the Latin.

How many of the Russians would have delayed their suicides if they had practised regularly every morning on their trombones! If the Prisoner of Doorn had practised it at Potsdam, there might have been no world war. If Lord Rothermere had mastered the instrument in early youth his appeal to Thanet as well as Hungary would have been ten times more eloquent, while Lord Beaverbrook himself would have had Empire Free Trade in being long ago if he had learnt to blow his own trombone instead of hiding his real sterling abilities under a bushel of shy self-effacement. But this is controversial! How poignant these ifs!

It has frequently been objected to broadcasting that it is 'all give and no take,' all listening and no do; that the only limb it exercises is the ear, and if only we could take our listeners into partnership and give them some definite work to perform in connection with our broadcasts, all would be well. It is suggested, therefore, that some of the music talks which now decorate our programme might well be devoted to teaching actual musical execution on one or other of the instruments of the band. Surely the first of these should be that exceptional instrument—the trombone.

On Tuesday evenings, at 9.15, for two or three months, a real expert trombonist would give a series of lessons for beginners. He would start with quite elementary blowing, and then show when to push and when to pull, and how to make those faces and agitate the fingers so as to produce the loudest and most penetrating effects. In this way, England might once again recover her ancient pride of place as the most musical nation in the world. A nation of trombonists would easily be able to hold their own in any future war, while at the same time

these instruments could also be used for the purposes of peace.

A huge national society of trombonists would be formed, with a complete executive and several sub-committees. Competitions could be held at the Crystal Palace, in the Albert Hall, and finally in Hyde Park—prizes being awarded for the loudest, the gayest, and the saddest solo performances, while the great mass chorus would crash out its sacred or patriotic blares to the enjoyment of all London. It is very likely that really big-scale, high-power tromboning by multitudes at a time would produce a mass music which would have unforeseen effects upon the brute and even the vegetable creation. Just as bombardments during the War caused eggs to be laid by birds which had never previously done anything of the sort, so it is not unlikely that a chorus of, say, 20,000 trombones playing at once might cause a distinct improvement in the hen-fruit records of our poultry farms.

If the considerable number of amateur performers thus created were to find, as they probably would find, that the volume of sound they produced was not adequate to the efforts they had expended, all that would be necessary would be to adapt the instrument to some electrical, steam, or rocket power for the actual blowing. As we lie in bed from time to time trying to listen to a broadcast programme, we find that the noise of the traffic completely drowns the sound of our loudest loud-speaker. A steam trombone would solve this difficulty. With it we should drown the noise of any reasonable amount of traffic. There is no such thing as absolute silence, even in the Highlands, or even in one of the city churches. Silence can only really be enjoyed as a contrast, and if there were some nation-wide organization calculated to produce tremendous and almost continuous noise, the traffic of the streets would dissolve, sink to comparative silence, and when, as no doubt we should, we occasionally caused all the trombones to be silent, we should enjoy the respite so thoroughly that we should feel the silence absolute.

J. C. S.



'Surely the first of these should be that exceptional instrument.'



# YOUR CHRISTMAS PUDDING FOR THIS YEAR

## Early Preparations for Christmas

**F**IRST, the Christmas pudding. The quantities given will make four ordinary sized puddings.

- |                                   |                         |
|-----------------------------------|-------------------------|
| 2 lb. stoned or seedless raisins. | 1½ lb. sultanas.        |
| ¾ lb. mixed peel.                 | 1½ lb. currants.        |
| 1 lb. Demerara sugar.             | 1 lb. figs.             |
| ¾ lb. flour.                      | 3 lb. fine breadcrumbs. |
| ½ lb. chopped almonds.            | 4 lb. minced suet.      |
| 2 teaspoonfuls of mixed spice.    | 1 grated nutmeg.        |
|                                   | 1 cup of golden syrup.  |
|                                   | 1½ pints milk.          |

2 lb. eggs—weighed in the shells

There are three essential points to be remembered if you wish your puddings to keep well. The first is to boil and clarify your suet, the second is to scald your milk and eggs, the third is to boil well and dry your puddings after each boiling.

To prepare the suet put the quantity required into a saucepan with a pinch of salt, cover with water and boil till the suet is melted and most of the water boiled away. Pour the liquid suet through a fine strainer into a shallow dish and set aside to cool. The result will be a solid block of pure, refined white fat.

Scald your milk in a double saucepan, let it cool till off boiling point and then add the eggs well beaten. Warm the golden syrup and whisk that into the egg and milk mixture and set aside.

Dry clean the fruit by putting it on a wire sieve and rubbing flour through, mince or chop the figs and suet, blanch and chop the almonds. Cut the crystallized cherries into quarters and mix thoroughly with the other dry ingredients.

Mix in a very large basin to have plenty of room for stirring and blending the pudding. Now make a hole in the centre and pour in the egg mixture. Mix and stir again very thoroughly. Put into well-greased basins, cover first with grease-proof paper, then a stout pudding-cloth, tie the covers on firmly and boil for ten hours. Dry off and boil again the following day for ten hours. Dry off and store till required.

The mincemeat comes next and for this you need:

- |                                       |                        |
|---------------------------------------|------------------------|
| 2 lb. beef suet (prepared as before). | 2 lb. stoned raisins.  |
| 1 lb. apples.                         | 2 lb. currants.        |
| ½ lb. almonds.                        | 1 lb. brown sugar.     |
| 1 teaspoon mixed spice.               | ½ lb. mixed peel.      |
|                                       | The juice of 2 lemons. |

Mince the ingredients separately, and then well mix, adding the lemon juice. Press firmly into jars. Cover with greaseproof paper first and over that gummed jam papers.

Now for the Christmas cake. I will give ingredients sufficient to make one large cake or two medium-size:—

- |                                     |  |
|-------------------------------------|--|
| 2½ lb. butter or margarine          | 2 lb. fine caster sugar.   |
| 2½ lb. sifted flour.                | 5 lb. currants, or if preferred 2½ lb. sultanas and 2½ lb. currants. |
| 1 lb. crystallized cherries         | 2 table-spoonfuls mixed blanching sweet almonds                      |
| ½ lb. ground almonds.               | 2 table-spoonfuls mixed blanching sweet almonds                      |
| ½ lb. chopped and                   | 4 table-spoonfuls baking-powder.                                     |
| 2 lb. eggs—weighed in their shells. | 1 pint milk.   |

The juice and grated rind of 2 lemons and 2 oranges.

Rub the butter into the flour till crumbling, next add the sugar, spice and baking-powder and well mix. Now add the "dry cleaned" fruit and all other dry ingredients, well mix again, now add the well-beaten milk and eggs and fruit juice. Well mix again, using your hands to blend and knead all together. Now prepare your cake tins. Line the bottom of the cake tins with three rounds of greaseproof paper cut two inches higher than the sides of the tin, well butter this paper lining before putting in. Put two or three layers of paper into the bottom of a baking tin large enough to hold all the cake tins. Put your cake tins in this and cover the top of all lightly with two sheets of greaseproof paper. Bake in a moderate oven for 2½ to 3 hours, according to size of cake; lowering the heat after the first hour. Turn out the gas in the oven before taking the cakes out. Place on a sieve, carefully remove the papers and when the cakes are quite cold wrap up in greaseproof paper and store in an airtight tin box till a few days before Christmas when the almond paste and icing can be added.

For a simple almond paste take equal parts of

ground sweet almonds and fine caster sugar. Mix with sufficient beaten white of egg to make the whole into a smooth, pliable paste. Roll out your almond paste and cut a long strip to fit snugly round the cake. Then a round over the top and smooth well all over with a palette knife.

A simple white icing is easily made. Beat up the whites of four eggs, weigh out 1 lb. of icing sugar and add gradually to the eggs, beating all the time. Work in a teaspoonful of lemon juice and keep beating and adding sugar till the mixture does not drop from the spoon. Spread a layer on the cake, working it smoothly round the sides with a palette knife. Let the first coating harden well and then add another. Decorate with fruits or coloured icing, or small sugar ornaments can be bought very cheaply at any good confectioner's. These should be arranged on the cake before the second icing is quite set.

## Teaching the Child to Talk

**W**E do not use a rolled 'R' generally in England, so unless you have a particular reason for doing so, do not teach your child to use a rolled 'R,' and to say 'rred rose.' Here is the exercise—say 'zz,' the sound of the letter 'z.' Keep on saying it, and at the same time slide the tip of the tongue slowly backwards along the palate, from the back surface of the top front teeth, until you have just passed the little cushion, or ridge, into which the teeth are fixed. At this point, which is about half an inch inside the mouth, keep the tongue still, pointing upwards, and not touching the roof of the mouth. Now say 'er' with a little buzz, 'z er,' now follow that with the sound 'ee' like this, 'r ee,' and again, more easily, 'ree, ree.'

A few words now about substitutions. We all know children who say 'dood tat' for 'good cat,' they do not know how to make the k- and g-sounds. This is the way to teach them, if they cannot copy the sound by ear. Take a bone paper-knife, or the handle of a teaspoon. Next explain to the child that the tip of his tongue wants a little help in making a k-sound, and that you are just going to touch the very tip with the spoon. This explanation is very important, as otherwise the child will get frightened and resist, thinking that you are going to put the spoon right down his throat. Get the child to say the sound of the letter 't.' You will see, if you use your mirrors, that for 't,' the tip of the tongue comes up behind the top teeth. Place the spoon-handle or paper-knife flat on the front part of the child's tongue, and press it gently but firmly down behind his lower front teeth, and ask him to say 'ta.' This he cannot do, unless you let the tongue slip, but his effort to do so will result in 'ka,' the back of the tongue coming up until it touches the roof of the mouth, and forms the very sound you want, 'k.' The same exercise, getting the child to try and say 'da' instead of 'ta' will give 'ga,' the g-sound. The spoon must be withdrawn very gradually until the child is saying the new sound without help.

We come to the omission of consonants now. Some children and also grown-ups say 'goin and comin,' for 'going and coming,' and people say that they have dropped the 'g.' This is not true, what they really do is to use a wrong sound, the sound of the letter 'n,' instead of the sound 'g.' The way to get this right is to do the exercise I have just given you for 'k' and 'g,' but instead of 'ta' or 'da' start with 'na': then use the spoon-handle as before, and the result will be 'ga.' Now get the child to say 'in' with the spoon-handle in position, and the result will be 'ig,' the sound you want.

But some children really do leave out consonants, especially when there are several consonants together at the beginning of a word like 'school' or 'straight'—they often say 'kool' and 'tats.' This is usually due to the fact that one of the sounds is rather difficult for them to make, although they can perhaps manage it when it is alone, yet in combination with another consonant it is too much for them. Thus a child will often say 'sing,' 'ting,' and 'ring' correctly, but cannot say 'string.' Here it is merely a matter of saying each sound clearly and slowly, dividing the difficult group up like this:—

- |  |
|--|
| ring, tr-ing, s-tr-ing, str-ing, string.             |
| kool, s-kool, skool.                                 |
| poon, s-poon, spoon.                                 |
| tr-eng, tr-eng-th, s-tr-eng-th, streng-th, strength. |

## Menus for a Week

### V.—Thursday

**F**OR Thursday's breakfast we start the day again with grape fruit, followed by a dry cereal and bacon and eggs.

For luncheon we have.—Steamed fish with parsley sauce. Mashed potatoes.

or Fish pie, made with Canadian salmon. Apple and raisin roly-poly.

Supper.—Curried rabbit. Duchesse potatoes. Custard pudding.

If you are tired of fried eggs and bacon for breakfast try doing them in milk similar to the roast bacon described in Sunday's menu.

### Bacon and Eggs with Milk.

Prepare the rashers in the usual way, put into an enamelled or aluminium frying-pan, and almost cover with milk, and bring to the boil, then simmer gently for about eight minutes, and remove to a hot dish. The eggs can then be slipped in one at a time and poached in the milk. Serve very hot with a little of the milk poured round the eggs and bacon. Bacon cooked in this way is very light and digestible, retaining the full flavour while losing every trace of fat. Smoked haddock is also delicious cooked in exactly the same way with the addition of a good-sized piece of butter.

When buying fish you will often find that the fishmonger can offer you some of the less well-known kinds of fish at a cheaper rate. There are many of these, witch, megrims and the like, and if you simply ask for fish suitable for steaming, or frying, whichever you are needing, and leave the choice to him, you will find this an economical way of buying your supplies.

If fish pie is preferred—and there is nothing better than one nicely made—a small tin of Canadian salmon can be made to go a long way with plenty of mashed potatoes. Mash them well with a little milk, a lump of margarine, pepper and salt, and either mix the salmon with them before putting into a pie-dish, or put a thick layer of potatoes at the bottom, then the salmon and another layer of potatoes on the top. In either case the pie should be put into the oven for a few minutes to brown, and should be served either with egg or parsley sauce, whichever is preferred.

### Apple and Raisin Roly-Poly.

- |                                       |
|---------------------------------------|
| 6 ozs. suet.                          |
| 3 ozs. suet (finely chopped).         |
| 1 teaspoonful baking powder.          |
| A pinch of salt.                      |
| 3 apples.                             |
| 2 table-spoonfuls sugar.              |
| 3 table-spoonfuls of chopped raisins. |
| Juice of lemon.                       |

Sieve flour, salt, and baking powder into a basin, add the chopped suet, then mix with cold water to a stiff paste. Roll out on floured board to a thin oblong shape. Peel, core and slice apples, and arrange them over paste. Sprinkle sugar and raisins, and juice of lemon over the hole. Roll up the pudding. Damp and pinch the edges thoroughly. Put into a floured cloth and boil for two hours.

### Curried Rabbit.

We are supposing that there will be remains of cold rabbit left over from Wednesday from which this can be made. Other ingredients required are:—

- |                                   |
|-----------------------------------|
| 1 onion.                          |
| 1 oz. butter.                     |
| 1 table-spoonful chutney.         |
| 1 breakfast cup of milk.          |
| 2 dessert-spoonfuls curry powder. |
| 1 dessert-spoonful curry paste.   |
| Seasonings.                       |

Chop the onion very small and put into a stewpan with butter, and fry together until a nice rich brown. Cut the rabbit into small pieces, and lay it in the stewpan with the onion. Mix the curry powder, etc., with the milk. Pour it over the rabbit and stew slowly for two hours. Just before dishing add a squeeze of lemon juice and stir well. Serve very hot with a dish of boiled rice.

(Continued on page 508.)



## A Short Story

by A. G. Berrisford

## THE BIRD HAD A CURIOUS FLIGHT

IT happened on a Monday morning while Martin was on his way to school. He was feeling very down-hearted, for the Sunday had been so happy. He had gone down the river in a steamboat, and father had bought lots of oranges and mamma had been gay. The sun had shone brightly, too: it had been like living in a world of limpid electric light, so firm and yellow was the glare and utterly unlike the flickering mustard stuff they had at home. And now it was school again. His satchel seemed heavy. He dragged his feet wearily. How sour the world appeared.

And then raising his head he saw a bird flying over. It was large and white, with neck drawn in and feet thrust far out behind. Its wings rose and fell with a heavy, sensuous beat, and as it flew it looked sharply from side to side with full turns of the head as though searching for something. It seemed to be sitting on the air rather than flying, so comfortable did it look. Martin stood gazing at it. There was something strange in its flight, something excitingly lovely and yet something sinister and obscene. The lazy beating of the wings suggested softness and warmth, but the quick turns of the head were northern sagacity, coldly calculating. Slowly it passed out of sight, sedate and deliberate.

Martin was astonished. He had never seen such a thing before. He kept it in his mind, every detail of the amazing bird vivid and unforgettable. Unfortunately, however, he did not know its name. And that was a pity, for without a name nothing exists. For himself the bird was living with a unique reality, but to the world at large—what was it? Nothing, nothing, nothing.

Coming to school next morning he kept his eyes glued to the sky, rolling them to all points of the compass in a desperate endeavour to discover his yesterday's visitation. But there was nothing to be seen of that marvellous bird, and he realized he must wait another twenty-four hours for a possible glimpse of his wonder again. But the next morning proved equally barren. And the next and the next and the next. The miracle had happened and had passed away. But despite his disappointment he held his secret close within him: it was his for ever and nothing could sully it.

Now Martin was a shy lad and regarded his teachers as beings of another world. But Mr. Stimmings was different: he admitted quite frankly that he was more interested in wild flowers than in anything else on earth. Martin realized that perhaps Mr. Stimmings knew a thing or two about birds, for though birds aren't wild flowers they all come under the heading of Nature-Study, and that was Mr. Stimmings's speciality. So the two had a conversation, and after listening to the boy's description, the teacher declared that it was obviously an aquatic bird of some sort, though more than that he could not say.

Time passed and his secret knowledge was as fresh as ever. Sometimes he felt a strange necessity: he wanted to talk about it, to do something with it, but such a desire remained futile so long as he had no name to give it. There was, of course, the 'aquatic bird,' but that was ungainly and not at all conclusive. So the remarkable adventure had to be expressed quite otherwise. And there at last he was lucky, for Martin was clever with his hands and



Specially drawn by E. Fisch Lighter

'With a lazy, throbbing heave of its wings, it passed into mid-air.'

could fashion shapes in wood that were a delight. Evening after evening he toiled at his plan, yearning to create an image of the bird he had once seen. Gradually the likeness grew more subtle, till eventually he could do no more. It was a graceful piece of work, expressing for him the delight he found in his remembered experience. He put it in his bedroom, hanging it by a silken thread from the ceiling and there he'd fancy it alive and sweeping by on lazy, sensuous wings. It was an object of limitless joy.

Winter died. Spring blossomed and the birds sang. Martin walked beside the river, hearing the quiet chatter of the folk that passed. He overheard a lady say: 'Yes, about four o'clock. Do come. And then you'll be in time for the herons. They fly over every afternoon, quite regularly, you know. It's rather a wonderful sight—'

The herons. Martin knew in a flash that his aquatic bird was none other than a heron. He had seen a heron one morning and now it was hanging by a silken thread from his bedroom ceiling. At last he had discovered it. He was flushed with joy. He set off along the towing-path quivering with gladness. The sun was setting and deep stillness lay on the earth. The water was stretched like pale silver, with a gleaming, brittle light. Day was at its end. No people were hereabout. Presently a large bird flew out from the other side of the river from behind some trees. With a lazy, throbbing heave of its wings, its head drawn in and its feet stiff behind, it passed slowly into mid-air, was silhouetted marvellously against the full orb of the sun, then sank. It fluttered a moment, its thin legs dangling helplessly and ruffling the silent river face, then snuggled into the water. 'A heron. A heron,' muttered Martin. 'It's a heron.' Then another came out from the trees, fluttering down. He watched again the curious little scurry of its wings and the legs twitching for a foothold. Soon a whole colony were ranged along the bank and he could hear their quiet, harsh cry as they called to one another. Several were sitting in the trees, quite fantastical creatures looming up from the foliage. It was an amazing sight. Now and then one rose and wheeled in the air, then fell again to the river. Some were fishing

near the mud as the tide went noiselessly out. And all the while night fell. A moon, young and pally fragile, glowed overhead like a silver knife. The stars faintly glimmered. A sweet scent of grass and pines and summer heat breathed everywhere.

Martin crouched between two elder trees, gazing intently at the birds on the opposite shore. At last he had seen what he had wished for so long to see. And the second time was more astonishing than the first. In the last glow of the western sky he saw them beat their wings and take to the air, filing in a single curving string, then drop to the water's edge beside him. They were at hand's length away. He could see them motionless as marble, white forms in the darkness. His head swam with their nearness. He feared to breathe lest he disturb them. But in his excitement he felt the blood pounding against his eyes and seeming to make a veritable din. Still they tarried there. The night lay heavy about. Suddenly one arose with a faint cry. The cry groped across the waters and far away he heard them calling to

one another. The beating of wings in his face frightened him, but he stayed his place, waiting for the outcome of this manœuvring. When silence had returned, he found that one alone was left. It stood on the stone wall before him. All at once, without the slightest thought, he leapt upon the bird and clutched it in his hands. The thing squawked and wrenched its wings in mortal terror. Martin tightened his arms around it, pinning it under him. The night clamoured with weird cries. Then he jammed his boot on its neck and pulled like a madman. One of its legs came limp. Blood dropped from its beak, staining its plumage. Then with a sudden sob, Martin flung it into the river.

It lay flapping its wings and shuddering, crying in faint gasps. The boy stared at it stupidly. Presently it grew quiet. It was dead. It was a white shape moving on the water, drifting out to sea. Martin hurled a stone at it. The splash was sudden and detached. Then he walked home, whistling in sheer bravado.

He went straight to his bedroom, to the heron he had made so many weeks back. In the light breeze from the open window it swayed a little in mid-air. Martin looked hard at it. And so the brutality died in him. He approached still nearer, till he was gazing into its eyes, beak to nose. Then with a gentle, soothing motion he stroked the creature from head to tail, from head to tail continuously. He felt the soft pleasure of its wooden body and the comforting curves of its feathers. Fondly he stroked it, seeking forgiveness of the whole heron tribe for his sin. Then he saw a long red smear down its neck. Blood was dropping from its beak, staining the white plumage. The fingers of his right hand were clammy with blood. He turned away in horror, feeling the sweat break across his face. He crept towards the bed, his back to the heron. After a while he stood up and went downstairs and washed himself clean. Then taking a wet cloth he returned. The heron was flying—oh, so slowly—round and round the ceiling, its head drawn in and its feet stiff behind. On lazy, sensuous throbbing wings it swept round and round the room, looking about it as if seeking for something. Then all at once it gave a low, half-strangled cry of joy and sailed right out of the window.



## 'Slovenly Pronunciation, Cliché, Misquotation!'—Matthew Quinney in Fighting Mood.

(Continued from page 468.)

beautifully less,' for 'fine by degrees,' etc., a 'beggarly array of empty benches,' for 'a beggarly account of empty boxes,' and so on. The cliché and the misquotation habits are literary bad manners, besides being indicative of a sloppy, slothful mind. It is not pedantic or fussy to attack them. We all need keeping up to the mark, so when I trip, clout me with the rest: I'll not complain. Having touched on journalism, I go on to suggest that the Committee should put a rod in pickle for the more aggressive of London's daily papers. The young men of Fleet Street, who run hither and thither gathering 'stories,' are fast knocking all significance out of such splendid words as 'mystery,' 'romance,' 'drama,' 'wonder,' 'marvellous,' 'powerful,' 'tragic,' and 'amazing.' For them, and for sub-editors hungry for captions with a punch, almost any event that has a news value is 'amazing,' 'dramatic,' or 'romantic.' Similarly, a person of dubious identity is a 'mystery man,' a new type of motor car with a few extra gadgets is a 'wonder car,' and so on.

Such dreadful words as 'rendition' and 'intrigue' (used as a verb) are now entrenched; such howlers as 'he was as good, if not better, than,' 'different to,' and others that any fourth form boy ought to be smacked for committing, are now dotted over our 'Largest Circulation' sheets.

Even their leader writers are little better. For example, most of them remain

ignorant of the meaning of the good old word 'scotched.' In spite of frequent protests from readers who still care something for language, they continue to think that scotched means killed, although a well-worn Shakespearean tag is there to tell them otherwise. ('We have scotched the snake, not kill'd it,' says Macbeth.)

Listen at 9.20 p.m. on Monday  
Prof. G. M. TREVELYAN  
delivers the  
THIRD NATIONAL LECTURE  
*A Wise and Witty Historian on an  
Important Subject.*

Of the illiterate depths plumbed by the 'gossip writers'—above all in the Sunday Press—I have no space to speak. (A time may come.) I can only relieve my feelings by saying that a good proportion of our popular press is produced by magnates with foreheads of brass for readers with the brains of rabbits.

Nor can I deal now with the debasement of our tongue by the cinema caption-writer and the jargonmonger of the business house. I must, however, find space for a sample of English as it is written by local governing

bodies. I copied it from a public notice at a prominent Southern resort recently. Why shouldn't the resort be named? It should be. On the local scribes' head be it: the place was Bournemouth.

Provided, nevertheless, that the justices or court before whom any complaints may be made or any proceedings may be taken in respect of any such offence, may, if they think fit, adjudge the payment, as a penalty, of any sum less than the full amount of the penalty imposed by the by-law.

What a tortuous way of saying that the amount of the fine is in the discretion of the court!

Well, the above is only a part of an indictment that might be made as long as my arm, if space allowed. This 'wanton and avoidable damage' of our tongue is going on daily while the Advisory Committee of Spoken English is worrying itself and us as to which syllable in (say) 'refectory' should take the accent. The combined efforts of the Committee, and the B.B.C. organs, *The Radio Times*, and *The Listener*, vigorously applied, could bring about a reform in six months. In Heaven's name, then, let the Committee leave the gnats in peace, take its thickest stick, and go after those camels.

Matthew Quinney

# Make Sure of your Copy TO-DAY! THE B.B.C. YEAR BOOK



OFFICIAL "INSIDE" INFORMATION FOR EVERY LISTENER on:—

**THE YEAR'S PROGRESS:**

Programmes, Technical, Educational, Religious, Sport, etc.

A History of  
THE OLD B.B.C.,  
1922-1926.

**GENERAL SECTION.**

Including numerous matters of vital interest and value to the listener of today.

**TECHNICAL MATTERS.**

Including Transmission, Reception, The Ether, Studio and Relay, International and general information.

**B.B.C. PUBLICATIONS**

and a large REFERENCE SECTION  
Containing General Information, Technical Symbols, Tables and Reference Dictionary.

464 PAGES

130 PHOTOGRAPHS

30 DRAWINGS

TECHNICAL SECTION

NOW ON SALE

2/6





**WHAT THE OTHER LISTENER THINKS.**

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

**THE ANGLO-INDIAN ON 'POINTS OF VIEW.'**

As one who is just ending a holiday in the Old Country from India, may I say how thoroughly I have enjoyed the programmes from London and Daventry. They have contributed not a little to the joy of being over here. I do not wish to detract by mere criticism, but there is just one suggestion, though I am afraid it will be too late to be of use. It has been extraordinarily interesting to hear 'The Points of View' of so many eminent men, but one has found little or nothing in them which might provide mental or spiritual sustenance to men on the Frontiers of the Empire. Nothing has been said of the Faith of Christ, which thousands of listeners must profess, but rather the reverse. One would have liked to have seen someone like the Bishop of London or Dr. Scott Lidgett added to the list of those with a 'Point of View.' Too, the human touch so far has been sadly absent, except when Mr. J. B. S. Haldane briefly referred to Marriage. Surely if these great ones wish to help their fellows, they must prove themselves to be real human beings. There has not been a word about 'Friendship,'—which should, and does, play such a large part in Life.—*B., London, N.W.3.*

**THE RULING PASSION.**

AFTER listening to Professor Haldane's 'Point of View' the other night, I read my daily portion of the immortal Charles Dickens, and the chapter contained the following passage ('Bleak House,' page 219):—

'People objected to Professor Dingo . . . in the North of Devon . . . that he disfigured some of the houses and other buildings by chipping off fragments of those edifices with his little geological hammer. But the Professor replied that he knew of no building, save the Temple of Science. . . . The Professor made the same remark . . . in his last illness; when (his mind wandering) he insisted on keeping his little hammer under the pillow and chipping at the countenances of the attendants. The ruling passion.'—*A Grateful Parson, Brighton.*

**A COURSE IN PSYCHOLOGY.**

Now that two courses in Ethics are finished, for which our best thanks and appreciation, it would be a splendid thing if we could have a course in Psychology on the same lines. Strictly and logically speaking, the Psychology Course should have preceded the Ethics Course as an introduction; but I am sure I speak for a large number when I say it would be greatly valued now.—*Jack Strivehard, Acocks Green, Birmingham.*

**THAT MR. H. SWAFFER!**

I WAS delighted to see the 'Reply to a Newspaper Critic's Attack' on Broadcast Plays in this week's *Radio Times*. If he had listened interestedly as I have for several years, he would not say such ridiculous things. The broadcast plays are a great joy to many people, who, like myself, do not live near enough to a theatre to go often, and they are certainly improving. I and the other members of my family look forward to the plays, and after such a treat as *Lord Jim* and *Carnival*, feel that that alone repaid us for every penny spent on wireless. We are looking forward with eagerness to *Carnival* again and to Joseph Conrad's *Typhoon*. Please give us more plays and don't mind that Mr. H. Swaffer!—*A Listener, Yorkshire.*

**A PLAIN DUTY.**

BRIGADIER-GENERAL MEYNELL'S suggestion to alter the hour of the broadcast of the morning weather forecast seems to err on the side of modesty. I would suggest that it is up to the B.B.C. both to provide and forecast better weather. What do we pay ten shillings a year for, if everyone cannot be pleased during at least some part of the day's broadcast?—*T. P. M., Daidaine, Carron-on-Spey, Morayshire.*

**LISTEN WITH DISCRIMINATION.**

To read the complaints of some of your correspondents one would think 'listening in' was compulsory. I would suggest that those who find certain features of the programme not to their liking should adopt the following method: on the arrival each week of *The Radio Times* peruse the daily programmes carefully and mark off those items which have for you most appeal and simply 'switch off' for the remainder. Such discriminate use of one's set greatly adds to the pleasure of listening.—*Sidney C. Clarke, Grimsby, Lines.*

**BLOODTHIRSTY.**

I THINK 'Programme Moaners' should be shot at dawn. If the annual fee was £2 or more, we could expect all this



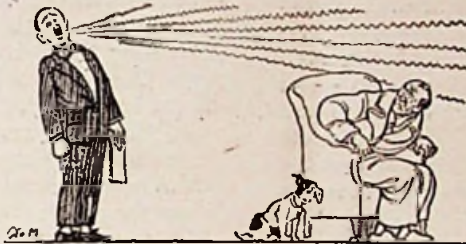
grumbling perhaps. At the present I think most of your 'letter-writers' act like a lot of children. They should realize that other people pay their licence as well as they, and what a world it would be if everyone liked the same sort of things.—*G. F., Bedford.*

**THE LOVE OF GOOD MUSIC.**

I SHOULD like to register my opposition to the views that few people can appreciate serious music set forth by your correspondent BM/BBSS, in your issue for November 1. Has BM/BBSS never come into contact with groups of working people (who, by reason of their station in life, have, in the past, been denied the opportunity of that type of education which has been the prerogative of 'Public Schoolmen' and the 'University Men,' such as himself) who are anxious and eager to avail themselves of any service which will help to make good their deficiencies? As a responsible official who is endeavouring to foster the popular taste for good music (including symphonies and chamber music!), I have no hesitation in affirming that there is a wider public who listen to this type and who discuss the latest developments in musical art with understanding and discrimination than ever before, and this is not confined to music, but to every topic of the day.—*A. T. Harman (Secretary) The Willesden Co-operative Choral Society.*

**THE TREMOLO ONCE AGAIN.**

FOR a long time I have been constrained to write to you respecting a blemish in your otherwise delectable music, suited as it is to the expert, as well as to those whom the medieval writer apologetically described as persons of the meanest capacity. For years I have bravely borne the trouble, but this evening, when trying to find solace in your musical programmes after a bilious attack my resolve never to complain to you has



completely broken down. I refer to the ghastly, disturbing, unwearying vibrato habit affected by nine-tenths of the singers employed by the B.B.C. The trouble is intensely virulent and epidemic among female singers, but the disease has attacked tenors and basses. In order to give pleasure to those who long to hear pure singing notes, cannot your Selection Committee make an effort to find and give a chance—say once a week—to singers who avoid this vibrato or tremolo habit by whatever name it is known among those who train singers?—*John Percival, Northcott Ave., Reading.*

**IN THE DAYS OF MELODY.**

WHEN I was a younger man, over sixty years ago, we had melody, and the scores still exist to play. For example, Adolph Adam with *Dame Blanche*, Boieldieu with *Le postillon de Longjumeau*, Offenbach's works, *Barbe Bleue*, etc. And then we had from the English composers—*Brouse Horse, Rose of Castile, Lakme, Esmeralda, Lily of Killarney*, etc., etc., done by The Pyne and Harrison Opera Company, and they were musical. Now, as far as tuneful music goes, it is a lost art, for we are given anything but melody. One has only to take a bumper of the old songs ('The Wren,' 'One Summer's Eve,' etc.) to show this. They were written and sung by musical people and not by folk like the present crowd. So I must remain discontentedly.—*An 18 1/2 yr.*

**THE LOUD-SPEAKER GROANED.**

TUT-TUT! Dear me!! What are we coming to when an announcer says—'I will go through 'em again?' Surely the Studio foundations shook during the Second News on Thursday. My loud-speaker groaned audibly.—*Walter Eite, 92, Dalston Road, Carlisle.*

**WHERE ARE THE COMPLAINTS?**

IT would be a great solution to one of the outstanding problems of the psychology of our times if someone could explain why nobody ever complains about the B.B.C. programmes, or the pronunciations of its announcers. It is certainly difficult to understand that such a great organization, depending upon the human element of its entertainers, catering for a critical public with an heterogeneous conglomeration of whims and fancies; liable to the fidgets of our hysterical climate; interfered with by the amateurish muddlers and meddlers of enthusiastic wireless tyros, could possibly adopt a policy to please everyone. What a great compliment to the B.B.C. that a complaint has not yet been made? Not a real one!—*J. Heys, 1, Hunter Street, Brierfield, Lancs.*

**FOREIGN LANGUAGES.**

I FEEL I must write and say how heartily I endorse all 'E. R. S.' said in his letter in a recent issue. I think everyone is agreed on the importance from every point of view of a knowledge of foreign languages, and what a splendid medium the wireless is through which to attain this knowledge. Yet, we have less than an hour a week of French, twenty-five minutes a fortnight of Spanish, and no Italian at all. Could we not have a little more time devoted to foreign languages after Christmas? I know I am voicing the wish of many.—*R. G. G., Cookham.*

**QUITE SO!**

MAY I say that we enjoy your excellent paper *The Radio Times* far more than the programmes provided by the B.B.C.—*M. J. H., Graham Road, Wimbledon.*

**THE HACKNEYED REPERTOIRE.**

MAY I ask how it happens that we are given such quantities of hackneyed music when there is so much that is never played. Some Sunday evening some time ago, a most appetising novelty was a *Vieutemps Concerto*. There is any amount of good music your soloists could draw upon without wearying us with so much reiteration of well-known music. Again, it was unkind a few weeks back when in your correspondence page another bandsman suggested that solos on brass instruments are only put over for the glorification of the players. There is a great deal of music well worth playing on brass instruments. What about *Lucy Long* on the bassoon? and also what about that duet for two double basses by Botesini (the friend of my old master Papini), that was so unfortunately 'cut' from a Manchester programme some time ago (many have never forgotten the B.B.C. for that), and you have never attempted to make good the omission.—*Another Bandsman (retired), Dollis Hill, N.W.10.*

**THE SUNDAY EVENING SERVICE.**

TO my mind there is not much to find fault with in the B.B.C. programmes, but there is one thing that always annoys me, and I expect some other listeners also. On Sunday evenings at the close of the Broadcast Service we hear just the first few bars of the Organ Voluntary (enough to make us want more) and then we are switched off to hear the Appeal for the Week's Good Cause. Well, to me, music (and organ music especially) is more eloquent than words, and I should feel far more charitably inclined if time was allowed to hear the whole of the Voluntary first, and then the Appeal.—*J. E. Melsome, Martin, Salisbury.*

**THE IGNORAMUS!**

MAY I through the medium of your pages suggest that your learned correspondent 'J. R.' of Bristol, who writes so ably on the pronunciation of 'h' following 'w', should pursue his philological researches a little further. He might then discover that he is himself among the 'ignorami' (sic) before whom the highbrow pearls are being cast. Surely 'J. R.' is aware that 'ignoramus' in Latin is a verb and not a noun like terminus and radius which have plurals 'radi' and 'termini.' Its only possible plural in English is 'ignoramuses.'—*E. W., St. Patrick's Hall, Reading.*

**THE 'GHASTLY TRAVESTIES.'**

YOUR correspondent, Mr. P. A. Walford, is wandering from the point. I take it from Mr. Baker's letter that what he objected to was the absence of 'real music, Beethoven, Debussy, etc.,' from the lunch-time programmes, not the way such music was played, and it was this mistaken idea I wrote to correct. However, since Mr. Walford has raised the question of transcriptions and arrangements, may I point out that they are not all 'ghastly travesties,' nor is every small orchestra necessarily 'ill balanced.' I have just been listening to the 'Unfinished Symphony' again, and to my ears it is a thing of beauty and a joy for ever, whether it is played by a large orchestra or a small one. He asks 'what would be the use of Kreisler coming to the microphone to play the 'Sigfried Idyll.' Never having heard this piece as a violin solo, I cannot say, but I have heard him play the Rondo from Mozart's 'Haffner Serenade' as a solo with piano accompaniment, and I don't think anyone would venture to call it 'a ghastly travesty of the real thing,' despite the fact that it was originally composed for an orchestra.—*Madge Dudgeon, Pemrose Dergang, Isle of Mull.*

**THE COMEDIAN AND HIS JESTS.**

PLEASE ask our entertainers when broadcasting to emphasize their 'key' words a little more—particularly at the patter stage. We feel out of it when a cyclone of studio applause and laughter appears to indicate we have missed something good. 'What was the joke?' is a frequent query in our household—after the usual climax has been blanketed by the usual tornado of appreciation. This tends to create the feeling that the distant listener is reduced to the level of an eavesdropper. Contrast the Announcer's full-blooded 'Good-night—Everybody—Good-night.' The Catholic spirit of fraternity and good fellowship is obvious, and incidentally rings true.—*Anti-Claquer, Kettering, Northants.*

**IF THEY WOULD BUT TRY!**

I SOMETIMES wonder why your critics pay 'ros. to listen to the 'awful rot' you broadcast. Wouldn't it be better if they bought some railway buffet sandwiches or a decayed saxophone with their money? No, what they want is a hobby. May I then suggest that they take paper, pen and ink and prepare the



programmes they desire for all the stations for, say, twenty-eight consecutive days. Next pass the programmes to 100 listeners in their district, with the request that they amend any items they so desire. The result should then be sorted out and forwarded you for your consideration. In fairness the programme should be ready for, say, the next leap year.—*L. K. D., Victoria Road North, Portsmouth.*



# NIGHT'S HIGH NOON

on the Great White Way—and the all-night life of the Village. This sketch of New York by night is the third in the series, complementary to the talks on 'While London Sleeps'; it will be followed by similar sketches of Stockholm and Canton.



Reproduced from the First Part of 'Our Wonderful World.'

## BROADWAY BY NIGHT.

The Paramount Building, with a movie below and fifteen stories of flood-lighting above.

**T**HE sun itself never gave such a light. Foaming, spouting cascades of light, tumbling down the sides of buildings high as palaces in a fairy tale; a myriad lights flashing from theatres and movies and burlesque shows, from restaurants and cafeterias and soda-parlours; lights of the street cars and the automobiles — all blending into a brilliant white

radiance that makes the noonday sun seem dim. For amongst the many things that Americans boast about without due cause is certainly not the marvel of the Great White Way.

Broadway by night. The lights, the people, the traffic moving densely onward, checked and governed by battalions of hard-faced cops; the pencil-sellers who are said to make more money than the movie stars whose names blaze in letters twelve feet high—this is the quintessence of New York at night. New York is social; the New Yorker expects to spend his evenings abroad, and the transport arrangements are framed in such a way that he can do so without having to walk home, so at dusk Broadway awakens, and it stays awake till dawn. Many of the theatres run a midnight show, and many of the eating-places stay open all night. The bustle of Broadway is not slowed down as by an opiate by the twin horrors of closing time and the last train home.

If one is out in New York at night, one finds oneself drawn irresistibly towards the Great White Way. Yet if one is strong-minded there is plenty to be seen elsewhere. One has only to turn aside from Broadway towards the chaster sidewalks of Fifth Avenue to find something more closely resembling London at night. The great shops shuttered, the churches sealed; the wandering walkers lost amongst the bulk of the buildings; if it were not for the tops of the skyscrapers, flood-lighted, floating over a hundred feet of darkness, the Londoner might almost feel as though he had strayed into the City after half-past five.

But travel a few blocks north on a fine night, and New York comes to life again. Central Park is crowded. Every bench is black with people, and even on the grass people sit, for the ill fame of our own far finer Park has not attacked it yet. From all the tall apartments houses on the west side—the unfashionable side—of the Park the tenants come streaming out to sit on the benches, on the doorsteps even, out of the heat of the day.

Farther on, up Riverside Drive, you will find more lights burning, for the drive has got too expensive to be fashionable, and the Four Hundred Thousand have abandoned it to the Jews. But there are still benches along the sidewalk, and you can still see people sitting out breathing the night air—which is like an oven cooling down, whereas the air during the day is like an oven going at full blast—until you get up to Grant's Tomb and the University Buildings and Rockefeller's brand-new church rearing its monstrous profile against the stars. And now you are on the way to Harlem, the district where the Negro takes his revenge for all the wrongs that ever the white man inflicted on him. And, if you will, you can go into the night clubs of Harlem and pass from one to another buoyed up by the hope that you may by chance discover there a Josephine Baker or a Florence Mills, and if you do, that will assuredly be a memorable New York night.

If you have had enough of Harlem, you may look again at the other end of that narrow island on which New York thrusts itself out into the sea. The great harbour is almost silent. Here and there a whistle calls dismally, and now and again one of the twinkling lights slowly moves. One sees looming against the sky the Titanic beauty of the eighth wonder of the world, the Brooklyn Bridge. It is scored and traversed by lines of light as the trams cross it and the automobiles, to and fro. The great skyline—the famous skyline of Down Town—is dark, pierced here and there by tiny lights hung high up in the sky, where some indomitable mortals still labour at their useless, trivial tasks. A little farther up town one passes by streets so silent and so peaceful that only the names on the walls recall one to a sense that here should be the most thrilling part of New York. Mott Street—Chatham Square—one is in the heart of Chinatown. And this quiet corner of Delancey Street—this was the very centre of that great Tong war that cost more lives than a mediæval battle, when the police and the newspapermen stood by equally curious, equally powerless to interfere.

But if one wants noise and bustle, there is the East side. Come down the Bowery, where the Elevated roars without ceasing above the centre of the street, come down Fulton Street, where the Cohens and the Kellys argue vociferously from their chairs on the sidewalks outside their front doors. In a side street they have turned on the hydrant and the little Feitlbaums and Flanagans, clad in swimming suits, are disporting themselves under the cooling streams. There you get a living New York whose axes are the Bowery and Grand Street, that knows less than you do of the Great White Way.

All this is real and living, but you are approaching the very focus of make-believe. Greenwich Village, full of expensive restaurants where people like to forget they are not on Montmartre, and little cafés where the people sitting round the checkered tablecloths try to imagine they are on Montparnasse. It is a relief to get back to the coolness and simplicity of the loungers on the benches of Washington Square.

So one passes by Union Square, where the orators weary themselves, and the lights of the Communist cafeteria glow over the Square, and one comes gradually north again, till behind the tall buildings one catches the first reflections of the Great White Way. The wide streets that have been silent gather life again. And then high up in the sky one sees the sign blazing on the Times building, and one is back in the heart of New York again. And as that heart slows down a very little, as the dawn begins to glimmer in the eastern sky, one turns into a speakeasy within a stone's throw of Times Square, and there, amongst men from the most famous newspapers in the world, in that atmosphere of intimacy that only illegal conspiracy can bring, one waits for New York to start another day.

WALTER T. RAULT.



## THE SKYSCRAPERS DOWN-TOWN.

Lower Broadway and the financial district ablaze with light.



# 'I LOVE HIM—YOUR DAVENTRY'

Louis Quiévreux, a Belgian journalist, tells how Daventry has won his heart: for two years he has tuned in regularly to England and in this article he tells his impressions of the programmes.

THESE are the dials readings on my wireless set when I tune in Daventry—102-75.

How many hours have these figures stood unmoved behind their frail mica window? I cannot say.

Since nearly two years, Daventry has filled my evenings with joy and interest.

Always joy and interest?

Let me look back to wintry nights, to hot, summer day-falls, to peaceful September afternoons.

Yes, Daventry has captured me—very imperceptibly at first, then more strongly—so that now I hardly can imagine one evening at home without an English voice coming out of the loud-speaker, without in my ear the invisible presence of London.

This presence will be associated in the future with familiar sights forming the beloved frame of my repose; the red fire purring amiably, my two dogs enjoying a hearty sleep on the carpet, a shelf with favourite books in a corner, some reproductions of Romney and Burne-Jones on the wall, and, enveloping everything, a quiet, friendly, and protective atmosphere.

Romantic is the picture, but it is essential to draw up the spirit in which I listen to London.

Since long ago my ambition had been to tune in 5XX, because I wanted training in English pronunciation and speech.

In 1924, one of my dreams came true when I succeeded in building a small crystal set which enabled me to get Brussels.

A few weeks afterwards I was the proudest of men—I gave my first wireless talk at Radio-Belgique.

Afterwards, I experienced during a couple of years a new kind of Tantalus' torture. Each day my job compelled me to translate the B.B.C. programmes in French. I knew each item that was to be broadcast and yet I was never allowed to listen to one!

One day, however, I came home with a beating heart. I carried under my arm a two-valves amplifier which I coupled to my crystal receiver. I waited until 10.30 p.m., when Brussels closed down and then went on exploration in the great waves band!

And the miracle happened!

A dance band was playing! I heard Daventry! Faintly, but clear, but actual! Through my odd set, encircled by scores of wires (oh, the irony of 'wireless'!) England for the first time spoke to me.

One morning I enjoyed my first listening to a broadcast relay: the rowing contest between Oxford and Cambridge.

I had put my elaborate installation upon a chair with utmost care. That day, Rita, my dog, nearly spoil the whole business!

I was so gripped by the anxious waiting that I quite forgot to pat

Rita every five minutes (that's her usual ration, you know!). All of a sudden she jumped upon my knees. Her wagging tail sent my set swinging at the end of the aerial wire, between floor and ceiling, and it took me ten minutes to find back my half-ruined crystal.

I sighed with relief when realizing that, after all, Daventry was coming in splendidly! 'The sun is shining,' the speaker said.

I looked towards the window at the sky above the Brabant countryside. A fine rain was falling, polishing the first gooseberry leaflets. A marvel was in me, the marvel of 'feeling' Nature everchanging wonders under two aspects at the same time.

Did they ever think to that simple realization, those who depise the 'boring' wireless?

Later, historians will trace in perfect style the birth of the radio, that wonderful after-war invention.

They will describe, with pompous words and clever phrases, the amazement of he who witnessed the first broadcasts.

Some of those witnesses, however, do not seem to accept wireless as a permanent cause of astonishment. Their promptitude to criticize, their hastiness to lower is a sign that they have received broadcasting as a due matter, as quite a natural event.

I am not among the sceptics. I believe wireless is a precious gift to men.

Of all stations I prefer Daventry, because its programmes skilfully combine entertainment and education.

Well, do you not tune-in your local station? will you ask me.

Very seldom. It is getting on my nerves because I am never certain whether a 'Spring Song' by Grieg, or a Schubert's melody will not be followed by Durand's champagne or Dupont's collapsible washing-machine.

From London I am sure I shall not hear any advertisement—no subtle or clumsy praise of a commercial product, no speech turning into publicity.

May the B.B.C. always stick to their fair policy!

My liking the B.B.C. behaviour does not go so far as being always satisfied with every item. No, sometimes I switch off, because my mood in that moment is not fit to listen or because I am fed up.

I find an easy consolation in realizing that surely others will be pleased with what I do not like. That is my philosophy of broadcasting!

Since two years I have heard the noteworthy B.B.C. performances. I have listened to almost all sporting relays, to several Promenade Concerts, to the Schneider Cup, to Mr. H. V. Morton speaking from the Tower, to Mr. Massingham evoking birds' life, to great politicians, to famous women, I have heard the Prince of Wales's voice, Miss Megan Lloyd George, Dean Inge, Bernard Shaw, I have followed humanity's progress through Mr. Vernon Bartlett, I have been in Hull, in Wembley, at Stamford Bridge, at Portsmouth, in New York. The Zeppelin has roared, the cheers of 100,000 Cup Final 'fans' have filled my home, the laughters of the Coliseum have taught me how diverse the world is. I have listened religiously. I have smiled. I have chuckled. I have taken notes. I have danced—all through the B.B.C.!

I am astounded when reviewing all these thrills. I thought they were making part of a neighbouring past and I realize they are still vivid in my memory.

Vivid also the fairy-like adventure, sending an essay to the B.B.C., having it accepted, and crossing the Channel just to say words before a microphone during seventeen minutes exactly!

Many *Radio Times* listeners have expressed, before I do it, their appreciation of B.B.C. speakers. I just want to say how priceless their friendly voices sound to me. More than once did we not go to bed, my wife and I, until we had heard the cheery 'Good night to you!'

And such courtesy in small details! Is a speaker coughing, he simply apologizes! Does he pronounce a word wrong, he asks you pardon.

The B.B.C. announcer gives the impression he likes his job. I imagine him coming smiling to the studio and leaving it smiling.

Daventry so vividly appeals to me because it gives me the illusion the someone who is speaking is speaking to me alone, the someone who is singing does it for me alone, because, in short, I feel I am not one microscopic listener among millions, but a unity which a comrade is addressing, ever so cheerful, ever so warm.

A prominent London journalist has just started a campaign against the 'canker of loneliness.' How many distressed souls have been cured by wireless?



'I have listened religiously; smiled; chuckled; and taken notes.'

LOUIS QUIÉVREUX.



**5GB Calling!****GENERAL DAWES AS COMPOSER.**

His 'Melody' in a Studio Programme—An Appeal for the Homeless—A Piano in an Aeroplane—The Mother Church of Birmingham—Discovering Mr. Snoop.

*A Statesman-Composer.*

**V**ERSATILITY is always fascinating, and the admiration which it arouses is naturally in direct proportion to the diversity in the kinds of skill exhibited by a single individual. To be at once a soldier and a poet or singer was, it is true, no unusual combination in the days of mediæval chivalry, from which have come down to us many elegant verses written by hands which could wield the lance and pen with equal facility. Later, King Henry VIII found time to shine as a writer of songs, both words and music, while Sir Philip Sidney, Lord Surrey, and Sir Walter Raleigh were all soldier-poets. That untiring warrior, King Frederick the Great, of Prussia, prided himself almost as much on his ability as a flute-player as he did on his brilliance in the field.

*For Afternoon Listeners.*

**T**HE name of General Charles Dawes has been so inseparably associated in the public mind with the famous plan for the settlement of international reparations, and with his present office of United States Ambassador to this country, that, but for his military title, it would probably be forgotten that he has also been a distinguished soldier. Still less is it generally realized that he is a composer of music. It is in this last-named capacity that his name will come to the notice of listeners on Tuesday afternoon, November 26, when his *Melody* appears among the pieces to be played by the violinist, Muriel Tookey, whose experience of broadcasting dates back to the early days of the Birmingham Station. In the same programme Lilian Cooper, soprano, will be heard singing, both with orchestral and piano accompaniment.

*The Ever-Open Door.*

**T**HE week's Good Cause to be presented to the notice of listeners on Sunday evening, November 24, is the Young Helpers' League, the purpose of which is to enlist and organize the practical goodwill of young people who are fortunate enough to have comfortable homes toward those who are unfortunate enough to have none. Every new, wholehearted worker gained for the League, and every contribution to its funds, means an opportunity for more homeless, neglected waifs to step inside the 'Ever-Open Door,' and pass from misery and despair to a place where, at least, they will have as fair a chance as other children have of making the most of their lives. This excellent cause will be pleaded by Miss Nicholson Barton.

*Conversing with Animals.*

**W**HEN Olive Hibbert was a little girl she acquired the art of imitating the voices of birds and beasts so faithfully as to attract their attention, and often to elicit replies. She felt, in fact, that she was carrying on conversations with her furry and feathery friends, although it was always tantalizing to be without a key to the human equivalent of the remarks exchanged. These friendly conversations still continue, for the power of imitation has not deserted Miss Hibbert in adult life, as listeners will be able to observe for themselves during the Vaudeville programme on Thursday, November 28, in which samples of this interesting accomplishment will be broadcast.

*'The Church and Civic Life.'*

**A** SUNDAY evening broadcast service, centring on the theme of 'The Church and Civic Life,' will commend itself to men and women of good will; all the more so since the service comes from the mother church of one of our greatest civic and industrial communities, namely, the Parish Church of Saint Martin, in Birmingham. The service, which will be held, preceded by the church bells, on Sunday, November 24, is to be conducted by the Rector of Birmingham, the Rev. Canon Guy Rogers, M.C., who will also give the address.

*A First Appearance.*

**G**EORGE BONE, who is making his first appearance before the microphone in the programme of light music from the Birmingham Studio on Monday, November 25, is already well known as a solo pianist at the Queen's Hall and the Grotrian Hall in London, as well as at concerts in the provinces. He won a scholarship at Oxford and is a Bachelor of Music of that University.

*Quartet Singing.*

**T**HE Cathedral Quartet are singing on Saturday, November 30, and among their items are *Down in a Flow'ry Vale*, with which the Quartet won the first prize and Challenge Cup at the Leamington Festival of 1928, and *The Song of the Volga Boatmen*, with which they won the first prize and the County Challenge Shield of the City of Leicester in October, 1928. These, together with the other items, should prove an attractive addition to the programme.

**AUTOMATIC RADIOPHONES Ltd.,**

*Sole proprietors of 'YOU'RE THROUGH!'*



have arranged a  
**DEMONSTRATION**  
in the Birmingham Studio  
on  
**SATURDAY, NOV. 30.**

*For purposes of identification  
the portraits of the company's  
representatives who will attend  
at the demonstration  
are reproduced herewith.*

**BEWARE OF PICKPOCKETS!**



Telephone—Midland 3761.

Telegraphic Address—Cissie, Birmingham.

*The Moving Piano.*

**B**ILLY THORBURN, whom you will hear in the same programme claims to have been the first pianist to broadcast piano solos from the air. On November 10, 1925, eight picked musicians from the famous Savoy Orpheans took off, in a Vickers' Vanguard 'plane capable of carrying twenty-two passengers, from Croydon Aerodrome, piloted by the late Capt. Hinchliffe. Up and up they went until an altitude of about 10,000 feet was reached, at which height the concert began. Much to Billy's horror, the 'plane then started to roll, and it was only with the help of the trombone and trumpet players that the pianoforte was held still enough for him to play. Billy's motto now is: 'One foot on the ground.'

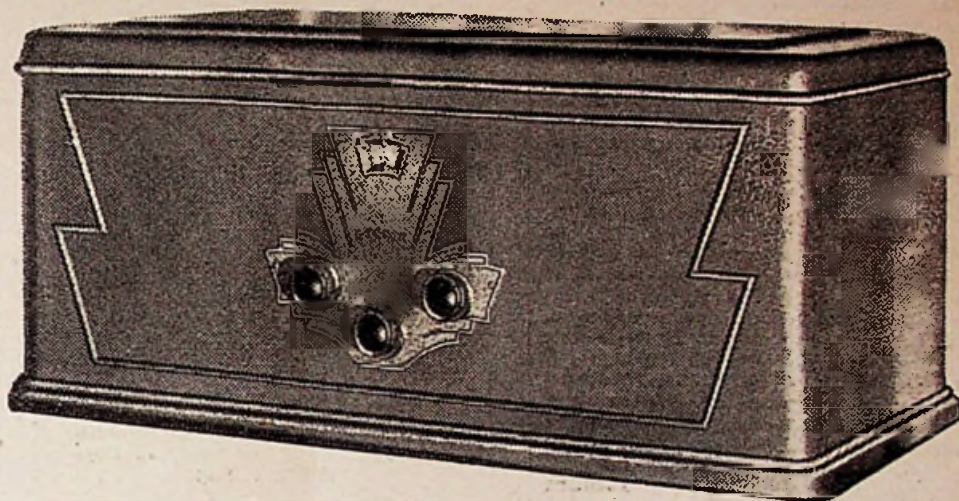
*The Dumbleton Fête and Gala.*

**H**AS anybody been to Dumbleton Minster? I must confess that even an exhaustive search in the 'Gazetteer' fails to enable me to locate a Dumbleton having a Minster. A correspondent recently sent to this office the MS. of a composition: '*The Dumbleton Fête and Gala*,' which he said had been found among the effects of the late Mr. Snoop (a name surely too good to be true), who is described as having been organist of Dumbleton Minster from 1878 to 1902. It has been arranged to broadcast this from Birmingham on Friday, December 6. 'The mention of his name,' says our correspondent, 'will evoke many kind memories in the district.'

MERCIAN.



# pick your own programme!



This illustration shows you how the 1930 Cossor Melody Maker will cut out unwanted stations—like a knife! This remarkable Receiver will bring you programmes from all Europe even while your local station is working! And remember it has only three knobs—one for tuning—one for volume—one for wavelengths—no “tricky” adjustments.

**£8·15s.**

Price includes three New Process Cossor Valves, the handsome one piece cabinet and all the parts necessary for its rapid assembly.

Also All-Electric Model, works from Electric Light **£15**

**FREE!** Constructor Charts

To Messrs. A. C. Cossor Ltd., Melody Department, Highbury Grove, London, N.5.

Please send me free of charge a Constructor Chart which shows me in simple stages how to build the 1930 Cossor Melody Maker (a) A.C. Mains Model (b) Battery Model.

(Please: strike out one you do not require).

Name .....

Address .....

**R** .....

## Why be tied to your local station?

BE independent of your local broadcast—with the 1930 Cossor Melody Maker you can pick your own Wireless Programmes. Nightly the great continental stations send out a wealth of entertainment—opera—concerts—cabaret—dance music—band performances—take your choice!—At the mere twist of one knob the 1930 Cossor Melody Maker will bring you the programme you want to hear! Why be tied to your local station? Yet in spite of its wonderful power and efficiency the 1930 Cossor Melody Maker is so simple that you can easily assemble it in an evening even if you know nothing about wireless—only 10 components to mount—only 20 wires to connect—that’s all. Get full details from your Dealer.

The 1930  
**COSSOR**  
“Melody Maker”



3-45  
**JOHN BARBIROLI**  
 CONDUCTS  
**THE ORCHESTRA**

**SUNDAY, NOVEMBER 17**  
**2LO LONDON & 5XX DAVENTRY**  
 842 kc/s. (356.3 m.)      193 kc/s. (1,554.4 m.)

9.5  
**A CONCERT**  
 BY  
**ALBERT SANDLER**

10.30 a.m. (*Daventry only*) TIME SIGNAL, GREENWICH; WEATHER FORECAST  
 (For 3.0 and 3.30 Programmes see opposite page.)

3.45 **An Orchestral Concert**  
 ANGUS MORRISON

THE WIRELESS SYMPHONY ORCHESTRA  
 (Leader, S. KNEALE KELLEY)  
 Conducted by JOHN BARBIROLI

THE ORCHESTRA  
 Symphony in D (The 'London') ..... *Haydn*  
 Adagio-Allegro assai; Largo Cantabile;  
 Menuetto, Allegretto; Presto ma non troppo

Among the best, and best-known, of Haydn's many Symphonies, there are twelve which bear the name of Salomon—all commissioned by that eminent violinist and produced by him in London. He had long cherished the project of bringing the great master to this country, and succeeded eventually in 1791, Haydn crossing on New Year's Day from Calais to Dover, a nine hours' sea passage in those days. Haydn stayed with us till the middle of 1792, fêted and honoured in every way that enthusiasm and affection could devise. He saw a good deal of English life, of the Court and Society world, and made friends everywhere. He used to say that it was not until he had been in England that he became famous in Germany, meaning, of course, that the homage and rewards which came to him here were on a much more generous scale than anything accorded to him at home.

Oxford gave its name to one of the twelve—the one which was played there when the University gave Haydn its honorary degree of Doctor of Music; its neighbour, which has always been known as 'The London,' probably owes its name to the fact that it was chosen for performance at the Salomon Concert which was specially given for Haydn's own benefit.

Full of Haydn's inimitable good humour and cheerfulness, it begins with a slow introduction, which seems at first as though it would be a mere flourish of trumpets, but a more melodious section follows. It is in minor. The main quick part of the movement changes to the major, and the first merry tune is given out at once. The Symphony has the unusual feature of making use of the same main tune twice over in its first movement, instead of giving us a new one; there is another tune, but it is not used in the way in which a main second theme usually is.



*Vaughan & Freeman*

**ALBERT SANDLER**  
 and the Park Lane Hotel Orchestra  
 will be heard by London and Daventry  
 listeners tonight.



*Claude Harris*

**LORD ALLENBY**  
 will broadcast an appeal for the National  
 Industrial Home for Crippled Boys  
 tonight at 8.45.

The slow movement is Haydn at his very best; it is made up very simply of a fine melody which is not really developed, but simply presented in various guises.

The third movement is at once dainty and vivacious, with a hint of mischief in its emphatic third beat of the bar at the outset, and the Trio, in minor, has only the slightest suggestion of the wistfulness that the minor mode can so often mean.

The last movement is almost boisterous in its good spirits. It begins at once with the chief melody, irresistible in its gaiety, and though to the student the movement is a model of skill and compactness, the effect is one of real simplicity and oven of lighthearted fun.

4.10 **ANGUS MORRISON and Orchestra**

Concerto No. 1 in D Minor for Pianoforte and Orchestra ..... *Brahms*  
 Maestoso; Adagio; Rondo; Allegro non troppo

WHEN Brahms first produced this Pianoforte Concerto it was, in his own words to his friend Joachim, 'a brilliant failure.' Critics and public alike failed to realize anything of the fine qualities in which it is so rich. Brahms accepted the failure with wonderful good humour and laid the work aside for a good many years. When he played it again, after Mme. Schumann had also done her part in making it known, his position in the world of music was much more firmly established, and the Concerto was more warmly welcomed.

At first it was called rather scathingly, 'a Symphony with pianoforte obbligato,' but it is quite possible that Brahms' own playing had something to do with its lack of success; he was always more concerned with the breadth and bigness of his conceptions than with fineness, or oven mere accuracy, in detail. The work has long ago won so sure a place in music lovers' affections that that early failure is difficult to believe.

4.55-5.15 **THE ORCHESTRA**

Two Symphonic Dances ..... *Grieg*  
 No. 2 Allegretto grazioso; No. 4, Andante-Allegro molto e risoluto

(For 5.15 to 8.45 Programmes see opposite page.)

8.45 **The Week's Good Cause**

Appeal on behalf of THE NATIONAL INDUSTRIAL HOME FOR CRIPPLED BOYS by Field-Marshal the Viscount ALLENBY, G.C.B., G.C.M.G., K.C.B., C.B.

HERE is an appeal on behalf of a Home (of over sixty years' standing) which takes in poor crippled boys from all parts of the United Kingdom, clothes and feeds them, gives them a thorough training in tailoring or boot-making, and, after three years, procures them places at full trade wages. Although a small annual payment is made by those who send boys to the Home, this is not by any means sufficient to meet the expenses incurred. Funds are therefore keenly needed. The Home has no endowments, and the committee find difficulty in carrying on. Donations should be sent to Field-Marshal the Viscount Allonby, Home for Training Crippled Boys, Wright's Lane, London, W.8.

8.50 'The News'

WEATHER FORECAST, GENERAL NEWS BULLETIN; Local News; (*Daventry only*) Shipping Forecast

9.5 **Albert Sandler**

and

**The Park Lane Hotel Orchestra**

FROM THE PARK LANE HOTEL

GEORGE BAKER (*Baritone*)

Overture, 'Ruy Blas' ..... *Mendelssohn*

GEORGE BAKER

O that it were so ..... *Frank Bridge*  
 Fill a glass with golden wine ..... *Quilter*

ORCHESTRA

Fantasia, 'Rigoletto' ..... *Verdi*

ALBERT SANDLER

Violin Solo, 'Havanaise' ..... *Saint-Saëns*

GEORGE BAKER

A Banjo Song ..... *Sidney Homer*  
 Onaway, awake! ..... *Cowen*

ORCHESTRA

Selection, 'L'Enfant Prodigue' ('The Prodigal Son') ..... *Wormser*

10.30

**Epilogue**

'LORD, WHAT IS MAN?'  
 'ASPIRATION'



*Claude Harris*

**JOHN BARBIROLI**  
 conducts the Orchestral Concert which  
 will be broadcast from London and  
 Daventry at 3.45.



3.0  
THIS WEEK'S  
BACH  
CANTATA

3.0-3.30 CHURCH CANTATA  
(No. III) BACH  
' WAS MEIN GOTT WILL, DAS G'SCHEH  
ALL-ZEIT  
( ' WHAT MY GOD WILLS, THAT BE  
DONE ALWAYS ' )  
Relayed from THE MIDLAND  
INSTITUTE, Birmingham  
KATE WINTER (Soprano)  
DOROTHY D'ORSAY (Contralto)  
TOM PICKERING (Tenor)  
ARTHUR CRANMER (Bass)  
G. D. CUNNINGHAM (Continuo)  
THE BIRMINGHAM STUDIO CHORUS  
and ORCHESTRA  
Conducted by JOSEPH LEWIS

THE text of this Cantata is on a similar motive to one which Bach composed no fewer than three times—' What God doth is right and wise.' But the joyous way in which the first chorus is laid out makes it clear that he had in mind no more resigned submission to the Divine will, but a confident faith in its beneficence. The Chorus itself is a beautiful one and is set forth eloquently by one voice, with the others imitating it closely; there is a real sense of jubilation in the orchestral accompaniment, the violin part running about on a spirited version of a joyous motive which can often be heard in the Cantatas.

The same spirit of happiness rather than resignation continues in the following bass aria, gracious in its melody, and then, after the alto recitative, there is a fine duet for alto and tenor. In keeping with the words, which tell of the Spirit's gladness in going onwards, the music has something of the character of a joyous, although stately, march. Again the violins have a part which illustrates this sense of happiness.

The chorale at the end, the one which is the real basis of the Cantata, is very beautifully and simply harmonized.

I.—Chorus :

What my God wills is right and wise,  
His Will be done for ever;  
God helpeth him who on Him cries,  
Whose faith hath falter'd never.  
Our woe, our need, He still doth heed,  
He loveth whom He chas't' neth;  
With God who 'bides, no ill befides,  
For to his help God has't' neth.

II.—Aria (Bass) :

Oh fear not thou my trusting heart,  
From out His sight canst not depart,  
Always He watcheth o'er thee.  
Yea, what His Wisdom hath ordain'd,  
Despite the world, shall be sustain'd,  
And sin shall flee before thee.

III.—Recitative (Alto) :

Thou foolish man! from God thou canst not  
fly;

Ev'n Jonah might not hide his sin before th'  
All-seeing Eye :

Thy very heart to Him is opened.  
Yea, ev'n upon thy head thy hair He numb'reth;  
Then yield to Him that never slumb'reth,  
Thyself and all thy going,  
Believing in His Word thy hope, thy light, thy  
refuge knowing.

IV.—Duet (Alto, Tenor) :

Then gladly shall I still go onward,  
E'en though to death He leadeth me.  
The number of my days He knoweth;  
His Hand, that o'er me still shall be,  
The cruel foeman, Death, o'erthroweth.

V.—Recitative (Soprano) :

Yea, ev'n though Death, relentless, came  
To tear my soul from out this mortal frame,  
Receive I, God, into Thy tender keeping;  
Though Satan, Death, and evil me assail,  
Yea, tho' my dying pillow  
Must be a raging billow,  
So grant that still my faith in Thee prevail.  
O blessed death, O peaceful sleeping!

VI.—Chorale :

Our pray'r, O Lord, to Thee I raise,  
In mercy, Father, hear me;  
When darkness falls about my ways,

THE DAY OF REST

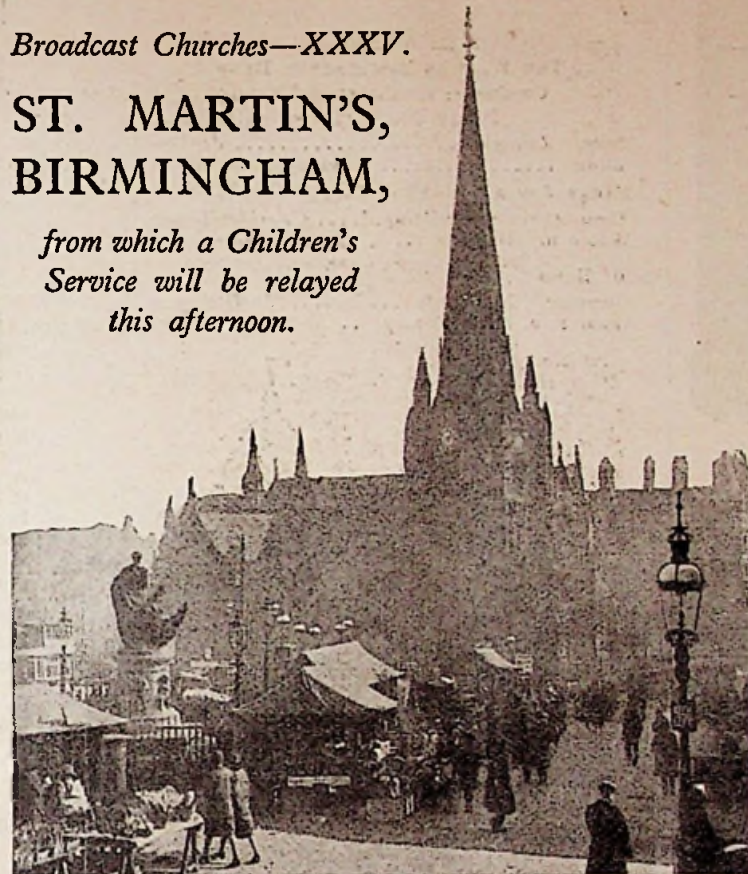
Sunday's Special Programmes

From 2LO and 5XX Daventry.

Broadcast Churches—XXXV.

ST. MARTIN'S,  
BIRMINGHAM,

from which a Children's  
Service will be relayed  
this afternoon.



By Canon T. GUY ROGERS, M.C., Rector of Birmingham.

THE City of Birmingham is very proud of its Parish Church of St. Martin's. Though the citizens 'look down' on it from the top of a hill at New Street, they 'look up to it' from every other point of view. And from New Street, at the point where it meets High Street, what a view for the poet or painter who looks down the hill past the old Bull Ring! Some day this view will be immortalized in song or on canvas when at least the poet or the painter of our industrial life appears. Out of the midst of booths and stalls and markets, and amid the din of unceasing talk round the statue of Lord Nelson, in the very heart of the old city that clustered round the river Rea, rises the great pile of modern Gothic with its ancient tower and spire that represents the St. Martin's of to-day.

'There has always stood a Church' (it is asserted) on this historic site. Certain it is that there are still traces of a Norman church, and the ground plan of the Mediaeval church was recovered at the time of the restoration some fifty years ago. The restoration was in fact nothing less than a rebuilding, for an ugly church of the eighteenth century had to be bodily removed and the present noble building erected. There is a famous peal of twelve bells in the tower, and St. Martin's Guild of Bell Ringers is one of the oldest in the country. In the chancel of the church are to be seen the monuments of the Lords de Birmingham dating back to the early part of the fourteenth century, when as yet there was no town or city, but only the manor house, the village, and the countryside.

But it is the characteristic of Birmingham to look forward rather than backward, and the parish church is at least as famous for its present activities as for its past history. If once its bells rang out to try and drown the voice of Charles Wesley preaching in the Bull Ring, they have in recent years rung to welcome the President of the Wesleyan Conference on his way to preach from the pulpit of St. Martin's. The church is famous for its Thursday Dinner Hour Services, when, week by week, from October to Easter, an average of 800 people, the majority men, assemble to hear a Christian message from some eminent minister or lay person. 'On Thursdays in the pulpit of St. Martin's interdenominational barriers are forgotten and sex equality is recognized. It is the value of the Christian message alone which matters.'

Like several other churches at the centre of great cities, which still preserve the affection of the democracy, the church is crowded on Sunday evenings with a congregation from the outer suburbs which still has the courage to turn citywards on the day of rest. During the last few years the church has become a favourite place for Broadcast Services on Sunday after the evening service, and throughout the Midlands as well as in the city of Birmingham, fulfils an office very similar to that of St. Martin-in-the-Fields.

6.30  
Daventry only  
A SERVICE  
IN  
WELSH

Let still Thy light be near me!  
My shield and sword art Thou, O Lord,  
Thy glory passeth never.  
Who prays to Thee, Thy grace shall see,  
And worship Thee for ever.  
(English Text by D. Millar Craig. Copyright  
R.B.C., 1929.)

5.15 CHILDREN'S SERVICE

Conducted by  
The Rev. Canon GUY ROGERS  
Relayed from ST. MARTIN'S CHURCH,  
Birmingham

Order of Service  
The Approach, 'O dearest Lord, by  
all adored' (Songs of Praise, No.  
464)

Hymn, 'Jesu, good above all others'  
(Songs of Praise, No. 429)

Prayers; Lesson  
Anthem, 'The Holy Child' (Martin  
Luther's Cradle Hymn)

Address  
Hymn, 'He who would valiant-be'  
(Songs of Praise, No. 255)

Prayer

BENEDICTION

(For 3.45 to 5.15 Programme see  
opposite page.)

5.45-6.0 BIBLE READING

PAUL OF TARSUS—XIV

'FESTUS'

Acts xxv, 1-27

6.30 (Daventry only)

A RELIGIOUS SERVICE

(In Welsh)

Relayed from

EGLWYS ANNIBYNNOL Y TABERNACL,  
Treforis

(Tabernacle, Morriston)

S.B. from Swansea.

Trefn y Gwasanaeth

Gweddli

Eryn 203. 'Fy enaid clyw, a  
gwrando'n awr'

Darlled

Salm, Dôn 26 ..... Stafford Smith

Gweddli

Anthem 28, 'Yr Arglwydd yw fy  
Mugail' ... Dr. Caradog Roberts

Eryn, 621, 'Yr Arglwydd a reddwl  
am danaf'

Pregeth, Y Parch J. J. WILLIAMS  
Cyhoeddi a Chasglu

Eryn 920, 'Beth sydd imi yn y  
byd'

Y Fondith Apostolaidd

Hwyr Weddi 1178, 'Yn Nhywyll  
oriau'r nos'

Organydd ac Arweinydd,

E. H. HUGISON

8.0 A RELIGIOUS SERVICE

From the Studio

'THE PRESENCE'

Hymn, 'Praise, my soul, the King  
of Heaven' (A. and M., No. 298)

The Hallowing Introduction

The Thanksgiving

Canticle, The Magnificent

Lesson I, John iv, 7-16

A Prayer from Scripture

The Petitions

Hymn, 'The King of Love my  
Shepherd is' (A. and M., No. 197)

Address by the Rev. J. SCOTT

LIDGERT, D.D.

Hymn, 'God moves in a mysterious  
way' (A. and M., No. 373)

The Evening Prayer; A Blessing

(For 8.45 to 10.30 Programme see  
opposite page.)

10.30 Epilogue

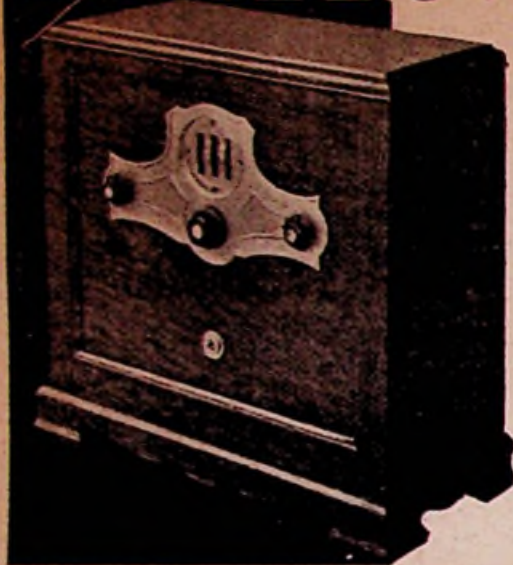
'LORD, WHAT IS MAN?'

'ASPIRATION'

(For details of this week's Epilogue  
see page 482.)



**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, November 17.**

(1,071 metres) 5.40 p.m.

1. Overture from the Operette "Frau Luna" *Paul Lincke*
2. A Waltz from Vienna ..... *Benatzky*
3. A while in a Russian Village (Russian Popular Songs) ..... *Artemieff*
4. Chant Hindoue ..... *Rimsky-Korsakoff*  
(Solo on the V.A.R.A. STANDAART Organ by Joh. Jong)
5. Records
6. Sir Roger (English Dance) ..... *J. P. Gotthard*
7. Three Irish Tunes ..... *Ansell*
8. Whistle for me (Whistling Serenade) *Arthur Fane*
9. Four Ways. Suite.....*Eric Coates*

**Kolster  
Brandes**

RADIO MANUFACTURERS  
GRAY WORKS SIDCUP KENT



**SUNDAY, NOVEMBER 17  
5GB DAVENTRY EXPERIMENTAL**

626 k/cs. (479.2 m.)

TRANSMISSIONS FROM LONDON EXCEPT WHERE OTHERWISE STATED

**9.0  
A CONCERT  
OF  
CHAMBER  
MUSIC**

- 4.0 **A BRASS BAND CONCERT**  
(From Birmingham)  
THE WIGSTON TEMPERANCE BAND  
Conducted by CHARLES MOORE  
PARRY JONES (Tenor)
- Suite, 'Zamora' ..... *Jenkins*  
Minuet ..... *Beethoven, arr. Moore*
- PARRY JONES  
Thou art risen, my Beloved.... *Coleridge-Taylor*  
Before my Window ..... *Rachmaninoff*
- 4.20 **BAND**  
Overture, 'Egmont' ..... *Beethoven*  
Horn Solo, 'The Rosary' .. *Nevin, arr. Moore*

- 8.45 The Week's Good Cause  
(See London)
- 8.50 'The News'  
WEATHER FORECAST, GENERAL NEWS BULLETIN

- 9.0 **Chamber Music**  
CLAIRE CROIZA (Singer)  
FRIDA KINDLER (Pianoforte)  
HANS KINDLER (Violoncello)  
Sonata in G Minor for Violoncello and Pianoforte  
*Handel*

Grave; Allegro; Sarabande; Allegro Moderato

THE great Handel left such an enormous volume of smaller pieces, in addition to the imposing list of his big works, that it is still possible to produce many which no one knows. There must be many instrumental pieces and songs still hidden in private libraries and other forgotten corners. And, as often as we hear a new instance of his noble, dignified melody, and of the bright good spirits which he knew so well to combine with it in all these slighter pieces, we realize more fully how great a giant of music he was.

- CLAIRE CROIZA  
Romance (Paul Bourget) .... }  
Les Angelus (G. Le Roy) .... } *Debussy*  
Mandoline (Verlaine) ..... }  
Le son du cour (Verlaine).... }  
L'échelonnement des haies.. }  
(Verlaine) ..... }

- HANS KINDLER and FRIDA KINDLER  
Suite for Violoncello and Pianoforte  
Prelude I and II; Menuet; Gavotte;  
La Plainte; La Napolitaino  
*Caise D'Herveleois*

- CLAIRE CROIZA  
Ariettes oubliées (Verlaine) .... }  
(a) Il pleure dans mon coeur }  
(b) Green } *Debussy*  
(c) C'est l'extase langoureuse }  
Two poems of Baudelaire .... }  
(a) Harmonie du Soir }  
(b) Recueillement }

- HANS KINDLER and FRIDA KINDLER  
Sonata in G Minor for Violoncello and Pianoforte (Op. 5, No. 2)....*Beethoven*  
Adagio sostenuto ed espressivo;  
Allegro molto; piu tosto presto;  
Rondo; Allegro

BEETHOVEN left five Sonatas for Violoncello and Pianoforte, two belonging to his early period, one in the middle of his career, and two quite late works. This is the second of the first two, and although so early a work, has already something of the stern mood which Beethoven so often shows. Like the others, it is unusual in form, and it looks rather as though in all these five Sonatas Beethoven had wanted to make the utmost use of the broad singing qualities of the violoncello.

The first movement, quite short, is a very beautiful example of the way in which interest and variety can be won from the ordinary scale. The movement is almost entirely built up on scales in the two instruments. It leads straight into a bustling quick movement, still in minor, a fairly long movement and in the orthodox form with the two chief tunes which are set out developed, and then repeated. Then, when the listener thinks that the movement has come to an end, there is a further section, more elaborate than the usual Coda, almost like a fresh development. It is a regular trap for the unwary pianist who has not rehearsed his part, as the movement apparently finishes at the end of a page with a full close.

The next movement is a light-hearted Rondo in the major.



**THE ALBERT HALL,**

Nottingham, from which a service, conducted by the Rev. Howard Partington, will be relayed tonight at 8.0.

- PARRY JONES  
Where'er you walk ..... *Handel*  
In the Dawn ..... *Elgar*
- BAND  
Incidental Music, 'The Merchant of Venice'  
*Rosso*

- 4.55-5.15 PARRY JONES  
Silent Noon .....*Vaughan Williams*  
Sigh no more, Ladies ..... *Aitken*
- BAND  
Fantasia, 'A Melodious Review' arr. *Rimmer*  
Hymn Tune ..... *Weber, arr. Moore*

- 8.0 **A RELIGIOUS SERVICE**  
Conducted by the Rev. HOWARD PARTINGTON  
(of Addison Street Congregational Church)  
Relayed from the ALBERT HALL, Nottingham  
*Order of Service*

- Introit  
Lesson  
Hymn, 'Give our God immortal praise' (Congregational Hymnary, No. 10)  
Prayer  
Anthem, 'There is a green hill far away'  
*Somerset*

- Address  
Hymn, 'Saviour, again to Thy dear Name wo raise' (Congregational Hymnary, No. 257)  
Benediction  
Vesper, 'Grant us Thy peace'

10.30

Epilogue



# Sunday's Programmes continued (November 17)

## 5WA CARDIFF. 969 kc/s. (309.9 m.)

3.0-3.30 *S.B. from London*

3.45-6.0 *S.B. from London*

6.30 *S.B. from Swansea*

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  
(Corddorfa Genedlaethol Cymru)  
Leader, LOUIS LEVITUS

Conducted by WARWICK BRAITHWAITE

Suite, 'Henry VIII' ..... *Saint-Saëns*  
SAINT-SAËNS' opera on the subject of Henry VIII centres round the King and Anno Boleyn. The Ballet, that inevitable feature of a French opera, is part of the wedding festivities, and in this concert arrangement consists of four movements. The first is called 'Entry of the Clans,' and is intended to have a Scottish character. It begins with a tune with something of a Scots lilt and there follows a march which oboes and trumpets play first, the whole orchestra taking it up later.

The second movement is also Scottish in character. Strings, with the woodwinds responding, begin it and then the oboe plays a tune meant to be reminiscent of the bagpipes, with the harp and violoncellos imitating the drone. There are two other tunes in the movement, one played first by the violins and the other, bringing the piece to an end, of a gayer, brisker nature.

The third movement is a vivacious gipsy dance. The drum here is prominent with a rhythmic figure, and the boisterous dance tune is presented first by the violins and English horn.

Only in the last movement is there the suggestion of England which the name of the opera would lead one to expect. It is a Jig, violins and then woodwinds playing the merry tune. There is a middle section with a new melody for the woodwinds and another, quieter, for violins, and then the Suite comes to an end with a really exhilarating Finale.

RACHEL MORTON (*Soprano*) and Orchestra  
Elsa's Dream ('Lohengrin') ..... *Wagner*  
ORCHESTRA  
Adagio (Cassation, No. 1, in G) ..... *Mozart*  
Ballet Music, 'Boabdil' ..... *Moszkowski*

10.0 *S.B. from London*

10.30 Epilogue

10.40-11.0 The Silent Fellowship

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

3.0-3.30 *S.B. from London*

3.45-6.0 *S.B. from London*

### 6.30 A RELIGIOUS SERVICE

(In Welsh)

Relayed from  
EOLWYS ANNIBYNNOL Y TABERNACL, Treforia  
(Tabernacl, Morriston)

Relayed to Daventry 5XX

Trefn y Gwasanaeth

Gwddi  
Eryn 203, 'Fy enaid clyw, a gwrando'n awr'  
Darllen  
Salm, Dôn 20 ..... *Stafford Smith*  
Gwddi  
Anthem 28, 'Yr Arglwydd yw fy Muguil'  
*Dr. Caradog Roberts*

Eryn, 621, 'Yr Arglwydd a foddwl am danaf'  
Pregeth, Y Parch J. J. WILLIAMS  
Cyhocddi a Chasglu  
Eryn 920, 'Both sydd imi yn y byd'  
Y Fendith Apostolaidd  
Hwyr Weddi 1178, 'Yn Nhywyll oriau'r nos'  
Organydd ac Arweinydd, E. H. HUGISON

8.0 *S.B. from London*

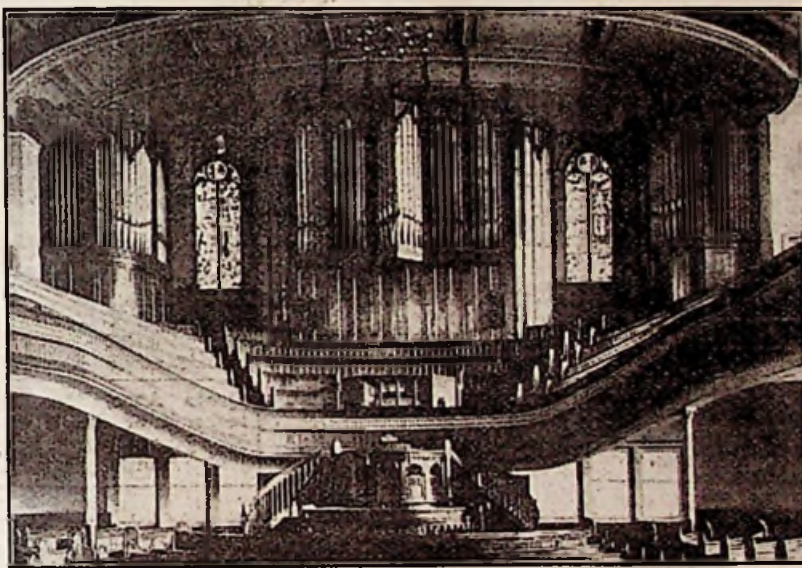
9.0 West Regional News *S.B. from Cardiff*

9.5 *S.B. from London*

10.30 Epilogue

10.40-11.0 The Silent Fellowship

*S.B. from Cardiff*



THE TABERNALE, MORRISTON,

from which a service in Welsh will be relayed by Swansea, and broadcast also from Cardiff and Daventry this evening at 6.30.

## 8.0 A RELIGIOUS SERVICE

Relayed from ST. ANN'S CHURCH, Manchester  
Service conducted by the Rev. F. PATON  
WILLIAMS, Vicar of St. Ann's Church

Organ:  
Fuguo in A Minor ..... *Bach*  
Toccatu in F ..... *Frank*  
Anthem, 'Thou wilt keep him in perfect peace'  
*Leo Williams*

Prayers and Responses  
Hymn, 'Angel Voices ever singing' (Ancient and Modern, No. 550)  
Reading from Scripture  
Anthem, 'I will lay me down in peace' ..... *Noble*  
Hymn, 'Jesus calls us o'er the tumult' (Ancient and Modern, No. 403)  
Address by the Rev. F. PATON WILLIAMS  
Hymn, 'Souls of Men' (Ancient and Modern, No. 634)

8.45 *S.B. from London*

9.0 North Regional News

## 9.5 A BAND CONCERT

THE HORWICH R.M.I. BAND

Conducted by W. WOOD  
March, 'Cossack' ..... *Rimmer*  
Overture, 'Libella'

*Reissiger, arr. J. Gladney*  
Introduction, Act III,  
'Lohengrin' ..... *Wagner*

ROBERT E. ANDERSON (*Baritone*)  
The Lute Player ..... *Allitsen*  
Eldorado ..... *Mallinson*  
Eleanore ..... *Coleridge-Taylor*

BAND  
Cornet Solo, 'The Laurels'  
*Greenwood*

(Soloist, J. BROOKES)  
Selection, 'Mount of Olives'  
*Beethoven, arr. Wood*

ROBERT ANDERSON  
My Prayer ..... *W. H. Squire*  
The Queen of Connerara

*Nedham*  
Tomorrow ..... *Keel*

BAND  
Trombone Solo, 'The Cradle  
Song' *Gounod, arr. Greenwood*

(Soloist, ELLIS WESTWOOD)  
Selection, 'Tannhäuser' *Wagner*  
Hymn Varie, 'Maidstone' *Hume*

10.30 Epilogue

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

3.0-3.30 *S.B. from London*

3.45-6.0 *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.)

3.0-3.30 *S.B. from London*

3.45-6.0 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.)

3.0-3.30 *S.B. from London*

3.45-6.0 *S.B. from London*

## 5SC GLASGOW. 752 kc/s. (398.3 m.)

3.0-3.30:—London. 3.45:—London. 5.15:—London. 5.45-6.0:—London. 8.0:—A Religious Service from the Studio, conducted by the Rev. Canon William Haworth. Hymn, 'City of God, how broad and far' (R.C.H., 209; E.H., 375); Opening Prayers; Magnificat; Scripture Reading; Nunc Dimittis; Intercessions; Hymn, 'Thy Kingdom come' (R.C.H., 153; E.H., 504); Address; Hymn, 'Praise, my soul, the King of Heaven' (R.C.H., 21; E.H., 470); Closing Prayer. 8.45:—London. 9.0:—Scottish News Bulletin. 9.5:—London. 10.30:—Epilogue.

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

3.0-3.30:—London. 3.45:—London. 5.15:—London. 5.45-6.0:—London. 8.0:—A Religious Service from the Studio, conducted by the Rev. Canon William Haworth. *S.B. from Glasgow.* 8.45:—*S.B. from London.* 9.0:—Scottish News Bulletin. *S.B. from Glasgow.* 9.5:—London. 10.30:—Epilogue.

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

3.0-3.30:—London. 3.45:—London. 5.15:—London. 5.45-6.0:—London. 6.45-8.0:—Evensong. Relayed from St. James's Parish Church. Organ Voluntaries: Allegro Appassionata and Andante from Sonata in C Sharp Minor (B. Harwood); Ave Maria (Brahms, arr. Plant); Hymn, 'Come, Thou long-expected Jesus' (No. 65, I.C.H.); Confession, Absolution, Lord's Prayer; Psalm, No. 72; Magnificat and Nunc Dimittis; Stanford, in B Flat; Anthem, 'How dear are Thy Counsels' (Crotch); Intercessions; Hymn, 'Immortal, Invisible' (No. 366, I.C.H.); Address by Rev. W. J. Finlay Maguire, Rector of St. John's, Whitehouse; Hymn, 'Glorious Things of Thee are spoken' (No. 423, I.S.H.); Benediction. 8.45:—London. 8.50:—The News, Weather Forecast, General News Bulletin. 9.5:—London. 10.30:—Epilogue.

## Other Stations.



7.45  
A MILITARY  
BAND  
CONCERT

MONDAY, NOVEMBER 18  
2LO LONDON & 5XX DAVENTRY

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

10.15  
A PROGRAMME  
OF  
ARNE'S MUSIC

10.15 a.m. THE DAILY SERVICE

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

10.45 Miss BARBARA CARTLAND: 'Making the  
Best of Oneself—I, Why we ought to do so'

11.0 (Daventry only) Gramophone Records

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

7.0 Mr. DESMOND MACCARTHY: Literary  
Criticism

7.15 Musical Interlude

7.25 Monsieur E. M. STÉPHAN: French Talk.  
Reading from 'La Pipe,' by André Theuriot,  
taken from 'Petits Chefs d'œuvre Con-  
temporains,' by Jules Lazaro. From line 19,  
p. 36, 'Mais je n'étais pas rassuré,' to line 11,  
p. 38, '... le Châtiment commençait'

7.45 A MILITARY BAND CONCERT

GLYN EASTMAN (Baritone)  
MONTAGUE BREARLEY (Violin)  
THE WIRELESS MILITARY BAND  
Conducted by B. WALTON O'DONNELL  
Overture, 'Benvenuto Cellini' .....Berlioz

8.50 BAND

Waltz, 'Künsterloben' ('The Artists' Life')  
Johann Strauss

9.0 'The Second News'

WEATHER FORECAST, SECOND GENERAL NEWS  
BULLETIN; Local News; (Daventry only)  
Shipping Forecast and Fat Stock Prices

9.20 NATIONAL LECTURE  
Professor G. M. TREVELYAN.

'The Historical Aspect of the Union of England  
and Scotland, 1707'

(See centre of page)

12.0 A Ballad Concert

MARI ELWYN (Soprano)  
EDERN JONES (Baritone)

12.30 Organ Music  
Played by EDWARD  
O'HENRY

Relayed from TESSAUD'S  
CINEMA

1.0 (London only)

LIGHT MUSIC

LEONARDO KEMP and his  
PICCADILLY 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: Seven-  
teenth-century Prose  
and Poetry

2.20 Reading

2.30 Miss RHODA POWER:  
'Days of Old—The Middle  
Ages—IX, Corpus Christi  
Day in Coventry'

3.0 Interlude

3.5 Miss RHODA POWER:  
'Stories for Younger Pupils  
—IX, The Girl who became  
a Mole' (Cornish)

3.20 Interlude

3.25 (Daventry only) Fish-  
ing 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 Last Wish' from 'Five Children and It'  
(E. Nesbit)

Various Piano Solos played by CECIL DIXON  
Further Hints on How to Play Hockey, by G. F.  
McGRATH

'Old Mrs. Jarvis' and other Songs sung by  
ARTHUR WYNN

6.0 Mrs. MARION CRAN: 'Some Good Roses to  
'Grow'

6.15 'The First News'

TIME SIGNAL, GREENWICH; WEATHER FORE-  
CAST, FIRST GENERAL NEWS BULLETIN

6.30 Musical Interlude

6.45 THE FOUNDATIONS OF MUSIC

EACH FRENCH SUITES  
Played by VICTOR HELY-HUTCHINSON  
(Pianoforte)

THE THIRD OF THE NATIONAL LECTURES



James VI of Scotland and  
I of England—the first  
undisputed monarch of  
both kingdoms.

FOR 1929-1930

will be broadcast tonight  
at 9.20

when

Prof. G. M. TREVELYAN

Regius Professor of Modern  
History in the University of  
Cambridge,

will discuss

'THE HISTORICAL ASPECT  
OF THE UNION OF

ENGLAND AND SCOTLAND  
IN 1707'



Queen Anne, the first  
monarch of the United  
Kingdom of Great  
Britain.

IN contrast to the usual broadcast talks, which are mainly informal, the National Lectures treat of their subjects in a formal and fairly comprehensive manner. Their scope is planned to include Physical (or Natural) Science, Philosophy, Literature, Exploration, Music, Art, Medicine, and Law. In the selection of both subjects and lecturers the B.B.C. has the assistance of an expert Advisory Panel; by this means, the most exact knowledge on the particular subject is brought into the listener's home. The Lectures are delivered three times yearly. Tonight's lecture, which is given by Professor G. M. Trevelyan, C.B.E., Litt.D., LL.D., D.C.L., treats of a special aspect of our national history which, though far-reaching in its importance and of considerable interest, is little known to the average man. Though several proposals for union had been made from 1603 onwards, it was not until January, 1707, that the proposed Treaty of Union was actually confirmed by the Scottish Parliament.

7.58 GLYN EASTMAN

Let us now praise famous men

Sapphic Ode .....Vaughan Williams  
Money, O! .....Brahms  
.....Michael Head

8.5 BAND

Concertino for Clarinet, accompanied by Military  
Band .....Weber  
(Solo Clarinet, HAYDN DRAPER)

8.15 MONTAGUE BREARLEY

Meditation .....Glazounov  
Tango .....Albeniz, arr. Kreisler  
La Gitana (The Gipsy)! .....Kreisler  
Variations on a Theme by Corelli  
Tartini, arr. Kreisler

8.28 BAND

Two Piedmontese Dances .....Sinigaglia

8.42 GLYN EASTMAN

Five-and-twenty Sailors .. Coleridge-Taylor  
King Charles .....Maude Valerie White

Come away, Death ('Twelfth Night')  
Blow, blow, thou winter wind ('As You Like It')

10.53 ORCHESTRA

Overture in B Flat  
Largo ma audace. Allegro (fugue of two sub-  
jects) Grave, Gavotte, Vivace

11.0-12.0 DANCE MUSIC

THE CAFE DE PARIS BLUE LYRES BAND  
FROM THE CAFE DE PARIS

(Monday's Programmes continued on page 485.)

This Week's Epilogue:

'LORD, WHAT IS MAN?'  
'ASPIRATION'

Hymn, 'Nearer, my God, to Thee'  
Hebrews xi, 8-16

Hymn, 'The Radiant Morn hath  
passed away'  
Philippians iii, 13 and 14

10.15 Arne  
(1710-1778)

A PROGRAMME OF MUSIC  
Transcribed by JULIAN  
HERBAGE

JOHN ARMSTRONG (Tenor)  
ELEANOR WILKINSON  
(Harpischord)

THE WIRELESS ORCHESTRA  
Conducted by JULIAN  
HERBAGE

Overture, 'May Day'  
With moderate spirit;  
Siciliana, a little slow;  
Scotch Air, not too fast

THOMAS AUGUSTINE ARNE in his own day was recognized as the foremost English musician, and, indeed, from the production of his music to Milton's 'Comus' in 1738 until about the middle of last century, there was none to challenge that position with him. Since then his music has been somewhat unaccountably neglected, and we owe it largely to the enthusiasm of some of our young musicians today that the best of it is being revived.

10.24 JOHN ARMSTRONG  
and Orchestra

'Now Phoebus sinketh in  
the West' ('Comus')

10.30 ELEANOR WILKINSON  
and Orchestra

Concerto No. 5, in G Minor  
Largo; Allegro con  
spirito; Adagio; Vivace

10.45 JOHN ARMSTRONG and  
Orchestra

Shakespearean Songs:



*The pleasures of "Radio" are greatly increased when, as a result of the new Pelman method, you are able to listen to programmes in foreign languages broadcast from Continental stations.*



## HOW EVERYONE CAN LEARN A FOREIGN LANGUAGE.

### PELMAN INSTITUTE'S AMAZING DISCOVERY.

Can you read Spanish?

No.

Do you know any German?

No.

Here are two books, one printed in Spanish, the other in German.

Yes.

Can you read them?

Of course not.

Well, try and see.

*An Hour Later.*

Miraculous! I can read and understand every word.

THE above conversation is typical of the experiences of the thousands of men and women who are now learning French, German, Spanish, and Italian by the new Pelman method.

A Business Man, for example, visits the Languages Department of the famous Pelman Institute. He is a very poor linguist. He knows a little French, but not much. He doesn't know a single word of Spanish, German or Italian. Yet, when handed a book printed entirely in Spanish and another printed in German (neither containing a word of English), he is able to read them through correctly and to understand every word.

Needless to say, such a visitor is immensely impressed and at once enrolls for the Pelman Course in the particular language in which he is interested.

Still more numerous are those who write to the Institute for particulars of the method and receive in return a *free first lesson* in Italian, Spanish, German, or French. There are no English words in this lesson, yet to their surprise they are able to read it through without a mistake. They, too, decide to enrol and soon become enthusiastic admirers and advocates of the new Pelman method.

### Revolutionising Language Teaching.

This method enables you to learn French in French, German in German, Italian in Italian, and Spanish in Spanish, thus avoiding all translation from one language into another.

It enables you to *think* in the particular language you are learning.

It enables you to learn a Foreign Language without spending months in a preliminary struggle with a mass of dull and difficult grammatical rules and exceptions. It introduces you to the language itself

straight away and you pick up the grammar almost unconsciously as you go along.

It enables you to dispense with the labour of memorising by heart (parrot-fashion) long vocabularies of foreign words. By this method you learn the words you need by actually using them so that they stay in your mind without effort.

### Reading Foreign Literature.

It enables you to write and talk in a Foreign tongue, to read Foreign newspapers and magazines, and to enjoy the masterpieces of French, German, Italian and Spanish literature, many of which have never been translated and all of which (especially in the case of Poetry) lose much of their charm in an English version.

There are no classes to attend. The new method enables you to learn a Foreign Language in your spare time, and in from one-third to one-half the usual period.

General Sir Aymer Haldane, G.C.M.G., K.C.B., D.S.O., writes:—

"The Pelman method is the best way of learning French without a teacher."

A Naval Commander writes:—

"I may say that I learnt Spanish by your method, and am convinced that it is the best in the world."

Here are a few typical examples of letters received from readers who have adopted this new method of learning French, Spanish, Italian and German:—

"I have been in Italy for several weeks. I should like to take this opportunity of telling you what a great help the Course has been to me." (I.H. 125.)

"I have been working hard at the Matriculation subjects. I got through in French. Had it not been for your Course I would not have been able to have done it all." (F. 1056.)

"The Spanish I know is entirely due to the Course and not to what I have 'picked up,' which, I find, is nothing at all, though I have been in this country (Peru) a year. My friends express surprise at my good pronunciation; this is due entirely to the little 'Guide to Pronunciation' which is the simplest and most accurate thing of its kind." (S.K. 108.)

"I cannot find adequate words to express my appreciation of the splendid tuition you have given me during Part I of the Course of German. I should always recommend your method to anyone who wished to gain a knowledge of a foreign language quickly and thoroughly." (G.A. 150.)

"In three months I have already learnt more Italian than I should have learnt in many years of study in the usual way. What astonishes me is that one can learn so well without using a single word of English." (I.M. 124.)

"I have been several times congratulated on my knowledge of German and for having learnt it so well in such a short time. All credit is due to your wonderful course." (G.P. 185.)

"I cannot speak too highly of your (Spanish) Course; my little daughter of twelve really enjoys it, and looks forward with the keenest interest to the return of the work-sheets. To a mother teaching her child alone, the Courses are invaluable." (S.F. 130.)

"I have been successful in passing the French papers in the Associate Membership examination of the Institute of Mechanical Engineers. I had failed twice before under other tuition and had almost lost hope until, on a recommendation, I decided to take Part II of your Course. After the first two lessons I knew I should succeed at last. I think the great secret of your system is the simple manner in which the verbs are put before the student. The verbs have always been a great difficulty to me, for I have spent hours learning each verb off by heart, only to get terribly mixed up in the examination room—but in this last examination I was surprised at the ease with which they came to me." (C. 1433.)

In fact, everyone who has followed it is delighted with the ease, simplicity, interesting nature, and masterly character of the new Pelman method.

### Write For Free Book To-Day.

This new method of learning languages is explained in a little book entitled "The Gift of Tongues." There are four editions of this book, one for each language. The first explains the Pelman method of learning French; the second explains the Pelman method of learning German; the third explains the Pelman method of learning Spanish; the fourth explains the Pelman method of learning Italian.



You can have a free copy of any one of these by writing for it to-day to the Pelman Institute (Languages Dept.), 95, Pelman House, Bloomsbury Street, London, W.C.1. State which book you want and a copy will be sent you by return, gratis and post 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: 85, Rue Boissy d'Anglais. NEW YORK: 71, West 45th Street. MELBOURNE: 296, Flinders Lane. DURBAN: Natal Bank Chambers. DELHI: 10, Alipore Road



## EMPIRE SHOPPING



# Canadian Apples

SEPTEMBER TO APRIL

All through the year the Canadian fruit-grower carefully tends his apple trees, cultivating, pruning and spraying under expert advice, so that his harvest shall be of the best.

Shiploads of Canadian apples from the orchards of British Columbia, Ontario and Nova Scotia begin to arrive in September, and continue till April.

November, however, is in a special sense Canada's Apple Month, and it is now that the finest fruit is available in the largest quantities, and can be bought at the most favourable prices.

All fruit exported from Canada is carefully selected and graded for quality, and must pass a rigid system of government inspection.

Fruiterers are required to distinguish imported apples with a mark of origin. Look for apples marked 'Empire — Canada', and test their fine quality for yourself.

Write for *Canadian Apples*, a leaflet with recipes for new apple dishes and information about varieties, post free on application to the Empire Marketing Board, Westminster, London, S.W.1.



## Empire Quality

*Buy Canadian Apples*



Inquiries regarding Canadian Apples should be addressed to the Canadian Government Fruit Trade Commission, Walter House, Bedford Street, Strand, London, W.C.2

ISSUED BY THE EMPIRE MARKETING BOARD



# MONDAY, NOVEMBER 18 5GB DAVENTRY EXPERIMENTAL

626 kcfs. (479.2 m.)

TRANSMISSIONS FROM LONDON EXCEPT WHERE OTHERWISE STATED.

- 3.0 THE GRANGE SUPER CINEMA ORCHESTRA  
(From Birmingham)  
Conducted by HAYDN HEARD  
FRED BOOTH (Tenor)
- 4.0 A Ballad Concert  
HILDA BRYANT (Soprano)  
ROBERT BERESFORD (Baritone)  
HILDA BRYANT  
Spring's Awakening ..... Sanderson  
Bless You ..... Novello
- 4.8 ROBERT BERESFORD  
Will-o'-the-Wisp ..... J. W. Cherry  
The Leader of the Town Brass Band  
Ernest Longstaffe
- 4.15 HILDA BRYANT  
Early in the morning ..... Phillipps  
Homeward to you  
Eric Coates  
A Birthday ..... Cowen
- 4.22 ROBERT BERESFORD  
Devonshire Cream and  
Cider ..... Sanderson  
Come to the Fair  
Easthope Martin
- 4.30 DANCE MUSIC  
JACK PAYNE and THE  
B.B.C.  
DANCE ORCHESTRA
- 5.30 The Children's Hour  
(From Birmingham)  
'In the Fog' and other  
Verses by Marjorie  
Crosbie  
Songs and Duets by CON-  
STANCE HOPE (Soprano)  
and FRANK WARD  
(Baritone)  
An item by MABEL  
FRANCE—if no interrup-  
tions occur
- 6.15 The First News  
TIME SIGNAL, GREEN-  
WICH; WEATHER FORE-  
CAST, FIRST GENERAL  
NEWS BULLETIN
- 6.30 Light Music  
(From Birmingham)  
THE BIRMINGHAM STUDIO  
ORCHESTRA  
Conducted by FRANK  
CANTELL  
Overture, 'Yolva'  
Reissiger  
TOM BROMLEY (Pianoforte)  
Water Wagtail .....  
Lotus Land .....  
Negro Dance .....  
O Cyril Scott  
ORCHESTRA  
Selection, 'The Damnation of Faust'  
Berlioz, arr. Foulds
- 7.6 VALENTINE CHAUSSON (Soprano)  
Mai (May) .....  
Paysage (Landscape) .....  
Le Moulin Frivolin (The Frivolin Mill) ... Gillet  
TOM BROMLEY  
Minstrels ..... Debussy  
Malaguena }  
Seguidillas } Spanish Dances ..... Albeniz  
ORCHESTRA  
Selection, 'Sybil' ..... Jacob;
- 7.33 VALENTINE CHAUSSON  
(Chanson Triste (Song of Sadness) ..... Duparc  
Si mes vers avaient des ailes (If my Songs had  
Wings) ..... Hahn  
Quand la fouille était verte (When the woods  
were green) ..... Weckerlin  
ORCHESTRA  
Suite, 'Miniature Ballet Dances' ... John Ansell



Studio Ciparini

## VALENTINE CHAUSSON

sings in the concert of light music to be  
broadcast from Birmingham this evening at  
6.30.

## 9.0 SELECTIONS FROM MUSICAL COMEDY

- 8.0 The Amstad Sisters  
ALICE EHLERS (Harpichord)  
AMSTAD SISTERS  
Alma mia ..... Marco Da Gagliano (1517-1642)  
Vo cercando fra lo ombro (Seeking amid the  
shades) ..... Emannello d' Astorga (1600-1750)  
Quando corpus morietur (When this body shall  
die) ..... G. B. Pergolesi  
O mirate, cho portenti (Beloved, what marvels)  
Giacomo Carissimi
- 8.16 ALICE EHLERS  
Concerto ..... Marcello, arr. Bach
- 8.20 AMSTAD SISTERS  
Ah! guarda sorella (Beware, my sister) ('Cosi fan  
tutto') ('The School for Lovers')  
Mozart (1756-1791)
- 8.34 ALICE EHLERS  
The Bells ..... Byrd  
Il cuculo (The Cuckoo)  
Pasquini  
Les joyceuses (The happy  
ones) ..... Couperin  
Sonata in A Minor  
D. Scarlatti
- 8.50 AMSTAD SISTERS  
O Magali  
Les deux bergeres (The  
two shepherdesses)  
Ma fille, veux tu mo  
bouquet? (My girl,  
wouldst have a posy?)  
Chansons Paysannes du  
xviii siècle  
(Peasant Songs of the  
18th century)
- 9.0 From the  
Musical Comedies  
(From Birmingham)  
THE BIRMINGHAM STUDIO  
ORCHESTRA  
Conducted by JOSEPH  
LEWIS  
Selection, 'The Mousme  
Talbot and Monckton  
CONSTANCE HOPE  
(Soprano) and FRANK  
WARD (Baritone)  
Duet, 'Just to hold you'  
(The Street Singer)  
Fraser-Simson  
Soprano, 'The Amorous  
Gold Fish' (The  
Geisha) ..... Jones  
Duet, 'Trot here and there' ('Veronique')  
Messager  
ORCHESTRA  
Selection, 'Chu Chin Chow' ..... Norton  
CONSTANCE HOPE and FRANK WARD  
Duet, 'June is in the air' ('The Marriage  
Market') ..... Jacobi  
Baritone, 'Freedom' ('The Greek Slave')  
Jones  
Kissing Duet, 'The Geisha' ..... Jones  
ORCHESTRA  
Selection, 'The Maid of the Mountains'  
Fraser-Simson
- 10.0 'The Second News'  
WEATHER FORECAST, SECOND GENERAL NEWS  
BULLETIN
- 10.15 DANCE MUSIC  
THE PICCADILLY PLAYERS, directed by AL STARITA.  
and THE PICCADILLY GRILL BAND, directed by  
JERRY HOEY, from the PICCADILLY HOTEL
- 11.0-11.15 THE CAFE DE PARIS BLUE LYRES BAND  
FROM THE CAFE DE PARIS  
(Monday's Programmes continued on page 486.)

## BEST RECORDS OF THIS WEEK'S MUSIC

*Orchestral and Band.*

Sunday. EGMONT-Overture (Menzelberg and Con-  
certgebouw Orchestra) (No. L1799-6a. 6d.). *Das. Exp.*  
Monday. CLARINET CONCERTO (Garde Républi-  
cain Band) (No. 9699-4a. 6d.). *Lon. & Das.*  
ORPHEUS IN THE UNDERWORLD (Lucerne  
Kunstral Orchestra) (No. 9646-4a. 6d.). *Das. Exp.*  
HAHN-Mal (No. 4214); Paysage (No. 4011); Si  
mes vers (No. 5578) (3s. each) (Jean Louven's  
Orchestra). *Das. Exp.*  
Tuesday. LEONORE-Overture No. 3 (Sir Henry J.  
Wood and New Queen's Hall Orchestra) (Nos. L1978-  
L1979-6a. 6d. each). *Das. Exp.*  
DAMNATION OF FAUST-Les Sylphes (Menzel-  
berg and Concertgebouw Orchestra) (No. L1810-  
6a. 6d.). *Das. Exp.*  
JEWELS OF MADONNA-Intermezzi, Acts 2  
and 3 (Percy Pitt and B.B.C. Orchestra) (No. 9091-  
4a. 6d.). *Das. Exp.*  
Wednesday. IL SERAGLIO-Overture (Zurich  
Tonhalle Orchestra) (No. 9822-4a. 6d.). *Lon. & Das.*  
INVITATION TO THE WALTZ (Weingartner and  
Basle Symphony Orchestra) (No. 9691-4a. 6d.). *Das. Exp.*  
Thursday. POET AND PEASANT-Overture  
(H.M. Grenadier Guards Band) (No. 9087-4a. 6d.).  
*Lon. & Das.*  
PAGLIACCI-Selection (Percy Pitt and New Queen's  
Hall Orchestra) (No. 9441-4a. 6d.). *Lon. & Das.*  
RIDE OF THE WALKYRIE (Barrenth Festival  
Orchestra) (No. L2017-6a. 6d.). *Lon. & Das.*  
BEETHOVEN SYMPHONY No. 2 (Sir Thomas  
Beecham and London Symphony Orchestra) (Nos.  
L1864-L1867-6a. 6d. each). *Das. Exp.*  
TILL'S MERRY FRANKS (Brussels Royal Conserva-  
toire Orchestra) (Nos. 9375-9376-4a. 6d. each). *Das. Exp.*  
Schumann Concerto in a Minor (Fanny  
Davies and Royal Philharmonic Orchestra) (Nos. 9616-  
9619-4a. 6d. each). *Das. Exp.*  
SYMPHONY No. 34 (K.338) (Sir Thomas Beecham  
and Royal Philharmonic Orchestra) (Nos. L2220-L2222-  
6a. 6d. each). *Das. Exp.*  
Friday. BEETHOVEN SYMPHONY No. 4 (Sir  
Hamilton Harty and Hallé Orchestra) (Nos. L1875-  
L1879-6a. 6d. each). *Lon. & Das.*  
SANDERSON'S POPULAR SONGS-Selection  
(H.M. Grenadier Guards Band) (No. 9042-4a. 6d.). *Das. Exp.*  
Saturday. TOM JONES-Selection (H.M. Grenadier  
Guards Band) (No. 9297-4a. 6d.). *Lon. & Das.*  
CAROLI (Albert Sandier and Orchestra) (No. 4711-  
3a.). *Lon. & Das.*  
WILLIAM TELL-Overture (Sir Henry J. Wood  
and New Queen's Hall Orchestra) (Nos. 5058-5059-3a  
each). *Das. Exp.*  
CAVALERIA RUSTICANA-Intermezzo  
(B.N.O.C. Orchestra) (No. 5134-3a.). *Das. Exp.*  
FINLANDIA (Sir Henry J. Wood and New Queen's  
Hall Orchestra) (No. 9655-4a. 6d.). *Das. Exp.*

*Instrumental.*

Sunday. BEETHOVEN'S MINUET (Joseph Szigeti  
Violin) (No. D1527-4a. 6d.). *Das. Exp.*  
ROBAY (Sascha Jacobsen-Violin) (No. 4536-3a.  
6d.). *Das. Exp.*  
MERCHANT OF VENICE-Incidental Music  
(Quentin Maclean-Organ) (Nos. 9585-9586-4a. 6d.  
each). *Das. Exp.*  
BEETHOVEN SONATA IN A (Salmond-Cello, and  
Rumschisky-Piano) (Nos. L1935-L1937-6a. 6d. each). *Das. Exp.*  
Monday. LA GITANA (Lionel Tertis-Viola) (No.  
D1554-4a. 6d.). *Lon. & Das.*  
Tuesday. VALSE CAPRICE (J. H. Squire Celeste  
Octet) (No. 9287-4a. 6d.). *Lon. & Das.*  
TRAUMEREI (J. H. Squire Celeste Octet) (No. 3470-  
3a.). *Lon. & Das.*  
Wednesday. HANDEL'S LARGO (J. H. Squire  
Celeste Octet) (No. 9179-4a. 6d.). *Lon. & Das.*  
ON WINGS OF SONG (Lionel Tertis-Viola) (No.  
D1637-4a. 6d.). *Das. Exp.*  
AT DAWNING (Sascha Jacobsen-Violin) (No. 4536-  
3a.). *Das. Exp.*  
Thursday. WIDOW'S SERENADE (Cherlavsky  
Trio) (No. 3739-3a.). *Das. Exp.*  
TOCATA (Boellmann) (Lyons Cathedral Organ)  
(No. 9497-4a. 6d.). *Das. Exp.*  
HUMORESKE (Pattman-Organ) (No. 9181-4a. 6d.). *Das. Exp.*  
Friday. BOW BELLS-Actual Chimes (Ancient  
Society College Youth) (No. 4082-3a.). *Das. Exp.*  
CHANSON VILLAGEOISE (Gaspard Casado-Cello)  
(No. D1613-4a. 6d.). *Das. Exp.*  
Saturday. HUNGARIAN DANCES-Nos. 6 and 8  
(J. H. Squire Celeste Octet) (No. 5529-3a.).  
*Lon. & Das.*  
SCENE DE BALLET (J. H. Squire Celeste Octet)  
(No. 9825-4a. 6d.). *Lon. & Das.*  
EVERYBODY'S MELODIES (J. H. Squire Celeste  
Octet) (No. 9748-4a. 6d.). *Lon. & Das.*  
AIR ON G STRING (Gilberto Crepar-Cello) (No.  
5168-3a.). *Das. Exp.*

*Vocal.*

Sunday. WHERE'ER YOU WALK (Master John  
Griffiths-Doy Soprano) (No. 9615-4a. 6d.). *Das. Exp.*  
SILENT NOON (Norman Allin-Bass) (No. 9805-  
4a. 6d.). *Das. Exp.*  
Monday. BLOW BLOW THOU WINTER WIND  
(Frank Mullings-Tenor) (No. 4817-3a.). *Lon. & Das.*  
HOMEWARD TO YOU (Hubert Eisdel-Tenor)  
(No. 5363-3a.). *Das. Exp.*  
Tuesday. O LOVELY NIGHT (Eva Turner-Soprano)  
(No. L1827-6a. 6d.). *Lon. & Das.*  
Wednesday. SWEETEST FLOWER THAT BLOWS  
(Carrie Herwin-Contralto) (No. 1951-3a.). *Das. Exp.*  
Thursday. TO-MORROW (Harold Williams-Baritone)  
(No. 4923-3a.). *Das. Exp.*  
LARKS-Bell Song (Eva Leon-Soprano) (No. L1946-  
6a. 6d.). *Das. Exp.*

Now on Sale at all Stores and Dealers  
Complete Catalogue of Columbia "New  
Process" Records-post free-COLUMBIA,  
102-108, Clerkenwell Road, London, E.C.1.



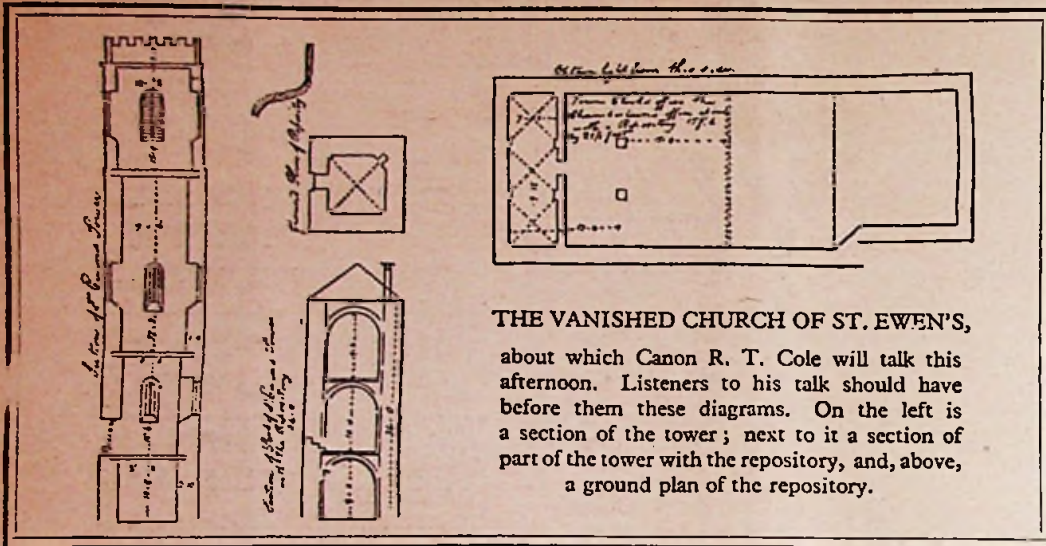
# MONDAY, NOVEMBER 18

## SOUTHERN STATIONS

### CARDIFF

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

7.45  
FROM THE  
MUSICAL  
COMEDIES



**THE VANISHED CHURCH OF ST. EWEN'S,**  
about which Canon R. T. Cole will talk this afternoon. Listeners to his talk should have before them these diagrams. On the left is a section of the tower; next to it a section of part of the tower with the repository, and, above, a ground plan of the repository.

**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  
(Leader, LOUIS LEVITUS)  
Conducted by WARWICK BRAITHWAITE  
Overture, 'Oberon' ..... Weber  
Suite in E Minor for String Orchestra  
..... Frank Bridge  
Prelude; Intermezzo; Nocturne; Finale  
Variations (Symphony No. 6) ..... Glazounov  
2.0 London Programme relayed from Daventry  
4.45 Canon R. T. COLE: 'Old Churches of the  
West—A Vanished Bristol Church: St. Ewen's.'  
5.0 Light Music  
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  
7.45 A Musical Comedy  
Programme  
NATIONAL ORCHESTRA OF WALES  
(Cerddorfa Genedlaethol Cymru)  
Conducted by REGINALD REDMAN  
Selection, 'Rose Marie' ..... Frim'

JOAN MAXWELL (Soprano) and Orchestra  
Bohemia, ('Happy Day') ..... Rubens  
Alice Blue Gown ('Irene') ..... Tierney  
ORCHESTRA  
The Man I Love ..... Gershwin  
Try to learn to love ('This Year of Grace')  
..... Coward  
'The Refusals of Margaret'  
By  
JOHN PALMER  
(See foot of page)  
JOAN MAXWELL and Orchestra  
Love's Cigarette ('Southern Maid')  
..... Fraser Simson  
Love will find a way ('The Maid of the Moun-  
tains') ..... Fraser Simson  
ORCHESTRA  
Hallelujah ('Hit the Deck') ..... Youmans  
Vilia Song ('The Merry Widow') ..... Lehar  
March, 'In Bond Street' ('The Girl in the  
Film') ..... Kollo and Sirmay  
9.0 S.B. from London  
9.15 West Regional News  
9.20-11.0 S.B. from London

**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  
9.15 Local News  
9.20-11.0 S.B. from London

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

2.0 London Programme relayed from Daventry  
5.15 The Children's Hour  
6.0 London Programme relayed from Daventry  
6.15 S.B. from London  
9.15 Local News  
9.20-11.0 S.B. from London

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

2.0 London Programme relayed from Daventry  
3.25 An Afternoon Concert  
THE NORTHERN WIRELESS ORCHESTRA  
DOROTHY PEARCE (Soprano)  
HILDA SINGLETON (Pianoforte)  
5.15 The Children's Hour  
6.0 London Programme relayed from Daventry  
6.15 S.B. from London  
7.45 A Gilbert and Sullivan  
Programme  
THE NORTHERN WIRELESS ORCHESTRA  
'Sweethearts'  
A Play in Two Acts by W. S. GILBERT  
9.0 S.B. from London  
9.15 North Regional News  
9.20-11.0 S.B. from London

### Other Stations.

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

2.40:—For the Schools. S.B. from Edinburgh. 3.0:—An Instrumental Concert. The Octet. John Fairbairn (Violin). 4.0:—A Light Concert. The Octet: Jean Scott-Wilson (Contralto). 4.45:—Dance Music by Charles Watson's Orchestra. Relayed 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 Organisations: Miss Hannah Maxwell, 'Old Scottish Dances.' S.B. from Edinburgh. 6.40:—Bulletin of Juvenile Organizations. 6.45:—S.B. from London. 7.45:—With the Lifeboats. A Programme arranged in co-operation with the Royal National Lifeboat Institution (Scottish District). The Octet (S.B. from Glasgow) Hall Russell's Male Voice Choir. (S.B. from Aberdeen). 8.0:—A Running Commentary on the Launch of the Motor Lifeboat, 'John Russell,' relayed from the Lifeboat House, Montrose (S.B. from Aberdeen). 'Their Business in Great Waters.' A Play about the Men of the Lifeboats, by Louis N. Parker. S.B. from Glasgow. 9.0:—London. 9.15:—Scottish News Bulletin 9.20-11.0:—London.

**2BD ABERDEEN.** 895 kc/s. (334.5 m.)

2.40:—S.B. from Edinburgh. 3.0:—S.B. from Glasgow. 6.0:—London Programme relayed from Daventry. 6.15:—S.B. from London. 6.30:—S.B. from Edinburgh. 6.40:—Bulletin of Juvenile Organizations. 6.45:—S.B. from London. 7.45:—See Glasgow. 9.0:—London. 9.15:—S.B. from Glasgow 9.20-11.0:—London.

**2BE BELFAST.** (242.3 m.) 1,258 kc/s.

12.0-1.0:—Light Music. 2.0:—London. 3.30:—An Afternoon Concert. 4.45:—Organ Music. 5.15:—Children's Hour. 6.0:—London Programme relayed from Daventry. 6.15:—London. 7.45:—Viennese Light Opera. 9.0:—London. 9.15:—Regional News. 9.20-11.0:—London.

## 'THE REFUSALS

By John Palmer

### THE FIRST

#### REFUSAL

'A five-barred gate. MARGARET is seated on one of the gate posts. she is very young. ROBIN is sitting on the grass, with his back to the gate. In appearance, he is an ordinary cadet on leave.



MARGARET

## OF MARGARET'

(By kind permission of the Proprietors of 'Punch')

### THE SECOND

#### REFUSAL

'A retired corner in the house of the British Ambassador in Rome. A ball is in progress. MARGARET is in a white ball-dress. CHARLIE, who is nearly nineteen is sitting beside her



CHARLIE

FROM CARDIFF TONIGHT



## EXPERTS WHO MAKE OUR WORK EASIER.

(Continued from page 400.)

waste was reduced by 50 per cent. by simply eliminating hustle and bustle.

Again, industrial psychologists have shown how to increase production in a number of different industries by suggesting improvements in the design of tools and machines, and by a nice regulation of the flow of materials. By perfecting the mechanical part of the work, and so allowing the workman to concentrate entirely upon his task, without annoyances from unsuitable tools or an irregular supply of materials, psychologists have effected increases of 30 per cent. or more in output. The following figures show typical results:—

Gas Works . . . 47 per cent. saving of time.  
Cash desk work . . . 33 per cent. increase in speed of work.  
Motor-car assembly 31 per cent. increase in bonus earnings.

The proper lay out of plant and the dovetailing of the various processes of production are also matters for the psychologist. In an oil refinery, by a single outlay of £5,000, an annual saving of £4,000 was effected by these methods alone.

In general, it has been found that in order to get the best results from workers it is essential that the factory or office in which they work should be well illuminated and adequately ventilated. This does not mean that the worker must be drenched with light or fanned by a semi-gale. On the contrary, very bright lights and draughts are undesirable.

The above are only a few instances of the way in which psychology can be brought to bear upon industrial problems. Given the fact that physical conditions affect mental health, and mental health efficiency of work, it follows that it should be theoretically possible to establish the physical conditions conducive at once to maximum health and maximum output. It is this aim that the industrial psychologist sets before himself. Adequately to pursue it more than a knowledge of psychology is required. Both employers and employees have much to gain from the advice and assistance of the psychologist, but, as is only natural, they are chary of permitting outside interference and resentful of a stranger's suggestions. Tact and persuasiveness of a high order are necessary to enable the psychologist to overcome their reluctance. But tact and persuasiveness are, after all, the psychologist's business.

There is one other department of the industrial psychologist's work which is of particular interest to parents. Psychology can give advice to the puzzled father endeavouring to decide upon a career for his son. The staff of the National Institute of Industrial Psychology includes psychologists who have specialized in the study of young people, and are prepared, for a small fee, to examine children with a view to discovering the sort of career which is likely to suit them best. The examination aims at determining the general level of the child's ability and the particular direction in which it is likely to be most effectively exercised. The world is full of misfits in office, factory, and workshop. To be doing a wrong job is nearly—not quite—so bad as to be doing no job at all, and the importance of choosing the kind of job you can do best cannot be over-estimated.

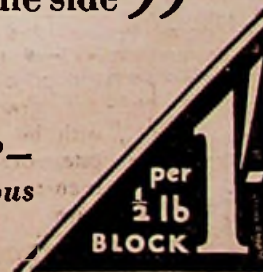
C. E. M. JOAD

Are you acquainted with all the musical terms which appear in the articles, notes, and programmes in *The Radio Times*? If not, you will find very useful the *Miniature Dictionary of Musical Terms* which appears *complete* in next week's issue.



“She nearly broke it off the other day when I staggered in without her Nestlé's—ate it myself on the way, don't you know! Better take two this time—and be on the safe side”

Have you tried Nestlé's "Honey Queen"?—Milk and honey chocolate with delicious almonds. In sixpenny cartons.





6.30  
IN MEMORY  
OF  
DAME FAWCETT

TUESDAY, NOVEMBER 19  
2LO LONDON & 5XX DAVENTRY

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

9.40  
TONIGHT'S  
VAUDEVILLE  
PROGRAMME

10.15 a.m. THE DAILY SERVICE  
10.30 TIME SIGNAL, GREENWICH; WEATHER FORECAST  
10.45 MRS. CLIFTON REYNOLDS: 'More Household Gadgets'  
RECENTLY, Mrs. Clifton Reynolds gave a morning talk on some of the ingenious devices that have been contrived for the help of the housewife. This morning she will be following up that talk with more suggestions towards the same end.

11.0 (Daventry only) Gramophone Records

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

12.0 ORGAN MUSIC  
Played by EDGAR T. COOK  
Relayed from Southwark Cathedral  
Toccata and Fugue in D Minor ..... Bach  
GWENDOLINE EMBLEY (Soprano)  
Aria: 'Dissolve O my Heart' ('St. John Passion')  
Bach  
EDGAR T. COOK  
Sonata No. 2 in C ..... Mendelssohn  
GWENDOLINE EMBLEY  
Bist du bei mir (When thou art near)....Bach  
EDGAR T. COOK  
Legendo ..... Harvey Grace  
Choral Song and Fugue ..... Wesley

1.0-2.0 LIGHT MUSIC  
ALPHONSE DU CLOS and his ORCHESTRA  
From THE HOTEL CECIL

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. STEPHAN: Elementary French

4.0 ORGAN MUSIC  
Played by PATTMAN  
Relayed from THE BRIXTON ASTORIA

4.15 Special Talk for Secondary Schools  
Squadron-Leader W. HELMORE, M.Sc., 'Flying—V, Air Navigation and its Problems'

4.30 LIGHT MUSIC  
FRED KITCHEN and THE BRIXTON ASTORIA ORCHESTRA  
Relayed from THE BRIXTON ASTORIA

5.15 THE CHILDREN'S HOUR  
The Story of 'The Dragons and Ambrose Goll'—another Silliwise Story written and told by RALPH DE ROHAN  
'Wild Creatures which Act'—a Mortimer Batten story  
Violin Solos played by DAVID WISE

6.0 Poems by MURIEL STUART  
read by ROBERT HARRIS

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



A GREAT FEMINIST.

The late Dame Millicent Fawcett, in whose honour a Memorial Service is being held in Westminster Abbey today. A description of the service will be broadcast by Mrs. Oliver Strachey this evening at 6.30

6.30 Mrs. OLIVER STRACHEY: The Westminster Abbey Service in memory of Dame Millicent Fawcett

6.45 THE FOUNDATIONS OF MUSIC  
BACH FRENCH SUITES  
Played by VICTOR HELY-HUTCHENSON (Pianoforte)

7.0 Talks for the Motorist—V, EARL HOWE

7.15 Musical Interlude

7.25 Professor A. C. SEWARD: 'The Origins of Life—III, The Evolution of Plants and the Formation of Coal'

PROFESSOR SEWARD, who in this series of science talks deals with the evolution of plants, is Master of Downing College and Professor of Botany in Cambridge University. The first of his two talks, in this outline-attempt to trace

the origins of life as revealed in fossils, will tell what the preservation of structures in fossil plants of all geological ages has revealed.

7.45 A CONCERT

GWADYS NAISH (Soprano)  
LESLIE HOLMES (Baritone)  
THE PARKINGTON QUINTET

QUINTET  
Waltz Capricio ..... Rubinstein

7.58 GWADYS NAISH  
The Bird and the Babe .... Thurlow Licurance  
O Lovely Night ..... Landon Ronald

8.0-8.30 (Daventry only)  
Dr. WILLIAM BROWN: 'Mind and Body—III, Instinctive Action'

8.5 QUINTET  
Traumeroi (Dreaming) and Romance Schumann  
Serenade ..... Frank Bridge

8.15 LESLIE HOLMES  
O men from the fields ..... Hughes  
Trade Winds ..... Keel  
Towkesbury Road ..... Head

8.22 GWADYS NAISH  
'Carnival of Venice' Variations..... Benedict

8.30 QUINTET  
Selection, 'La Traviata' ..... Verdi

8.42 LESLIE HOLMES  
The Bonne Earl o' Moray ..... arr. Kreisler  
Sweet Nightingale ..... arr. Cecil Sharp  
Open the door softly ..... } arr. Hughes  
A Ballynuro Ballad ..... }

8.50 QUINTET  
Spring Serenade ..... Douglas  
Christmas Sonnade ..... } Ferraris  
Calinerie (Caresser) ..... }

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

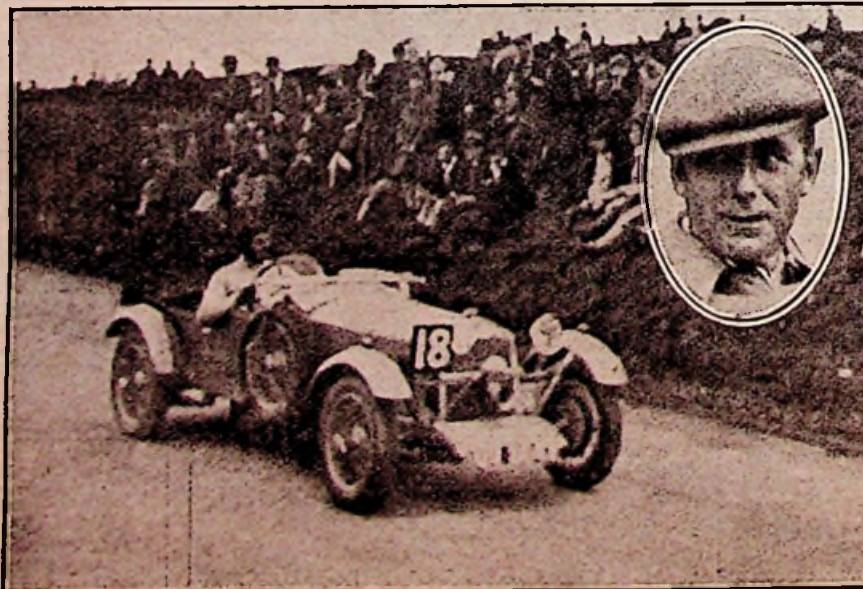
9.15 Sir WALFORD DAVIES: 'Music and the Ordinary Listener—Series IX. Words and Music'

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

9.40 Vaudeville  
LEONARD HENRY (Comedian)  
MURIEL GEORGE and ERNEST BUTCHER  
(In Folk-songs and Duets)  
DOROTHY McBLAIN  
(The Girl who whistles in her throat)  
MANNIE RANDALL  
('England's Harmonica Fool' and his Musical Stamps)  
JACK PAYNE and THE B.B.C. DANCE ORCHESTRA  
and

A RELAY from  
THE ALHAMBRA

10.45-12.0 DANCE MUSIC  
TEDDY BROWN and his BAND  
From CIRO'S CLUB



WHERE THERE IS NO SPEED LIMIT!

Earl Howe, the famous racing motorist, here seen on the Ulster T.T. course, will give this evening the fifth in the series of talks for motorists. It will perhaps surprise many people to know that he is strongly in favour of retaining the speed limit.

Topical



**TUESDAY, NOVEMBER 19**  
**5GB DAVENTRY EXPERIMENTAL**

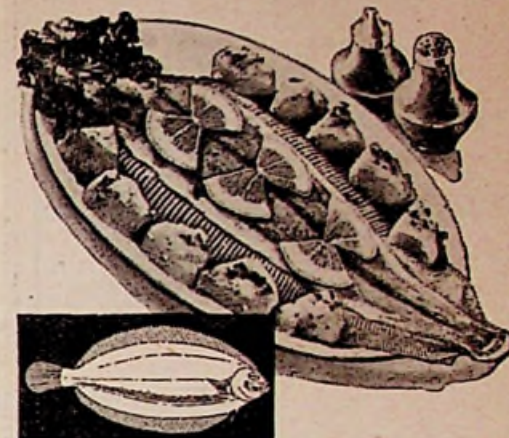
626 kc/s. (479.2 m.)  
TRANSMISSIONS FROM LONDON EXCEPT WHERE OTHERWISE STATED.

8.30  
**BIRMINGHAM**  
**STUDIO**  
**ORCHESTRA**

- 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
- Overture, 'Leonora' No. 3 ..... Beethoven  
JOHN BUCKLEY (Baritone) and Orchestra  
Drake's Drum..... } Stanford  
The Old Superb..... }  
ORCHESTRA  
Serenade ..... Percy Pitt
- 4.40 HORACE RALPH (Violin) and Orchestra  
Concerto in E Minor, Op. 64..... Mendelssohn

- ORCHESTRA  
Fantasy, 'Martha'..... Flotow, arr. Tavan  
Three English Dances ..... Quilter
- 8.0 **Students' Songs**  
(From Birmingham)  
THE BIRMINGHAM STUDIO CHORUS  
Conducted by JOSEPH LEWIS
- 8.30 **Symphony Concert**  
(From Birmingham)  
ETHEL BARTLETT and RAE ROBERTSON (Two Piano-fortes)  
THE BIRMINGHAM STUDIO AUGMENTED ORCHESTRA  
(Leader, FRANK CANTELL)  
Conducted by JOSEPH LEWIS

**A most delicious fish**



**WITCH**  
**Something new and economical**

Ask your fishmonger for witch and also for its first cousin, megrim. They are both delicious and delicate flat fish, cheap and plentiful. British fishermen caught 16 million lbs. last year. Fried, grilled, steamed, or baked this simple way, their excellence will surprise you.

**Baked Witch (or Megrim)**

1 Witch or Megrim per person, 1 oz. butter, 1/2 lemon, 3 or 4 small boiled potatoes, 1 teaspoonful of chopped parsley.  
Method: Wash the fish and cut off the fins. Cut two thin slices of lemon and keep them for garnishing. Lay in an oval fireproof dish or baking tin, put small pieces of butter on the fish and squeeze the rest of the lemon over it. Cover the fish with a greased paper and bake it in a hot oven for from ten to fifteen minutes.  
To serve: Remove the paper and leave the fish in the same dish in which it was cooked. Place the potatoes, cut into halves, at each side of the dish and sprinkle parsley over them. Garnish with lemon. Doesn't this sound delicious? Next time you want something tempting try it.

**FREE FROM FISHMONGERS**  
**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.

**EAT MORE FISH**

To British Trawlers' Federation, Ltd.  
(Dept. 118AC), 27, Chancery Lane, London, W.C.2  
Please send me post free the Bestway Book of New Fish Dishes for which I enclose 6d. in stamps.

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

.....

PLEASE WRITE IN BLOCK LETTERS 68f



To be broadcast from 5GB tonight at 10.15

**'TYPHOON'**

A Story of the China Seas by JOSEPH CONRAD  
Radio play adapted by John Watt and produced by Peter Creswell

THIS is a tale of peril in the China Seas. When the story opens, S.S. Nan Shan (Captain MacWhirr, Master) is in port, undergoing coaling operations, while Jukes, the Mate, is chatting to the newly-joined Second Mate. Returning to London, we meet the skipper's wife and their daughter, Lydia. Back again to the Nan Shan and later out to sea with her. Voices you will hear are those of Rout, the Chief Engineer, Captain MacWhirr, the skipper mentioned above, the Second Engineer, the Bo's'n, Chinamen, dockside loafers, etc.

Though there may be some doubt as to who is the hero, one thing is certain beyond any shadow of doubt. The 'Villain of the Piece' is the storm, the dreaded Typhoon.

- 5.10 JOHN BUCKLEY  
Charming Chlooe ..... German  
Song of Momus to Mars ..... Boyce  
The Law Suit ..... Stewart  
Fill a glass with golden wine ..... Quilter
- ORCHESTRA  
Dance of the Sylphs ..... Berlioz  
Second Intermezzo in G ('The Jewels of the Madonna') ..... Wolf-Ferrari  
Ballot Music, 'Le Cid' Massenet, arr. Mouton
- 5.30 **The Children's Hour**  
(From Birmingham)  
'Pots and Kettles'—a Fireside Dispute by Mary Richards  
Songs by PHYLLIS PECK (Soprano) and HAROLD CASEY (Baritone)
- 6.15 **'The 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**  
PATTISON'S SALON ORCHESTRA  
Directed by NORRIS STANLEY  
Relayed from THE CAFÉ RESTAURANT, Corporation Street, Birmingham
- Overture, 'The Wanderer's Goal' ..... Suppe  
Intermezzo, 'The Voice of the Bells' .. Luigini  
NORRIS STANLEY (Violin)
- Melody ..... Dawes  
Poem ..... Fibich, arr. Kubelik  
Humoresque ..... Tchaikovsky, arr. Kreisler

- Overture, 'The Bartered Bride' ..... Smetana  
ETHEL BARTLETT, RAE ROBERTSON, and Orchestra  
Third Concerto in C Minor ..... Bach
- ORCHESTRA  
Symphony, No. 4, in C Minor ('The Tragic') ..... Schubert  
Adagio Molto, Allegro Vivace: Andante: Monuotto: Allegro
- AT an age when Beethoven had given the world one Symphony, Schubert had already produced eight, the first appearing in 1814, in its composer's eighteenth year. The fourth, to be played this evening, was finished in the spring of 1816, though it was not until 1849 that it was first played—by the Euterpe Musical Society. Its title of 'Tragic' was not given to it till later, and though it is not wholly appropriate, the Symphony contrasts strongly with the joyful mood of its predecessors.
- 9.30 ETHEL BARTLETT and RAE ROBERTSON  
Andalusian Dance ('Gracia') ..... Infante  
Study in Canon Form .. Schumann, arr. Debussy  
La Danseuse (The Dancer)..... Arensky
- ORCHESTRA  
Ballot Music, 'Prometheus' ..... Beethoven
- 10.0 **'The Second News'**  
WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN
- 10.15-11.0 **'Typhoon'**  
(See centre of page)  
(Tuesday's Programmes continued on page 490.)



## Tuesday's Programmes continued (November 19)

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

2.30 London Programme relayed from Daventry

5.15 The Children's Hour

6.0 Mr. F. O. MILES: 'Y Mabinogion as Modern Film Producers might see it—V, The Story of Peredur as filmed by Douglas Fairbanks'

6.15 S.B. from London

7.0 S.B. from Swansea

7.25 S.B. from London

7.45 The Newport Choral Society

First Concert (32nd Season)

Relayed from

THE CENTRAL HALL,  
Newport

'Cavalleria Rusticana'

A Melodrama in One Act  
by

MASCAGNI

Characters

Santuzza, a young  
Peasant Girl.. MAY

BLYTH

Turiddu, a young Peasant  
HUGHES MACKLIN

Lucia, His Mother  
CONSTANCE WILLIS

Alfo HERBERT SIMMONDS

Lola, His Wife

CONSTANCE WILLIS

THE CHOIR OF THE  
NEWPORT CHORAL  
SOCIETY

NATIONAL ORCHESTRA  
OF WALES

Leader, LOUIS LEVITUS  
Conducted by ARTHUR  
E. SIMS

Prelude and Siciliana,  
'O, Lola, pretty one'

Opening Chorus, 'Ah!  
sweetly the birds'

Scena (Santuzza and  
Lucia), 'Tell me,  
mother Lucia'

Alfo's Song and  
Chorus, 'Gaily go  
my horses fleet'

Scena and Prayer, 'O  
rejoice that the Lord'

Romance and Scena  
(Santuzza and Lucia),  
'Mother, you know'

Scena (Santuzza and

Turiddu), 'What then, Santuzza?'

Lola's Song, 'O, gentle flower of gold'

Duet (Santuzza and Turiddu), 'So, thou seest'

Duet (Santuzza and Alfio), 'Oh, 'Tis the Lord  
who'

Intermezzo

Scena and Chorus, 'Now homeward'

Drinking Song, 'See the merry wine'

Finale

Duet (Turiddu and Alfio), 'Ah! my friends,  
I salute you'

Duet (Turiddu and Lucia), 'Mother'

THOUGH it can never be quite literally true that a man who was one day poor and struggling woke the next morning to find himself famous, it is as nearly true of Mascagni and his opera *Cavalleria* as of anyone in history. The opera was an immediate and triumphant success all over the world, and has ever since remained a favourite.

The tale is the usual one of love and jealousy. While Turiddu has been away, his old sweetheart Lola has married Alfio. On his return, Turiddu, in pique, turns to Santuzza, but he quickly deserts her, to go back to his old flame Lola. Her husband Alfio discovers her infidelity, and challenges Turiddu to fight, killing him.

Well known as are many of the airs, none can claim to be quite so popular as the Intermezzo. In the opera it is played without having the curtain lowered, while the villagers are at church,

and represents the holy quiet of Easter. It was not originally intended for the opera, but was a separate piece, which Mascagni had written earlier, and which he had the wisdom to incorporate in his score.

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 Egwyl Gymraeg

'PYNCIAU'R DYDD YNG  
NGHYMRO'

Gan:

YR ATHRO E. ERNEST  
HUGHES,

A WELSH INTERLUDE  
'CURRENT TOPICS IN  
WALES'

A Review in Welsh by  
Professor R. ERNEST  
HUGHES,

7.25 S.B. from London

7.45 S.B. from Cardiff

9.0 S.B. from London

9.35 West Regional  
News. S.B. from  
Cardiff

9.40-12.0 S.B. from  
London

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

#### BOURNEMOUTH.

12.0-1.0 London Programme relayed from Daventry

2.30 London programme relayed from Daventry

6.15 S.B. from London

7.0 MRS. GOULD: 'Peeps into Old Church Chests'

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

*Listen to this!* A Talk on Association Football (George F. Allison), will be read at 5.30 pm. followed later by 'Further Adventures of a Book-worm.' (C. E. Hodges). There will be Musical Interludes

6.0 London Programme relayed from Daventry

6.15 S.B. from London

7.0 Mr. C. W. BRACKEN: 'Drizzlecombe and Merivale: Typical Homes of Prehistoric Man on Dartmoor'

7.15-12.0 S.B. from London. (9.35 Local News)  
(Tuesday's Programmes continued on page 493.)



Particular  
people  
prefer to say

Player's  
please

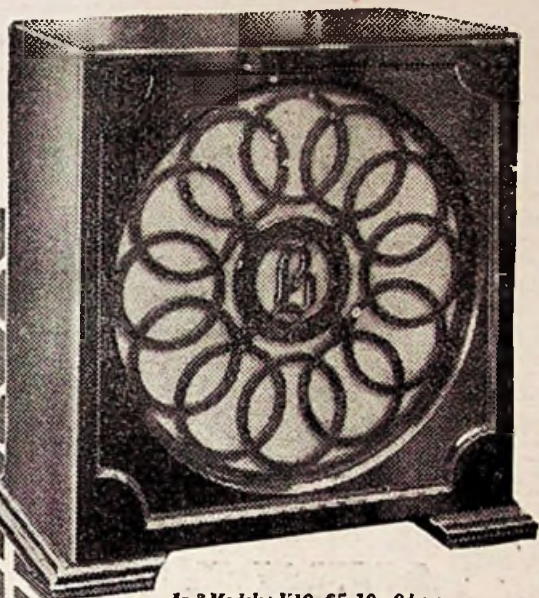


N.C.C. 672

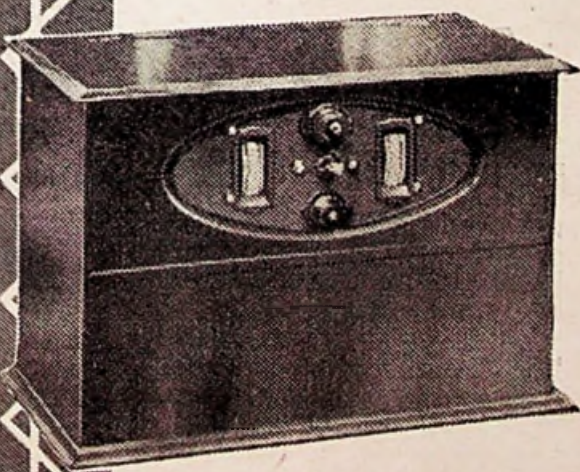


# NEW Loud Speaker principle -

*gives  
amazing  
results!*



*In 3 Models: V10, £5 10s. Od.; V12, £7 10s. Od.; V15, £12 10s. Od. All obtainable on easy monthly payments.*



Factory-built and tested. For Battery operation: £9. 7s. 6d. For mains operation: £17. 10s. Also supplied in Kit form, for home building, at slightly lower prices. All models obtainable by instalments.

**FREE!**

Write for FREE illustrated Folders, to Dept. 'A' S. G. BROWN Ltd., Western Avenue, North Acton, London, W. 3.

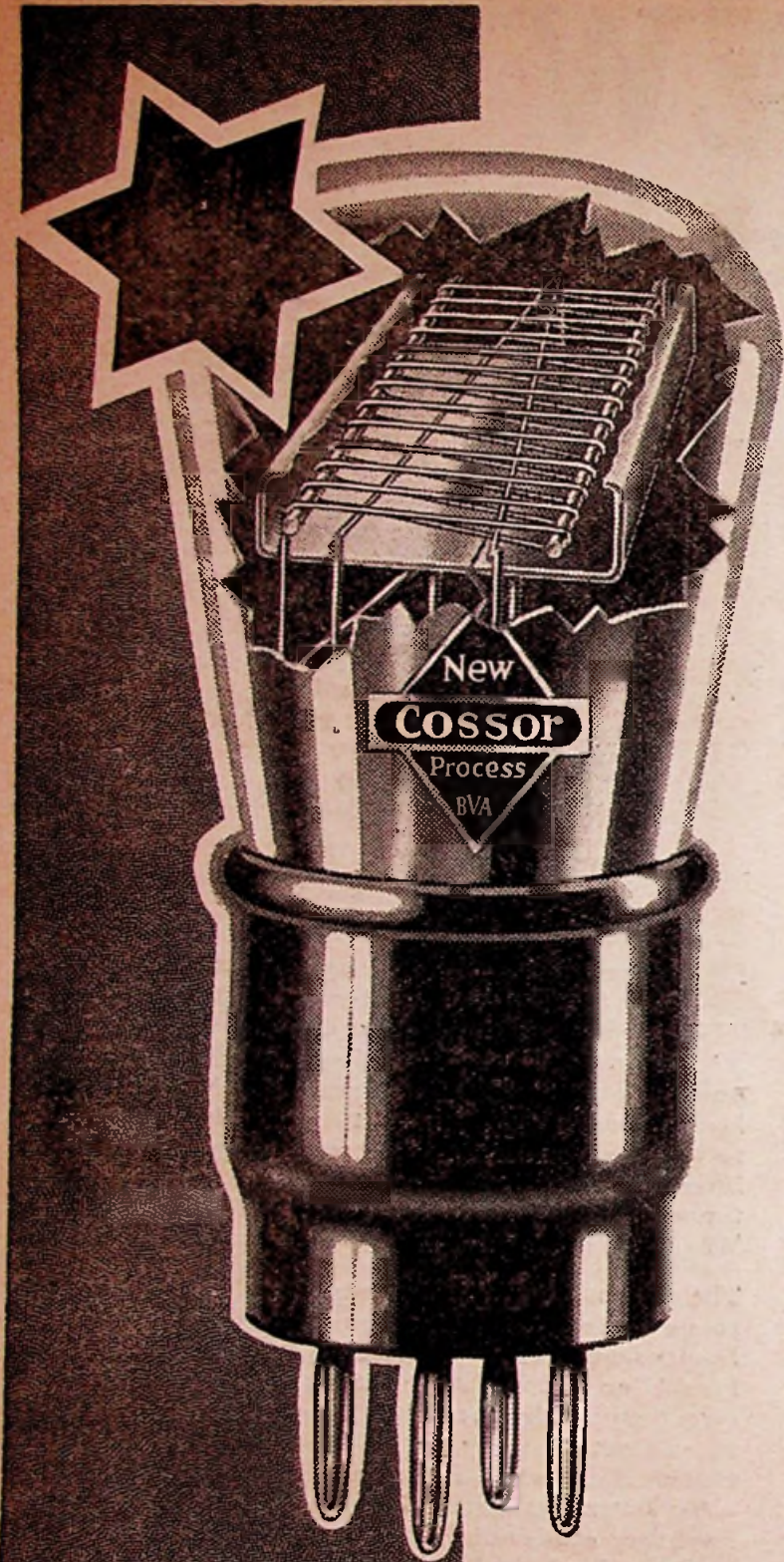
**T**HE instant success of the new Brown Duplex Loud Speakers, which give amazingly clear reproduction, is entirely due to the new Brown "Vee" Reed combined with the extraordinary Brown Duplex Diaphragm. Only in Brown Duplex Loud Speakers are these revolutionary features to be found. They are the patented invention of Mr. S. G. Brown, F.R.S., who is known throughout the world as the maker of the first Wireless Loud Speaker.

The Brown Receiver, illustrated here, is highly recommended for use with any of the Brown Duplex Loud Speakers. It is made in two models—for A.C. or D.C. mains\* or battery operation—and gives truly wonderful results. Anyone can operate it, and get as many as 41 home and foreign stations in an hour! No coil changing is necessary—the Brown Dual-wave Coils cover all wavelengths. No better combination than the Brown Receiver and a Duplex Loud Speaker can be bought *at any price*. Ask your Dealer to let you hear for yourself.

\* When, with D.C. Mains, humming is prevalent, a special Smoothing Filter can be provided.

# Brown





# Look! inside!

## ★ NEW Construction

Look at the **NEW** Cossor Construction—all the elements firmly braced together—all joints electrically welded. See the new Anode of immense strength and rigidity completely enclosing the grid and filament, thereby ensuring maximum efficiency.

## ★ NEW Filament

Now look at the **NEW** Cossor filament—tungsten-cored—tougher than steel yet pliable as whipcord—tough for strength, pliable for long life. The **NEW** Cossor filament gives an enormous emission—far greater than ever before.

## ★ NEW Process

The **NEW** Cossor is built under an entirely new process which cost thousands of pounds to perfect and which ensures maximum results from every valve—greater volume—longer range and better tone. Use the **NEW** Cossor in your Receiver—all Wireless Dealers stock the 2-volt types.

# The NEW COSSOR

*It's a wonderful Valve!*



# TRUE-TO-TONE HEARING FOR THE DEAF

## SENSATIONAL ACHIEVEMENT AT BRITISH MEDICAL MEETING

This time only the size of your thumbball and positively free from Reverberation and extraneous sounds. Such is the newest "ARDEnte" Thumbball type. Mr. R. H. Dent, following his usual practice, submitted his latest achievement to the Medical profession before introducing it to the general deaf public, and its reception at the recent British Medical Meeting leaves no doubt that "ARDEnte" is what the deaf seek. Gone is the isolating handicap of deafness for all who embrace this new method.

Inconspicuous beyond doubt—TRUE-TO-TONE and efficient beyond your most sanguine hopes, this newest "ARDEnte" is the practical solution to all your hearing desires whether slightly or acutely deaf. No words of ours can be half so convincing as your own personal experience, and as you may test "ARDEnte" without fee or obligation, call or write to any of Mr. R. H. Dent's Service Bureaux, and hear a whither with "ARDEnte" yourself. Hear from various angles and in the presence of your own friend or Doctor. Hear with perfect comfort and composure, whatever the cause or degree of your affliction or your age. YOU will then join the thousands of happy "ARDEnte" users who by their recommendations have made the name "ARDEnte" synonymous with perfect hearing to the deaf the world over.

The Lancet says:—"ARDEnte" gathers sounds reaching from wide angles. . . . remarkably clear and true-to-tone, etc., etc.

The Practitioner says:—"The sounds heard are very distinct, and there is no unpleasant buzzing. We have no hesitation in recommending it, etc., etc. You will say: It is the happiest day of your life when your deaf ears and "ARDEnte" meet.

TO SAFEGUARD the DEAF PUBLIC—Mr. R. H. DENT, inventor of "ARDEnte," originator of FREE HOME TESTS, and pioneer of personal fitting, has established the largest organisation in the interests of the deaf, and announces that as the genuine "ARDEnte" is obtainable ONLY from him at the addresses below, he has issued a written guarantee and service warranty. When fitted please ask for your guarantee. Remember "ARDEnte" is fitted and supplied ONLY WHEN YOU HEAR and are satisfied.

### COME IN AND ASK TO HEAR

If unable to call, write for details and Medical Reports, and FREE TEST IN YOUR OWN HOME.

MR. R. H. DENT, Suilo, 77, OXFORD STREET, LONDON, W.1, ENGLAND (Between Oxford Circus and Bond Street Tube Stations).

(PHONES: MAYFAIR 1380/1718.)

HULL—37 JAMESON ST. BRISTOL—64 PARK ST. EXETER—271 HIGH ST. CARDIFF—9 DUKE ST. MANCHESTER—27 KING ST. EDINBURGH—111 PRINCES ST. GLASGOW—206 SAUGHIEHALL ST. BIRMINGHAM—118 NEW ST. NEWCASTLE—59 NORTHUMBERLAND ST.

## Programmes for Tuesday.

(Continued from page 490.)

- 2ZY MANCHESTER.** 797 kc/s. (378.4 m.)
- 12.0** Gramophone Lecture Recital by **MOSES BARITZ**
- 1.0-2.0** THE NORTHERN WIRELESS ORCHESTRA  
**ELSIE FREEMAN (Mezzo-Soprano)**
- 2.30** London Programme relayed from Daventry
- 4.30** THE NORTHERN WIRELESS ORCHESTRA
- 5.15** The Children's Hour
- 6.0** 'The Approach of Christmas—Home-made Christmas Presents,' by Mrs. **HAMMOND**
- 6.15** S.B. from London
- 7.0** Professor **C. H. REILLY**: Architecture and Town Planning in the Industrial North—I, Some Post-war Liverpool Buildings' S.B. from Liverpool
- 7.15** S.B. from London
- 7.45** An Orchestral Programme S.B. from Newcastle  
THE NEWCASTLE-ON-TYNE PHILHARMONIC ORCHESTRA  
Conducted by **ALFRED WALL**  
**OLIVE TOMLINSON (Pianoforte)**  
**WILLIAM HENDRY (Baritone)**
- 9.0** S.B. from London
- 9.35** North Regional News
- 9.40** S.B. from London
- 10.45** DANCE MUSIC  
BERTINI'S DANCE BAND, relayed from THE EMPRESS BALLROOM, THE WINTER GARDENS, BLACKPOOL

### Other Stations.

- 55C GLASGOW.** 752 kc/s. (398.9 m.)
- 10.45**—Mrs. Gunston, 'Savoury Dishes made with Fish.'  
**11.0-12.0**—A Recital of Gramophone Records. **2.40**—For the Schools. M. Jean-Jacques Oberlin, assisted by Mme. Oberlin; Elementary French—VIII. Dialogue—Les Trois Souhaits; Scene II. Pronunciation Exercises. **3.5**—Musical Interlude. **3.10**—Mr. P. H. B. Lyon: 'The Discovery of Poetry'—VIII. Rhyme and Rhythm. The Various Moods and Subjects of Poetry demand Variety in expression. S.B. from Edinburgh  
**3.30**—The Octet. Nelly Rutter (Soprano). 'Neighbours in the Raw'—A Scottish Comedy in One Act by John Buchanan. **5.0**—Organ Music by Edith M. Buckley, relayed from the New Savoy Picture House. **5.15**—The Children's Hour. **5.57**—Weather Forecast for Farmers. **6.0**—Mr. John Easton: 'Watching Things.' **6.15**—S.B. from London. **7.0**—What is Wrong with Scotland?—VII. Major Walter Elliot, M.P. Relayed from London. **7.15**—S.B. from London. **7.45**—David Hutchison (Tenor). **8.0**—The Choral and Orchestral Union of Glasgow. Orchestral Concert, relayed from the St. Andrew's Hall. The Scottish Orchestra, conducted by Albert Van Raalte. **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**—For the Schools. M. Jean-Jacques Oberlin, assisted by Mme. Oberlin; Elementary French—VIII. Dialogue—Les Trois Souhaits; Scene II. Pronunciation Exercises. S.B. from Glasgow. **3.5**—Musical Interlude. S.B. from Glasgow. **3.10**—Mr. P. H. B. Lyon: 'The Discovery of Poetry'—VIII. Rhyme and Rhythm. The various moods and subjects of Poetry demand variety in Expression. S.B. from Edinburgh. **3.30**—A Scottish Concert. S.B. from Glasgow. Nelly Rutter (Soprano). 'Neighbours in the Raw'—A Scottish Comedy in One Act by John Buchanan. The Octet. **5.0**—Organ Music. S.B. from Glasgow. **5.15**—The Children's Hour. S.B. from Glasgow. **5.57**—Weather Forecast for Farmers. S.B. from Glasgow. **6.0**—Mr. John Easton: 'Watching Things.' S.B. from Glasgow. **6.15**—S.B. from London. **7.0**—What is wrong with Scotland?—VII. Major Walter Elliot, M.P. S.B. from London. **7.15**—S.B. from London. **7.45**—Songs by David Hutchison (Tenor). S.B. from Glasgow. **8.0**—The Choral and Orchestral Union of Glasgow. Orchestral Concert relayed from the St. Andrew's Hall. The Scottish Orchestra, conducted by Albert Van Raalte. S.B. from Glasgow. **9.0**—S.B. from London. **9.35**—Scottish News Bulletin. S.B. from Glasgow. **9.40-12.0**—S.B. from London

- 2BE BELFAST.** 1,238 kc/s. (242.3 m.)
- 2.30**—London Programme relayed from Daventry. **4.30**—Dance Music. Jan Bahini's Regal Band. **5.0**—John Sowerby (Violoncello); First Movement (Sonata in A) (Beethoven). **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**—Musical Interlude. **7.25**—S.B. from London. **7.45**—A Ballad Concert. Margaret Collier (Soprano); Carl Fuchs (Violoncello); Claud Biggs (Pianoforte). **9.0**—S.B. from London. **9.35**—Regional News. **9.40-12.0**—S.B. from London.

# AGE 16 TO 45 I WANT YOU



LET YOUR FATHER ME BE

**THE MOST SUCCESSFUL & MOST PROGRESSIVE CORRESPONDENCE COLLEGE IN THE WORLD**

I want you to realise 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 to guarantee 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 YOU 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.

- |   |   |
|---|---|
| <b>COMMERCIAL.</b>                        | <b>TECHNICAL—Con.</b>                             |
| Accountancy                               | Draughtsmanship                                   |
| Advert. Writing                           | Electrical Engineering                            |
| Salesmanship                              | Practical Mechanical                              |
| Army Civilian Courses                     | Engineering                                       |
| Auctioneering and Estate Agency           | Engineering—Costing Quantities and Specifications |
| Banking                                   | Foundry Work                                      |
| Book-keeping                              | Heat Engines                                      |
| Civil Service                             | Heating, Ventilating and Lighting                 |
| Colleges of Preceptors                    | Internal Combustion Engines                       |
| Commercial Arithmetic                     | Marine Eng. S.O.T.                                |
| Commercial Law                            | Mathematics                                       |
| Company Law                               | Metallurgy  |
| Costing                                   | Motor Engineering                                 |
| Economics                                 | Naval Architecture                                |
| English and French                        | Pattern Making                                    |
| Executiveship Law                         | Post Office Examinations                          |
| Foreign Exchange                          | Food making and Baking                            |
| General Education                         | Trainsmanship                                     |
| Modern Business Methods                   | Sanitation  |
| Police Entrance and Promotion Courses     | Builders' Quantities Costing and Estimating       |
| Secretariats                              | Shipbuilding                                      |
| Shorthand                                 | Structural Engineering                            |
| Workshop Organisation                     | Surveying and Levelling                           |
|   | Surveyors of Works, R.F.                          |
| <b>INSURANCE</b>                          | Telephony and Telescopy                           |
| Exams. for Agents and Officials, F.C.I.I. | Town Planning                                     |
| Motor, Fire, Life, Marine                 | Transport, A.M. Inst. T.                          |
| Employers' Liability                      | Wireless Telegraphy                               |
| Auctioneering, F.A.L.P.A.                 | Works Managers' Course                            |
| <b>TECHNICAL.</b>                         |   |
| Teacher of Handicrafts                    | <b>MINING.</b>                                    |
| Applied Mechanics                         | Pitman's Exam.                                    |
| Architectural Drawing                     | 2nd Class Mine Manager                            |
| Building Construction                     | 1st Class Mine Manager                            |
| Clerk of Works' Duties                    | M.M. Inspector                                    |
| Boiler Engineering                        | Mining Elect. Engineer                            |
| Boiler Making                             | A.M.E.E.  |
| Chemistry                                 | Mining Mech. Engineer                             |
| Civil Engineering                         | Mine Surveyor                                     |
| Concrete and Steel                        |   |

WE TEACH BY POST IN ALL PARTS OF THE WORLD.

ALSO ASK FOR OUR NEW BOOK (SENT FREE OF CHARGE)

## THE HUMAN MACHINE SECRETS OF SUCCESS

Note Address carefully:  
**THE BENNETT COLLEGE**  
Dept. 7. SHEFFIELD



# Why endure ASTHMA?



When relief, sure and lasting, can be yours? POTTER'S ASTHMA CURE soon banishes the terrible effects of ASTHMA, CATARRH, BRONCHITIS, &c. A sure remedy for cold in the head. Of all Chemists. 1/6 per tin or 1/6 post free from: POTTER & CLARKE, Ltd., 69H, Artillery Lane, E. Samples free for 2d. stamp. For Outdoors, smoke Potter's Smoking Mixture and Cigarettes.





AT 7.0



# WEDNESDAY, NOVEMBER 20

## 2LO LONDON & 5XX DAVENTRY

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

AT 10.40



10.15 a.m. THE DAILY SERVICE

10.30 TIME SIGNAL, GREENWICH; WEATHER FORECAST

10.45 Miss ELEANOR RATHBONE, M.P.: 'The Week in Parliament'

MISS ELEANOR RATHBONE sits as Independent Member for the English Universities, but she is probably best known to listeners as the champion of family allowances and the endowment of family life.

11.0-12.0 (Daventry only) Gramophone Records

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

12.0 A Ballad Concert  
MURIEL MICHELL (Contralto)  
ARTHUR DUXBURY (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—VIII, How Moulds are Related to Toadstools'

2.55 Interlude

3.0 Miss MARJORIE BARBER: 'Stories and Story-Telling in Prose and Verse: Epic (Homer—The Iliad)'

3.25 Interlude

3.30 Mrs. C. D. RACKHAM: 'How we Manage our Affairs—III, How the Council works inside our homes'

OUR reception of the various officials who (for our good) descend from time to time on our homes will surely be more sympathetic if we have a clearer knowledge of why, exactly, they are sent. Mrs. Rackham's talk, this afternoon, is designed to tell us when and why committees send their officials—the health visitor, the sanitary inspector, the school nurse, or the school attendance officer, the rate collector, and so on.

3.45 A Light Classical Concert  
VIRGINIA McLEAN (Pianoforte)  
THE LENA MASON STRING QUARTET  
Quartet in D (No. 21) K. 575 ..... Mozart  
Allegretto; Andante; Menuetto; Allegretto

4.10 VIRGINIA McLEAN  
Fantasy in C Minor ..... Bach  
Largo, F Minor Concerto ..... Bach, arr. Craxton  
Bagatello in E Flat, Op. 33 ..... Beethoven  
Rondo a Capriccio, Op. 129 ..... Beethoven

4.25 QUARTET

Canzonetta (Op. 12) ..... Mendelssohn  
Scherzo (Op. 11) ..... Tchaikovsky  
Three Pieces for String Quartet Armstrong Gibbs  
Above Blea Tarn; Winstor Valley; Loweswater, Calm after Storm

4.45

ORGAN MUSIC

Played by ALEX TAYLOR  
Relayed from DAVIS' THEATRE, CROYDON

7.0 Mr. R. S. WALTERS: 'The Influence of the Fat Stock Shows on Meat Production' (Under the auspices of the Ministry of Agriculture)

7.15 Musical Interlude

7.25 Sir RICHARD REDMAYNE: 'Coal Mines: Past, Present and Future—III, Mining Legislation'

SIR RICHARD REDMAYNE's third talk sketches the evolution of mining legislation from the no-trade-union days of the eighteenth century to the laws of the days immediately before the war.

7.45 A RECITAL

By ETHEL BARTLETT and RAE ROBERTSON

Allemande ..... Couperin  
Sonata in E Flat .... Bach  
Allegro Moderato; Adagio; Allegro  
Hungarian Dances in G Minor and E Major Brahms  
Mazurka ..... } Olliva  
Nocturno ..... }  
Tarantello .... Rachmaninov

8.15 'Typhoon'

(See centre of page)

9.0 'The Second News'

WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN

9.15 Miniature Biographies, II — 'Dorothy Wordsworth,' by VIRGINIA WOOLF

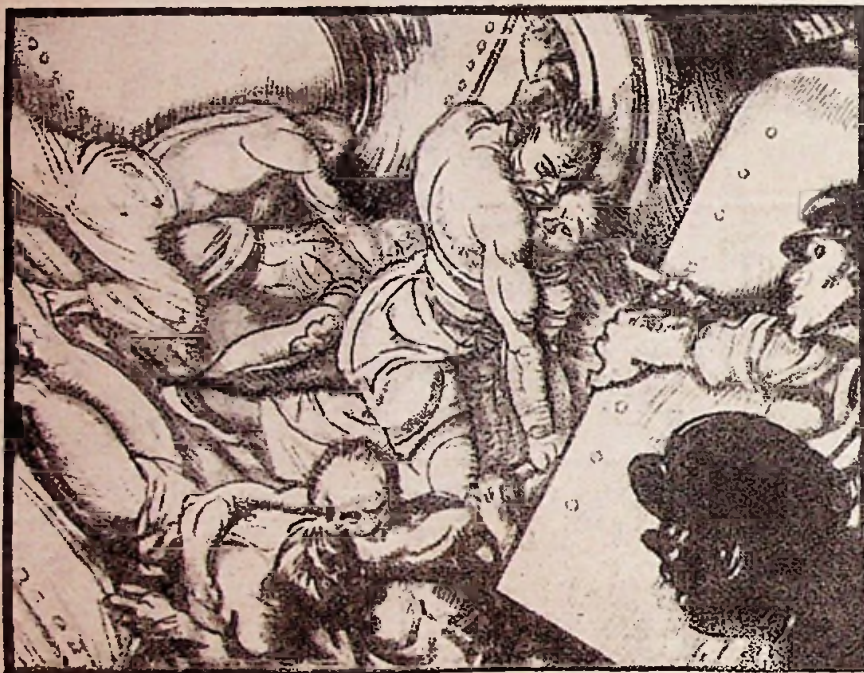
9.35 Local News; (Daventry only) Shipping Forecast and Fat Stock Prices

9.40 Comedy Overtures

ELLIS BURFORD (Soprano)  
THE WIRELESS ORCHESTRA  
Conducted by JOHN ANSELL  
Overture to a Comedy  
Balfour Gardiner  
'Princesse Jaune' ('The Yellow Princess')  
Saint-Saëns

9.55 ELLIS BURFORD  
So we'll go no more a-roving  
Maude Valeris White  
To a Messenger . . . } Frank La Forge  
Song of the open }

10.2 ORCHESTRA  
The Bartered Bride Smetana  
The Taming of the Shrew  
Hermann Goetz



### 8.15 'TYPHOON'

A STORY OF THE CHINA SEAS, by JOSEPH CONRAD. Radio Play adapted by JOHN WATT and produced by PETER CRESWELL

THIS is a tale of peril in the China Seas. When the story opens, S.S. *Nan Shan* (Captain MacWhirr, Master) is in port, undergoing coaling operations, while Jukes, the mate, is chatting to the newly-joined Second Mate. Returning to London, we meet the Skipper's wife and their daughter, Lydia. Back again to the *Nan Shan* and later out to sea with her. Other voices you will hear are those of Rout, the Chief Engineer, Captain MacWhirr, the Skipper mentioned above, the Second Engineer, the Bos'n, Chinamen, dock-side loafers, etc.

Though there may be some doubt as to who is the hero, one thing is certain beyond any shadow of doubt! The 'Villain of the Piece' is the storm, the dreaded Typhoon!

5.15 'THE CHILDREN'S HOUR' 'MY PROGRAMME' by E. LE BRETON MARTIN

6.0 Musical Interlude

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 FRENCH SUITES Played by VICTOR HELY-HUTCHINSON (Pianoforte)

10.18 ELLIS BURFORD  
Do not go, my love ..... Hagemann  
I sent my Soul ('Persian Garden') Liza Lehmann

10.25 ORCHESTRA  
The Caliph of Bagdad ..... Boieldieu  
The Seraglio ..... Mozart

10.40 A. J. ALAN  
'A JOY RIDE'

11.0-12.0 DANCE MUSIC  
JACK HARRIS'S GROSVENOR HOUSE BAND from GROSVENOR HOUSE, PARK LANE



# WEDNESDAY, NOVEMBER 20

## 5GB DAVENTRY EXPERIMENTAL

626 kc/s. (479.2 m.)

TRANSMISSIONS FROM LONDON EXCEPT WHERE OTHERWISE STATED.

### 8.0 A MILITARY BAND CONCERT



This Little

## Crystal Cherry Tree

- make it at home to-day!

This charming Crystal Cherry Tree can be made in a wide range of styles to harmonise with any modern scheme of home decoration. There is something fascinating in its very appearance—with its crowd of scarlet tinted cherries against the background of dark green leaves. Then, with a simple alteration in the design you can make the Cherry Tree self-luminous. Just a few sticks of Dennison Wax, Wire and Crepe Paper, with our Free instructions, and you can make this intriguing little Crystal Cherry Tree at the first attempt.

Your Stationer stocks all Dennison materials.

## Dennisoncraft

Please fill in this coupon.

DENNISON MANUFACTURING CO., LTD.  
(Dept. C.T.), Kingsway, London, W.C.2.

Please send me your Illustrated Instructions on making Crystal Trees.

Name .....

Address .....

(Use Block Letters.)

3.0 A Military Band Concert  
(From Birmingham)  
THE BIRMINGHAM MILITARY BAND  
Conducted by W. A. CLARKE  
Overture, 'The Pearl of Brazil' ..... David  
DOROTHY HADLEY (Soprano) and OLIVER  
CLUTTERBUCK (Baritone)  
A Paradise for Two ..... Tate  
Sincerity ..... Coningsly Clarke  
BAND  
Villanello ..... Dell 'Acqua  
Fantasy on Students' Songs ..... arr. Douglas

3.40 EDDIE ROBINSON will Entertain  
BAND  
Gavotte, 'The Bells of St. Malo' ..... Rimmer  
Invitation to the Dance ..... Weber

4.5 DOROTHY HADLEY  
and OLIVER CLUTTER-  
BUCK  
The Merry Month of  
May ('Merrie Eng-  
land') ..... German  
One little Hour Sharpe  
EDDIE ROBINSON will  
again Entertain  
BAND  
Suite, 'Othello'  
Coleridge-Taylor

4.30 DANCE MUSIC  
(From Birmingham)  
BILLY FRANCIS and his  
BAND  
Relayed from THE  
WEST END DANCE  
HALL

BRUCE BELFRAGE  
(Impressions)  
5.30 The Children's  
Hour  
(From Birmingham)  
'The War in the  
Weather House,' by  
Barbara Sligh  
JACKO and a Piano  
Another Yarn by  
HOUSEMASTER  
COLLEEN CLIFFORD (in Light Songs)

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

6.30 Light Music  
(From Birmingham)

THE BIRMINGHAM STUDIO ORCHESTRA  
Conducted by FRANK CANTELL  
March, 'Colonel Bogey' ..... Alford  
Selection of Landon Ronald's Songs ..... arr. Orellana  
Jo TUCKER (Contralto)  
Ombra mai fu (Largo) ..... Handel  
I know where I'm goin' ..... Hughes  
The Sweetest Flower that Blows ..... Hawley

6.55 ORCHESTRA  
Selection, 'Madame Pompadour' ..... Fall  
DAVID LILLIMAN (Violin)  
On Wings of Song .... Mendelssohn, arr. Achron  
La Caccia (The Chase) .... Chiabrano, arr. Corti

Jo TUCKER  
Caro mio ben (My dear One) ..... Giordano  
At Dawning ..... Cadman  
Soul of Mino ..... Barnes

ORCHESTRA  
Fantasia, 'Aida' ..... Verdi, arr. Tavan

7.42 DAVID LILLIMAN  
Reverie ..... Debussy, arr. Bachmann  
Allegro ..... Fiocco, arr. Bent  
ORCHESTRA  
Three Dream Dances ..... Coleridge-Taylor

8.0 A MILITARY BAND CONCERT  
HILDA GOODMAN (Soprano)  
THE WIRELESS MILITARY BAND  
Conducted by B. WALTON O'DONNELL  
Overture, 'The Mastersingers' ..... Wagner

8.12 HILDA GOODMAN  
Una voce poco fa (A little voice I heard) ('The  
Barber of Seville') ..... Rossini

8.18 BAND  
Three Marches ..... Krnek

8.32 HILDA GOODMAN  
Slumber Song to the  
Madonna  
Moreydd Llwyn-Owen  
As I lay in the early sun:  
To One who Passed  
Whistling through  
the Night;  
The Little Salamander  
Armstrong Gibbs

8.40 BAND  
Suite from the Operas  
of Gluck  
Introduction ('Don  
Juan'); Air Gai  
( 'Iphigenia in Aulis' );  
Lonto ('Iphigenia in  
Aulis'); Statue Music  
( 'Orpheus' ); Musette  
( 'Armida' ); Air Gai  
( 'Iphigenia in Aulis' );  
Sicilienne ('Armida');  
Air Gai—Finale.

9.0 'Fed Up!'  
(From Birmingham)  
AN AFTER-DINNER  
REVUE



### FED UP! AN AFTER-DINNER REVUE

From Birmingham tonight at 9.0

Book and Lyrics by GRAHAM SQUIERS  
Music by SHIRLEY GOODALL  
EDITH JAMES  
ALFRED BUTLER  
LEONARD HENRY  
CHARLES HERBERT  
AERBUT and GAERTIE  
COLLEEN CLIFFORD  
At the Piano, JACK VENABLES

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

10.15 DANCE MUSIC  
JACK HYLTON'S AMBASSADOR CLUB BAND, directed  
by RAY STARITA, from the AMBASSADOR CLUB  
11.0-11.15 JACK HARRIS'S GROSVENOR HOUSE BAND,  
from GROSVENOR HOUSE, PARK LANE  
(Wednesday's Programmes continued on page 496.)

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

# AMPLION

## A.B.6

### OAK £4"10

### MAHOGANY £4"17"6

Here is a loud speaker, a full size Cabinet  
Cone model that will bring real life-like  
music with it. A new type balanced arma-  
ture movement gives amazing sensitivity and  
an excellent all round performance. No  
other speaker under £5 can claim results  
equal to this.

AMPLION MAKE EXCLUSIVE RADIO SETS, TOO.  
Graham Amplion Ltd., 25/26, Saile  
Row, London, W.1. Works: Slough.  
**18 SPEAKER MODELS FROM 21/-**



## That Gift Problem?

LET US HELP YOU  
BY SUGGESTING

# Kleen-e-ze brushes

FOR HIM FOR HER

CRUMB BRUSH AND TRAY 4s

4 1/2 FINGER BRUSH  
4 1/2 WHITE HAIR BRUSH  
1 1/2 PERSONAL BRUSH

All Kleen-e-ze Personal Brushes are packed in boxes. Obtainable only through our accredited representatives who call at your home. Never sold in shops. For an early call and price list send a P.C.

# Kleen-e-ze

BRUSH COMPANY LTD  
BRISTOL

A name with a meaning."

This badge worn by Kleen-e-ze Salesmen is our guarantee of integrity

## Wednesday's Programmes continued (November 20)

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

1.15-2.0 A SYMPHONY CONCERT  
Relayed from  
THE NATIONAL MUSEUM OF WALES  
NATIONAL ORCHESTRA OF WALES  
(Cerdoddfa Genedlaethol Cymru)  
Overture, 'Der Freischütz' ('The Marksman')  
Weber  
Symphony, No. 2, in D ..... Beethoven  
Adagio molto; Allegro con brio; Larghetto;  
Scherzo and Trio; Allegro; Allegro molto

2.30 London Programme relayed from Daventry

3.45 Mozart Trios, No. III  
THE STATION TRIO  
FRANK THOMAS (Violin)  
RONALD HARDING (Violoncello)  
HUBERT PENGELLY (Pianoforte)  
Trio in E  
Andante; Grazioso; Allegro

4.5 LAURA MACE (Soprano)  
May Dew ..... } Sterndale Bennett  
Dawn Gentle Flower ..... }  
Love went a-riding  
Frank Bridge

There are four sections, although the work is played without a break. The violoncello begins the first with a fine broad melody, which the violin afterwards takes up. It is heard more than once at later stages of the Trio, notably in the third section, which is largely a repetition of the first. The second is the only slow part, and the last is very lively.

THE GWENT GLEE SINGERS, conducted by ALBAN EVANS  
Myfanwy ..... Harry Evans  
Delyn Aur ..... Pugh Evans  
Cwin Rhondda ..... arr. Albert Evans

ELUNED JONES (Soprano)  
Fy Ngwlad ..... Towyn Thomas  
Bore Glas ..... Brinley Richards  
Well Gwawriodd J. L. Williams and L. D. Jones

NORA WILSON (Viola)  
Chanson Celtique ..... Cecil Forsyth  
Allegro ..... Corelli, arr. Paul Klengel

THE GWENT GLEE SINGERS  
Two Fond Hearts ..... } Dr. Caradog Roberts  
Counting the Goats ..... }

TRIO  
Cavotte  
Frank Bridge  
Andante Cantabile  
Tchaikovsky,  
arr. Carse  
Saltarello  
Frank Bridge

10.40-11.0 S.B.  
from London

### 5SX 1,040 kc/s. (283.5 m.) SWANSEA.

1.15-2.0 S.B. from Cardiff

2.30 London Programme relayed from Daventry

5.15 The Children's Hour



NORA WILSON (left) and ELUNED JONES (right) are among the victors at the National Eisteddfod who are taking part in the concert from Cardiff tonight.

TRIO  
Spanish Pieces,  
Nos. I and II  
Thomas Breton

LAURA MACE  
My Neighbour  
Goring Thomas  
Underneath the  
Growing Grass  
Somervell  
Come Out, Come  
Out, My Dears  
Dessauer

TRIO  
Spanish Pieces,  
Nos. III and IV  
Thomas Breton

4.45 London Programme relayed from Daventry

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

9.35 West Regional News

### 9.40 A CONCERT

by  
VICTORS AT THE NATIONAL EISTEDDFOD OF WALES

LIVERPOOL, 1929

THE AUBARIAN TRIO

BLODWEN THOMAS (Violin), DORIS PRICE (Violoncello), PHYLLIS AUBREY-REES (Pianoforte)  
Fantasy in A Minor ..... Ireland

ALTHOUGH this Trio, produced when he was nearly thirty, is now counted as the earliest of John Ireland's music, he had composed a good deal before that, and in many different forms. The fact that he withdrew all these earlier pieces is typical of his anxiety that none of his music should be given to the public unless it is in every way worthy. The same scrupulous care explains the comparatively small number of his works which we have, and the high standard which every one reaches. He has never been good at advertising his own creations, and they have won their way to favour, gaining him a really distinguished place in the very front rank of present day British music, largely in spite of his own personal modesty.

The Fantasy Trio presents no difficulty at all to the listener. From beginning to end it is frankly melodious, and its themes are all good-going tunes which are easily remembered.

5.30 S.B. from Cardiff

6.0 London Programme, relayed from Daventry

6.15 S.B. from London

9.35 West Regional News. S.B. from Cardiff

9.40-11.0 S.B. from London

### 6BM BOURNEMOUTH. 1,040 kc/s. (283.5 m.)

2.30 London Programme relayed from Daventry

6.15 S.B. from London

9.35 Local News

9.40-11.0 S.B. from London

### 5PY PLYMOUTH. 1,040 kc/s. (283.5 m.)

2.30 London Programme relayed from Daventry

5.15 The Children's Hour

'FOLK-LORE AND FOLK SONGS'

Folk-lore. True story of The Old Woman Who Lived in a Shoe (Stephen Southwold)  
Folk Songs by MEMBERS of WOODWARD'S LADIES' CHOIR

6.0 London Programme relayed from Daventry

6.15-11.0 S.B. from London (9.35 Mid-week Sports Bulletin; Local News)

## You can Play the Piano TO-DAY by NAUNTON'S NATIONAL MUSIC SYSTEM.



IT makes no difference whether you have had previous lessons or not, whether you are YOUNG OR OLD, we guarantee that you can play the piano to-day by this wonderful and simple system. There are no sharps, flats or theoretical difficulties to worry you, and no tiresome or wearisome exercises or scales to learn. You play correctly with both hands at once. No difficulty or drudgery whatever.

### FAILURE IMPOSSIBLE

"You cannot fail." All you have to do is to sit down to the piano with our music and play it at once. Over 50,000 people are playing by it, and are playing perfectly. If they can do it, so can you. No one need ever say again, "I wish I could play"; everyone can do it to-day. Let us tell you all about this wonderful, simple and rapid system.

Take advantage of the offer we make on the coupon below, and by return of post you will receive eight tunes which we guarantee you can play; thus you can prove for yourself the simplicity of our system and the accuracy of our statements.

FREE Demonstrations Daily at 3 p.m., and on Mondays and Wednesdays at 7 p.m.

### SPECIAL TRIAL OFFER COUPON. "Radio Times," 15th Nov., 1929

To the Manager, NAUNTON'S NATIONAL MUSIC SYSTEM, 27, High St., New Oxford St., London, W.C.2. I send herewith postal order for One Shilling and Sixpence for which please send me a copy of your Special Instruction Book containing eight pieces of music and particulars showing how I can become a thorough musician.

NAME \_\_\_\_\_ DATE \_\_\_\_\_

ADDRESS \_\_\_\_\_

Note.—Please fill in postal order payable to Naunton's National Music System. To Colonial and Foreign readers: British Money and Postal Orders only accepted.



Programmes for Wednesday.

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

2.30 London Programme relayed from Daventry

3-45 **A Children's Programme!**  
 THE NORTHERN WIRELESS ORCHESTRA  
 A Children's Overture ..... *Quilter*  
 A Children's Suite—Part 1 ..... *John Ansell*

MOLLIE HOLLAND (*Soprano*)  
 Missing .....  
 Market Square .....  
 The Christening .....  
 In the Fashion .....  
 Growing Up .....  
 ('When we were very young')  
*Fraser-Simson*

ORCHESTRA  
 Selection, Baby's Opera ..... *Byng*  
 Tiny Tot ..... *Lotter*  
 Baby's Sweetheart ..... *Corri*

MOLLIE HOLLAND  
 Jack and Jill .....  
 Old Mother Hubbard .....  
 Goosey, Goosey Gander .....  
 Hoy diddle diddle .....  
 } *Hughes*

ORCHESTRA  
 Dream Fantasy, 'The Nursery' ..... *Carse*  
 Suite, 'Children's Games' ..... *Bizet*

5.15 The Children's Hour

6.0 London Programme relayed from Daventry

6.15 *S.B. from London*

9.35 North Regional News

9.40 **A Light Orchestral Concert**

THE NORTHERN WIRELESS ORCHESTRA  
 Overture, 'Oberon' ..... *Weber*  
 Suite, A Day in Naples ..... *Byng*

NELSON JACKSON (*Composer Entertainer*)  
 ORCHESTRA  
 Flight of the Bumble Bee ('The  
 Legend of the Tzar Sultan') .....  
 Dance of the Tumblers ('The Snow  
 Maiden') .....  
 } *Rimsky-Korsakov*

NELSON JACKSON  
 ORCHESTRA  
 Spanish Ballet Music ..... *Desormes*

10.40-11.0 *S.B. from London*

Other Stations.

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

2.40:—For the Schools. Mr. Robert L. Mackie: 'The Men of Old—Figures from Scotland's Past—VIII, The Feudalization of Scotland—The First Robert the Bruce.' S.B. from Dundee. 3.0:—Musical Interlude. 3.5:—The Education Engineer in Scotland, III. 3.15:—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. Dorothy Forrest (*Soprano*) and Maurice D. Wright (*Flautist*). 5.0:—Organ Music by Edith M. Buckley relayed from the New Savoy Picture House. 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. J. S. Chisholm: 'Deciduous and Evergreen Shrubs' and Topical Gardening Notes. S.B. from Edinburgh. 6.45:—London. 9.35:—Scottish News Bulletin. 9.40-11.0:—London.

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

2.40:—For the Schools: Mr. Robert L. Mackie. S.B. from Dundee. 3.0:—S.B. from Glasgow. 3.15:—Dance Music. S.B. from Glasgow. 3.30:—London Programme relayed from Daventry. 3.45:—A Concert. The Octet. S.B. from Glasgow. Dorothy Forrest (*Soprano*). Maurice D. Wright (*Flautist*). 5.0:—Organ Music. S.B. from Glasgow. 5.15:—The Children's Hour. S.B. from Glasgow. 5.57:—Weather Forecast for Farmers. S.B. from Glasgow. 6.0:—Musical Interlude. S.B. from Glasgow. 6.15:—S.B. from London. 6.30:—Mr. George E. Greenhow: 'Horticulture.' 6.45:—London. 9.35:—Scottish News Bulletin. S.B. from Glasgow. 9.40-11.0:—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:—Light Music. The Radio Quartet. 4.30:—Dance Music. Jan Raffini's Regal Band relayed from the Plaza, Belfast. 5.0:—Mr. William Moore: 'Belfast: A Hundred Years Ago.' 5.15:—The Children's Hour. 6.0:—Fred Rogers (in Piano Syncopations). 6.15:—S.B. from London. 7.45:—A Symphony Concert. The Symphony Orchestra, conducted by E. Godfrey Brown. Marie Wilson (*Violin*). Leyland White (*Baritone*). 9.0:—S.B. from London. 9.35:—Regional News. 9.40:—Symphony Concert (continued). 10.40-11.0:—S.B. from London.

Wales says—

**Look you**



"As quick as lightning I tell you. Four or five minutes only. So easy too, to clean a grate or a stove or a range when you are using Zebo. A few drops does it and a light rub with a brush or duster. And what a shine! Who would have thought you could do it so easily and cleanly. Look at that Grate now! It is like enamel in its glossy blackness. Yes indeed."



The Sign of a good Grate Polish

**Zebo**

**LIQUID GRATE POLISH**

RECKITT AND SONS, LTD., HULL AND LONDON.



7.45  
A MILITARY  
BAND  
CONCERT

THURSDAY, NOVEMBER 21  
2LO LONDON & 5XX DAVENTRY

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

10.35  
DANCE MUSIC  
FROM  
COVENT GARDEN

10.15 a.m. THE DAILY SERVICE  
10.30 TIME SIGNAL, GREENWICH;  
WEATHER FORECAST

10.45 'Parents and Children'—XII.  
Miss E. C. MACLEOD, 'Questions and  
Answers'

This is the last of Miss MacLeod's four  
talks on 'Parents and Children,'  
and in it she will reply to as many as  
possible of the questions that have  
been submitted by listeners.

11.0-12.0 (*Daventry only*) Gramo-  
phone Records

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

12.0 A CONCERT  
PHYLLIS ANDERSON (*Mezzo*)  
DORIS CLOUD (*Violin*)  
JOHN EDWARDS (*Pianoforte*)

1.0-2.0 ORGAN MUSIC  
Played by REGINALD FOORT  
Relayed from THE REGENT CINEMA  
Bournemouth  
*S.B. from Bournemouth*

2.25 (*Daventry only*) Fishing Bulletin

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

2.50 Interlude

3.0 EVENSONG  
FROM WESTMINSTER ABBEY

3.45 Mr. J. W. ROBERTSON SCOTT:  
'Our Great Grandfathers' Country-  
side—II, How the Gentry Lived'

4.0 A Concert  
PIERINA ROSSELLI (*Soprano*)  
HERBERT DE LEON (*Baritone*)  
THE ZIGUNER ENSEMBLE

5.15 THE CHILDREN'S HOUR  
Plantation Songs (*Scott-Gatty*), sung  
by THE WIRELESS SINGERS

The Story of 'Why the Hare's Nose  
is Slit,' from 'Outa Karel's Stories'  
(*Sanni Metelkamp*)

Songs and Stories by FREDERICK  
CHESTER

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 FRENCH SUITES  
Played by VICTOR HELY-HUTCHIN-  
SON  
(*Pianoforte*)

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

7.15 Musical Interlude



E.N.A.

A POSTER IN SOUND

To be broadcast tonight at 9.35.

The kaleidoscopic quality of many modern posters is reflected,  
to a certain extent, in this one. For that reason, it has been  
thought desirable to print the following plan of the programme.

INTRODUCTION

Communication—'Harmonica Zug'

PART I. INNSBRUCK

The Tomb of the Emperor Maximilian I  
The Monument to Andreas Hofer

The Pillar of St. Anne

The Mountains

Winter Sport

Kitzbühel to Bischofshofen

Interlude: *The Coming of Spring*

PART II. SALZBURG

The Archiepiscopal Principality

Mozart

The Festival

Sommerfrischler

Salzkammergut to Linz. The Danube

Interlude: *The City over the Mountains*

PART III. VIENNA.

1828 Schubert

1913 Strauss

1929

For many of the ideas in the programme and the words in which they are  
expressed, the author is deeply indebted to the works of T. S. Eliot, Valery  
Larbaud, D. H. Lawrence, and G. K. Chesterton.

DICTIONARY.

Osterreichische Grenze	..	Austrian frontier
Alle aussteigen..	..	Everybody get out
Alle einsteigen..	..	Everybody get in
Bitte die Herrschaften	..	Please, Ladies and Gentlemen
Bier gefällig ..	..	Beer, if you please
Achtung ..	..	Look out
Schnellzug ..	..	Express train
Sommerfrischler	..	Untranslatable word for summer tourists

The picture above shows the State Opera House in Vienna.

7.25 Mr. A. V. Judges: 'Life and  
Labour in England from Elizabeth  
to Anne—III, The Old and the New  
in Industry'

WHEN did the Industrial Revolution  
really begin?—as far back as the  
Tudor period? This is one of the  
queries that Mr. Judges will answer  
tonight in his survey of English life  
and labour over the transitional  
days from Elizabeth to Anne. There  
is, as he will explain, a point in that  
survey where the organized group  
gives way to the individual (at any  
rate, where technical work is con-  
cerned). At that point, too, one  
can see the beginnings of capital  
and labour as two distinct things;  
and, consequent also upon this  
transition from the group to the  
individual, the gradual march of  
industry out of the towns.

7.45 A MILITARY BAND  
CONCERT

BARRINGTON HOOPER (*Tenor*)  
YVETTE DARNAC and REX EVANS  
THE WIRELESS MILITARY BAND  
Conducted by B. WALTON  
O'DONNELL

Overture, 'Poet and Peasant' *Suppé*

7.58 BARRINGTON HOOPER  
Mattinata (Morning Song) .. *Tosti*  
Phyllis .. *Phillips*  
My Celia .. *Phillips*

8.5 YVETTE DARNAC and REX EVANS

8.12 BAND  
Selection, 'I Pagliacci' *Leoncavallo*

8.34 BARRINGTON HOOPER  
Love is a sickness .. *Armstrong Gibbs*  
Beauty .. *Edgar Barratt*  
St. Nicholas Day in the Morning  
*Easthope Martin*

8.40 YVETTE DARNAC and REX EVANS

8.48 BAND  
Cosatchoque .. *Dargomizky*  
Ride of the Valkyries .. *Wagner*

9.0 'The Second News'  
WEATHER FORECAST, SECOND GENE-  
RAL NEWS BULLETIN

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

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

9.35 'The Republic of  
Austria'

A Poster in Sound  
(See centre of page)

10.35 DANCE MUSIC

ALAN GREEN and his BAND

and  
ART GREGORY and his ST. LOUIS  
BAND  
from

THE GRAND BALL in aid of THE  
INFANTS' HOSPITAL, Vincent Square,  
Westminster,

at  
THE ROYAL OPERA HOUSE DANCES,  
Covent Garden

11.15-12.0 TEDDY BROWN and his  
BAND  
from CIRO'S CLUB



# THURSDAY, NOVEMBER 21

## 5GB DAVENTRY EXPERIMENTAL

626 kc/s. (479.2 m.)

TRANSMISSIONS FROM LONDON EXCEPT WHERE OTHERWISE STATED.

### 3.0 Symphony Concert

Relayed from THE PAVILION, Bournemouth (No. VII. of the 35th Winter Series)  
THE BOURNEMOUTH MUNICIPAL SYMPHONY ORCHESTRA

Conducted by Sir DAN GODFREY  
Overture, 'Mein Heim' ('My Home') .. *Dvorak*  
Symphony (No. 2) in D ..... *Beethoven*  
Adagio molto—Allegro con brio; Larghetto;  
Scherzo—Allegro; Allegro molto  
Violin Concerto in A ..... *Mozart*  
Allegro aperto; Adagio; Tempo di minu-  
etto

(Soloist, HARRY BLECH)  
Symphonic Poem, 'Till  
Eulenspiegel' *Strauss*

### 4.30 ORGAN MUSIC

Played by T. W. NORTH  
Relayed from THE  
CHURCH OF THE MESSIAH  
Birmingham

Postlude in D .. *Smart*  
Allegro vivace .. *Viérne*  
Tuba Tune .... *Cocker*

ALFRED NOAKE (*Bari-  
tone*)

My Prayer *W. H. Squire*  
In Summertime on  
Bredon .. *Graham Peel*

T. W. NORTH  
Gavotte ..... *Lemare*  
Serenade

*Widor, arr. Westbrook*  
Grand Chœur in G Minor  
*Hollins*

ALFRED NOAKE  
To-morrow ..... *Keel*  
Shipmates o' Mine  
*Sanderson*

T. W. NORTH  
Offertoire in D Flat  
*Salomé*

Minuet ..... *Beethoven, arr. Blair*  
Prière (Prayer) ..... } *Bocllman*  
Toccata ..... }

### 5.30 The Children's Hour

(From Birmingham)

'THE KING'S MUSICIAN'  
A Play by UNA BROADBENT  
HAROLD MILLS (*Violin*)  
TONY will Entertain

### 6.15 'The First News'

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

### 6.30 ORGAN RECITAL

by Dr. HAROLD RHODES

Relayed from COVENTRY CATHEDRAL

Adagio and Allegro, Organ Concerto in G Minor  
*Handel, arr. Roper*  
Andante and Finale, Sonata in G Minor .. *Piutti*  
A Song of Sunshine ..... *Hollins*  
Introduction and Fugue (Ad nos ad Salutarem)  
*Liszt*

### 7.0 LIGHT MUSIC

LEONARDO KEMP and his PICCADILLY HOTEL  
ORCHESTRA

From THE PICCADILLY HOTEL

### 7.30 Symphony Concert

Relayed from THE TOWN HALL, Birmingham

THE CITY OF BIRMINGHAM ORCHESTRA  
Conducted by ADRIAN BOULT

FANNY DAVIES (*Pianoforte*)



E. O. Hoppe

ADRIAN BOULT  
conducts the City of Birmingham Orchestra  
in the concert to be relayed at 7.30 from  
Birmingham Town Hall.

### ORCHESTRA

Sinfonia, Cantata No. 3, 'The Heavens are  
laughing' ..... *Bach*  
Pastoral Symphony ..... *Vaughan Williams*

### 8.15 A READING OF M. E. COLERIDGE'S POETRY

### 8.35 Symphony Concert

(Continued)

FANNY DAVIES and Orchestra

Pianoforte Concerto in A Minor .... *Schumann*

### ORCHESTRA

Symphony No. 34 in C  
(K. 338) .... *Mozart*  
Allegro vivace; Andante  
di molto; Allegro vivace

### 9.40 A. J. ALAN

'A Joy Ride'

### 10.0 'The Second News'

WEATHER FORECAST,  
SECOND GENERAL  
NEWS BULLETIN

### 10.15 A CONCERT

JOAN COXON (*Soprano*)

THE PARKINGTON QUIN-  
TET

Gipsy Suite.... *German*

### 10.32 JOAN COXON

Bell Song ('Lakmé')  
*Delibes*

### 10.40 QUINTET

Printemps (Spring)  
*Debussy*

### 10.50 JOAN COXON

Mary of Allendale  
*Hook, arr. Lane Wilson*  
Over hill, over dale  
*Cook*

### 10.58-11.15 QUINTET

Polonaise in E..... *Chopin*  
Humoresque ..... *Dvorak*  
Andantino ..... *Lemare*  
Bal Masqué (Masked Ball)..... *Fletcher*  
In a Pagoda ..... *Bratton*

(Thursday's Programmes continued on page 500.)

### LISTENERS' LETTERS.

The Editor of *The Radio Times* is  
pleased to receive letters from his  
readers on current broadcasting topics.

But would correspondents please note  
that:—

1. The Editorial Address of *The Radio Times* is Savoy Hill, London, W.C.2.
2. Communications should be as brief as possible.
3. The name and address of the sender should be included in all letters, although not necessarily intended for publication.
4. Letters on Programme matters requiring a reply should be addressed to the Programme Department, B.B.C.
5. Letters on technical matters should be addressed to the Chief Engineer of the B.B.C. and not to *The Radio Times*.

### 7.30 THE CITY OF BIRMINGHAM ORCHESTRA

## A Gift of Guaranteed Endurance . . . .

The enduring charm of the "Britannic" Bracelet is secured by the Five Years' Guarantee.

Every "Britannic" Expanding Bracelet is sold under a guarantee of five years' maintenance, including replacement of springs free of charge, through any jeweller.

The name "Britannic" ensures in addition the highest quality and the most fashionable patterns; moreover it guarantees the Bracelet to be solid gold throughout including the springs.



From your Jeweller. See the name "Britannic" inside the Bracelet. In many designs and widths, complete with watch at prices from £4 4 0.

Also obtainable with clips to replace ribbons or straps, for ladies or men.

## BRITANNIC Expanding Watch Bracelet

"The Most Famous in the World."

If any difficulty about guarantee, write BCM Britannic, 20, London.



## THE ONLY SHAVING BRUSH WITH THIS BIG ADVANTAGE

CLEMAK Shaving Brushes are made in London under modern hygienic conditions. They are soft to the skin, the hairs cannot come out and the handles will not split. HANG IT UP AFTER USE and it will last for years.

Ask to see the CLEMAK BRUSH

PRICE 3/6

LARGER SIZES  
5/6 & 7/6

## CLEMAK

KINGSWAY LONDON

## WURLITZER

"THE LIVING ORGAN"  
is regularly Broadcast from

BIRMINGHAM; NEWCASTLE; BELFAST

also

210, LONDON (Madame Tussaud's) O'Henry

68M, BOURNEMOUTH (Regent) Reg. Foot

22Y, MANCHESTER (Tower, Blackpool).

WURLITZER, 33, KING ST., LONDON, W.C.2.



Thursday's Programmes continued (November 21)

**Style & Durability**  
**Write for this Barratt Model with Dainite Treble Wear Sole and Heel**



**16/9**  
 Postage

Style B1003.

Dainite's waterproofness keeps your feet dry; Dainite's sure grip gives safety in slippery streets; Dainite won't mark floors; Dainite wears three times longer than leather.

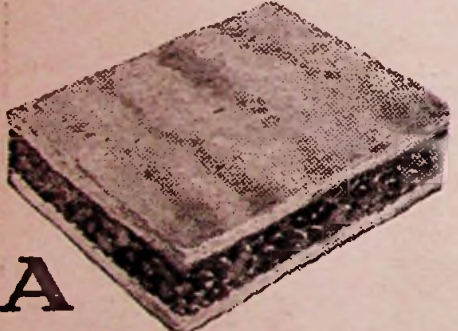
Barratt's Scientific Modelling gives smart shape with easy width. Black Box Call walking shoe; sturdy but not heavy. Splendid shoe for all weathers and roads.

**SOLD BY POST AT FACTORY PRICE.**

Read How To Order: State Style B.1003 and size and width wanted, enclose cheque or money order and post to factory. Satisfaction or money back guaranteed. Sizes and half-sizes 2 to 7, widths: 4 (medium), 5 (wide). Send pencil outline of shoe-shaped foot if size is not known.

**W. BARRATT & CO., LTD.,**  
 30, Footshape Works, Northampton.

Send 2d. postage for Barratt's Very Latest Catalogue.



**A jolly good Fruit Cake**

MADE LIKE THIS

1. Grease tin and then line with flaky paste.
2. Fill with good thick layer of Robertson's Mincemeat ("Golden Shred" Brand), cover with remaining paste.
3. Mark into squares and prick with fork.
4. Now brush over lightly with water.
5. Bake in moderately hot oven twenty-five to thirty minutes.
6. Cut into squares and dredge well with castor sugar.

Serve fruit cakes hot or re-heat as required!

**Robertson's Mincemeat**  
 GOLDEN SHRED BRAND.



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

2.30 London Programme relayed from Daventry

3.45 Miss E. S. SIMONS, 'A Rural Industry for Welsh Women: Furcraft—II, 'Welsh Rabbits of the Future'

4.0 London Programme relayed from Daventry

4.45 **LIGHT MUSIC**  
**BOBBY'S STRING ORCHESTRA**  
 Relayed from **BOBBY'S CAFÉ**, Clifton, Bristol

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 *S.B. from London*

9.30 West Regional News

9.35-12.0 *S.B. from London*

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

2.30 London Programme relayed from Daventry

3.45 *S.B. from Cardiff*

4.0 London Programme relayed from Daventry

5.15 *S.B. from Cardiff*

6.0 London Programme relayed from Daventry

6.15 *S.B. from London*

6.30 *S.B. from Cardiff*

6.35 *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 L. F. RAMSEY, 'A Hundred Years of Progress—A Day in the Life of a Village Woman of 1830'

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**  
**STUDIO HIDE-AND-SEEK.** 'Where's the Lord Chamberlain?' (*Rene M. Worley*)—not a new game, but a new reading  
 'Where Dreams Come True' (*Rose*)—probably a new realm, but not a new song

6.0 London Programme relayed from Daventry

6.15-12.0 *S.B. from London* (9.30 Local News)

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

12.0-1.0 **A BALLAD CONCERT**  
*S.B. from Liverpool*  
**NORMAN TAYLOR (Baritone)**



**IN THE GOOD OLD DAYS.**  
 A village interior of a century ago—the period of which Miss Ramsey will talk from Bournemouth this afternoon.

At Santa Barbara  
*Kennedy Russell*  
 Little Bridget Flynn  
*arr. M. French*

MYRA SPEIGHT (Piano-forte)  
 Ballade in A Flat  
*Chopin*

CLARICE LATHAM (Soprano)  
 Prelude; Down in the Forest; Love, I have won you; The winds are calling  
*Landon Ronald*

NORMAN TAYLOR  
 Jilted ..... *Melvin*  
 Till the Wheel comes off ..... *Gideon*  
 Nowt about owt *Melvin*

MYRA SPEIGHT  
 Fantasio Impromptu  
*Chopin*  
 Waltz in A Flat  
*Brahms*  
 A Romp. *York Bowen*

CLARICE LATHAM  
 Solveig's Song .. *Grieg*  
 She wandered down the Mountain Side  
*Clay*  
 Starry Woods .. *Phillips*

4.30 **An Orchestral Concert**

Relayed from **PARKER'S RESTAURANT**  
**PARKER'S RESTAURANT ORCHESTRA**  
 Musical Director, **LADDIE CLARKE**

Fantasia, 'The Roso' ..... *arr. Myddleton*  
 Waltz, 'Tesoro Mio' ('My treasure') .. *Beccucci*

**PERCY BILSBURY (Tenor)**  
 To Mary ..... *Maude Valerie White*  
 I'll sing thee songs of Araby ..... *Clay*

**ORCHESTRA**  
 Tarantelle, 'Ma Blonde Aimée' .... *Volpatti*  
 Canzonetta ..... *Godard*  
 Selection, 'The Yeomen of the Guard' *Sullivan*

5.15 **The Children's Hour**  
**ASTRONOMY, OR SEEING STARS**

6.0 London Programme relayed from Daventry

6.15 *S.B. from London*

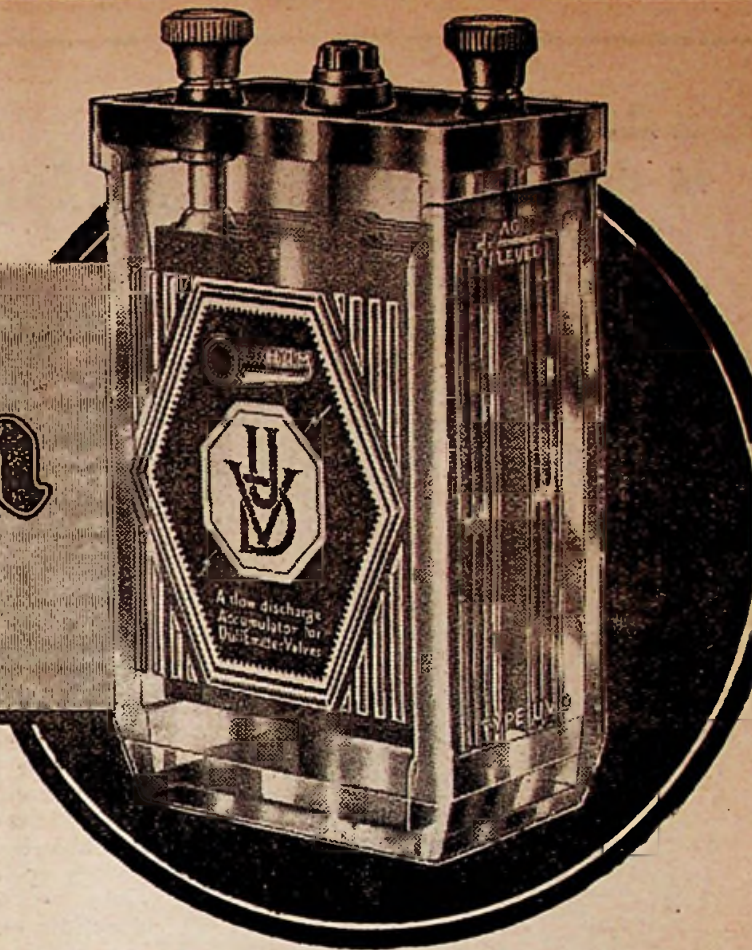
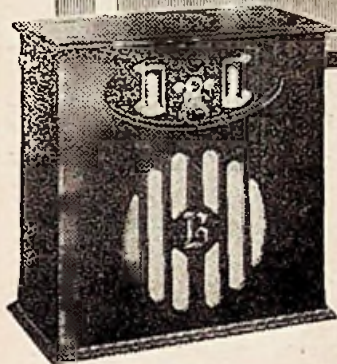
6.30 Market Prices for Northern English Farmers

6.45 *S.B. from London*

7.45 **FREDERICK BROWN (Violin)**  
 Præludium and Allegro .. *Pugnani, arr. Kreisler*  
 Chanson d'Amour (Love Song) .. *Suk, arr. Kocian*  
 Mazurka ..... *Zarzynski*  
 (*Manchester Programme continued on page 503.*)



# CHOSEN *for the* **Brown** RECEIVER



The famous Oldham U.V.D. Accumulator is chosen by Brown for use in their wonderful new Screened Grid Receiver.

All Oldham V.D. Accumulators are fitted with Triple "Girder-built" Plates. These plates have three times the active surface of mass type plates. They are immensely strong—far stronger than most accumulator plates. Triple "Girder-built" plates will not buckle—they are strengthened and braced to an almost indestructible rigidity. Long periods of idleness will not harm them—they resist sulphation to a remarkable degree. Oldham Plates need less recharging—they give more L.T. for the same money. It is the Special Activation Process under which these plates are made which endows them with all these advantages. Your dealer will gladly show you an Oldham.

OLDHAM & SON,  
LIMITED  
Denton - - Manchester.  
Telephone:  
Denton 301 (4 lines)  
London Office:  
40 Wicklow Street, King's  
Cross, W.C.1  
Telephone:  
Terminus 4446 (3 lines)  
Glasgow Depot:  
200 St. Vincent Street  
Telephone - Central 4015

**O.V.D.**  
2-volt 10 amp.  
hrs. (actual)

**5/6**

**I.V.D.**

2-volt 20 amp. hrs. (actual)  
specially recommended for  
the Cosmor Melody Maker

**9/-**

**U.V.D.**

2-volt 40 amp.  
hrs. (actual)

**14/-**

All fitted with  
free all-metal  
carriers.

# OLDHAM

## U.V.D. ACCUMULATOR



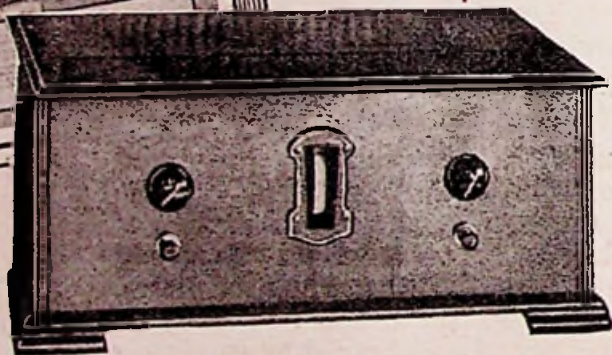
The Set you want  
is described in

# This 6<sup>d</sup> Handbook FREE

## TO-DAY

with  
**WIRELESS CONSTRUCTOR**

This 36-page booklet is packed with useful information. In addition to complete diagrams and full constructional details for four good sets, it contains valuable articles on The Art of Soldering, Wiring-up Sets, and a Practical Guide to Aerial Construction, etc.



### THE CHASSIS THREE

is a powerful, selective and pure quality three-valve set utilising an entirely new method of set construction. Full details in to-day's special number of WIRELESS CONSTRUCTOR. This gift number of WIRELESS CONSTRUCTOR also gives details for building "The Five Guinea Mains Unit"—a highly efficient A.C. high-tension unit.

**Captain Eckersley**  
writes in  
this issue

# The Wireless Constructor

On Sale at all Newsagents and Bookstalls. Price with FREE Book **6<sup>d</sup>**

The Amalgamated Press, Ltd.

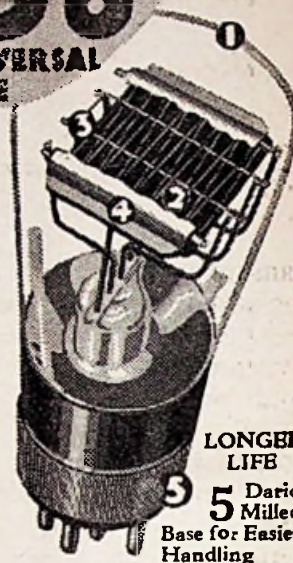
**WHY  
PAY more  
than 5/6  
FOR A UNIVERSAL  
VALVE**

New Glass Bulb  
Finer yet  
Tougher **1**

New Super  
Strength Grid **2**

New Non-micro-  
phonic Filament  
with Special  
Coating **3**

New Large Size  
Anode. Easier  
Flow of Elec-  
trons **4**



**LONGER  
LIFE**

**5 Dario  
Milled  
Base for Easier  
Handling**

**NEW 1930  
TYPES!**

**NEW 1930  
PRICES!**

The New Dario Valves are even better. New non-microphonic filaments of greater strength, longer life and higher emission! New internal construction! And at still lower prices, made possible by their freedom from price control and the huge output of the Dario Valve factory—one of the largest in the world.

**TWO VOLT**

Universal .1 amp .. 5/6  
Resistron .1 amp .. 5/6  
Super H.F. .15 amps .. 5/6  
Super Power .18 amps .. 7/6  
Hyper Power .3 amps .. 9/6  
Pentodion .3 amps .. 18/6

**FOUR VOLT**

Universal .075 amps .. 5/6  
Resistron .075 amps .. 5/6  
Super H.F. .075 amps .. 5/6  
Super Power .1 amp .. 7/6  
Hyper Power .15 amps .. 9/6  
Pentodion .15 amps .. 18/6

**WRITE FOR FREE FOLDER!**



*Best way to all Stations*

From your dealer or direct  
**IMPEX ELECTRICAL, LTD., Dept. A,**  
538, High Rd, Leytonstone, London, E.11



# RECOMMENDED by DOCTORS since the days of the old hansom cab

PEOPLE suffered from "nerves" even in those slower days when our grandparents rode about in hansom cabs. When they consulted the wise old family doctor, he usually recommended a course of Compound Syrup of Hypophosphites "Fellows." And he added: "Mind you get 'Fellows.'" The name is as important now as it was then. In fact, more important. For now it has proved its worth over a long period of sixty years. When you are troubled with "nerves," have faith in "Fellows." It pulls you together quickly and keeps you "fit." Get a bottle today.

Recommended for

**DEBILITY, FATIGUE  
NERVOUS AILMENTS  
LOSS OF APPETITE  
"RUN-DOWN" CONDITIONS**



# FELLOWS

TRADE MARK

Recommended by Doctors  
for over 60 years

## Programmes for Thursday.

(Manchester Programme Continued from page 500)

### 8.0 The Duds Concert Party

RALPH COLLIS  
HAROLD BRAYFIELD  
W. B. MACMILLAN  
W. W. REDDING  
RETA FISILOCK  
PHOEBE HUGHES  
PAULINE PARRY  
ERIC E. FOWLER  
Produced by RALPH COLLIS

9.0 S.B. from London

9.30 North Regional News

9.35-12.0 S.B. from London

### Other Stations.

**5SC GLASGOW.** 752 kcs. (1398.9 m.)  
10.45.—Mrs. C. E. Hughes Hallett: 'Household Repairs and Renovations—III, Painting and Renovating Furniture.' S.B. from Edinburgh. 11.0-12.0.—A Recital of Gramophone Records. 2.30.—For the Schools. Mr. Robert McLeod, 'Music Making' (Term IV)—VIII, 'A Little Story-Telling Tune.' S.B. from Edinburgh. 3.0.—Speeches at The Scottish National Lifeboat Assembly, arranged by The Royal National Lifeboat Institution (Scottish District), relayed from the Usher Hall, Edinburgh. Chairman's Address: His Grace The Duke of Montrose, C.B. Presentation of the Thurso Award by H.R.H. The Prince of Wales, K.G., K.T. Five holders of the Institution's Silver Medal for gallantry will be presented to H.R.H. The Prince of Wales. Address: H.R.H. The Prince of Wales. S.B. from Edinburgh. 3.30.—Musical Interlude. 3.40.—Mid-Week Service, conducted by the Rev. Gavin Kerr McKay Johnstone. 4.0.—Popular Classics. The Octet: Suite, 'The Two Pigeons' (Part I) (Messager). Agnes Ramage (Contralto): O Zephyr, soft and kind (O del mio dolce ardor) (Gluck); Verdant Meadows (Verdi prati) (Handel); To Music (Schubert). The Octet: Suite, 'The Two Pigeons' (Part II) (Messager). Agnes Ramage: Fair Spring is returning (Samson and Delilah) (Saint-Saëns); Sapphic Ode and The Sandman (Brahms). The Octet: Suite, 'Hlwatha' (Coleridge-Taylor). 5.15.—The Children's Hour. 5.57.—Weather Forecast for Farmers. 6.0.—Musical Interlude. 6.15.—S.B. from London. 6.30.—Special Talk for Farmers: Mr. A. D. Buchanan Smith: 'Are our Home-raised Store Cattle deteriorating?' S.B. from Edinburgh. 6.45.—S.B. from London. 9.30.—Scottish News Bulletin. 9.35-12.0.—S.B. from London.

**2BD ABERDEEN.** 995 kcs. (301.5 m.)  
11.0-12.0.—Relayed from Daventry. 2.30.—For the Schools Mr. Robert McLeod: 'Music-Making' (Term IV)—VIII, 'A Little Story-Telling Tune.' S.B. from Edinburgh. 3.0.—S.B. from Edinburgh (See Glasgow). 3.30.—Musical Interlude. S.B. from Glasgow. 3.40.—Mid-Week Service, conducted by the Rev. Gavin Kerr McKay, Johnstone. S.B. from Glasgow. 4.0.—Popular Classics. S.B. from Glasgow. The Octet: Agnes Ramage (Contralto). 5.15.—The Children's Hour. S.B. from Glasgow. 5.57.—Weather Forecast for Farmers. S.B. from Glasgow. 6.0.—Musical Interlude. S.B. from Glasgow. 6.15.—S.B. from London. 6.30.—Special Talk for Farmers. Mr. A. D. Buchanan Smith: 'Are our Home-raised Store Cattle Deteriorating?' S.B. from Edinburgh. 6.45.—S.B. from London. 9.30.—Scottish News Bulletin. S.B. from Glasgow. 9.35-12.0.—S.B. from London.

**2BE BELFAST** 1,238 kcs. (242.5 m.)  
2.30.—London Programme relayed from Daventry. 4.0.—An Operatic Programme. The Orchestra: Overture, 'Oberon' (Weber); Selection, 'La Bohème' (Puccini); Minuet ('Don Giovanni') (Mozart). 4.28.—An Interlude by Elsie Jackson (Soprano): I pitch my lonely caravan at night (Coates); When thou art dead (Goossens); Sea Wrack (Hamilton Hurty); Carmena (Laue Wilson). 4.40.—Orchestra: Entr'actes, (a) The Flight of the Bumble Bee ('The Legend of the Tzar Sultan'), (b) Dance of the Tumblers ('The Snow Maiden') (Hinsky-Korsakov); Overture, 'Maritana' (Wallace). 5.0.—Eileen A. Todd (Pianoforte): Sonata in C, Sonata in D Minor (Scriabin, arr. Dunhill). Rhapsody in B Minor, Op. 79 (Brahms); Clair de lune (Debussy). 5.15.—The Children's Hour. 6.0.—Gramophone Records. 6.15.—S.B. from London. 7.45.—Concert Favourites. The Symphony Orchestra, conducted by E. Godfrey Brown. Overture, 'Tannhäuser' (Wagner); Aria in E for Strings (Bach, arr. Wehrle). 8.5.—Horace Stevens and Orchestra: Credo ('Othello') (Verdi); O Star of Evo ('Tannhäuser') (Wagner). 8.17.—Orchestra: Three Pieces: Polonaise; Arletta; Passacaglia (Handel, arr. Hart). 8.27.—Pauline Barker (Harp) and Orchestra: Morceau de Concert, Op. 154, for Harp and Orchestra (Saint-Saëns). 8.42.—Horace Stevens (Baritone): Salt-Water Ballads (Koeel); The Tramp (Taylor); By the light of the Moon (Loughborough). 8.55.—Orchestra: March, 'Pomp and Circumstance,' No. 1 in D (Elgar). 9.0.—S.B. from London. 9.15.—S.B. from London. 9.30.—Regional News. 9.35-12.0.—S.B. from London.

The picture 'We are making a New World,' by Paul Nash, which was reproduced in our issue of November 1st, is in the possession of the Imperial War Museum, and the copyright in it belongs to the Crown.

# The Logical Remedy for INDIGESTION

**Indigestion will not give way to drugs** No amount of haphazard or even consistent dosing with medicine will give you permanent relief from indigestion. Drugs give only temporary relief without removing the cause, paving the way for recurring attacks in a more aggravated and lasting form. The only logical remedy is that which works with Nature to remove the cause.

**You need not suffer** There is a logical remedy that goes deeper than mere symptoms, striking at the cause and removing it from the system. In the continued use of Bragg's Charcoal lies the secret of banishing indigestion. Bragg's Charcoal is in no sense a drug or a patent medicine—it is just pure vegetable Charcoal made up into palatable forms. Charcoal, taken internally, acts much in the same natural fashion as the Carbon in a water filter—seizing upon all impurities in the digestive tracts, rendering them innocuous and passing them naturally and harmlessly out of the body.

**Nature's way of Health** How Bragg's Charcoal Treatment gives lasting benefit to sufferers from indigestion, its action and the scientific principles upon which the treatment is based are all told in straightforward language in "Nature's Way of Health," a little brochure which repays reading.

**A Week's Treatment FREE** Fill in the Coupon below, and the little book together with a generous Free Sample of Bragg's Charcoal Preparations, will be sent to you. Post the Coupon to-day, enclosing 1½d. in stamps to cover half the return postage. Bragg's Charcoal is obtainable from any chemist and is supplied in five forms, all tasteless and free from grit. Biscuits, 1s. 8d., 3s. 2d., and 6s. per box. Powder, 2s., 3s. 6d. and 5s. per bottle. Lozenges and Tablets, 1s. 5d., and 5s. per box. Capsules 2s. 6d. per box. Granules, 2s. per bottle. Densylla Tooth Powder, 1s. per pouter container.

## FREE SAMPLE COUPON

Cut out this coupon and post it to J. L. BRAGG, LTD., 60, Beaconsfield Road, London, N.11.

Send me a free sample of Bragg's Charcoal Biscuits, Capsules, Tablets and Granules, and I will give them a fair trial. I enclose 1½d. to pay half the postage.

NAME .....

ADDRESS .....

(BLOCK CAPITALS PLEASE.)

R.T. 15/11/29.



Below are some descriptive notes on the music which you will hear at

# TONIGHT'S SYMPHONY CONCERT

The first half of the concert will be broadcast from London; the second half (including the Hindemith Concerto) from 5GB.

*'The Ocean, not a Brook.'*

THE name Bach is also the everyday German word for a brook, and many puns have been made on it. Beethoven is credited with the saying that so great a man should be called 'ocean,' not 'brook'; it was he, too, so far as we know, who first spoke of Bach's music as his 'Bible.' And these tributes were paid, not in the first place to any of the noble church music or its immensely devout sincerity, but to some of the purely secular pieces.

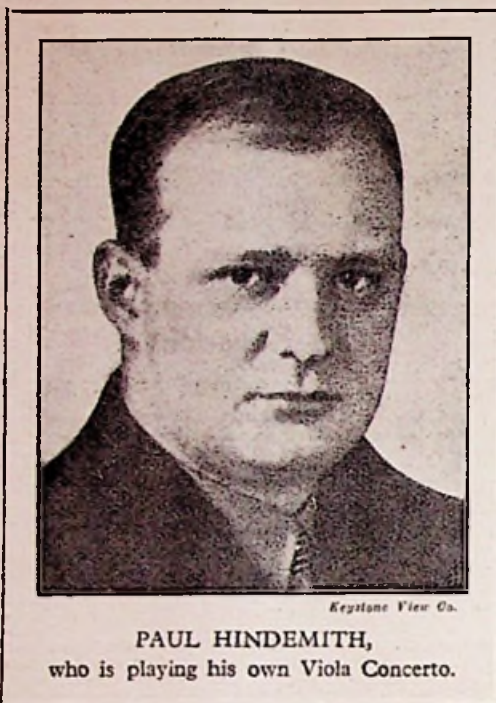
The first movement of this Suite in D called forth another interesting tribute. Mendelssohn, as a young man, was staying with the poet Goethe, and frequently played to him—Bach's music chiefly; in one of his letters he records a saying of Goethe's that while he listened to this Overture, played on the pianoforte, he could clearly see, with his mind's eye, a great throng of stately men and women stepping down a noble stairway. The whole Suite was called an Overture in Bach's day, taking its name from the opening piece, which was much the most important. In each of Bach's great Suites for orchestra without a solo instrument, the Overture is a truly monumental piece of music, in the form which was then known as 'French.' It begins always with a slow and dignified section, and then there is a full-sized allegro, lovingly worked out with such apparently endless fertility of melodic invention that the hearer wonders both why and how the great Bach ever made up his mind to bring it to an end.

The next movement, for strings alone, is the beautiful air with the stately procession in the bass, which is so often heard apart from the Suite, and the other movements are all dance tunes of that spacious and more leisurely age—two Gavottes, a Bourrée, and a merry Gigue.

*Four Symphonies at a Sitting.*

IT was not a B.B.C. programme which included four of Beethoven's nine symphonies: some time will have to elapse before wireless listeners as a whole demand quite so large a meal of solid fare. It was in March, 1807, in Vienna, and the audience, so contemporary records tell us, was a 'select' one; that we can believe without much strain on our imaginations. The Concert was organized on Beethoven's behalf as some sort of compensation for the miserable conditions under which he had had to see his only opera, *Fidelio*, produced. What these were the good people of this island of ours are blissfully unable to picture to themselves: it is in Northern France and Belgium that all except the young inhabitants know what it means to have their homes occupied by an enemy invader, as Vienna was in November, 1806, a week before *Fidelio's* first performance.

But, such disheartening and depressing circumstances notwithstanding, the fourth Symphony, like much of Beethoven's other music produced at that unhappy time, is for the most part full of brightness and a big, sturdy cheerfulness. The slow introduction, to be sure, has hints of uneasiness and gloom, but with the beginning of the main part of the movement, in quick time, a cheerful mood appears, the violins jumping up and down in a merry tune, the woodwinds answering with a more sedate, but still happy, phrase of their own. The second subject of the movement is really made up of three tunes, the first a merry gambol which the bassoon begins, the second a passage in longer notes mounting upwards and breaking into a lighthearted refrain at the summit and the



KEYSTONE VIEW CO.  
PAUL HINDEMITH,  
who is playing his own Viola Concerto.

third a 'canon,' i.e., a little piece in which the voices imitate each other.

The slow movement has two principal tunes, the first of which is given to the violins, and the second to the clarinet. Both are heard in varied forms throughout the movement, and the drums have the last word, with a rhythmic figure which served also as an introduction.

Beethoven calls the third movement a Minuet, but it is really a Scherzo, vigorous and almost brusque. The Trio, in rather slower time, is a melody for the wood winds which the violins interrupt from time to time. After the return of the opening, the Trio follows again, with the first part appearing once more, after it, and at the very end the horns, in Schumann's phrase, 'have still one more question to ask.'

The last movement is vivacious and bustling and full of what Sir George Grove calls 'genial, cordial pleasantry, the fruit of a thoroughly good heart.'

*Hindemith's Viola Concerto.*

ONLY a few years ago Paul Hindemith was called the *enfant terrible* of European music, and to many of us to whom his musical language is still rather bewildering, that seems natural enough. But already, at the age of only thirty-four, he is recognized throughout Germany as having a message of his own to deliver—a message of real importance for music. Those who know his work best look on him no longer as merely breaking new paths, but as having found the way through them to a broad highway on which music may march boldly forward. And we are told that in the fullness of time that highway will be recognized as the same road which the great Bach trod—only a stage or two nearer the goal towards which music, in spite of occasional stumblings and meanderings by the way, is marching pretty steadily.

As one of the foremost living virtuosi of the viola, Hindemith no doubt wrote this Concerto for himself. The solo part, brilliant and admirably laid out for the instrument, is one which is bound to appeal to great performers,

but it is not meant to shine at the expense of leaving the orchestra in the shade. It is only the leading part in a structure where everything is important. In none of his concertos, indeed, are the parts more compactly welded, more closely interdependent. The Concerto is the fourth and last of his opus 36—'Concertos (Chamber-music-works with solo instruments)'—and it was no doubt by design and not accident, that his own instrument came last in the set.

The accompanying Chamber Orchestra here uses neither violins nor violas: the solo instrument alone represents that shade of the orchestral tone. The first movement has something of the sturdy vigour, something of the fantasy, of the Toccata of an older day. Almost all through the viola part is made of a vigorous quaver figure, while the accompanying instruments keep up a steady rhythm of four crochets in the bar. The imitative interplay of voices is mainly between the soloist and the woodwinds. The slow movement, with something of the character of a nocturne, and closely akin to the corresponding movement in the Violin Concerto of this same group, is a broad, swaying melody, with a rich harmonic accompaniment. Four 'cellos have a very quiet, but insistent, figure in the bass from which there emerge ornamental figures, serving as counter melodies to the solo.

Wayward and capricious, the third movement, recalling the Hindemith of earlier works, is light and airy as compared with the first two, hurrying along on nimble and dainty feet.

In the last movement the soloist comes to the front with real brilliance, merging his identity less in the main body than before. The movement is a series of ten Variants, not quite Variations, on a Military March, one which belonged to the Bavarian Infantry.

*An Old Tale of the Norse Land.*

WHAT the ordinary mortal knows of Finland is only what Sibelius' music tells him. And, as far as music can, it presents a faithful picture of the land and its people, of their history and legend. Until Sibelius' day there was almost no music of Finland, apart from a rich store of folk-song; music was not the essential part of the cultured man's equipment, nor the factor in social life, that we have counted it for centuries. That one man should win for his country a place of honour in the whole world's concert rooms is an achievement for which there are not many parallels; it is one which Sibelius' countrymen have long ago recognized wholeheartedly.

'En (A) Saga' for full modern orchestra, except that there are no timpani (kettledrums), is the biggest of his tone-poems, and, as many people think, the best. Vivid and full of rhythmic strength, it is easy to follow, and as we listen, we can well imagine the old minstrel singing and reciting his tale of valour and love, of doughty deeds on sea and shore. There is a soft, mysterious introduction—the listeners' expectancy, it may be—and then the chief theme is heard, simple and direct like an old folk-tune; the bard has begun his story. Trumpets break in on it, and rushing figures on the strings, and when we pass to a quicker movement, these are all heard again. But it is not music which depends upon any help from mere words; the composer has not given us a 'programme' of what it means, nor does it need one.



8.0  
TONIGHT'S B.B.C.  
SYMPHONY  
CONCERT

FRIDAY, NOVEMBER 22  
2LO LONDON & 5XX DAVENTRY

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

10.20  
THIS WEEK'S  
SURPRISE  
ITEM

- 10.15 a.m. THE DAILY SERVICE
- 10.30 TIME SIGNAL, GREENWICH; WEATHER FORECAST
- 10.45 A Week's Menus with Recipes—VII
- 11.0-12.0 (Daventry only) Gramophone Records

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

- 12.0 A Sonata Recital  
MERCIA STOTESBURY (Violin)  
ADELINA DE LARA (Pianoforte)
- 12.30 Organ Music  
Played by ERNEST F. MATHER, L.R.A.M.  
Organist and Director of THE CHOIR ST.  
MARY MAGDELENE, MUNSTER SQUARE  
Relayed from ST MARY-LE-BOW  
Sonata No. 111.....Mendelssohn  
Three Chorale Preludes on 'Glory be to  
God on High'.....Bach  
Chorale in A Minor.....Franck

1.0-2.0 A Recital of Gramophone Records  
By CHRISTOPHER STONE

- 2.25 (Daventry only) Fishing Bulletin
- 2.30 FOR THE SCHOOLS  
Miss C. A. SIMPSON: 'Rural Survey—V, Dis-  
tricts on Soft Rock and what can be seen there'
- 2.55 Interlude
- 3.0 'Peoples of the World and their Homes'—  
IX, The Rt. Hon. W. G. ORMSBY GORE:  
'Nigeria—Conquerors and Conquered—Fulani  
and Hausa'

3.25 'Hints on Athletics and Games'—IX,  
'Soccer'—The Rev. K. R. G. HUNT

3.40 Interlude

3.45 Play for Schools  
'Richard II'  
By THE 'OLD VIO' COMPANY

4.30 LIGHT MUSIC  
MOSCHETTO and his ORCHESTRA  
From THE MAY FAIR HOTEL

5.15 THE CHILDREN'S HOUR  
Songs by JOAN VINCENT  
'The Boot Boy Advises,' according to René  
M. Worley  
'Mushrooms' (Mabel Marlowe)

6.0 Mrs. M. PRIMER: 'Bridging the Gap—  
Radio in New Zealand'

Mrs. M. PRIMER, who is a New Zealand  
journalist, is spending some time in London  
and Paris. For some time she conducted  
the Children's Hour at one of the New  
Zealand broadcasting stations, as well as  
doing other broadcasting work; she will,  
therefore, make particular reference, in  
her talk, to New Zealand radio.

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

6.30 Miss J. BRODIGAN: 'Girls' Clubs and  
their Future.' (Under the auspices of the  
National Council of Girls' Clubs)

It is the aim of this series to give young  
people's organizations an opportunity to  
set out their special aim and objects.

THE FIRST PART OF TONIGHT'S  
B.B.C.  
SYMPHONY CONCERT  
will be relayed from the Queen's Hall  
and broadcast from London and  
Daventry at 8.0.



Sir HENRY  
WOOD

PAUL HINDEMITH  
(Viola)

THE B.B.C. SYMPHONY ORCHESTRA  
Leader: ARTHUR CATTERALL  
Conducted by  
SIR HENRY WOOD

Programme in col. 3. Notes on page 504.

Miss Brodigan is the Principal of Grey Ladies'  
College, and the author of 'Principles and  
Methods of Club Work'

6.45 THE FOUNDATIONS OF MUSIC  
BACH FRENCH SUITES  
Played by VICTOR HELY-HUTCHINSON  
(Pianoforte)

7.0 Mr. ERNEST NEWMAN: The B.B.C. Music  
Critic

7.15 Musical Interlude

7.25 The Rev. M. R. RIDLEY: 'Poetry and the  
Ordinary Reader'—III

CONTINUING his study of the things that make for  
an enjoyment in poetry, Mr. Ridley will take us  
further into the poet's workshop and describe  
some more of the details of his craft—as, for  
instance, rhyme and literary devices depending  
on sound, literary devices depending on sense,  
images, epithets, etc.



Mr. KELLOGG

SPEECHES FOLLOWING THE  
PILGRIMS' DINNER

in honour of

The Hon. FRANK B. KELLOGG

(formerly Secretary of State of  
the United States of America, and author of the  
Peace Pact)

will be relayed from the Hotel Victoria  
tonight at 9.15

The Toast of Mr. Kellogg  
will be proposed

and

Mr. KELLOGG will reply.

7.45 SINCLAIR LOGAN (Baritone)  
The Bonnie Earl o' Moray  
arr. Wolstenholme

Corn Rigs .....  
Gae bring to me a pint o' wine  
Afton Water .....  
O Willio brewed a peck o'  
maut .....  
arr. Diack

THE name of J. Michael Diack is well  
known to Scottish music lovers in more  
than one connection, and he has done  
valuable work in editing and arranging  
many of the fine old Scottish songs.  
Although his life work has been rather  
closely bound up with the publishing  
side of music, he has found time to  
devote not merely to Scottish folk song,  
but to such splendid music as the great  
Bach's. Among many other valuable  
tasks, he brought out an edition of the  
'Peasant Cantata' with English text  
which has done a good deal to make that  
joyous work better known than it was  
before.

8.0 B.B.C. Symphony Concert  
V

(Sixth Season—1929-30)

Relayed from THE QUEEN'S HALL  
(Sole Lessees, Messrs. Chappell and Co., Ltd.)

PAUL HINDEMITH (Viola)

THE B.B.C. SYMPHONY ORCHESTRA  
(Leader, ARTHUR CATTERALL)

Conducted by

SIR HENRY WOOD

Suite No. 3 in D for Oboes, Trumpets, Drums  
and Strings ..... Bach  
Symphony No. 4 in B Flat ..... Beethoven  
Adagio—Allegro vivace; Adagio; Minuetto  
—Allegro vivace—Trio—Un poco meno allegro;  
Allegro ma non troppo

(For notes see opposite page)

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

9.15 Speeches Following the  
Pilgrims' Dinner

in honour of  
The Hon. Frank B. Kellogg  
Relayed from the Hotel Victoria  
(See foot of page)

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

10.5 THE BAYAN VOCAL SEXTETTE  
in Russian Songs

10.20 SURPRISE ITEM

10.35 DANCE MUSIC  
THE CAFE DE PARIS BLUE LYRES BAND  
From the CAFE DE PARIS

11.15-12.0 JACK HYLTON'S AMBASSADOR  
CLUB BAND  
Directed by RAY STARITA, from the  
AMBASSADOR CLUB  
(Friday's Programmes continued on  
page 507.)



# BRITISH



No Safer

## Investment in the World

That is what the City Editor of a well-known London Daily says about National Savings Certificates: "They are the best and safest investment in the country—I think without fear of contradiction, I might also say, in the world. They are easy to buy; there is absolutely no fear of capital depreciation; they are bound to appreciate in value and there is no income tax to pay on the capital appreciation. An ideal investment, the only drawback to which is that you cannot hold more than 500. But you can hold 500."

# Savings CERTIFICATES

Savings Associations, Banks and Post Offices sell them.

## FIRESIDE TIME IS BERKELEY TIME



CASH  
PRICE

**78/6**

or £4 : 2 : 6  
10/- with order  
and balance  
10/- monthly

Sold under our Usual  
Guarantee of Money-  
Back if not satisfied.

LOOSE COVERS  
from 16/6

NOW is the happy fireside time. Now for the long evenings, when rest and comfort, slippers on the hearth, a book, a pipe and a family circle are the most desirable things on earth. Make up your mind to ENJOY the winter. Realise that when you buy a Berkeley you are making a friend for life. Consider it as an investment which never fails to yield its dividends of comfort and satisfaction. Remember that Berkeleys have been proved by years of service to be supreme for value and that over half a million are installed in British homes giving every satisfaction.

**10/-** WITH YOUR ORDER  
and we  
DELIVER FREE  
in  
ENGLAND & WALES  
(Scotland 5/- extra.)

Luxuriously upholstered, with long coppered-steel springs in seat, back and front edge. Fibre and Hair stuffing, best Birch frame. Lovely new Damasks, Cretonnes and Tapestries, rich in colourings and of superb designs now emphasize the cosy lines and graceful proportions of this splendid Upholstery.

WRITE NOW for CATALOGUE OF ALL MODELS  
and FREE PATTERNS to select your COVERINGS.

# The Berkeley

H. J. SEARLE & SON, LTD.,

(Dpt. R.T.), 70-78, OLD KENT RD., LONDON, S.E.1

Showrooms: 153, Victoria Street, Westminster, S.W.1; The Arcade, Croydon; 16, The Parade, Watford; 85, New St., Birmingham.

**DON'T—**

make your aerial inefficient  
sacrifice signal strength  
distort the programmes

**WHEN YOU CAN—**

*Cut out  
Brookman's  
Park*

or any other powerful station  
with a  
**NEW and SIMPLE DEVICE**  
which costs only a few shillings.

Here is a complete solution to the problem of the new 2-LO. All you need do is to couple up THE BROOKMAN'S REJECTOR, and the interfering station, no matter how close it is situated, is completely eliminated, and you can then tune in all the other stations which your receiver is capable of getting. This new device is not a wave trap, but it is just as simple to operate and it can be coupled to any set in a few seconds.

**THE BROOKMAN'S REJECTOR**  
can be made in a few minutes  
at the cost of a few shillings.

This is undoubtedly the most useful radio device produced for years and it is absurdly cheap and easy to build. It is an invention of Mr. G. P. Kendall, B.Sc., of the P.W. Technical Staff and is fully described in this week's—

# POPULAR WIRELESS

On Sale To-day

Price **3<sup>d</sup>.**



6.30  
BIRMINGHAM  
STUDIO  
ORCHESTRA

FRIDAY, NOVEMBER 22  
5GB DAVENTRY EXPERIMENTAL

626 kc/s. (479.2 m.)  
TRANSMISSIONS FROM LONDON EXCEPT WHERE OTHERWISE STATED.

10.15  
AN EXPERIMENT  
IN  
RADIO DRAMA

- 3.0 ORGAN MUSIC  
Played by LILIAN COOMBES, F.R.C.O.  
Organist and Director of the Choir, Brixton  
Independent Church  
Related from St. Mary Le Bow  
CECILIA BRENNER (*Mezzo-Soprano*)  
LILIAN COOMBES  
Fantasie on 'Herzliebster Jesu'... Landmann  
Toccata for Flutes ..... Yon  
CECILIA BRENNER  
Jesus, Fount of Consolation Bach, arr. Franz  
An Old Sacred Lullaby  
D. Corner—1649, arr. Liddle  
Turn ye to me (Old Highland Melody)  
arr. Lawson  
To Music ..... Schubert  
LILIAN COOMBES  
Fughetta ..... Commette  
Trio .....  
Pastorale } Op. 65, Nos 1 and 2. Karg Elert  
Offertoire on two Carols ..... Commette  
CECILIA BRENNER  
Ave Verum ..... Mozart  
Evening Song ..... Naegeli  
Wiegenlied (Cradle Song) ..... Audriessen  
To the Queen of Heaven ..... Dunhill  
LILIAN COOMBES  
March on Martin Shaw's tune,  
'Through the night of doubt  
and sorrow' ..... Godfrey Seats  
Carillon on No. II on Chimes of  
St. Mary le Bow .....  
Pageant .....

MUSIC has often been broadcast from the famous City church of St. Mary-le-Bow, Cheapside. A true Cockney, so the old saying goes, is one born within the sound of Bow Bells. But how many people—even among Londoners, if we except those who work in the immediate vicinity—are familiar with the quarter chimes of the church? In this recital, not the bells themselves, but a new short piece of organ music by Godfrey Seats based on the chimes, will be broadcast from Bow Church by Lilian Coombes, F.R.C.O. Miss Coombes is the organist of Brixton Independent Church, and she is earning distinction for the quality of her playing and of her programmes. Godfrey Seats, of Forest Hill, is making notable contributions to the literature of the instrument. In addition to the Bell piece, the programme contains two other items by Mr. Seats, whose style is modern and individual. All three works are unpublished, and have not been broadcast before.

More than one of his pieces, when included in the programme of an organ recital by Arno Landmann in the Christus Kirche at Mannheim this year, were warmly received and earned appreciative comment from the German critics. (For the note on Bow Bells we are indebted to Dr. John Warriner.)

- 4.0 DANCE MUSIC  
JACK PAYNE and THE B.B.C. DANCE  
ORCHESTRA  
DOROTHY McBLAIN (The Girl who whistles in  
her throat)  
5.30 The Children's Hour  
(From Birmingham)  
'Early Trains and Railways,' by E. W.  
Anderson  
HARRY STANIER (*Violoncello*)  
'The Kick-off,' a School Story by Davy Roberts.  
Songs by JOHN RORKE (*Baritone*)  
6.15 'The First News'  
TIME SIGNAL, GREENWICH; WEATHER FORE-  
CAST, FIRST GENERAL NEWS BULLETIN  
6.30 Light Music  
(From Birmingham)  
THE BIRMINGHAM STUDIO ORCHESTRA  
Conducted by JOSEPH LEWIS  
Overture, 'Stradella' ..... Flotow  
Selection of Popular Songs ..... Sanderson



INTIMATE SNAPSHOTS. Tonight at 10.15.

- THE STUDIO CHORUS  
Part Songs:  
An Eriskay Love Lilt ..... arr. Robertson  
Dickory-Dickery-Dock ..... Allen  
In this hour of softened splendour..... Pinsut;  
7.5 HARRY STANIER (*Violoncello*)  
Toccata in G ..... Bach  
Arab Melody ..... Glazounov  
ORCHESTRA  
Suite, 'Woodland Pictures' ..... Fletcher  
CHORUS  
Nursery Rhymes ..... arr. Horsley  
Sing a Song of Sixpence; Hush-a-Bye Baby;  
Little Jack Horner; Jack and Jill  
7.35 HARRY STANIER  
Après un Rêve (After a Dream)..... Fauré  
Villagers' Song ..... Popper  
CHORUS and Orchestra  
Selection, 'Community Land' ....arr. Stoddon  
8.0 Organ Music  
Played by EDWARD O'HENRY  
Relayed from TUSSAUD'S CINEMA

THE SECOND PART OF TONIGHT'S  
B.B.C. SYMPHONY CONCERT

Relayed from the Queen's Hall  
will be broadcast from 5GB tonight at 9.15  
PAUL HINDEMITH  
will give the first performance in England  
of his Concerto for Viola and Orchestra  
THE B.B.C. SYMPHONY ORCHESTRA  
(Leader, ARTHUR CATERALL)  
Conducted by SIR HENRY WOOD  
will play Sibelius' Symphonic Poem, 'En Saga'

Notes on this Programme will be found on  
page 504.

- 8.15 Vaudeville  
(From Birmingham)  
THE TWO HOFFMANS (in Syncopated Piano  
Duets)  
GWEN LEWIS (Songs at the Piano)  
LOUIS HERTEL in a 100 per cent. Talkie—  
'Hit it again, Bo!'  
PERCIVAL AND SYMS (Entertainers with a Piano)  
HAROLD CLEMENCE and JOHN RORKE present  
'THE PAINTERS'  
LESLIE TAYLOR and his MIAMI BAND  
9.15 B.B.C. Symphony Concert  
(Sixth Season—1929-30)  
Relayed from THE QUEEN'S HALL  
(Sole Lessees, Messrs. Chappell and Co., Ltd.)  
PAUL HINDEMITH (*Viola*)  
THE B.B.C. SYMPHONY ORCHESTRA  
(Leader, ARTHUR CATERALL)  
Conducted by  
SIR HENRY WOOD  
Part II.  
PAUL HINDEMITH  
Concerto for Viola and Orchestra Hindemith  
(First Performance in England)  
ORCHESTRA  
Symphonic Poem, 'En Saga' ..... Sibelius  
(See below)  
10.0 'The Second News'  
WEATHER FORECAST, SECOND GENERAL NEWS  
BULLETIN

10.15-11.15 Intimate Snapshots  
by  
LANCE SIEVERING

A RADIO-DRAMATIC experiment, taking the form of an argument between two people, in which the examples they cite come to life. One protagonist argues that life is nothing but a series of meaningless repetitions day after day, year after year, and suggests that somehow men and women should try to escape. His opponent holds that there is no escape from the outward daily repetitions, but that they are merely a background which does not matter. The real experiences of life, he says, take place in the mind. The examples cited are an Underground tube lift conductor, a charwoman, and a newspaper reporter. In the latter part of the programme, the other protagonist, much to the indignation of his opponent, seizes the three examples, who are now made to take his side.

Very special arrangements have been made with regard to the Underground scenes and the newspaper office scenes, and the listener will find it nearly impossible to believe that the actors are not in an Underground station, with electric trains passing all the time; and the thudding of the printing presses will take him right into Fleet Street. If he doubts the artificiality of the sounds he hears—he will be to a very large extent right!

The persons in the play:

The Arguers  
Elder Man  
Younger Man

The Examples  
Tube Lift Conductor  
Passengers  
Mrs. Trimble  
A Charwoman

A Cook, and various people in a Girls' School

Doorkeeper in a newspaper office  
Robertson and Cannington, newspaper  
reporters

Quistreno, News Editor



# That House



you want

WHY wait years for it; why not take advantage now of the Britannic offer to advance 75 to 80 per cent. of the approved value to enable you to purchase it at once? With this financial assistance you may enter into immediate possession of the house you desire, and enjoy the advantages of ownership.

**YOUR LIFE INSURED TOO.**

The transaction insures your life too, so that in the event of your death before completing the payments your successors will not have to pay one penny more, but the property passes to them immediately, fully paid.

The Policy may be so arranged that it will share in the Company's profits, when the Bonuses will provide a good sum in cash which will be handed over with the deeds at the end of the period, or in the event of the death of the assured.

Payments may be made over any period between 10 and 30 years to suit your convenience. The total cost of premiums and interest will usually be no more than rent, and may even be less.

Why, therefore, pay rent?

Write to-day for pamphlet H.P.25, which gives full particulars.  
BRITANNIC ASSURANCE CO., LTD.,  
Broad Street Corner, BIRMINGHAM.

**BRITANNIC**  
FUNDS 17,000,000.



IS NOT TIME OFTEN AS VITAL TO YOU AS TO THIS MAN?



**SHOCK AND VIBRATION PROOF SPORTS WATCHES.**

Used all over the world under severest conditions—tested by vibration in T.T. Races—unbeatable for sports and everyday wear. 50 MODELS in Nickel, Silver and Gold. With 12 or 24 hour dial (as used in the Services). Timed, tested and guaranteed. POST THE COUPON NOW.

- CATALOGUES:
1. Sports for Men.
  2. Presentation for Men.
  3. Sports and Presentation for Ladies.

**Services WATCHES**

To THE SERVICES WATCH CO., Ltd. (Dept. R.O.), LEICESTER.

Please send me Catalogue No. \_\_\_\_\_  
NAME \_\_\_\_\_  
ADDRESS \_\_\_\_\_

POST FREE

DESPATCH RIDER.

NON-MAGNETIC—Shock and vibration proof, dust and damp proof. Fully guaranteed. 12 or 24 hour dial. Complete with strap. 28/6.

Luminous (12 hour dial only), 37/6.

R.O.170.

R.O.T.

## Friday's Programmes continued (November 22)

### 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. A. R. DAWSON: 'A Sixteenth Century Commercial Traveller—Anthony Jenkinson'
- 6.15 S.B. from London
- 6.30 Mr. H. J. W. SCOTT, Officer of the Ministry of Labour: 'Prospects for the Welsh Settler in Canada'
- 6.45 S.B. from London
- 10.0 West Regional News
- 10.5-10.35 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
- 10.0 West Regional News. S.B. from Cardiff
- 10.5-10.35 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
- 6.30 FOR FARMERS: Mr. H. H. NICHOLSON, 'Liming'
- 6.45 S.B. from London
- 10.0 Local News
- 10.5-10.35 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  
'DOWN THE RABBIT'S HOLE,' from 'ALICE IN WONDERLAND' (Lewis Carroll), told as a dialogue story]
- 6.0 London Programme relayed from Daventry
- 6.15-10.35 S.B. from London (10.0 Forthcoming events; Local News)

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

- 4.30 THE NORTHERN WIRELESS ORCHESTRA
- 5.15 The Children's Hour
- 6.0 The Rev. ALFRED THOMAS; 'George Eliot—Novelist and Speaker' S.B. from Newcastle.
- 6.15 S.B. from London
- 10.0 North Regional News
- 10.5-10.35 S.B. from London

### Other Stations.

- 5SC GLASGOW. 752 kc/s. (398.9 m.)**
- 2.30:—For the Schools. 2.50:—Musical Interlude. 2.55:—'My Day's Work'—VIII. Mr. David Gibson.—As a Railway Engine-Driver. 3.10:—Musical Interlude. 3.15:—A Concert. 4.0:—Dance Music. 4.30:—A Light Instrumental Concert. 5.15:—Children's Hour. 5.57:—Weather Forecast for Farmers. 6.0:—London Programme relayed from Daventry. 6.15:—London. 6.30:—Scottish Market Prices for Farmers. 6.40:—Musical Interlude. 6.45:—London. 10.0:—Scottish News Bulletin. 10.5-10.35:—London.
- 2BD ABERDEEN. 895 kc/s. (331.5 m.)**
- 2.30:—Glasgow. 6.0:—London Programme relayed from Daventry. 6.15:—S.B. from London. 6.30:—S.B. from Glasgow. 6.45:—London. 10.0:—Glasgow. 10.5-10.35:—London.
- 2BE BELFAST. 1,238 kc/s. (242.3 m.)**
- 12.0:—Organ Music. 12.30-1.0:—Gramophone Records. 2.30:—London 4.30:—Orchestra. 5.15:—The Children's Hour. 6.0:—London Programme relayed from Daventry. 6.15:—London. 7.45:—Musical Interlude. 8.0:—'Prunes and Prisms.' A Radio Review. 9.0-10.35:—London.

## A WEEK'S MENUS

(Continued from page 470.)

### Duchesse Potatoes.

Steam the potatoes, sieve and add while hot half an egg and 3 ozs. fat for each four potatoes. Season. Place in a bag and vegetable pipe. Pipe in large rosettes in a greased tin. Bake in a hot oven till lightly brown on outside. If liked they may be sprinkled with grated cheese before baking.

### Baked Custard Pudding.

- 2 eggs.
- 1 oz. sugar.
- 1 pint of milk (small).
- A little nutmeg.

Mix the sugar and eggs, add the milk; when the sugar is dissolved, strain into a greased pie-dish, grate a little nutmeg on top. Bake in a fairly slow oven till set (30 to 40 minutes).—(From a talk on November 8.)

## THIS WEEK IN THE GARDEN

AT this time of the year when the ground is littered with fallen leaves, we too frequently see large heaps of this valuable material set on fire. It may seem the best and easiest way to make a place look tidy, but it is a foolish practice even in small gardens where room for storing is limited. They ought to be carefully stacked for future use. If the heap cannot be screened by shrubs, or hedges, a deep pit can be dug of sufficient size to hold a year's supply.

It is necessary to remove leaves from gravel paths that are in daily use as they make unpleasant walking during wet weather, and also from lawns where they have gathered to a sufficient depth to spoil the grass. They should also be removed from the rock garden, for fallen leaves soon damage the rarer plants if allowed to gather in any quantity in the recesses. This does not apply to beds or border of shrubs. They can be left there, and when the time comes lightly forked into the border. Azaleas, rhododendrons, and other peat-loving shrubs, are all surface-rooting plants, and revel in a good mulch of leaves.

It is well known that beech and oak leaves make the best leaf-mould for potting, and, if a sufficient quantity is available, they should be kept separate for this purpose. It is a help to their decay to put a layer of leaves about nine inches deep, then a very light sprinkling of sulphate of ammonia, then another layer of leaves, and so on. All garden refuse should be treated in this way.

Dahlia tubers are ready for lifting. Where large collections are grown, each variety should have a label securely tied to it, otherwise confusion will arise in spring when propagation commences. Store in a frostproof shed, but see that the tubers are dry before finally covering them up.—Royal Horticultural Society's Bulletin.



# VOTED first by Public in "Wireless World" Ballot at OLYMPIA

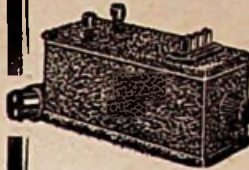
103

In this annual ballot the public awarded the "EKCO-LECTRIC" All-Power Unit, A.C. Model C2.A, first place for Mains Supply Units.

If you have Electric light or power mains you can enjoy worry-less wireless! Just plug in the "EKCO" Adaptor and "Switch-on—That's all!"

You can "EKCO-LECTRIFY" your present set with an "EKCO" All-Power Unit and eliminate H.T. or L.T. batteries with an "EKCO" H.T. or L.T. Unit, or enjoy modern radio at its best with an "EKCO-LECTRIC" Radio Receiver. "EKCO" products are British Made for D.C. as well as A.C. Mains and are obtainable on Easy Payments.

"EKCO" H.T. UNITS suitable for 1-5 Valve Sets. Up to 20 m/a.



D.C. Model IV.20 (on left). Tappings for 50, and at 0-120 and 120/150. Complete. £2 10s. od.



A.C. Model 3F.20 (on right). Tappings for 50, and at 60 and 120/150. Complete. £3 18s. 6d. Write for Free Booklet on "All-Electric" Radio to:—

E. K. COLE, LTD., DEPT. H., "EKCO" WORKS, LEIGH-ON-SEA.

# "EKCO"

"Plug-in—That's all!"

"EKCO-LECTRIC" RADIO RECEIVERS AND POWER SUPPLY UNITS.



Know your own! Linen made loss-proof by names that are wash-proof—Cash's of course. There are many different styles to choose from and your Draper or Outfitter can supply in a few days. Cash's Names are made in the following colours: Red, Yellow, Green, Helio, Black, Sky and Navy Blue, on White Tapes.

## Cash's NAMES

WOVEN ON FINE CAMBRIC TAPE.

PRICES, WHITE GROUND: 12 doz. 5/-, 6 doz. 3/9, 3 doz. 2/9. Also on Black Tapes at slight extra cost. Patterns and full list of styles FREE on application to—J. & J. CASH, LTD. (Dept. E.E.3.), COVENTRY.

## Motorists!

33<sup>1</sup>/<sub>3</sub>% instead of 10%

Are you a careful driver? You are! Then do you receive 33<sup>1</sup>/<sub>3</sub>% 'No Claims' bonus from us or only 10% from another company?

We allow 33<sup>1</sup>/<sub>3</sub>% bonus reduction to new proposers who have been insured with any office for the previous twelve months without making a claim.

Post the coupon now!

This offer is made to motorists by the

### NATIONAL EMPLOYERS' MUTUAL GENERAL INSURANCE ASSOCIATION LTD.

an organisation of British employers established in 1914 for the purpose of providing its own members with Insurance Protection at actual net cost. There being no shareholders, every policyholder is part owner. Since 1914 the Association has paid claims exceeding £1,000,000 and the total assets exceed £500,000.

POST THIS COUPON NOW!

R.T.

To NATIONAL EMPLOYERS' MUTUAL GENERAL INSURANCE ASSOCIATION LIMITED.  
Head Office: 10 St. Mary Axe, London, E.C.3.

Please send me, without any obligation on my part, particulars of the "Careful Drivers" Motor Policy.

NAME.....

ADDRESS.....

State H.P.....Value.....Policy Expiry Date.....1929.

C.F.H.

## For your throat

Made from pure glycerine and the fresh juice of ripe black currants. They are delightfully soothing.

# Allenburys

Glycerine & Black Currant PASTILLES

Your Chemist sells them

8<sup>d</sup> & 1<sup>3</sup>/<sub>3</sub> Per Box

14,000 SUCCESSES

is the record of The I.G.E.B. If you, too, wish to advance to a well-paid post in any branch of engineering T.I.G.B. home study training offers you the surest means of achieving the success you desire.



## ENGINEERS

This 100-pp. book furnishes the most complete information ever published about the many professional qualifications open to engineers such as A.M.I.Mech.E., A.M.I.E.E., etc., describes nearly 200 Courses, the widest selection of engineering courses in the world; and is crammed with matters of interest to every engineer. If you are ambitious, The I.G.E.B. can help you, write TO-RIGHT for your FREE copy of "The Engineer's Guide to Success," stating branch or exam, that interests you. The Technological Institute of Great Britain, Established 1917, 239 Temple Bar House, London, E.C.4.



# Fire destroys merchant vessel!



Face to face with sudden death... in mid-ocean... men rely on efficient Marconi Valves

Four days out of Liverpool. Smoke pours from hold! Cargo ablaze! Frantic S.O.S. "Urgently need help!" Wirelessly through Marconi Valves.

... Hundred miles away, trans-Atlantic liner alters course. Full steam ahead! At last... look-out reports clouds of smoke on horizon. One hour later... cargo steamer abandoned, burnt to water's edge. Crew rescued... thanks to Marconi Valves.

... Marconi Valves are used in majority of principal passenger-carrying ships of British Merchant Navy. For unflinching service, wide range, long life. They will make your radio set better. Give you clearer tone, fuller volume. Use less current. Cost not a penny more. Fit any set.

**MARCONI VALVES**

The first and greatest name in wireless



## VERSATILITY

Musical opera, variety stars, famous dance bands—a turn of the dial of the Pentovox Three brings the kind of entertainment you want. Local and distant stations are placed at your command, just as your mood suggests. This Bowyer-Lowe set brings a standard of performance never approached at the price. Easy monthly payments if you wish.

Ask your Wireless Dealer about the comprehensive range of Bowyer-Lowe Sets and Components, or write to Headquarters for illustrated literature

**£10**

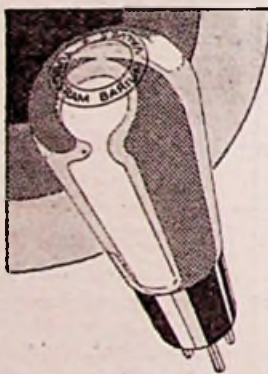
Including Valves and Royalties.

**Bowyer-Lowe**

IN ASSOCIATION WITH RECORDAPHONES LTD.

London Showrooms: ASTOR HOUSE, ALDWYCH, W.C.2.

Head Office and Works: RADIO WORKS, LETCHWORTH, HERTS.



### The Better Valve at the lower price

It's been wanted for a long time. It was left to Tunggram, a name already known all over the world for electric lamps, to produce a non-Association Radio Valve of really high quality and really low price. Most dealers stock a full range of 2, 4 and 6 volt types. Fully protected by British patents. Prices 5/6 to 10/.



## TUNGSRAM BARIUM VALVES

If you have any difficulty in obtaining write direct to:—

Tunggram Electric Lamp Works (Great Britain) Ltd., Radio Dept., 72, Oxford St., London, W.1.

Branches:—Birmingham, Bristol, Cardiff, Leeds, Manchester, Newcastle, Nottingham.



## NO CRACKLE

No falling off of voltage... no harmful sulphation... no distressing and unexpected faults and irregularities common to most other batteries and accumulators.

A "YOUNG" 2-volt cell under fierce test kept a voltage of 2.2 during the exhaustion of more than half its capacity.

Use "YOUNG" batteries with confidence of perfect results and long life. Guaranteed for ever against harmful sulphation.

Radio enthusiasts who want the best should write for interesting booklet, price list and name of nearest dealer.



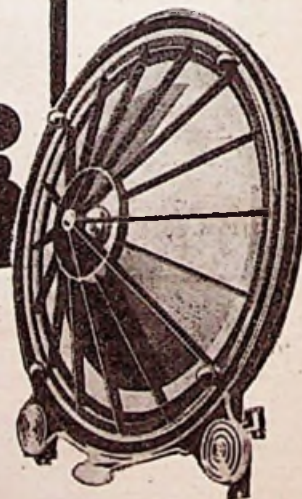
ACCUMULATORS

YOUNG ACCUMULATOR Co. (1929) Ltd.

Dept 14, Burlington Works, Arterial Road, New Malden, Surrey.

Telephone: Malden 1171 (3 lines).

## MIGHTY VOLUME MELLOW TONE!



Price:

**£6 6s.**

Hear the whole orchestra with a Mullard 'H' Type Speaker. Thrill to that fuller enjoyment that only perfect recreation can give. A Mullard 'H' Speaker makes your radio ring true.

## Mullard MASTER-RADIO



Both Sides of the Bristol Channel.

## THE ISLE OF THE BLEST.

A Legend of Twenty Thousand Saints—A Talk on Tewkesbury Abbey—'Phantomime'—Welsh Colliery Life in Radio Drama—The Chaired Bard at the Studio.

*A Much Sought Privilege.*

**M**R. IORWERTH PEATE, of the Department of Archæology, National Museum of Wales, returns to the microphone on Friday, November 29, at 6.0 p.m., when he gives a talk on 'Bardsey, the Isle of the Blest.' Bardsey is a little island



TO THE TWENTY THOUSAND SAINTS who, according to tradition, are buried on Bardsey, the 'Isle of the Blest,' about which Mr. Iorwerth Peate will talk on Friday, November 29.

lying two and a half miles off the extreme end of the Lleyn Peninsula in Caernarvonshire, North Wales. To the Welsh it is known as Ynys Enlli, the island of Benlli the Giant. Bardsey, its English name, is probably Scandinavian, as is the name of the neighbouring island, Anglesey. To the Welsh people it is an Iona, Island of Saints. It was believed that all who were buried there had the privilege of not having their souls sent to hell, and a great number of people sought this privilege. This fact probably gave rise to the legend of the 20,000 saints said to have been buried on the island. SS. Dubricius (or Dyfrig), Deiniol of Bangor, and the famous Padarn were buried there, the body of St. Dyfrig being exhumed in 1120 and transferred to Llandaff.

*Eleven Farms.*

**T**HE island is inhabited by over forty people, who farm the eleven farms on the island, and since the crossing of Bardsey Sound is an extremely dangerous one, they are often cut off from all communication with the mainland. Mr. J. O. Francis, in a paper on Bardsey, writes: 'The islanders are a little community apart. Their fishing and their farming are of small importance in the business of the country. If anyone goes to stay awhile amongst these islanders, he is probably some ardent archæologist who follows the call of knowledge to the bewilderment of all calm and comfortable men.'

*National Orchestra of Wales.*

**O**N Sunday, November 24, the Orchestra, conducted by Warwick Braithwaite, plays in the Park Hall at 8.15 p.m. Francis Russell (tenor) is the singer and the Choir of the Cardiff University Madrigal Society will sing. This concert will be broadcast from 9.5 to 10.0 p.m. On Tuesday, November 26, one of the fortnightly concerts in the Patti Pavilion, Swansea, will be given. Watcyn Watcyns (baritone) and Daisy Kennedy (violin) will be the artists. This concert will be relayed from 7.45 to 9.0 p.m. The Popular Concert at the City Hall on Saturday, November 30, at 7.45 p.m., will be a Wagner Concert. The artists are May Busby (soprano) and Parry Jones (tenor). This concert will be relayed until 9.0 p.m.

*Tewkesbury Abbey.*

**T**HE REV. F. W. POTTO HICKS, who gave two talks on St. James', Bristol, in the series on 'Old Churches of the West,' is to give another talk on Monday, November 25, at 4.45 p.m., when he will tell of Tewkesbury Abbey. Mr. Potto Hicks tells me that he will treat it as having been founded by Robert, Earl of Gloucester, and as an outstanding instance of Norman architecture. He will refer to the Battle of Tewkesbury, at which those who lost their lives were buried in the Abbey. Mr. Hicks was for some time Domestic Chaplain to the Bishop of Gloucester, and his love of architecture has led him to make many visits to famous buildings, not only in this country, but abroad.

*A Ghostly Programme.*

**S**O many programmes of a light and cheerful nature have been written by Miss Dorothy Eaves that listeners need not treat the sub-title of her latest programme too seriously. It is called 'Phantomime,' and is described as a 'Ghostly Programme.' Miss Eaves, makes use to the full of the kindlier properties associated with family ghosts. The time is a winter's evening so that a family party can gather cosily round a log fire, and the house is a large, old-fashioned country mansion. This programme will be broadcast on Monday evening, November 25, at 7.45 p.m. Miss Eaves is a versatile artist who began at a very early age to print, illustrate, and bind her own stories and poems. She has written and composed several songs, many of which have been broadcast; some of them are shortly to be published.

*Radio Drama.*

**T**HOSE WHO WAIT, a one-act play by Ernest George Cove, will be performed on Friday, November 29, during a Welsh Programme, which begins at 9.35 p.m. This play deals with life in a Welsh colliery village, and the three characters are sharply contrasted. The Ognor Glocemen will sing groups of songs and Annie Rees (soprano) will be heard in solos. *The Refusals of Margaret* (of which there are eight) are being given from time to time, and on Saturday, November 30, listeners will hear the Third Refusal at 7.30 p.m. Margaret's refusals become more sophisticated as she gets older, but her admirers must feel that the next best thing to being accepted by her is to be refused.

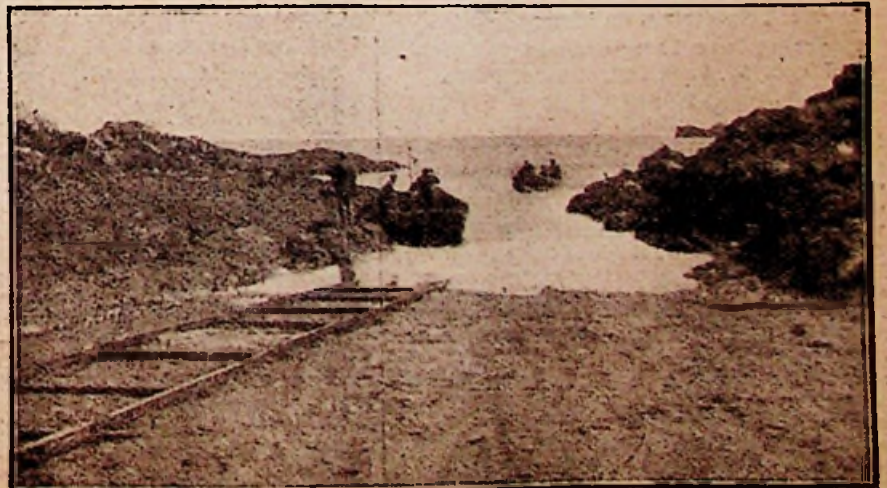
*The Story of Taliesin.*

**M**R. F. O. MILES takes 'The Story of Taliesin' for his film talk on Tuesday, November 26, at 6.0 p.m. This story is included in Lady Charlotte Guest's collection of tales, but it is from a much later manuscript than the other tales, which are taken from 'The Red Book of Hergest.' The hero of Taliesin is considered to have been a real sixth-century bard unlike the heroes of the older tales, of whom it has been said that 'they are a survival of the ancient mythology of the Celt.' Mr. Miles brings a twentieth-century mind to bear upon these ancient tales, and the result is stimulating. He will discuss the story of Taliesin as a talkie producer might view it.

*The Chaired Bard of Wales.*

**T**HE Welsh Interlude for Tuesday, November 26, at 7.0 p.m., will be given by David Emrys James, Chaired Bard of Wales, 1929. The subject set for the Chair Ode this year at the Royal National Eisteddfod of Wales, held at Liverpool, was 'Dafydd ap Gwilym,' and when the name of the winning bard was announced—'Mynafon'—it was found to be the *nom de plume* of David Emrys James, of Aberystwyth, who won the Crown at Swansea in 1926. Mr. James had thus achieved the greatest ambition of his life, and the adjudicators declared his poem to have produced an unusually high standard of achievement.

'STEEP HOLM.'



A LITTLE-FREQUENTED HARBOUR. The harbour of Bardsey Island, with its population of some forty souls, which rarely receives a visitor from outside.



7-30  
A LIGHT  
ORCHESTRAL  
BILL

SATURDAY, NOVEMBER 23  
2LO LONDON & 5XX DAVENTRY

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

9-35  
TONIGHT'S  
VAUDEVILLE  
ENTERTAINMENT

10.15 a.m. THE DAILY SERVICE  
10.30 TIME SIGNAL, GREENWICH; WEATHER FORECAST  
10.45-11.0 Miss JULIA CAIBNS: 'Danco and Party Dresses'

1.0-2.0 LIGHT MUSIC  
MOSCHETTO and his ORCHESTRA  
FROM THE MAY FAIR HOTEL

3.25 (Daventry only) Fishing Bulletin

3.30 A CONCERT  
SYBIL MADEN (Contralto)  
J. H. SQUIRE CELESTE OCTET  
Operaticas.....arr. J. H. Squire  
On Wings of Song... Mendelssohn  
Moonbeams and Shadows  
J. H. Squire

3.50 SYBIL MADEN  
The Road... }  
The Voyagers' } Morgan, arr. Brown  
Song ..... }  
Now sleeps the Crimson Petal  
Quilter

3.58 OCTET  
Memories of Schubert  
Two Hungarian Dances in }  
D and A Minor, Nos. 6 } Brahms  
and 8 ..... }  
Irish Love Song.....J. H. Squire

4.20 SYBIL MADEN  
Two Sorrow Songs Coleridge-Taylor  
4.28 OCTET  
Scène de Ballet ..... De Bériot  
Everybody's Melodies  
arr. J. H. Squire  
Twilight on the Waters J. H. Squire

4.45 ORGAN MUSIC  
Played by ALEX TAYLOR  
Relayed from DAVIS' THEATRE,  
CROYDON

5.15 THE CHILDREN'S HOUR  
'THE SANDCASTLE'  
A Play written for the microphone  
by L. DU GARDE PEACH, with  
music by V. HELY-HUTCHINSON

6.0 Musical Interlude

6.15 'The First News'  
TIME SIGNAL, GREENWICH;  
WEATHER FORECAST, FIRST  
GENERAL NEWS BULLETIN; An-  
nouncements and Sports Bulletin

6.40 Musical Interlude

6.45 THE FOUNDATIONS OF MUSIC  
BACH FRENCH SUITES  
Played by VICTOR HELY-HUTCHINSON  
(Pianoforte)

No one knows why Bach's six French and six English Suites have these names; we can only guess that the French ones, at any rate, were so called because the French composers had handed down the form, as Bach found it. Their rule was that there should be at least four pieces. Allemande, Courante, Sarabande, and Gigue. Even before Bach's day, other movements, such as the Gavotte and the Bourrée, had been added, and Bach had no hesitation in enlarging his Suites as he wished. Any movements which did not originally belong to the group, he placed, as a rule, between the Sarabande and the Gigue, so that it comes last. Any other additional movements he seemed to prefer to put at the beginning. All the French Suites, however, begin at once with Allemandes.

In his hands the form reached a very high plane of art, and though each of the dance forms retained its traditional character, he gave it in every case a new dignity and meaning.

7.0 Mr. BASIL MAINE: 'Next Week's Broadcast Music'

7.15 The Week's Work in the Garden by the Royal Horticultural Society

7.30 A Light Orchestral Concert  
THE MAESTROS  
THE WIRELESS ORCHESTRA  
Conducted by JOHN ANSELL  
A Birthday Overture ..... Landon Ronald  
Suite, 'The Lights o' London' Thorne and Lowry  
Dawn (In Kew Gardens); Noon (Oxford Street and Hyde Park); Dusk (Limehouse); Mid-  
night (Piccadilly)

8.28 THE MAESTROS

Passing by .... E. C. Purcell, arr. David J. Evans  
Caroli ..... Spanish, arr. David J. Evans  
The Trumpeter ..... Dix, arr. David J. Evans

LISTENERS must have noticed that the composer of 'Passing By' appears usually on programmes as E. C. Purcell, whereas, the name Purcell itself very often stands alone. In this latter case it means that the music is by the great Purcell, Henry, one of the greatest, or, as many people think, the very greatest composer this country has ever produced. E. C. Purcell is a much less eminent descendant of the great man's, of whom very little is known except this one song, deservedly popular for its simple old-world charm.

8.38 ORCHESTRA

Overture to an Irish Comedy  
John Ansell

FEW modern English composers of light and graceful music have earned our gratitude more fully than John Ansell, the popular conductor of the London Wireless Orchestra. Although in every way a thoroughly-equipped musician who is at home in the most serious realms of music, he has no great sympathy with any of the ultra-modern tendencies, nor with music of sombre and gloomy purport. He would have music bring more brightness into the daily round, and his own is all fresh and wholesome. The subjects he chooses are many and varied, but whether it be the merriment of children, the sea and ships, dances, or shoes, he always leaves his hearer with a happy sense that the world is not so dull a place as he may have thought.

Suite, 'Sylvan Scenes' .. Fletcher  
In Beauty's Bower; Sylvia  
Dances; The Pool of Narcissus;  
Cupid's Carnival

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

9.15 Mr. GERALD BARRY: 'The Week in London'

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

9.35 Vaudeville

MISCHA MOTTE

(Entertainer, with RALPH JOHNSTON at the piano)

NAUNTON WAYNE will entertain

NORAH BLANEY

(Syncopated Numbers at the piano)

ARTHUR YOUNG and GEOFFREY GAUNT  
and two Pianos

GEORGE GRAVES assisted by MYLES CLIFTON

in

'The 'Ole in the Road'

by SEAMARK

THE BAYAN VOCAL SEXTET

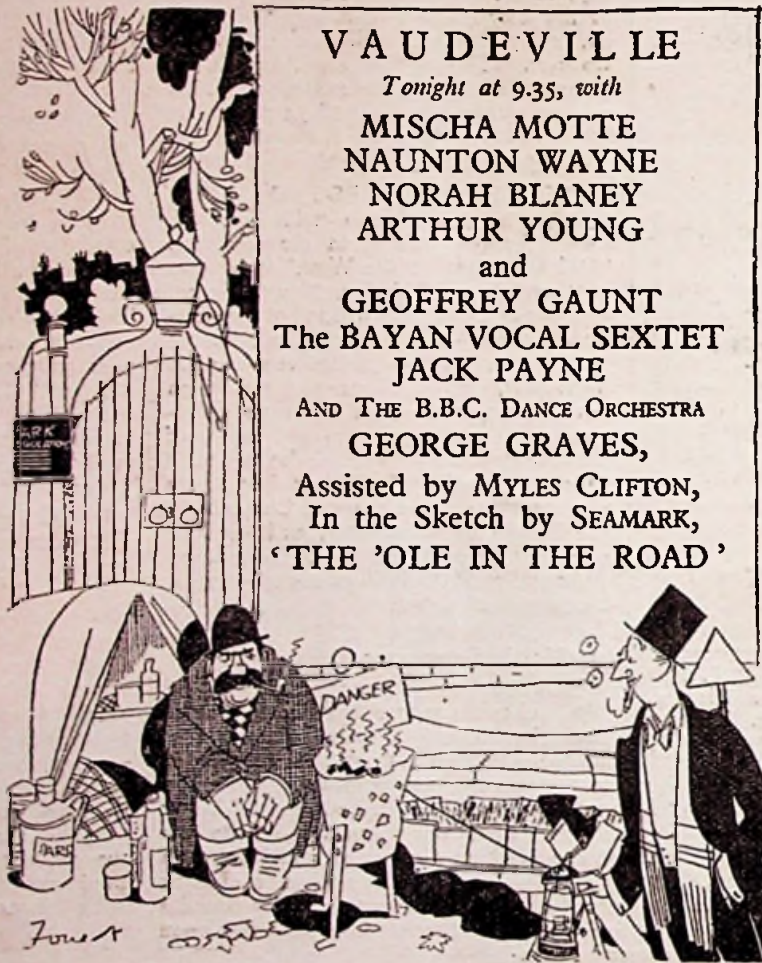
in Russian Songs

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

10.35-12.0 DANCE MUSIC

THE PICCADILLY PLAYERS, directed by AL STARITA,  
and THE PICCADILLY GRILL BAND, directed by  
JERRY HOEY, from THE PICCADILLY HOTEL

(Saturday's Programmes continued on page 514.)



VAUDEVILLE  
Tonight at 9.35, with  
MISCHA MOTTE  
NAUNTON WAYNE  
NORAH BLANEY  
ARTHUR YOUNG  
and  
GEOFFREY GAUNT  
The BAYAN VOCAL SEXTET  
JACK PAYNE  
AND THE B.B.C. DANCE ORCHESTRA  
GEORGE GRAVES,  
Assisted by MYLES CLIFTON,  
In the Sketch by SEAMARK,  
'THE 'OLE IN THE ROAD'

7.55 THE MAESTROS

Maire, my Girl ..... Aitken, arr. David J. Evans  
Best of All ..... Leslie, arr. David J. Evans  
Because ..... D'Hardelot, arr. David J. Evans

8.5 ORCHESTRA

Romance, 'The Trysting Tree' ..... Carr  
Selection, 'Tom Jones' ..... German  
Sevillana ..... Elgar

Tom Jones, produced at the Apollo Theatre in 1907, has been performed by more operatic societies than it would be easy to count; any later work which ousts it from its position among the first favourites will have to be exceptionally rich in all those qualities of melody, rhythm, harmony, and wholesome sentiment and humour, which blend here into a typically English whole. Graceful, melodious, light, the music is in every way original, stamped with a strong individuality; always refined, never stooping to cheap or meretricious effects, laid out for the orchestra by the hand of a master, it is all respected and admired by musicians as it is loved by the man in the street.



# Gibbs Shaving Soaps



**Let Gibbs Shaving Soap decorate your bathroom**

- GIBBS SHAVING STICK.....1/3 Refills.....10d.
- GIBBS SHAVING BOWLS (Ebony finish).....2/6
- WOODEN BOWLS 1/6 & 2/6 Refills.....1/-
- GIBBS SHAVING CREAM 1/ & 1/5

SEND FOR TRIAL SAMPLES of Gibbs Shaving Soap and Cream enclosing 3d. in stamps to D. & W. GIBBS, LTD. (Dept. KE 109), LONDON, E.1.

Beauty—with a purpose. The New ebony-finish Containers for Gibbs Cold Cream Shaving Soap—Bowl and Stick. Jet black containers—glisteningly lovely—non-corrosive. Let them decorate your bathroom. They preserve to the last inch, all the fragrance and freshness of Gibbs which make the shave so delightful—there is no waste.

Gibbs gives such coolly refreshing shaves. The rich creamy, always-moist lather conquers the stiffest beard. The cold cream penetrates the pores—healing, soothing, comforting. Your skin feels soft, supple, rejuvenated.

Ask for Gibbs, the British soap, in these new containers to-day. Or Gibbs Shaving Cream with the new ebony-finish cap.

G.S. 35A

# Save your YOUMA MALT BREAD COUPONS!



YOUMA, Fruit or Plain, is wrapped in grease-proof paper bags. Save the coupons from the bags until you have sufficient to obtain one or more of the 67 Youma Free Gifts. Each is of wonderful quality—a gift fit for any home in the land.

Youma Malt Bread is the entirely different brown bread. It is extra rich in the essential vitamins A and B without which no one, young or old, can keep in good health.

Youma fruit loaf, which is plain Youma with sultanas and currants added, is always welcomed by the youngsters. Give it to them in plenty. It keeps them strong and fit—able to resist the hard conditions of the British climate.

**EXTENSION OF THE GIFT SCHEME.**

Owing to the great success of the Youma Gift Scheme, the period in which you are entitled to send in coupons has been extended to December 31st, 1930.

Your Baker will supply a full list of gifts. Give him an order for Youma to-day, and start saving the coupons. In case of difficulty write to: YOUMA (England), LTD. (F.G. Dept.), 158, Baltic House, Leadenhall Street, London, E.C.3. Scottish enquiries to YOUMA, LTD., East Bridge Mills, Kirkcaldy.



GET THE FULL LIST from your BAKER

# Onoto

You and your Onoto Pen will function together perfectly—if you will do the thinking

**the Pen**

The House of De La Rue make it. All stores and stationers sell it.

Onoto Service Depots:  
Paris House, Oxford Circus, W.1.  
110, Bunhill Row, London, E.C.1.  
139, High Holborn, London, W.C.1.

# Emblem Assorted BISCUITS

As delicious as they are moderate in price



Made only by **CARR'S** of CARLISLE





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

**SIGN NO MORE, LADIES**—Derek Oldham—B250, 3/-, Daventry Ex., 5GB, Sunday 5.0.

**KING CHARLES**—John Rowland—E483, 4/6, London & Daventry, Monday, 8.45.

**WALZ "KUNTERLEBEN"** (Artist's Life) — (Strauss)—Vienna Philharmonic Orchestra—(conducted by Erich Kleiber)—C167, 4/6, London and Daventry, Monday, 8.55.

**ORPHEUS IN THE UNDERWORLD, OVERTURE** — Berlin State Opera Orchestra—(conducted by Dr. Leo Blech)—129, 5/6, Daventry Ex., Monday, 3.0.

**COME TO THE FAIR**—Percy Heming—C162, 4/6, Daventry Ex., Monday, 4.25.

**LOTUS LAND**—Cyril Scott—B234, 3/-. Daventry Ex., Monday, 6.40.

**MALAGUENA** — Borl — DA193, 6/- Daventry Ex., Monday, 7.25.

**VALSE CAPRICE** — (Rubinstein) — Paderewski — DB121, 3/6, London & Daventry, Tuesday, 7.45.

**LEONORA OVERTURE, No. 3** — Royal Albert Hall Orchestra—(conducted by Sir Landon Ronald)—D1051 and DISC, 6/6 each, Daventry Ex., Tuesday, 4.0.

**BRAKE'S DRUM**—Peter Dawson—B273, 3/-. Daventry Ex., Tuesday, 4.5.

**THE OLD SUPERB**—Peter Dawson—C1479, 4/6 Daventry Ex., Tuesday, 4.10.

**CONCERTO IN E MINOR, Op. 64** (Mendelssohn) — Kreutzer & State Opera Orchestra, Berlin—(conducted by Dr. Leo Blech)—D1197 to D11100, 8/6 each, Daventry Ex., Tuesday, 4.40. (Album Series No. 29.)

**SECOND INTERMEZZO IN G** (Jewels of the Madonna)—Mark Hambourg—B273, 3/-. Daventry Ex., Tuesday, 5.20.

**BALLET MUSIC "Le Cid"**—New Symphony Orchestra—C164, 4/6 each, Daventry Ex., Tuesday, 8.25.

**POEM (Fibich)**—Marjorie Hayward—B233, 3/-. Daventry Ex., Tuesday, 7.15.

**BARTERED BRIDE, Overture**—State Opera Orchestra, Berlin—(conducted by Dr. Leo Blech)—E483, 4/6, Daventry Ex., Tuesday, 8.20.

**HUNGARIAN DANCE IN G MINOR** (Brahms) — Iselde Menges—E496, 4/6, London & Daventry, Wednesday, 7.55.

**INVITATION TO THE WALTZ** (Weber)—Philadelphia Symphony Orchestra (conducted by Leopold Stokowski)—D125, 6/6, Daventry Ex., Wednesday, 3.45.

**OMERA MAI FU**—"Largo" (Handel)—Essie Ackland—C159, 4/6, Daventry Ex., Wednesday, 6.40.

**CAROLIN BEN**—Maartje Olters—DA916, 6/-. Daventry Ex., Wednesday, 7.10.

**MASTERSINGERS OF NUREMBERG, OVERTURE** (Wagner) State Opera Orchestra, Berlin (conducted by Dr. Leo Blech)—D114, 6/6, Daventry Ex., Wednesday, 8.0.

**UNA VOCE POCA FA**—"The Barber of Seville"—Marion Talley—D126, 8/6, Daventry Ex., Wednesday, 8.12.

**POET & PEASANT OVERTURE**—State Opera Orchestra, Berlin—(conducted by Ernst Vicbig)—C131, 4/6, London & Daventry, Thursday, 7.45.

**MATTINATA**—Sydney Coltham—B237, 3/-. London & Daventry, Thursday, 7.55.

**PAGLIACCI, Selection** — Mark Weber's Orchestra — C123, 4/6, London & Daventry, Thursday, 8.12.

**RISE OF THE VALKYRIES** (Wagner)—Berlin State Opera Orchestra (conducted by Dr. Leo Blech)—D129, 6/6, London & Daventry, Thursday, 8.50.

**SYMPHONIC POEM—"Till Eulenspiegel"**—London Symphony Orchestra — (conducted by Albert Coates)—D1418-9, 6/6 each, Daventry Ex., Thursday, 4.0.

**IN SUMMERTIME ON BRETON**—Stuart Robertson—B234, 3/-. Daventry Ex., Thursday, 4.55.

**PIANOFORTE CONCERTO IN A MINOR** (Schumann)—Cortot and London Symphony Orchestra, (conducted by Sir Landon Ronald)—D1163-4, 8/6 each, (Album Series No. 41.) Daventry Ex. Thursday, 8.35.

**POLONAISE IN A** (Chopin) — Mark Hambourg — C127, 4/6, Daventry Ex., Thursday, 10.58.

**TO MUSIC** (Schubert)—Ursula van Diemen—B236, 3/-. Daventry Ex., Friday, 3.15.

**AN ERISKAY LOVE LILT** — Hislop — DA789, 6/-. Daventry Ex., Friday, 6.40.

**APRIL'S UN REVE**—Cedric Sharpe—B2785, 3/-. Daventry Ex., Friday, 7.35.

**PASSING BIRD** — Walter Glynn—B238, 3/-. London & Daventry, Saturday, 8.23.

**WILLIAM TELL, OVERTURE**—Royal Opera Orchestra, Covent Garden—(conducted by Dr. Malcolm Sargent)—B247, 3/- each, Daventry Ex., Saturday, 9.0.

**HUNGARIAN FANTASIA** (Liszt)—Arthur de Greef acc. by Royal Albert Hall Orchestra—D136-7, 6/6 each, Daventry Ex., Saturday, 9.10.

**INTERMEZZO** — "Cavalleria Rusticana" — New Light Symphony Orchestra — B277, 3/-. Daventry Ex., Saturday, 9.15.

**O DON FATALE—"Don Carlos"**—Sigrid Onegin — DB122, 8/6, Daventry Ex., Saturday, 9.30.

**TOPE POEM—"Finlandia"**—Royal Albert Hall Orchestra — (conducted by Sir Landon Ronald) — D1069, 6/6, Daventry Ex., Saturday, 9.25.

**AIR ON G STRING** (Bach) — Thibaud — DB107, 8/6, Daventry Ex., 10.45.

**"His Master's Voice"**  
The Gramophone Co. Ltd., London, W.1.

## SATURDAY, NOVEMBER 23 5GB DAVENTRY EXPERIMENTAL

626 kc/s. (479.2 m.)

TRANSMISSIONS FROM LONDON EXCEPT WHERE OTHERWISE STATED.

9.0  
A POPULAR  
ORCHESTRAL  
CONCERT

- 3.30 **DANCE MUSIC**  
JACK PAYNE and THE B.B.C. DANCE ORCHESTRA
- 4.30 **A Sonata Recital**  
by ORREA PERNEL (*Violin*) and HETTY BOLTON (*Pianoforte*)  
Sonata in D, No. 4 ..... *Handel*  
Sonata in E Minor ..... *Elgar*  
In the Garden of Lindaraja ..... *Joaquin Nin*
- 5.30 **The Children's Hour**  
(From *Birmingham*)  
'Snooky's Palace,' by Phyllis Richardson  
Musical Selections by CYRIL JOHNSON'S JUVENILE ORCHESTRA  
'The Highwayman,' by Bladon Peake ,
- 6.15 **'The First News'**  
TIME SIGNAL, GREENWICH; WEATHER FORECAST, FIRST GENERAL NEWS BULLETIN; Announcements and Sports Bulletin

MURIEL SOTHAM and Orchestra  
Aria, 'O don Fatale' ('O Fatal Gift') ('Don Carlos')..... *Verdi*

ORCHESTRA  
Tono Poom, 'Finlandia' ..... *Sibelius*

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

10.15-11.15 **A Ballad Concert**  
(From *Birmingham*)  
CEDRIC SHARPE (*Violoncello*)  
Melody ..... *J. D. Davies*  
Orange Blossoms ..... *Friml*  
Romanco ..... *Cedric Sharpe*  
EMILIE WALDRON (*Soprano*); ALICE VAUGHAN (*Contralto*); GEOFFREY DAMS (*Tenor*); JAMES HOWELL (*Bass*)

## TWO PLAYS FROM BIRMINGHAM TONIGHT

### 'A MAN OF IDEAS'

By

MILES MALLESON

William Goodman  
Frank Cartwright  
Alice Cartwright  
The Man

*The scene is the drawing-room in Frank Cartwright's house between one and two o'clock in the morning.*

### 'MONEY MAKES A DIFFERENCE'

A Cotswold Comedy by

F. MORTON HOWARD

Peter Barton, a Smallholder  
Bill Pinker, a Woodman  
Horace Tidway, a Grocer's Assistant  
George Longford, a Clerk  
Louisa Barton

*The scene is Peter Barton's cottage at one end of a Cotswold Village.*

### INCIDENTAL MUSIC BY THE MIDLAND PIANOFORTE TRIO.

- 6.40 Sports Bulletin (From *Birmingham*)
- 6.45 **Light Music**  
RUSSELL OWEN (*Tenor*)  
THE CHELSEA OCTET
- 8.0 **Two Plays**  
(From *Birmingham*)  
'A Man of Ideas'  
and  
'Money Makes a Difference'  
Incidental Music  
by  
THE MIDLAND PIANOFORTE TRIO  
(See centre of page)
- 9.0 **A Popular Orchestral Concert**  
(From *Birmingham*)  
THE BIRMINGHAM STUDIO AUGMENTED ORCHESTRA  
(Leader, FRANK CANTELL)  
Conducted by JOSEPH LEWIS

Overture, 'William Tell' ..... *Rossini*  
MURIEL SOTHAM (*Contralto*) and Orchestra  
My heart is weary ('Nadeshda') *Goring Thomas*  
MARY ABBOTT (*Pianoforte*) and Orchestra  
Hungarian Fantasy ..... *Liszt*

ORCHESTRA  
Intermezzo ('Cavalleria Rusticana').. *Mascagni*

A Bunch of Shamrocks ..... *Needham*  
(An Irish Song Cycle for Four Solo Voices)

CEDRIC SHARPE  
Air on the G String ..... *Bach*  
Sea Croon ..... *Greville Cooke*  
Rondo..... *Boccherini, arr. W. H. Squire*  
(Saturday's Programmes continued on page 517.)

### WORLD-RADIO

### STATION IDENTIFICATION PANEL

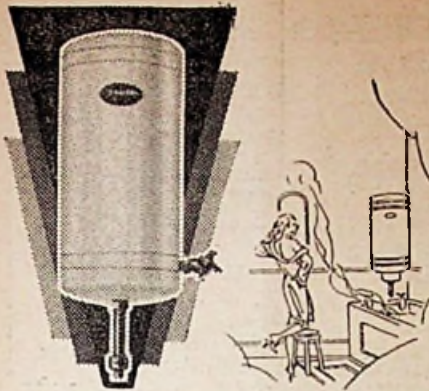
The Best Guide to

## EUROPEAN CHRISTMAS PROGRAMMES

All the details you want

Price	B.B.C.	Price
1/-	Bookshop	1/-
	Savoy Hill,	
	London, W.C.2.	





**CONSTANT HOT-WATER  
by ELECTRICITY**

THINK of the convenience of Hot Water, always ready at the turn of a tap. No fuss, bother, fumes, or danger of explosion. The "Sadia" works by Electricity, without waste and without trouble. There is not even a switch to operate. The "Sadia" will give you a full bath for less than 3d. at the rate of 1d. per unit for electricity. You need this modern boon for a healthy, convenient home. Prices from £6 10s. Easy Hire Purchase Terms if required.

**SADIA**

**AUTOMATIC ELECTRIC  
WATER HEATERS**

Write for illustrated booklet, Dept. R.T.3.

**SADIA LTD.,** 22, Newman Street, Oxford Street, London, W.1.  
Telephone: Museum 0767. Telegrams: "Switchauto, Wesdo, London."  
Agents for Scotland: Central Electric Co., 45, Hope Street, Glasgow.

Learn YOUR COLD'S 3 stages  
..... relieve each stage

In the **FIRST Stage** your nose lining is dry, irritated and sneezy. Give yourself the easy Mentholatum inhalation, and apply Mentholatum direct to the inside of your nose. These gentle, healing treatments relieve the scratchy dryness. They also help to stop the sneezing that throws countless germs into the air.

In the **SECOND Stage** your nose is inflamed and swollen, and "running" with a watery discharge. Breathing is stuffy and difficult. Continue the inhalation and the direct treatment to check this running condition, and to make breathing easy.



At this stage, the chest rubbing is very important to relieve congestion. Mentholatum, unlike harsh ointments, is safe on the most tender skin. Clean and pure, it will not stain clothing or bed linen.

In the **THIRD Stage** the heavy, pus-like discharge, containing dead germs, is very irritating to the nose lining and the outer edges of the nose. Apply Mentholatum frequently to prevent chapping, and disagreeable sores. Chest rubbing also is a needed protection at this stage. Give your cold the proper Mentholatum treatment to-night. Get a handy jar of Mentholatum at your chemists.

**Mentholatum**  
**THE WORLD'S QUICKEST HEALER**

Sold by all Chemists at 1/3 per pot. Treble size 2/6.

**USE COUPON TO-DAY  
FOR FREE BOOK ON  
COLDS.**

Address: Mentholatum Co., Ltd., Slough, Bucks.

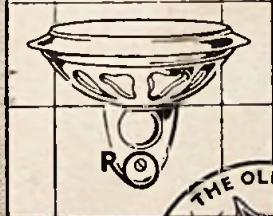
"How to get rid of Colds" is an interesting little book, written by a prominent Physician. The book is free.

NAME .....

ADDRESS .....

Dept. L.1. ....

THE RAWLPLUG WAY



RO



THE OLD WAY

SOAP

For firm fixtures use Rawlplugs

It is so easy to fix things firmly and permanently if you use Rawlplugs. You make a small, neat hole with the Rawlplug tool, insert the Rawlplug and screw home the fixture. Don't use unsightly wood plugs which ruin the wall and are bound to work loose. Use the Rawlplug method every time you have to put up a fixture in your Home. Ironmongers, Electricians, and Stores sell Rawlplug Outfits at 1/6, 3/6 and 5/6.

**RAWLPLUGS**

THE RAWLPLUG CO. LTD. CROMWELL RD. LONDON, E.C.4.



*No!*  
*It's not medicine  
you want*

says the wise doctor, "it's bodily rest you require.

Your mattress is at fault. It sags in the centre, bending your spine, and twisting your body into a forced, unnatural position. Don't go to the

expense of a new mattress. Fit a 'Ner-Sag' under your present one. It will make it every bit as comfortable as a box spring and is cleaner and more hygienic. You will then enjoy healthy sleep, which means a better appetite and a more vigorous mind and body."

A 'Ner-Sag' can be fixed in a few minutes. Each spiral spring acts individually and adjusts itself to every movement of the body. The improved 'Ner-Sag' with its rigid frame, locked springs and riveted straps is altogether better and stronger than previous models. Yet, you can have it on the same terms—7 DAYS' FREE TRIAL without obligation to purchase. A 'Ner-Sag' will make an old wire mattress as good as new, and make a new mattress equal to the best spiral spring mattress made. Post the coupon TO-DAY, not forgetting to state width of your mattress.

*The New* **NER-SAG**

THIS FREE TRIAL OFFER ONLY APPLIES TO ENGLAND, SCOTLAND AND WALES.

**7 NIGHTS FREE TRIAL**

**SEND NO MONEY**



PAT. 218180, 270967.  
PAT. APPL. 29012, 29013, 29014

H.S. N.2.

**PRICES**

- 2ft.6ins. 10/6
- 3ft. - 11/-
- 3ft.6ins. 11/6
- 4ft. - 12/-
- 4ft.6ins. 12/6
- 5ft. - 15/-

NER-SAG, Ltd., Paris House, Oxford Circus, London, W.1.  
Please send me an IMPROVED ALL-STEEL "NER-SAG" Spring Mattress Support.

Width of Mattress .....

If I like it I will pay within SEVEN days; if not I will return "NER-SAG" in good condition within the same period.

Name .....

Address .....

Nearest Railway Stn. ....  
R.T. 15/11/29





# HOW MANY ELECTRIC PLUG POINTS IN YOUR NEW HOUSE ?

*'plug in to comfort'*

Before you buy a house make quite sure that it is adequately wired with electric plug points in every room. You will then appreciate the wonderful convenience of electric helps, such as an Electric Vacuum Cleaner, Floor Polisher, Washing Machine or Iron. In your leisure hours you will be able to enjoy the comfort of an electric reading lamp wherever you desire.

*Fill in this coupon now!*

To the British Electrical Development Association Inc., 15, Sacozy Street, London, W.C. (Temple Bar 5469).

Please send me, to the address given below, a free copy of your latest booklet, "The House You Want."

Name .....

Address .....

EDA:51.



**HAVE ELECTRIC PLUG POINTS IN EVERY ROOM**

## Thousands of Doctors are prescribing 'PHYLLOSAN'



*"The Most Wonderful Substance in our World"*

Prepared under the direction of E. BUERGI, M.D. (Professor of Medicine at Berne University, Switzerland). For the treatment of PREMATURE OLD AGE, HARDENED ARTERIES, HEART WEAKNESS, HIGH BLOOD PRESSURE, LOWERED VITALITY, DEBILITY, ANÆMIA, NEURASTHENIA, MALNUTRITION, etc.

# 'PHYLLOSAN'

(Pronounced FIL-O-SAN)

**Revitalizes and Rejuvenates!**

Of all Chemists, price 3/- and 5/-.  
 The 5/- size contains double quantity.  
 Send Postcard for book "The Romance of Phyllosan," post free from the Sole distributors: FASSETT & JOHNSON, Ltd. (Dept. 26), 86, Clerkenwell Road, London, E.C.1.

## From Blue to Flesh



**In 20 minutes.**

Tintex puts you in the front of Paris fashions. Turns dark colours into delicate pastel shades. Marvellous? Not at all. Twenty minutes with Tintex Colour Remover and the shade of Tintex you want and, hey presto! your wardrobe is revolutionised and your fingers left unsoiled.

- 30 GLOBIOUS LASTING TINTEX COLOURS:**
- GREY BOX 6d.**—For tinting and dyeing silk, cotton, wool and linen.
- BLUE BOX 6d.**—For lace-trimmed silks (tints the silk-cotton but remains white or original colour).
- COLOUR REMOVER 6d.**—For taking out dark colours when you want to dye things lighter.
- WHITEX 6d.**—Restores the original whiteness to Silks, Artificial Silks, Cottons and Woollens.

# Tintex

**The Astonishing New Dye "Tints as you rinse"**

**YET ONLY 6D PER BOX**

Sold at Chemists, Grocers, Drapers and all Stores. In case of difficulty send remittance with name of your dealer to: British Tintex & Dye Products, Ltd., 252-260, Regent Street, London, W.1. Leaflet and Colour Selector post free on request.

### Wear Socks of handsome ingrain shades

The Two Steeples No. 83 Socks are made from ingrain yarns full of character. Only St. Wolstan Wool is used, the highest grade pure botany. It is dyed in the wool before spinning, in various separate but harmonious colours in the necessary proportions for each shade, then drawn together and spun into yarn. The colours blend in the drawing and spinning, resulting in heathers, browns, greys, lavats, etc., of handsome appearance, which are an outstanding feature of the '83' range. Ask your hosiery for these socks—there's a shade for every suit.

## Two Steeples No. 83 Socks

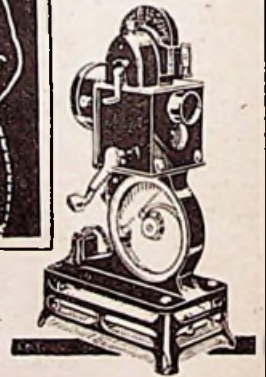
46 PAIR

Also ask for Two Steeples St. Wolstan Wool Underwear

TWO STEEPLES LIMITED, WOLSTAN, LEICESTERSHIRE

A SHADE FOR EVERY SUIT

## SEE



# PATHÉSCOPE HOME CINEMA

£ **6**

To Pathéscope Ltd., 5, Lisle Street, W.C.2. Please send me particulars of Home Cinema apparatus and Film Catalogue for which I enclose 6d.



Saturday's Programmes continued (November 23)

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

12.0-12.45 AN ORCHESTRAL CONCERT  
Relayed from THE NATIONAL MUSEUM OF WALES  
NATIONAL ORCHESTRA OF WALES (Cerdorfa Genedlaethol Cymru)  
Symphonic Suite, 'Scherezade' Rimsky-Korsakov

3.30 London Programme relayed from Daventry

4.45 DANCE MUSIC  
THE CONEY BEACH FIVE  
Relayed from the Thé Dansant, HOTEL METROPOLE, SWANSEA

5.15 The Children's Hour

6.0 Captain A. S. BURGE, 'Lessons from the Welsh Rugby Trial'

6.15 S.B. from London

6.40 Regional Sports Bulletin

6.45 S.B. from London

7.0 Dr. David Evans: 'The Music of Wales—Our Heritage of Song'

7.15 S.B. from London

7.30 MAY JONES (Songs and Impersonations)

**7.45 A Popular Concert**

Relayed from THE ASSEMBLY ROOM, CITY HALL, Cardiff  
NATIONAL ORCHESTRA OF WALES (Cerdorfa Genedlaethol Cymru)

(Leader, LOUIS LEVITUS)

Conducted by WARWICK BRAITHWAITE  
Overture, 'Di Ballo' ('The Ball') .. Sullivan

FOSTER RICHARDSON (Baritone) and Orchestra  
She alone charmed my sadness ..... Gounod

ORCHESTRA  
Molly on the Shore ..... Grainger  
Solvoig's Song ..... Grieg  
Dance of the Tumblers ('The Snow Maiden') Rimsky-Korsakov

BROSA (Violin) and Orchestra  
Concerto No. 3 in B Minor ..... Saint-Saëns

In the course of his long and active career—he appeared first in public, as a pianist, at the age of five, and took part in a Concert in honour of his own eightieth birthday—Saint-Saëns, founder and unchallenged leader of the modern French school of music, produced fine work in almost every known form. This, the third of his Concertos for Violin and Orchestra, appeared in 1881, Sarasato playing it in Paris.

The first movement, in quick time, has two chief tunes, both of which are introduced by the solo instrument. The first, an impassioned melody, is in minor, and the second, which does not appear until the movement has run a good part of its course, is of happier character in the major mode.

The slow movement is tuneful and song-like throughout, and the soloist has fine opportunities of displaying the singing qualities of his instrument.

The last movement is rich in themes; four are heard in the course of it. Brilliant passages for the solo violin introduce the first, a buoyant, happy tune; the second, calmer but with a hint of energy, follows soon, and the third, also

played first by the soloist, presents a peaceful mood. Slowly and softly the strings introduce the fourth tune, a contemplative, devotional, melody, and on these is built up a movement of constant interest and charm.

FOSTER RICHARDSON and Orchestra  
Recit and Aria:  
'I rage, I Melt, I Burn' ... ('Acis and Galatea')  
'O Ruddier than the Cherry' } Handel

ORCHESTRA  
Comedy Funeral March ('Pierrette's Veil')  
Wedding Waltz ..... Dohnanyi

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 London Programme relayed from Daventry

5.15 S.B. from Cardiff

6.15 S.B. from London

6.40 S.B. from Cardiff

6.45 S.B. from London

7.0 S.B. from Cardiff

7.15 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 London Programme relayed from Daventry



Dr. DAVID EVANS will broadcast a talk on 'The Music of Wales' from Cardiff this evening at 7.0.

6.15 S.B. from London

6.40 Sports Bulletin

6.45 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 Gramophone Recital  
A MISCELLANEOUS PROGRAMME

Overture, 'Light Cavalry' ..... Suppé  
Song, 'The Rosary' ..... Nevin  
Entrance of the Gypsies; Sceno and March ('The Two Pigeons') ..... Messenger  
Selection, 'On With the Show,' 1920  
Song, 'The Blind Ploughman' ..... Coningsby Clarke  
Violoncello, 'Songs Without Words' Mendelssohn

Selection, 'Les Cloches de Corneville' Planquette

Sea Shanties:—  
'Blow, My Bully Boys' ..... } arr. Terry  
'Billy Boy' ..... }  
An Arabian Night ..... Arbos  
The Chorister's Dream ..... Ward

3.30 London Programme relayed from Daventry

5.15 The Children's Hour  
'One Wizard After Another' (Joyce M. Westrup). Some are even found as 'Heroes of the Stamp Album' (Wescroft)

(Plymouth Programme continued on page 518.)

**A Great Nurse**

FLORENCE NIGHTINGALE

**A Great Tonic**

IRON JELLOIDS



In October, 1854, Florence Nightingale left London for the Crimea. This date registers a great advance in the civilization of mankind. In the medical treatment of mankind a great advance was made when Iron Jelloids were introduced over a quarter of a century ago.

Iron Jelloids have proved of great benefit in many cases of Anæmia and its accompanying weakness and depression.

The principal symptoms of Anæmia are paleness of cheeks, lips and inside of eyelids; breathlessness on slight exertion, digestive disturbance, lack of energy. On observing these symptoms a course of Iron Jelloids is strongly to be recommended. Strengthen your blood if it is weak—maintain its strength if it is already strong. Iron Jelloids are the great **Blood Enrichers**. They can harm no one. They do not stain the teeth nor cause constipation—in fact they do nothing but good.

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/-

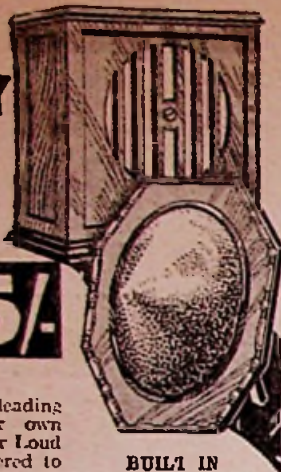
**Iron Jelloids**

Enrich the Blood—Restore Energy



**FAMOUS SYMPHONY LOUD SPEAKER UNIT**

**15/-**



**BUILT IN FIFTEEN MINUTES!**

All you want is a screwdriver, a pair of pliers and a piece of board on which to mount the unit.

Ask your Dealer for this complete unit or write for full particulars.

Used by many of the leading Manufacturers in their own Instruments, this popular Loud Speaker unit is now offered to the public complete with the necessary component parts for home assembly at the remarkably low price of 15/-.

Extremely sensitive and giving true and lifelike reproduction over the whole range of musical frequencies, the Symphony Cone Speaker will give perfect results with any valve Receiver—large or small. Various methods of mounting are fully described in the Instructions and a template is supplied free.

**SYMPHONY GRAMOPHONE & RADIO COMPANY, LTD.**  
23-24, Warwick Street, Regent Street, London, W.1.



**TRUTH IN RADIO**



*The Mullard 'C' Model Speaker—Price 50/-.*

A really fine speaker at a reasonable price. Pure in tone, vivid in reproduction, with a full size speaker's capability of handling volume. Such is the 'C' Model Speaker. Mullards make it—that is your guarantee.

**Mullard MASTER-RADIO**

ARKS M.A.1

**Saturday's Programmes**

(Plymouth Programme continued from page 517.)

- 6.0 London Programme relayed from Daventry
- 6.15 S.B. from London
- 6.40 Sports Bulletin
- 6.45-12.0 S.B. from London (9.30 Items of Naval Information; Local News)

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

- 12.0-1.0 THE NORTHERN WIRELESS ORCHESTRA  
LEONARD PEARSON (Mouth Organ)
- 3.30 An Afternoon Concert  
THE NORTHERN WIRELESS ORCHESTRA  
JOSEPH PERCIVAL (Pianoforte)  
GERTRUDE LEIGH and PARTNER (Light Songs at the Piano)
- 4.45 London Programme relayed from Daventry
- 5.15 The Children's Hour
- 6.0 Eye-Witness Account of the Lancashire Motor Cycle Grand National (The Battle of the Roses), by DONALD H. SMITH ('WHARFEDALE' of The Motor Cycle)
- 6.15 S.B. from London
- 6.40 North Regional Sports Bulletin
- 6.45 S.B. from London
- 7.0 Mr. HAROLD ORTON: 'The Dialects of the North-East Counties.' S.B. from Newcastle
- 7.15 The Royal Horticultural Society's Bulletin for Northern English Listeners
- 7.25 Musical Interlude
- 7.30 'Marjorie'  
A Comedy, with Music, in Two Acts  
Book, Lyrics and Music by T. YORKE SHEFFIELD  
Supported by THE NORTHERN WIRELESS ORCHESTRA
- 9.0 S.B. from London
- 9.30 North Regional News
- 9.35-12.0 S.B. from London

**Other Stations.**

- 5SC GLASGOW. 752 kc/s (398.9 m.)**  
11.0-12.0:—Gramophone Records. 2.30:—A Running Commentary on the Association Football Match, Partick Thistle v. Motherwell, relayed from Hillpark. Commentator, Mr. R. E. Kingsley. 4.10:—A Concert. The Octet: The Waverley Male Voice Quartet. 5.0:—Organ Music. 5.15:—The Children's Hour. 5.57:—Weather Forecast for Farmers. 6.0:—Musical Interlude. 6.15:—London. 6.40:—Scottish Sports Bulletin. 6.45:—London. 7.0:—'What is wrong with Scotland?'—VIII: Mr. Tom Johnston, M.P. 7.15:—Musical Interlude. 7.30:—'The Martyr's Crown.' A Covenanted Episode, by G. W. Shirley. Presented by the Dumfries Guild of Players. 8.0:—Folk Music of Ross and Sutherland. 9.0:—London. 9.30:—Scottish News Bulletin. 9.35-12.0:—London.
- 2BD ABERDEEN. 995 kc/s (301.5 m.)**  
11.0-12.0:—A Recital of Gramophone Records. 2.30:—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 Glasgow. 7.15:—Musical Interlude. S.B. from Glasgow. 7.30:—'The Martyr's Crown.' A Covenanted Episode, by G. W. Shirley. Presented by the Dumfries Guild of Players. S.B. from Glasgow. 8.0:—Folk Music of Ross and Sutherland. 9.0:—London. 9.30:—S.B. from Glasgow. 9.35-12.0:—S.B. from London.
- 2BF BELFAST. 1,238 kc/s (242.3 m.)**  
3.30:—A Popular Concert. The Orchestra. 3.55:—Entr'actes. 4.7:—Hugh Carson (Baritone). 4.19:—Mark Hemingway (Trumpet). 4.45:—Organ Music. 5.15:—The Children's Hour. 6.0:—Gramophone Records. 6.15:—London. 6.40:—Sports Bulletin. 6.45:—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:—A Military Band Concert. The Band of the Royal Fusilliery Fusiliers. Conductor, Mr. W. C. Windram. Dorothy Hodgben and Arthur Jay in Folk Songs and Light Comedy. 9.0:—London. 9.30:—Regional News and Sports Bulletin. 9.35-12.0:—London.

**THE RADIO TIMES.**

The Journal of the British Broadcasting Corporation.

Published every Friday—Price Two pence.

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

The reproduction of the copyright programmes contained in this issue is strictly reserved.

**EASIEST TO ERECT**



**C.P. STEEL MAST**

- 26 ft. STEEL MAST, tapering 1 1/2" to 1". Carriage: London 1/6; Midlands 2/6; Elsewhere 3/6. Weighs 28lbs. **10/-**
- 30 ft. Tapering 1 1/2" to 1". Carriage: London 2/-; Midlands 3/-; Elsewhere 4/-. Weighs 36lbs. **12/-**
- 34 ft. Tapering 1 1/2" to 1". Carriage: London 2/-; Midlands 3/-; Elsewhere 4/-. Weighs 40lbs. **15/-**
- 40 ft. Tapering 1 1/2" to 1". Carriage: London 2/6; Midlands 3/6; Elsewhere 4/6. Weighs 50lbs. **24/-**

These Steel Masts are offered direct from factory to user. Order now and save dealers' and merchants' profits.

Outfit includes complete equipment, viz.: Best British Steel Tubes in sections, Mast Rings, ample galvanised Stay Wire cut to convenient lengths, Pulley, Cleat, solid Metal Foot Rest and strong galvanised Stay Fasteners. Our masts are stayed at 4 ground points (not 3), which ensures permanent stability.

Accessories: Best MANILA Rope Halyards (will not rot), 60ft., 1/6; 100ft., 2/6. Special anti-rust paint (sufficient for one mast), 1/6. Coppered Earthing Tube, 1/9. C.P. special aerial has 14 strands of No. 28 gauge ENAMELLED high conductivity pure copper wire, 100ft. 3/9.

Money refunded if upon examination you are not completely satisfied and return the mast within 7 days.

**C.P. MAST CO.,**  
48D, High Street, Penge, S.E.20.



The issue of **NOVEMBER 16th** of "VOX" will contain the first article, in a new series by MR. SYDNEY MOSELEY on "THE TRUTH ABOUT TELEVISION"

and an article on THE REGIONAL SCHEME by CAPT. P. P. ECKERSLEY

**VOX**

The Radio Critic and Broadcast Review.

**6d. WEEKLY**

Edited by Compton Mackenzie.



Notes from Southern Stations.

THE MUSIC OF WALES.

Another Interesting Talk from Cardiff—Afternoon Concert—Cornwall and Ariège—The Roof of Europe—An Appeal for the Blind.

**M**USIC of Wales,' is the title of a talk in the series on Welsh Music by Welsh Musicians which Mr. Leigh Henry is giving in the Cardiff Studio on Saturday, November 30, at 7.0 p.m. Mr. Henry is a native of Liverpool, and is a member of the Gorsedd of Bards of Britain and of the Music Committee of the Gorsedd, his bardic name being 'Ap Madog.' In January, 1928, a full programme of Leigh Henry's orchestral and choral works was broadcast from Cardiff Station, and he similarly directed a programme of his orchestral works with the Northern Wireless Orchestra in November, 1928, from Manchester.

**T**HE Cardiff Station Trio are giving a performance of Mozart's *Trio in C Major* on Wednesday, November 27, at 3.45 p.m. This will be followed by a Studio Concert, when William Lomas (tenor) will sing a group of songs by Roger Quilter and Winifred Bellingham (pianoforte) will play Chopin solos. Miss Bellingham, who is a native of Newport, Mon., won many Eisteddfod prizes, among them the Gold Medal for Pianoforte Playing at Bristol. At the Royal Academy, as a pupil of the late Oscar Beringer, she gained many distinctions, and was appointed a sub-professor. She studied at Paris under Batalla (a pupil of Lisoni) and with Harold Bauer. Miss Bellingham has made many public appearances, both in England and abroad.

**T**HE French Department of Ariège, situated midway between the Atlantic and the Mediterranean, and bounded on the South by the mighty range of the Pyrenees mountains, is many hundreds of miles from Cornwall. Nor at a first glance would there seem to be any connection between this French inland province of plains and precipitous mountains and our rockbound Cornish peninsula. A race of mountaineers and a race of seafaring men—what can these two have in common? In a talk from the Plymouth Station on Tuesday evening, November 26, Miss Margaret E. Riley will discuss these questions and will refer to many common customs which suggest a link. She will show that the Mid-summer Bonfires of Cornwall appear to have direct relation to the 'Fires of St. John' of Ariège, and, altogether, the talk promises to open up some interesting speculation on this rather original idea.

**T**HE Rev. F. C. R. Jourdain will give his second talk in the Bournemouth Studio on 'Some Characteristic Birds of Southern England,' on Tuesday, November 26, at 7.0 p.m. He will take as his subjects three well-known species, the Crossbill, the Black-headed Gull, and the Little Owl. The last-named bird is a naturalized alien, imported from the Continent and turned down by well-meaning enthusiasts. It has increased and multiplied in the most extraordinary way, and is now quite common all over the South of England.

**O**NE of the most ideal parts of Europe in which to spend a holiday is the district around the Dolomites, the wonderful mountains in which the Italians and the Austrians were fighting during the War. The Rev. Eric Southam spent his holiday this year motoring over the mountain passes there, and in a talk from Bournemouth on Thursday, November 28, he will describe his adventures on what is literally the 'Roof of Europe.'

**A**N appeal on behalf of the South Wales and Monmouthshire Counties Association for the Blind will be made to Welsh listeners on Sunday, November 24, at 8.45 p.m., by Sir Herbert Lewis, K.B.E. This Association is responsible for the welfare of 3,675 men, women, and children. There are six institutions in South Wales in which blind children are educated and men and women trained to earn a living, but seldom can a blind person earn sufficient to live upon, and the additional assistance makes them feel they are really useful and independent citizens. There is, perhaps, no one in Wales better able to put the case before the public than Sir Herbert Lewis, whose name is a household word in connection with welfare organization. The Priory for Wales, of which he is the Chief Executive Officer, is accepted as one of the most important Welsh national charities, whose object is to help every sufferer, and the public knows he would not ask its help unless he was convinced that the case was one deserving public sympathy.

BROADCAST OPERA SEASON, 1929-30.

The Libretto of  
this Opera

**LOUISE**  
(CHARPENTIER)

is ready now.  
Broadcast Nov. 25 & 27

Have you ordered your Librettos?

(For a Subscription of two shillings they will be mailed in good time for each broadcast.)

Twelve of the following Operas will comprise the 1929-1930 series. 'Thais' and 'Aida' have been broadcast.

'THAIS' ..... Massenet  
'AIDA' ..... Verdi  
'CAVALLERIA RUSTICANA' .... Mascagni  
'LA BOHEME' ..... Puccini  
'FRANCESCA DA RIMINI' .... Zandonai  
'SISTER ANGELICA' ..... Puccini

'LOUISE' ..... Charpentier  
'KONIGSKINDER' ..... Humperdinck  
'PELLEAS AND MELISANDE' .... Debussy  
'MADAM BUTTERFLY' ..... Puccini  
'PENELOPE' ..... Faure  
'L'ENFANT PRODIGE' ..... Debussy  
'THERESE' ..... Massenet

'GIANNI SCHICCHI' ..... Puccini  
'MIGNON' ..... Thomas  
'LA BASOCHE' ..... Messager  
'SHAMUS O'BRIEN' ..... Stanford  
'THE BARTERED BRIDE' .... Smetana  
'LE ROI D'YS' ..... Lalo

Order Form :—

1. LOUISE only.

Please send me ..... copy (copies) of 'Louise.'  
I enclose ..... stamps in payment at the rate of  
2d. per copy, post free.

2. SERIES OF TWELVE LIBRETTOS.

Please send me ..... copy (copies) of each of the next twelve  
Opera librettos. I enclose P.O. No. .... value .....  
in payment at the rate of 2s. for each series of twelve.

NAME .....

ADDRESS ..... COUNTY .....

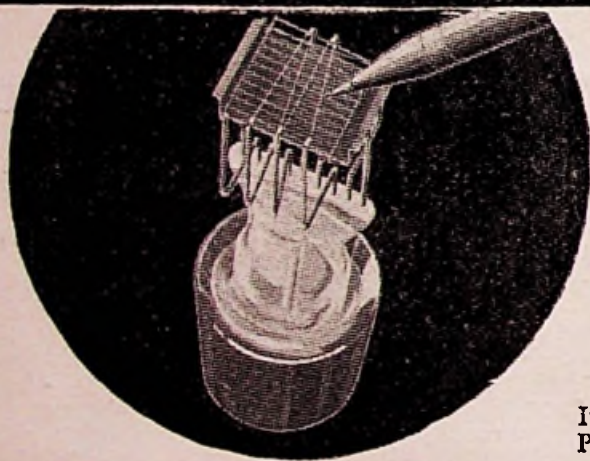
Applications should be addressed to PUBLICATIONS DEPARTMENT, B.B.C., SAVOY HILL, LONDON, W.C.2.



# THE ONLY FILAMENT THAT HAS STOOD THE TEST OF TIME



## THE WONDERFUL P.M. FILAMENT



It's nearly five years now since the designers of the Mullard P.M. Valve got the principle of the filament right—the principle that today holds good.

As a result of their advance in research they are able to give you in every Mullard Valve you buy:—

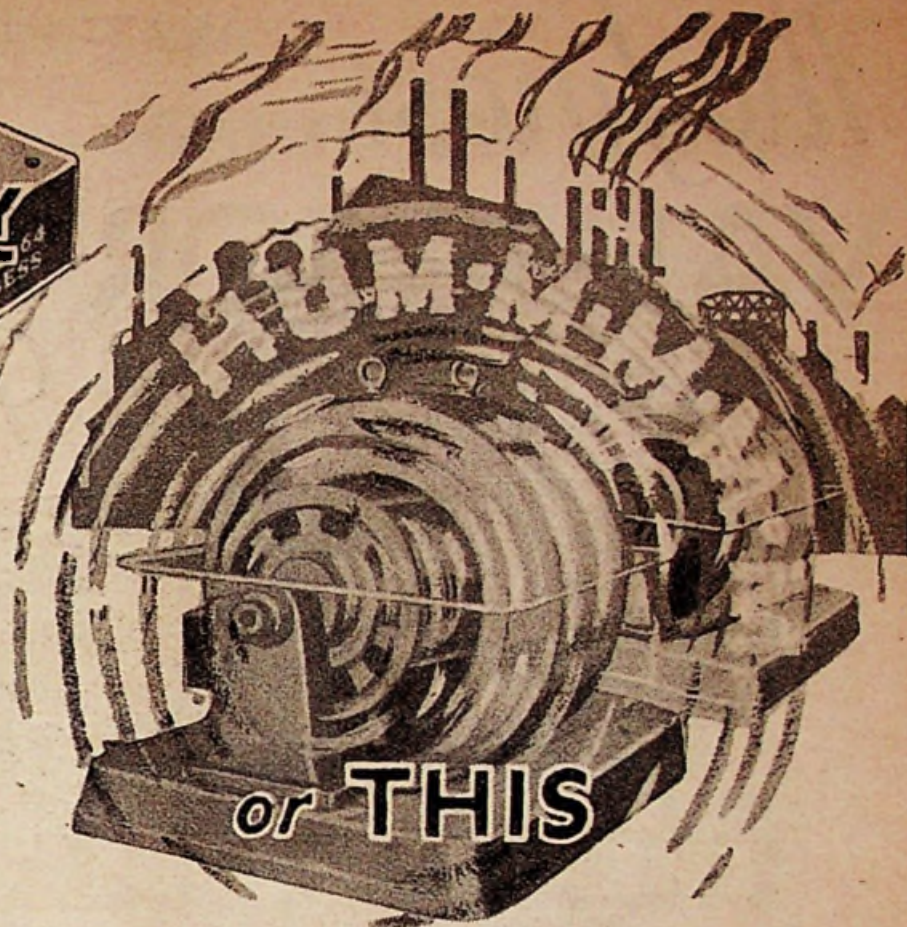
- Increased Emission.
- Greater Efficiency.
- Improved Characteristics.
- Greater Mechanical Strength.

These developments will improve *your* radio receiver, giving you greater volume, longer range and amazing tonal purity—the triumphant results of the Mullard research engineers who worked ahead of their time.

# Mullard

**THE · MASTER · VALVE**





**YOU KNOW**  
 that in your Ever Ready Dry Battery you have all the power necessary to operate your set efficiently—

**COMPACT—CONVENIENT—EVER READY**

Why depend on a power station? Not only does an Ever Ready give a purer and more perfect reception than any other form of supply but it is

**CHEAPER BOTH IN INITIAL COST AND UPKEEP**

**EVER READY**

REGD. TRADE MARK

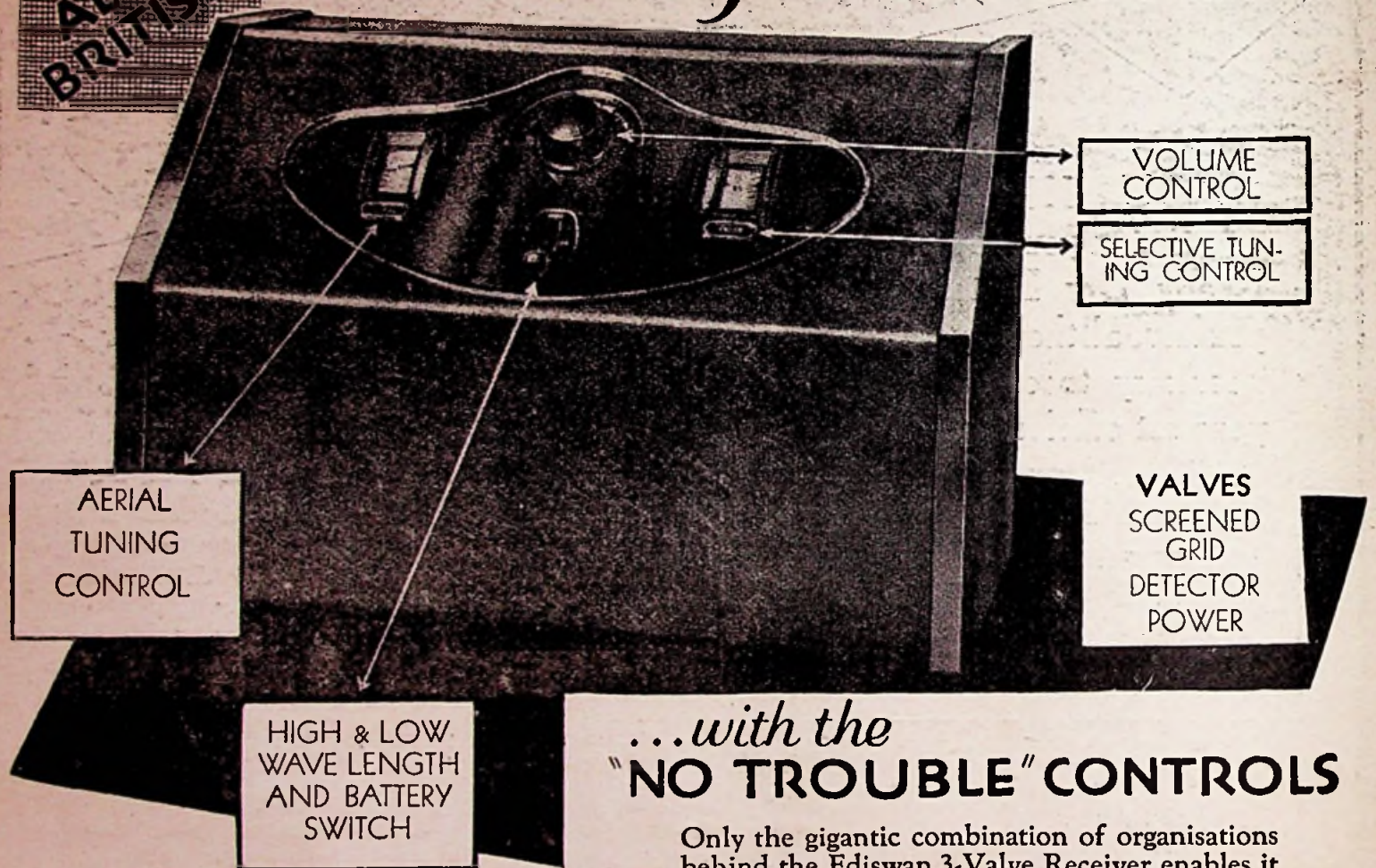
**BRITAIN'S BEST BATTERIES**

*If in doubt as to the correct unit for your set, consult your dealer or write direct giving details of your set to Service Dept., The Ever Ready Co. (G.B.) Ltd., Holloway, N.7.*



The finest  
**"VALUE FOR MONEY"**  
 Battery Receiver..

ALL  
 BRITISH



AERIAL  
 TUNING  
 CONTROL

HIGH & LOW  
 WAVE LENGTH  
 AND BATTERY  
 SWITCH

VOLUME  
 CONTROL

SELECTIVE TUN-  
 ING CONTROL

VALVES  
 SCREENED  
 GRID  
 DETECTOR  
 POWER

...with the  
**"NO TROUBLE" CONTROLS**

Only the gigantic combination of organisations behind the Ediswan 3-Valve Receiver enables it to be sold for so moderate a price. Every component is of the finest quality. Every accessory is the best that British skill can produce.

When you buy this Receiver, you buy a set ready to put into immediate operation. No home construction is necessary. Extraordinarily economical in battery current consumption.

Place your order with your dealer immediately. "Pay as you use" terms can be arranged.

**EDISWAN  
 3 VALVE  
 RECEIVER**

price  
**£9.12.6**

COMPLETE WITH VALVES

**THE EDISON SWAN ELECTRIC CO., LTD.,**

Head Office and Showrooms Ediswan Radio Division:

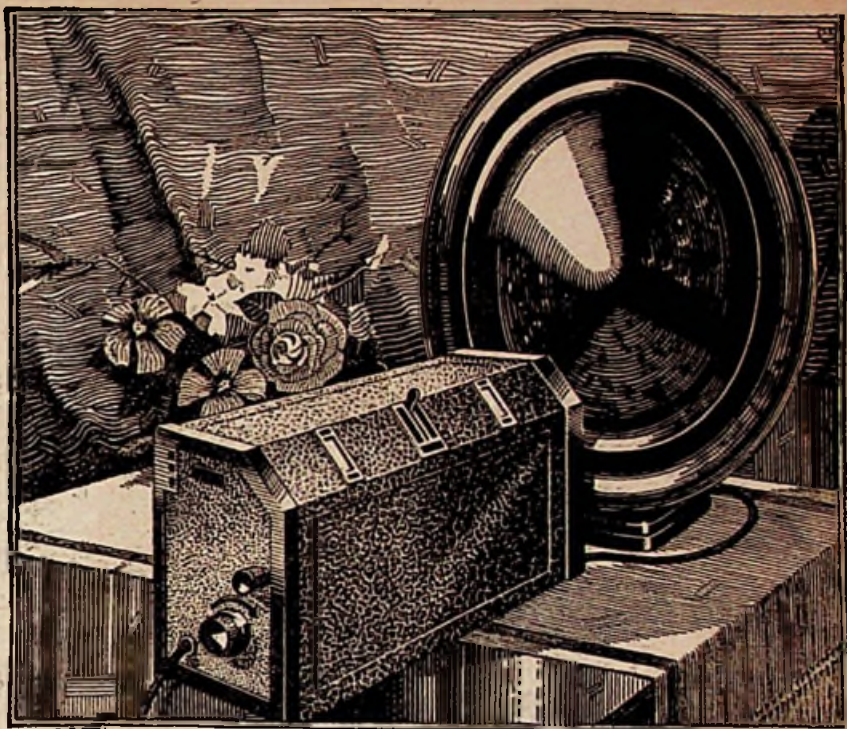
1a, NEWMAN STREET OXFORD STREET, W.1.

(Museum 9801)

SHOWROOMS IN ALL THE PRINCIPAL TOWNS



# Philips lead in modern radio



When they first put Radio on a new and practical basis by introducing the All-Electric System, Philips took the lead. And by adding a new realism and vividness of performance Philips are more than maintaining that lead. In a Philips All-Electric Receiver, you have the perfect combination of no-battery operation, simple control and reproduction fascinating in its brilliance. Imagine that there is a Philips Receiver in your own home. Reach over to the switch, press—give a twist of the dial. Now is that a Dutch or German station? Neither, it's French—Toulouse. Brought him in in a few seconds. It never takes longer to get any one station from an available list of about thirty. Prove for yourself the merits of a Philips Receiver. Without any obligation on your part we will arrange with your retailer to demonstrate one in your own home. If you like it keep it; if you don't we will take it back. Send a postcard to us at once and you will learn that Philips in modern radio definitely lead by a long way.

## PRICES

### ALL ELECTRIC RECEIVERS

Type 2515  
£12.10.0  
Type 2514  
£23.01.0  
Type 2511  
£37.10.0

### LOUDSPEAKERS

Type 2016  
£2.10.0  
Type 2007  
£5.5.0  
Type 2018  
£14.14.0

*If you have D.C. Mains, or if no electric current is available, use Philips Receiver TYPE 2503, £12.10.0*

GRADUAL PAYMENTS MAY BE ARRANGED THROUGH ANY RETAILER.

*Write for Illustrated Brochure.*

# PHILIPS

## ALL ELECTRIC RECEIVERS

PHILIPS RADIO, PHILIPS HOUSE, 145, CHARING CROSS ROAD, LONDON, W.C.2



# SIX-SIXTY



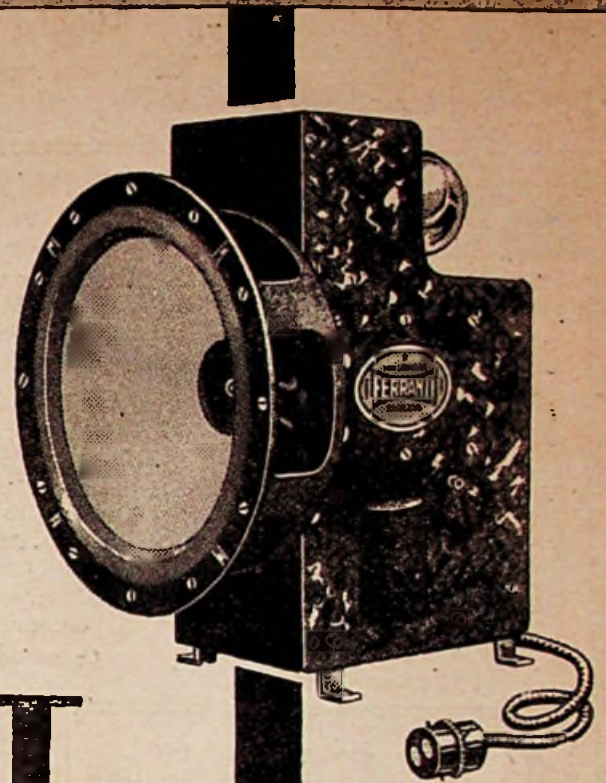
The NAME that means so much to the British Set Manufacturer—the VALVE on which he stakes his reputation—the VALVE that preserves the living reality of music in wireless reception, and year after year gives enjoyment to thousands of radio enthusiasts in all parts of the British Isles.

*Write for illustrated leaflet containing full particulars of complete range of Six-Sixty Valves, including A.C. Valves and Gramophone Amplifying Valves.*

## SIX-SIXTY VALVES



The  
 decision of the  
 'Wireless World'  
 Olympia  
 Ballot -



**THE BEST  
 SPEAKER**

CHASSIS ONLY  
 A.C. Model £10. 0. 0.  
 D.C. Model £6. 10. 0.

**IS**

**THE**

**FERRANTI**

*In the ballot the Ferranti Speaker won the first place*

**FERRANTI LTD.**

**HOLLINWOOD**

**LANCASHIRE**



EXETER · CURRYS BRISTOL · CURRYS LEICESTER · CURRYS SOUTHAMPTON

# Westminster Radio

SPEAKS FOR ITSELF

## WESTMINSTER COMPONENTS

British Made. Thousands in use.

HIGH TENSION BATTERIES 60 volt 5/11, 100 volt 9/11.  
DUAL COIL 8/6. H.F. CHOKE 4/6. CONE SPEAKER  
29/6 ACCUMULATOR 2 volt 40 amp. 8/6.



WESTMINSTER MODELS

From £6 : 19 : 6

A Child can operate

### ALWAYS IN STOCK:

Ever Ready, Lissen Batteries.

Marconi, Ormond, Langham Portables.

Celestion, Amplion, Marconi Speakers.

Ormond, Polar, Watmel Condensers.

Cossor Valves.

## A BETTER SET AT A LOWER PRICE

Latest Design Three Valve Table Model.

### ENTIRELY SELF CONTAINED

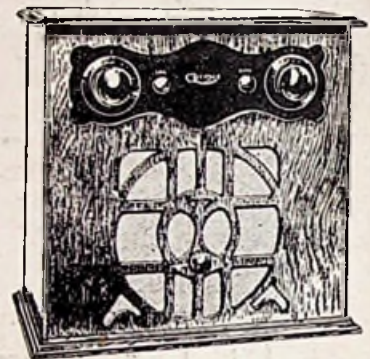
Highly Polished Figured Oak Cabinet. Enclosing Batteries and improved type Cone Speaker. Super Volume. Superb Tone.

COMPLETE WITH ALL ACCESSORIES

£11 : 17 : 6

or from 21/9 deposit.

Free Installation and After-Sale Service from any of our 200 Branches.



# Currys Ltd

200 BRANCHES THROUGHOUT ENGLAND  
Send Post Card for Catalogue No. 46.

## RADIO HOUSE

MAIL ORDER DEPT.  
24-28 Goswell Rd. LONDON E.C.1.

PORTSMOUTH · CURRYS MANCHESTER · CURRYS SWINDON · CURRYS BOURNEMOUTH

# SPECIALLY DESIGNED for REGIONAL STATIONS

NO PROJECTING CONTROLS    NO H.T. OR L.T. BATTERIES  
REMOVABLE POWER UNIT    - - - LONG RANGE

Here is a set which is not only British, but a product of the largest radio and electrical organisation in this country. This set has been specially designed for the new Regional Stations. This means that

- (a) it gives perfect local reception.
- (b) You can cut out your "local," however powerful it is, to get distant or foreign stations.

The illustration shows you its remarkable simplicity. Note the complete absence of protruding controls—an important point when this set is carried from room to room. To work the Transportable, merely plug in to an electric light socket and tune in.

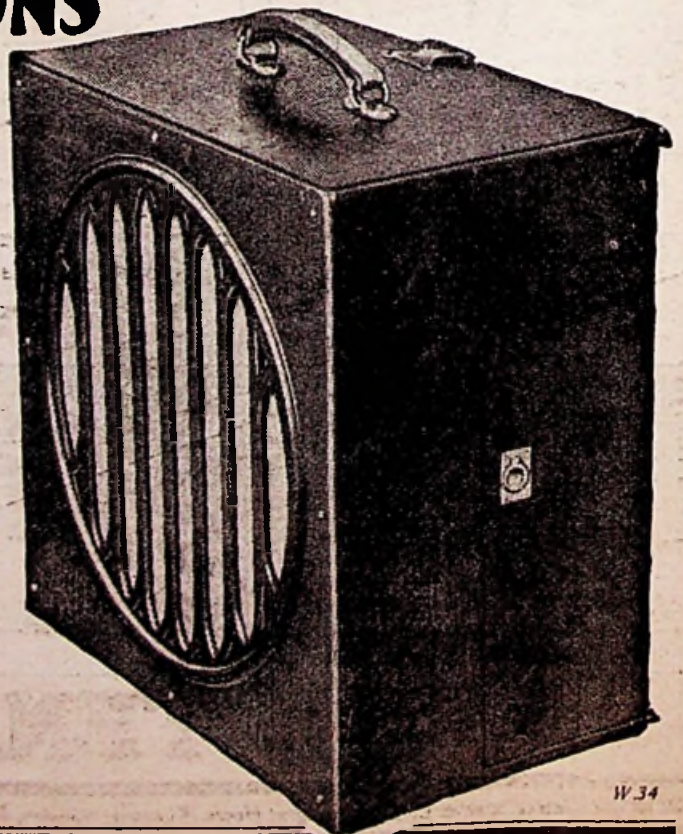
No outside aerial necessary. No H.T. or L.T. Batteries necessary. Self-contained B.T.H. Loud-speaker. Adapted for use with Gramophone pick-up.

The power unit which replaces batteries is removable. Thus, should you move the set from one neighbourhood to another, it is a simple matter to adapt the set to varying voltages. No other set has this feature. Sensitivity and Selectivity are wonderful. And the volume is positively amazing. But get your dealer to demonstrate or write to us for literature. "Pay as you use" terms can be arranged.

EDISWAN ALL-ELECTRIC A.C. TRANSPORTABLE  
Price 30 guineas complete and ready for use.

THE EDISON SWAN ELECTRIC CO. LIMITED

Head Office Edison Radio Division and West End Showrooms: 1a, NEWMAN ST., OXFORD ST., W.1  
Phone: Museum 9801. SHOWROOMS IN ALL THE PRINCIPAL TOWNS







# THE DIFFERENCE BETWEEN.

A GOOD Filament  
WITH  
"TENACIOUS  
COATING"



A BAD Filament  
WITHOUT  
"TENACIOUS  
COATING"



Reproduction from an untouched micro-photograph showing the coating typical of all OSRAM VALVES. Notice the absolute evenness of the coating. There are no gaps, the coating clings, so that the full benefit of the coating is maintained. The secret is the startling discovery of the scientific process of "TENACIOUS COATING."

This reproduction shows part of the filament of a badly coated valve before use, showing a serious gap in the coating. A gap such as this starts the valve off in its life with a poor performance. The valve then prematurely fails.

WRITE for booklet, "OSRAM WIRELESS GUIDE" (1929 edition). Sent post free.

MADE IN ENGLAND.

Sold by all Wireless Dealers.

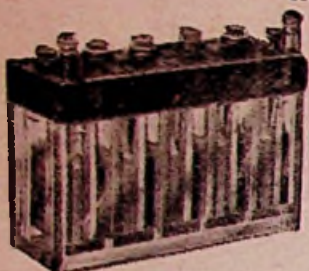
# Osram Valves

with the

# "TENACIOUS COATING"

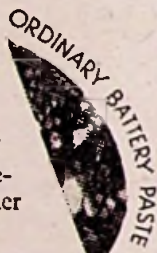
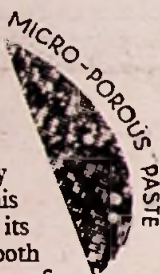


**MICRO-POROUS PASTE**  
 specially **SMOOTHES**  
 the **OUTPUT**  
**OF THIS**  
**SUPER**  
**H.T. UNIT**



DMHG 6/9  
 10v., 6.5Ah mhrs. Other types,  
 5-15-; LT, 4, 6 to 9 G.

How can you avoid small current fluctuations when the paste in the battery is uneven, like the lower photograph here (taken under a microscope)? Only with Fullers' micro-porous paste can fluctuations be avoided altogether. And only Fuller super batteries have this special paste. Think what its fineness must mean in smooth H.T. output—what purity of reception must result! Super batteries are tougher too, and last longer than others. Illustrated is a multi-compartment H.T. unit in finely moulded glass container, with Fullers' special elements, and grease-cap terminals. Of Fuller Service Agents, etc.



**Fuller**  
 ALL BRITISH  
**SPARTA**  
**SUPER BATTERIES**

ALSO SPARTA  
 DRY BATTERIES,  
 60v. Standard, 7/11  
 60v. Super, 13/6  
 (Both reading 60v.)  
 100v. Standard, 12/11  
 100v. Super, 22/-  
 (Both reading 108v.)  
 120v. Standard, 15/10  
 (Reads 126v.)  
 0v. Grid Bias, 1/6  
 10v. ditto, 2/10

**THEY**  
**LAST LONGER**

Fuller Accumulator Co. (1926) Ltd., Chadwell Heath, Essex

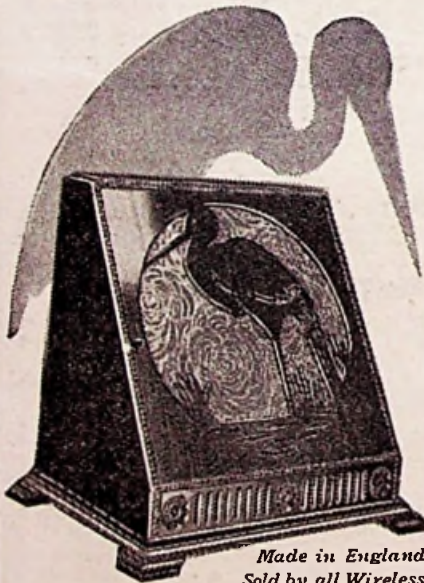
EVERYTHING **The S.E.C. ELECTRICAL** your guarantee

for *The Radio Epicure*  
**LOUD SPEAKERS**  
**GECOPHONE**



**Drama in the Air**

The villain's growl, the victim's bleat, the heroine's sob—all reproduced in natural colours by the new "STORK" series of GECOPHONE Loud Speakers. Never will you hear such realistic radio. The "STORK" is the hallmark of the perfect loud speaker.



Made in England  
 Sold by all Wireless Dealers

**The Millionaire's Loud Speaker at every man's price**

B.C. 1790 GECOPHONE "STORK" Cabinet Cone Loud Speaker in oak. Exceedingly handsome design. The ornamental fret is backed by an artistic fabric of blue and gold. Price £3-15-0 In mahogany £4.

**WRITE** for illustrated folder B.C. 5173, which gives full particulars of "STORK" Loud Speakers and the complete range of GECOPHONE Speakers. Sent post free.

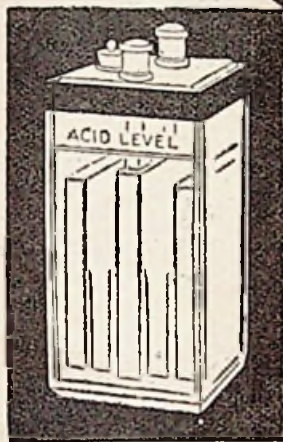
Manufacturers (Wholesale only)  
**THE GENERAL ELECTRIC CO. LTD.**  
 Head Office and Public Showrooms :  
 MAGNET HOUSE, KINGSWAY, LONDON. W.C.2  
 Branches and Showrooms throughout Great Britain



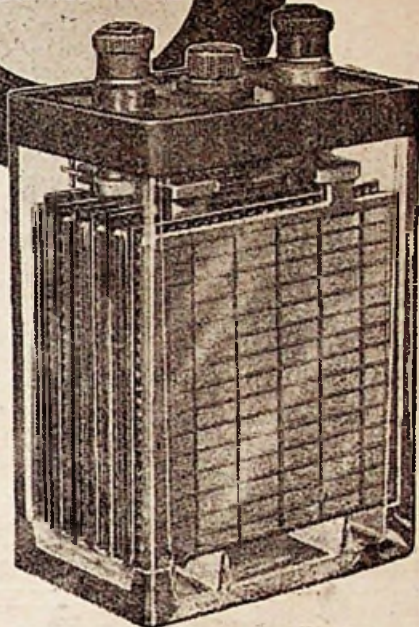
# WHY PAY MORE ?

When you can buy Ediswan Accumulators at these prices!

**EDISWAN ACCUMULATORS**



Major Loten, 70 Ampere hours—11/-



B.W.G.3. 36 Ampere hours—11/9



Midget Loten, 12 Ampere hours—2/9



Little Loten, 20 Ampere hours—4/3



Minor Loten, 45 Ampere hours—8/-

Your accumulator worries are ended if you instal an Ediswan—your charging bills are reduced, too, because the **new mass type** plates ensure maximum life per charge. From the lead used in the plates to the glass of the container Ediswan accumulators are 100% British. The Loten Range is particularly suitable for slow discharge over long periods, for higher discharge rate the B.W.G. type should be used.

If it's **EDISWAN** ..... it's better

Ask your Radio Dealer.

**THE EDISON SWAN ELECTRIC CO. LTD.**  
123-5, QUEEN VICTORIA STREET, LONDON, E.C.4

SHOWROOMS IN ALL THE PRINCIPAL TOWNS.

B.49



## FROM PESSIMISM TO ENTHUSIASM in 24 Hours!

### Life's Finest Tonic - Success!

The finest tonic in life is Success, but it does not come to the man who sits still, allowing the time to hang heavily on his hands; who desponds and despairs—that is the way to Pessimism. Success comes to the man who is "up and doing," the man who can recognise a good opportunity and be energetic enough to GRASP IT!

### We tell You how to Earn!

Here is an opportunity for YOU to taste life's finest tonic. By sending the Coupon below you can jump from Pessimism to Enthusiasm in 24 hours! We will tell you how you can participate in the **BIG PROFITS** now being made in the Wireless and Electrical Industry by manufacturing under our **Enormously Successful Patents**. The work is easy and simple, and £300 a year can easily be yours.

### We tell You how to Sell!

No special skill or knowledge is required. You can work on the Kitchen Table, with the assistance of the whole family (including the Children), and no expensive "Plant" or Machinery is needed. We will tell you how to sell the articles you make. The demand for them is simply stupendous, for our Patents are far in front of ALL OTHERS—we can prove this by Practical Tests!

### We GUARANTEE Your Profits!

Your Profits are Large and Certain. WE GUARANTEE THEM! Your business is protected under Royal Letters Patent. The Market can never be overcrowded, because *only a limited number are allowed to manufacture!* If desired we arrange to purchase your stocks. The little instruction necessary is given **ENTIRELY FREE!!** Be the "Man of Action," not the "Pining Pessimist." GRASP this Opportunity by filling in this Coupon for Free Particulars of this **HONEST, STRAIGHTFORWARD, MONEY-MAKING PROPOSITION!**

**EARN £300 A YEAR IN YOUR SPARE-TIME !**

What could YOU do with £300 EXTRA a year? It would make you independent of your Employers and Industrial Disturbances. That is what YOU can earn if YOU like. No large outlay, no drudgery; and Profits Guaranteed! Waste no more time.

SEND THIS

**WAY-OUT-OF-DIFFICULTIES ~ COUPON ~**

To Mr. V. ENGLAND-RICHARDS,  
THE ENGLAND-RICHARDS Co., LTD.,  
119, King's Lynn, Norfolk.

Sir—Please send me at once, and FREE, full details as to how I can make Money at Home in my spare time. I enclose 2d. stamp for postage.

Print your name and address boldly in capital letters on a plain sheet of paper and pin this Coupon to it.  
"Radio Times," 15-11-29



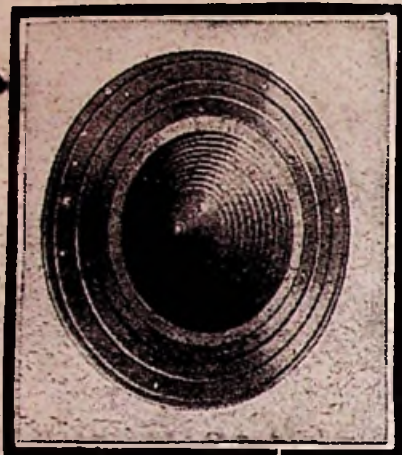
# easy...

for the amateur  
to build his own  
**Super  
Loudspeaker**

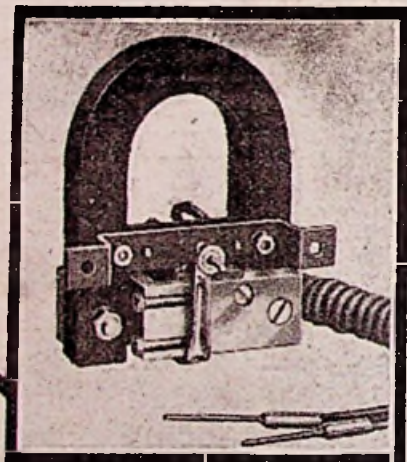
This cone unit and assembly now permits the amateur designer to construct a super-sensitive loudspeaker which is cheaper than a factory built model whilst at the same time allowing him to use his own ideas as to the type of cabinet or baffle to be used.

For the small sum of 15/- for the cone unit and 12/6 for the assembly he can build a loud speaker unequalled in its class for volume, tone and sensitivity.

Like all Ediswan products this unit and assembly combine typically British quality with life-long dependability.



Assembly—Price 12/6



Cone Unit—Price 15/-

## with this EDISWAN CONE UNIT & ASSEMBLY

THE EDISON SWAN ELECTRIC CO. LTD.  
Head Office Ediswan Radio Division and West-End Showrooms:  
1a, NEWMAN STREET, OXFORD STREET, W.1.  
Phone: Museum 9801.  
SHOWROOMS IN ALL THE PRINCIPAL TOWNS.

W.35.

### I wonder, is my Accumulator nearly discharged?



A single glance at the Peto & Radford P.G.F. Accumulator tells you whether it is discharged, half-charged, or run out. The indicating floats let you see how many more hours of programme you can depend on.

### As easily as telling the time

Further advantages of the P.G.F. are these. Plates are sturdy. Paste is held in by interlocking grids. Terminals cannot be reversed and have acid-proof glands. The lid is made of Dagenite and is hermetically sealed to the box. And the price is low—only 11/9 for a 2-volt 20 a.h. (true capacity) or 9/- without the indicating feature.

Moreover, the P.G.F., like all Peto & Radford Accumulators, is guaranteed for six months.

Indicating	
P.G.1.5 (as illustrated)	20 a.h. 2v., 11/9
P.G.F.7	30 a.h. 2v., 13/9
P.G.F.9	40 a.h. 2v., 15/9
Non-Indicating	
P.G.5	20 a.h. 2v., 9/-
P.G.7	30 a.h. 2v., 11/-
P.G.9	40 a.h. 2v., 13/-
P.G.11	50 a.h. 2v., 15/-

Send a postcard for full details of this and other P. & R. Batteries (L. T. & H. T.) to Peto & Radford, 93, Great Portland Street, London, W.1.

Telephone: Langham 1473.

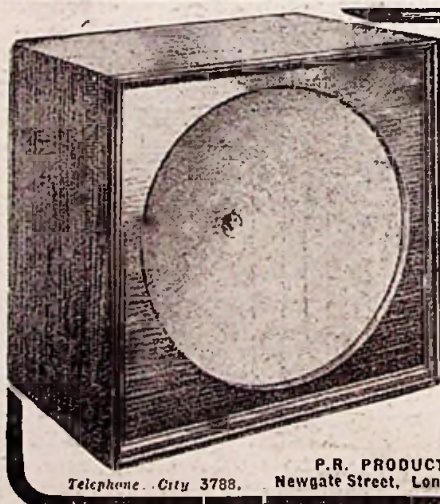
London Sales and Repair Depot:  
107a, Pimlico Road, S.W.1.

Glasgow Depot:  
45, Clyde Place.

## P AND R

PETO & RADFORD  
**ACCUMULATORS**  
*The beginning and the end in*  
**POWER** W.R.1

This announcement is issued by The National Accumulator Co., Ltd.



### 35' FOR 19'6

POST 9d.

For a limited time to introduce our P.R. Speaker we have arranged to supply the complete KIT to make up this wonderfully powerful speaker for 19/6.

The KIT consists of our Balanced armature P.R. Speaker Unit, the Special P.R. Fabric Cone, 3-ply oak-front Baffle,

4 heavy, natural oak, cabinet-finished sides cut ready for assembly, 4 pieces oak front moulding, 4 rubber feet,

3-ply unit cradles, screws, etc. The whole sent safely packed by return of post ready for you to assemble, with full instructions. Please note that the above consists only of a complete kit **READY TO ASSEMBLE** and is **UNPOLISHED**.

P.R. PRODUCTS, Dept. S.18, P.R. House, Telephone: City 3788. Newgate Street, London, E.C.4. Opposite Post Office Tube.

### END WINTER NIGHT DULLNESS



7/9  
down

brings you the 6ft. size table car-riage paid on 7 days' Free Trial. Cash Price £6 10 0.

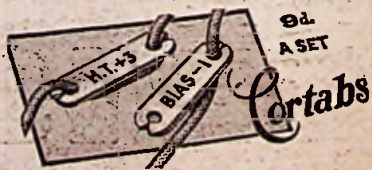
You and your family will derive endless pleasure from this ever entertaining game. First payment brings you delivery of the Riley Bagatelle Table, complete with all accessories. Pay the balance in easy instalments as you play. Write to-day for list of sizes and prices.

**32 FREE** Billiard Tables. Send at once for details.

E. J. RILEY, LTD.,  
Jasper Works, ACCRINGTON,  
And Dept. 17, 147, Aldersgate St., London E.C.1

### Save Your Valves!

Very few valves live to die a natural death. Buy **CORTABS** to-day and save the lives of your valves. Metal labels are corrosive and conducting. **CORTABS** (made of Ivorex) are non-corrosive and non-conducting. A carton of thirteen popular wordings costs only 9d.

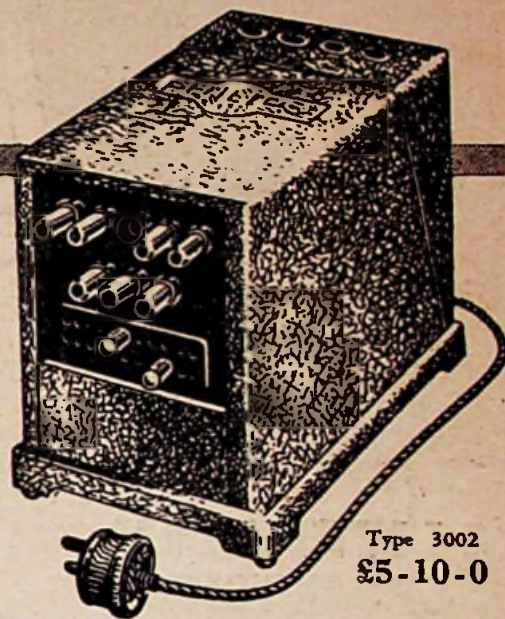
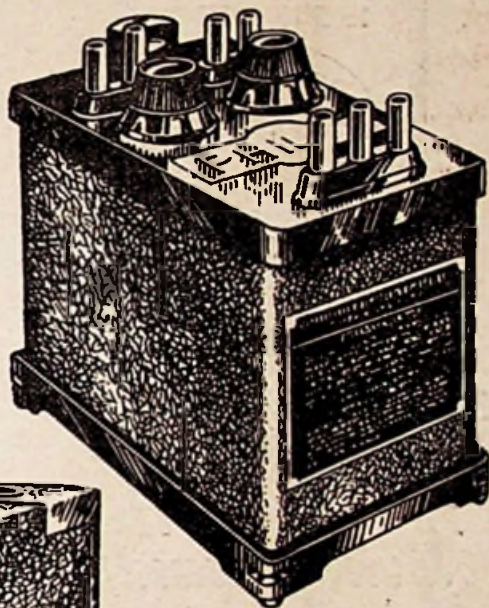


Don't be put off with substitutes. See the special slots illustrated above. These enable **CORTABS** to slip on to battery cords without having to undo plugs and terminals. But they will not slip off! **CORTABS** can be obtained of all good dealers or (11d. postage extra) from—

**MONEY HICKS, LTD.,**  
The Largest Makers of Radio Labels in the World  
68-69, Britannia Road, Waltham Green, London, S.W.9.

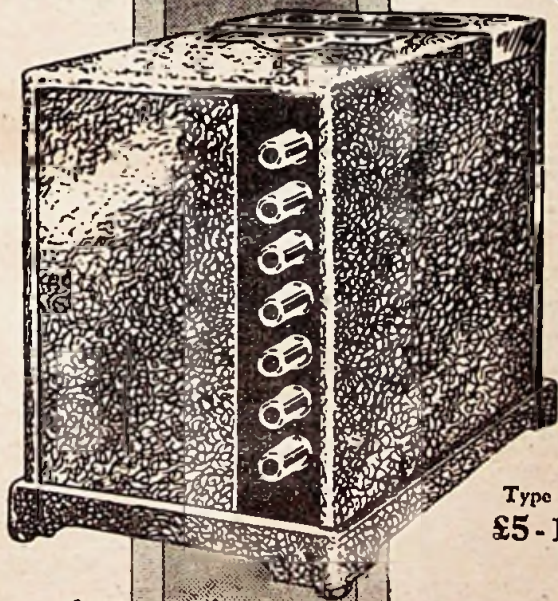


# PHILIPS BATTERY ELIMINATORS (H.T. UNITS)



Type 3002  
£5-10-0

Type 3005  
£3-17-6



Type 3009  
£5-15-0

Get the *best* out of your receiver—volume, tone quality, distance—by using a Philips Battery Eliminator and thus taking your H.T. current from the electric mains. Also it's *cheaper* than having to pay for new batteries every now and then. One of the three types of Philips Battery Eliminators meets your needs. Type 3009 and 3002 work off A.C. Mains, Type 3009 giving grid bias as well as H.T. For D.C. Mains there is Type 3005.



For 10/- down you can have any of these on Philips' Easy Payment System.

# PHILIPS for Radio

PHILIPS RADIO, PHILIPS HOUSE, 145, CHARING CROSS ROAD, LONDON, W.C.2.

ALL ADVERTISEMENTS FOR "RADIO TIMES" should be addressed to the ADVERTISEMENT MANAGER, B.B.O., 28-20, SOUTHAMPTON STREET, LONDON, W.C.2. TELEPHONE: TEMPLE BAR 8400.





67'6

**LITERALLY ORGAN-VOICED**

The fun you can get, the pleasure you can give, with this Lissen Portable Gramophone. You can use it any time, anywhere; it will fill in odd moments splendidly, and because its tone is so deep and mellow you can give a concert of the classic records that will delight the critical ear.

Lissen have found a way to put a horn of really great length into this portable gramophone—a horn longer than that of many full-sized cabinet models. The Lissen sound-box is extremely sensitive and in perfect track alignment, so that there is total truth from every record. Finely adjustable dial speed regulator enables you to play every record at exact recording-room speed.

Have this fine Lissen or 5/- deposit and 8 monthly payments of 8 8.

CASH PRICE 67'6

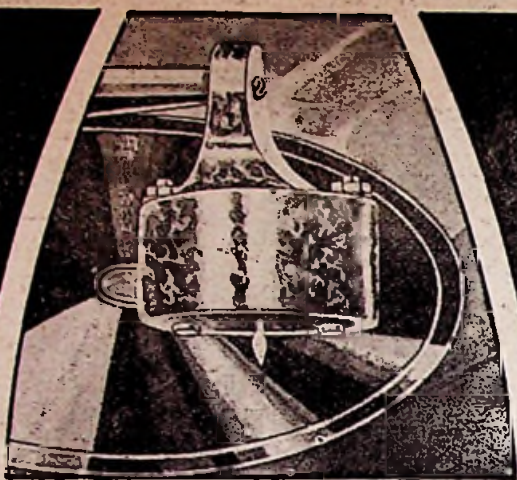
**LISSEN**

**YOURS FOR 5/-**

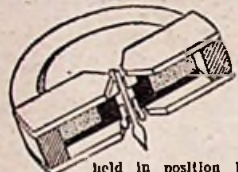
**COUPON FOR EXTENDED CREDIT TERMS**  
To LISSEN Ltd., Worplesdon Rd., Isleworth, Middx.

I enclose 5/- deposit for one Lissena Portable Gramophone Model No. 4 as illustrated, and agree to pay the balance in eight consecutive monthly payments of 8 8, to you at your Isleworth address.

Signed (full name).....  
Address.....  
Are you a Householder?.....  
Date.....  
Retailer's Name.....  
(If no retailer selected at time of ordering leave this blank.) R. T.



**HOW THE NEEDLE IS SUSPENDED**



held in position by mechanical contacts, without restriction by magnetic attraction.

**LISSEN'S new revolutionary PICK UP re-creates the Living Sound!**

Use this Lissen Pickup with any gramophone and any radio set. Use it with old records or with the latest masterpiece of electrical recording—you will hear again the living voice of the artist, and every note of every instrument re-created for you.

Because the Lissen Pickup responds faithfully to the most minute indentation on the record—the needle armature is so light that the needle-point actually feels its way along the record groove. And you'll find your records almost everlasting when you use this new Lissen Pick-up, because the needle follows the groove and does not plough its way along.

If you want every single record to sound much better than those you hear at demonstrations—if you want a radio-gramophone reproduction that comes so near to reality that in a darkened room you would suspect the presence of the artist—get this new Lissen Pick-up and learn what perfection means. Any Lissen radio dealer will demonstrate it for you.

**LISSEN**

**NEEDLE ARMATURE PICK-UP 30'**  
WORPLE ROAD  
**LISSEN LTD., ISLEWORTH MIDDLEX**



£16 16s

**WITH PROVISION FOR USING PICK-UP**

No aerial—no earth—no loose wires—it will play as you carry it about.

This Lissen Competition Model Portable Receiver is a veritable marvel of value for money. It is radio in its most convenient form—a fine receiving station complete in itself. All Lissen parts are used, so that all the critical values are constant and perfectly balanced, and you get volume, tone and selectivity combined with a delightful simplicity in use.

It will give you such reproduction of gramophone music as you never heard before. In handsome case of morocco leather cloth; one dial tuning, instant change-over from short to long wave-lengths; no aerial no earth, price complete.

£16 16 0 cash.

Provision is made on this Lissen Portable Receiver for the use of a Gramophone Pick-up without alteration of wiring—you simply plug in the pickup leads into the sockets provided. Use a Lissen Pickup and

Or £1 down and 11 monthly payments of 32/- De-luxe model, in super-hide case, £19.19. on s.h. RADIO and MUSIC DEALERS—write for attractive terms and get your name put on our list for Demonstrations.

**LISSEN**

**HEAR A LISSEN FIRST! 20' SECURES DELIVERY**

**COUPON FOR EXTENDED CREDIT TERMS**  
To LISSEN LTD. (Dept. R.T.), Worplesdon Road, Isleworth, Middlesex.

Please deliver to me at my address below one Lissena Portable Receiver at convenient terms price of £18.12.0 as illustrated and described above. I enclose 20/- and agree to pay the balance of £17.12.0 to you at your address above at the rate of 32/- per month, my next payment to be made to you on..... next (N.B.—Here fill in a date convenient to you) and my succeeding payments to be made on the corresponding day of each subsequent month.

Signature (in full).....  
Permanent Address.....  
Date.....  
Present Occupation.....  
Are you a householder?.....  
Retailer's Name and Address.....  
(Leave this blank if no retailer selected at time of ordering.)