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THE RADIO TIMES

THE JOURNAL OF THE BRITISH BROADCASTING CORPORATION

NATION SHALL SPEAK PEACE UNTO NATION

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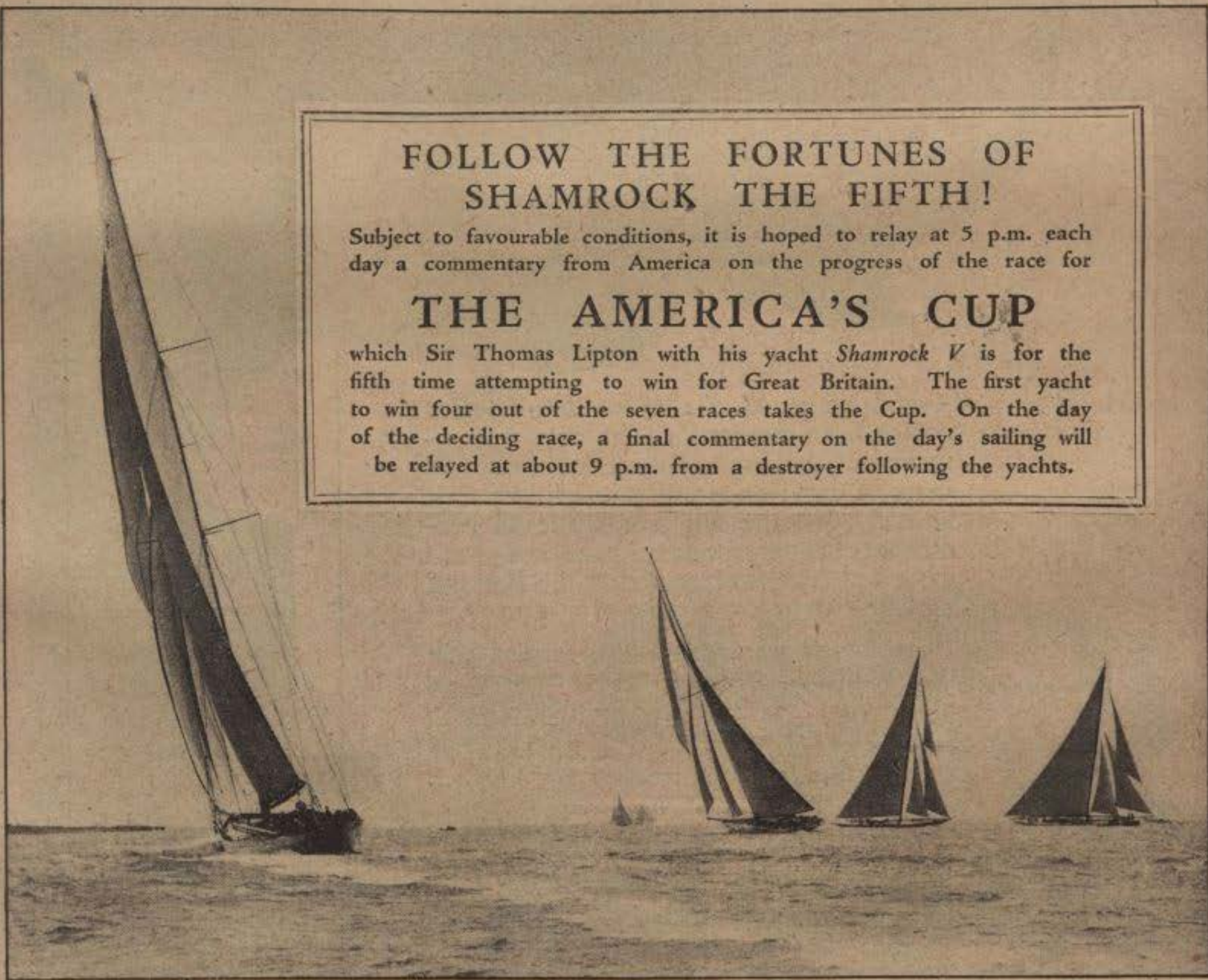
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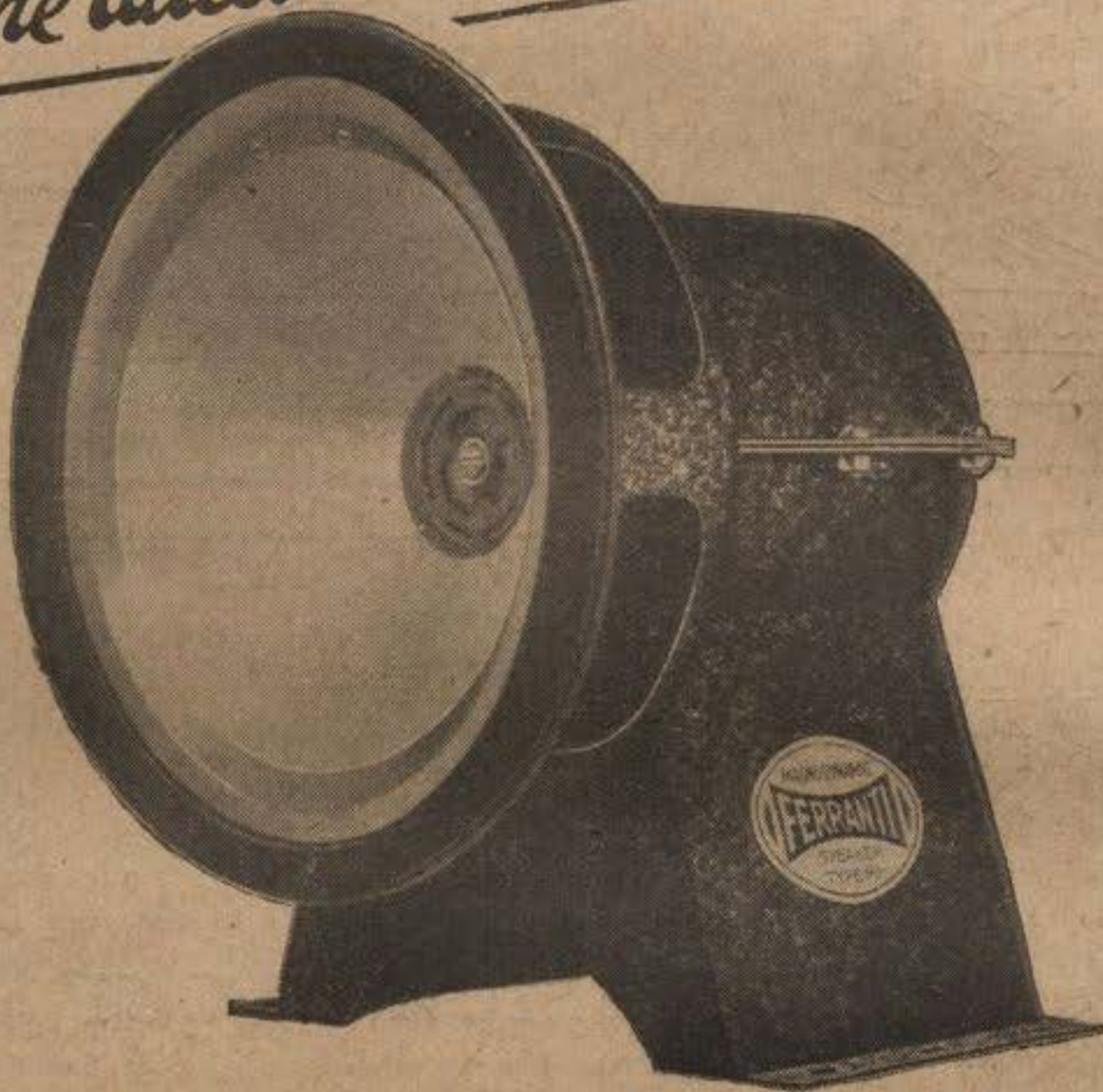
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THE RADIO TIMES

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SEPTEMBER 12, 1930.

Every Friday. TWO PENCE.

OF CRITICISM, AMATEUR AND PROFESSIONAL

W. R. ANDERSON

and his friend the musical amateur discuss Charles Staité's recent article on the value of the public's reactions to art.

IN the midst of the lovely Mozart Andante, coming through from the National Programme on August 8 as never before (so, in my entranced delight, it seemed to me), the door burst open, and a glaring fury stood before me, gibbering, and poking at *The Radio Times*. It was my neighbour, Geoffrey Sloane, come to pay his usual Friday night visit, when we discuss the next week's radio doings, and gloat together over the things we specially want to hear.

'Now, Geoffrey,' I said, sternly, 'it is one thing to be a chartered accountant and another to play the chartered libertine in the midst of Mozart. Have you no reverence? Brawling in church I could forgive, but to gibber in Mozart is simply not done. Sit down, my dear chap, and compose your mind while you listen to Mozart composing his.' Mozart is a capital prescription for any fury (the ancients knew the soothing power of music long before he appeared); and when the medicine had done its work and another kind was set out on the table to assist it, a calmer Geoffrey invited me to join him in a scalping expedition. 'It's this Staité,' he fumed, 'this "Vox Populi" article in today's issue. Listen to this: "The truth about the general reaction of ordinary people to works of art is, in one sentence, that they have none." What do you make of that? Isn't it sauce?'

'For goose or gander, Geoffrey?' I asked. 'For me or you—pro or amateur? In music, which happens to be my job, I'm a pro; but in most other "works of art" I'm as much of an amateur as you are in music. Friend Staité certainly gives us a good hard knock, but he overdoes it. Nobody believes in *Vox populi, vox Dei* nowadays; but *Vox et praterca nihil* is no better. We aren't all fools, Geoffrey, you and me and the other forty-odd millions—even in art, which, of course, is a highly technical business. However, let's hear your growse first!'

'Well,' said Geoffrey, 'of course it's true that the likes of me have not much time to get into music, and I know enough now to realize how much one can miss if one stands outside and judges; but I do maintain that one may have an opinion without always knowing why, and that there is such a thing as natural feeling. For instance, you know yourself (for you've mostly taught me how to get it) that if people have a bit of sense, and take a hint from other people who have had more experience, they can at least get to know some of the fundamental things in musical taste—to recognize sincerity, and to be a bit shy of persistently noisy or too facile composers, and to let a piece sink in and roll it over on the palate, so to speak (mixed metaphors again, by the way)—that sort of thing. What I complain of is good-man Staité's lumping us all together as a pack of ignorant victims of "mass suggestion." Hang it all, I may be ignorant, but I'm not as bad as that.'

'Of course, I sympathize with both Staité and you,' I said. 'I expect he's seen (as I have in the last ten years) the sad results of bumptiousness, in art and elsewhere. Of course, too, any sort of census-taking about "what the public wants" is terrifically difficult. Playwrights and managers pontificate about it, but the best

of them acknowledge that when you try to generalize, you are all over the shop. A *Journey's End* makes a huge success, and other war plays, not tremendously inferior, flop. *Tunnel Trench*, for instance, was a jolly good war play, but it didn't go. It's the same in books, but happily, I think, much less so in music.'

'But don't some pieces have a boom and others, equally good, miss fire?' asked Geoffrey.

'To a small extent; but fortunately we are nothing like so worried in music by booms. The "topical" song business, and the world of Charing Cross Road, has its ups and downs, but they don't much affect the main world of music. Some sorts of music don't get performed—British operas, for example; but we know the reasons for that. . . . However, to return to friend Staité. Don't forget that he does allow that an expert man's opinion on art is "well worth having," if he can give a reason for it. So would mine be on your accountancy problems, if . . . ; but, as it happens, I am ready to give a small prize to anyone who can prove he knows less about figures than I do; hence my masterly silence when you occasionally favour me with the latest news of the Hatry world. It all seems to me so infernally clever and so dismally not worth while. I expect there are people to whom art seems like that; but if they have any sense, they don't pass opinions on it. . . .'

'Well,' admitted Geoffrey, 'there was a time (don't rub it in) when I suppose I hadn't much more sense than those mutts that Mr. Staité jumps on—who "know what they like" and have no reasons to give when they stand up to a man who has. Still, I don't think I was ever so bumptious—was I?—as those who "shout in unison, because shouting in unison is a jolly thing to do," as Mr. Staité sweetly puts it.'

'I do rather like his trying to define things,' I said. 'He sees that all this loose talk of "the public," as if it were one and indivisible, is so much poppycock. There are probably half-a-dozen publics, and their circles intersect, but one thing they all have in common—in being willing to take the best in the particular kind that they like—jazz, or symphonies, or songs, or fiddling, or anything.'

'Why "being willing to take the best"?' asked Geoffrey; 'why not "wanting" it?'

'It's an important difference,' I replied. 'Can you be said to want the best unless you know it when you get it?—and that necessarily means knowing what is *not* the best—knowing all the grades, or at any rate all those that have any quality at all in them.'

'It's that business of getting to know quality that takes so much time,' said he.

'Precisely,' I said; 'and I suppose most of us, in our capacity as amateurs of whatever

subject we're interested in, would be far better employed, most of our time, in finding out what quality is, and asking questions of better-informed people, instead of passing opinions. I can remember the time when I thought I knew a dashed sight more about music than I think I do now. Can't you remember it about your job?'

'Rather,' agreed Geoffrey. 'Of course, I agreed with Staité about the difficulty of clapping labels on to people, and the foolishness of pretending that masses of them really have any means of forming a useful opinion about art.'

'Well,' I qualified, 'they have the means, lots of them, but they aren't interested. Why should they be? We find our hobbies where we please: accident or temperament, or congenial fellowship, determines them. After all, art is not the whole of life to most people. Music happens to be a big slice of life to me, but then, it's my job as well as my hobby—as it is many musicians'. To laymen it's just a recreation. You enjoy a hobby more when you go into it a bit, but nobody's going to compel you to delve if you don't want to. Only, it's common sense that, if you don't know much, you spend most of your time in asking questions of people who do and very little in offering opinions. Music is just like everything else: you can enjoy a great deal of it without knowing a bit about it; but the musician enjoys it in fuller ways, because he understands it with his mind as well as his heart. The one doesn't spoil the other: it's all bunkum to imagine that technical study dries up the music. You and I know each other well enough, Geoffrey, for me to say that, as a musician, I get something out of Beethoven's *Fifth* that you never will; but you, by dint of gramophoning and listening, and chatting with others who love the music, have got in it a pleasure that will last you a lifetime. The only grief is that you can't hand that pleasure on to young Geoff the Second, together with the thousands which your attention to accountancy is piling up.'

'Thousands my eye!' he retorted. 'But it does seem a bit sad that the youngster can't feel the thrill of that dash into the last movement—Jove, does it ever miss thrilling you? But perhaps it's better he should find it out for himself—find his own level in music.'

'Yes,' I said; 'crutches aren't much good. Self-help's the motto; and musicians are always ready to help, too—it's only their shyness that makes people think them stiff. They're a jolly good-hearted lot, and I say it after working among all sorts of them for over twenty years. There's just one thing—I wish that folk would put one phrase in front of that amiable and very necessary "seeing what the composer or author set out to do."'

'What's that?' asked Geoffrey.

'Asking if it was worth while doing it,' I replied. 'It would scotch a good many profitless experiments if they did. But that line of thought isn't popular with a lot of modern composers.'

'Well,' answered Geoffrey, 'nothing venture, nothing have,' you know.'

(Continued on page 551.)



Son and Daughter o' Guns.

TWO newcomers to studio vaudeville are Peter Haddon and Rosie Moran, who are to take part in a National programme on Tuesday, September 23. These two artists are at present appearing in *Sons o' Guns*—Mr. Haddon as a drawling staff-major, Miss Moran, a clever American dancer of seventeen, as one of those charming and purposeless young ladies who flit through every musical comedy. On the 23rd they will be heard in an Anglo-American duologue—with music by George Posford, the clever young composer whose songs have already been broadcast by Madge Saunders and Norah Howard—and in the revues *Red Pepper* and *The World we Listen in*. With them in the 'bill' we shall hear Desirée Ellinger, the 'star' of *Eldorado*, Elizabeth Pollock, Gillie Potter, Mabel Marks, and Alfredo Rode. Miss Pollock made a recent *début* at the microphone in clever impersonations of famous players. Señor Rode is a violinist from the Argentine who spent his early life among the gauchos.

The Play of Ideas.

AFTER an interval of several years, there is to be a broadcast revival of Karel Capek's drama, *R.U.R.*—on Monday, September 22 (National), and Thursday, September 25 (Regional). Correspondents have so frequently referred to the first radio production of this play that we feel sure that the revival will be largely welcomed. *R.U.R.*, though written, of course, for the stage, is almost ideal for the microphone. It combines an adventurous plot, a succession of interesting ideas, and an eerily tense 'atmosphere,' which is perhaps more effective from the studio than across the footlights. The story of *R.U.R.* is a nightmare—a scientific nightmare of many years hence. Such a thing is not easy to create from flesh and blood, limelight, and canvas; it is the more easily created in the mind; that is why *R.U.R.* becomes one of the most successful of broadcasting plays. Here is the drama of an idea: such plays have an appeal to the listening public; *Brigade Exchange* and *Twelve Thousand* have been almost the most popular productions of the year; *R.U.R.* and Galsworthy's *Strife* will rival them. Consider the raw material of drama—sex, action, emotions, and ideas. Sex is debarred from the microphone; in its more



'An eerily tense "atmosphere."'

complex aspects it is undesirable for broadcasting, and the mere facts of beauty and physical attraction are ruled out by the nature of the medium. The drama of action is hard to transfer to the studio, even with the assistance of sound-effects; it becomes difficult to follow and exhausting to visualize. Plays with an emotional appeal—like the adaptation of *Carnival*—succeed in their object; but first and foremost comes the Drama of Ideas. The idea focuses the mind of the listener. He hears and thinks simultaneously.

'The Broadcasters' Notes on Coming Events

BOTH SIDES OF THE MICROPHONE



Men and Robots.

FOR the benefit of those who are unfamiliar with the play and baffled by the initials of the title, it should be explained that *R.U.R.* stands for Rossum's Universal Robots. The word 'robot' has passed into the English vocabulary as meaning 'a man so mechanized by routine as to have become almost an automaton,' but in the play it is the patented trade-name of a kind of mechanical workman invented by one Rossum. The original Rossum was a lunatic, a megalomaniac who strove to rival God by manufacturing Man. His son, an engineer and man of business, turned his father's research to practical account by producing synthetic workmen of a practical design who were capable of doing two and a-half times as much work as human beings. These factory-produced Robots, as we first meet them in the play, are Man without a soul; they have no volition, never laugh or cry, love or suffer; they wear out after twenty years and cannot reproduce themselves; they have magnificent memories and are skilled workmen; their only purpose is work. The Robot factory is on an island. The four human executives in charge of it are wrapped up in this work of producing automata. Domain, the manager, dreams of a world in which man will be an aristocrat with all his work done for him by Robots. Berman, the business manager, thinks only of huge profits. Dr. Gall, the physiologist, has a scientific interest in the making and improvement of these soulless workers. Alquist, the chemist, alone doubts the wisdom of the invention.

Things Come Full Circle.

INTO this strange world comes Helena Glory, the daughter of a University Professor. She pities the Robots, regarding them not as commercial articles but as almost-men. All four men are in love with her, but she marries Domain. The world, grown idle, demands more and more machines to work for it. It even employs Robots to fight its wars. For love of Helena, Dr. Gall strives to give the Robots feelings. He succeeds in his efforts to give these creatures humanity, and the Robots, acquiring mind and imagination, turn and annihilate mankind. With mankind vanishes the secret of manufacturing Robots, who are in their turn faced with extermination after twenty years. Alone of men, Alquist survives, driven by his frantic captors to rediscover the formula. Now, when the world is threatened with emptiness, it miraculously appears that Gall had worked more dexterously than he knew—there are two young Robots of all the millions who can laugh and love and give the children which the world needs. The circle is completed. Man, his humanity leaving him at the call of Science, invents a machine to serve him, a machine which exterminates him, but not before he has made it so perfectly in his own image that, though the formula for reproducing the mere machine is lost, it can bring into the world people as ignorant as Adam of the way to make Robots. A parable and a warning, a play to delight those who revolt from the advance of science and the mechanization of civilization, a play which in the tautness of its dialogue and the skill of its carpentry will give pleasure to the students of drama, a story as thrilling as a serial in *Chums*, as full of meat as a scientific treatise.

Fifty Years Ago.

A LISTENER of seventy has sent us from among his personal papers a Prom programme of fifty-three years ago. It is dated June 6, 1877, when 'M. Riviere's Grand Vocal and Instrumental Promenade Concerts' were held at the Queen's Theatre,



'Grottoes and cascades by Messrs. —'

Long Acre. The 'Grand Orchestra' consisted of one hundred performers under Riviere, whereas Sir Henry Wood this year has under him at the Queen's Hall only ninety of the 114 who make up the full strength of the new B.B.C. Orchestra. The first part of the programme is very much like those of today, opening with the *Figaro* overture and including Mozart's *Jupiter* Symphony (advertised as 'the entire work') and the March of the Priests from *Athalia*. The second part is devoted to ballads and the 'celebrated Spanish Quartet, the Andalusian Troubadours.' An amusing feature of the printed programme is the list of acknowledgments to various firms who assisted in the lighting, decoration, etc., of the theatre—the sort of list we still find in theatre programmes and which, in that of a musical play now running includes 'Men's Underwear in Act. II supplied by Messrs. —.' We discover that the 'magnificent crystal chandelier of 50 lights, arranged with transparent flower baskets, etc., were by the noted firm of —.' Messrs. — supplied and arranged 'the Grottoes, Cascades, Fountains and Flowers' (this catalogue makes the Queen's Hall fish-pond look pretty small). In similar manner is acknowledged the origin of the Ices and the Harmonium.

British Nights at the Proms.

IT is generally agreed that one of the happiest and most successful of the 'British nights' in last year's Proms was that in which the English singers appeared. They are to sing again this year on Thursday, September 25 (National). Their programme includes Morley, Pilkington, Weelkes, and other madrigal and ballet writers of Elizabethan days. The rest of the concert is devoted to John Ireland, William Walton, and Arnold Bax, whose Third Symphony, so successfully played at last season's B.B.C. Symphony Concerts, will be the major work of the evening. Harriet Cohen, who has done so much to spread abroad the gospel according to Bax, will appear at the concert, playing the solo part in Walton's rich and individual *Sinfonia Concertante*. Another British work to be given at the Proms that week is Victor Hely-Hutchinson's *The Young Idea* which appears in the Saturday programme (National). This composition, which has already been broadcast once, bears as its sub-title 'Cum Grano Salis,' being mainly satirical and reflective of the modern restless jazz-ridden mind. The composer will play the piano part in this work.



With Illustrations by Arthur Watts

BOTH SIDES OF THE MICROPHONE



Boston to Boston.

DESPITE the possibility of unsuitable atmospheric conditions, the B.B.C. has tentatively arranged to relay from Boston (Mass.) on Thursday evening next a short talk by Mr. Reuben Salter, Mayor of Boston (Lines), who is now visiting the States in connection with the Boston (Mass.) Tercentenary celebrations. This will be prefaced by a talk from the London Studio by Mr. S. K. Ratcliffe. The connection between the great American city and its smaller namesake in Lincolnshire is one of the romances of history; settlers from the Fen Country colonized part of Massachusetts and named the town of Boston after the place of their birth.

New Gramophone Records.

HELEN GUEST makes her debut as a recording artist in Rachmaninov's *Prelude in G Minor* (H.M.V. C1943), which was broadcast during Mr. Christopher Stone's recital of new records on Friday, September 5. Mischa Elman and the L.S.O. in Tchaikovsky's *Violin Concerto in D Minor* (H.M.V. DB1405-8), the Hon. W. Brownlow singing Quilter's *Weep you no more* (Col. DB179), and the Band of H.M. Grenadier Guards in the *March of the Knights of the Holy Grail from Parsifal* (Col. DX75) were notable performances, while Jack Hylton and his Orchestra (H.M.V. C1970), Van Phillips and his Orchestra (Col. DX83), Florrie Forde (Radio 1368), and Jimmy Dorsey (Decca F1876) provided some of the topical numbers.

Summers Long Vanished.

THE schools re-open next week. From Monday, September 22, onwards, the National Programmes for the earlier part of the afternoon will again be devoted to Broadcasts to Schools. Mr. C. Armstrong Gibbs, one of our leading composers, is to talk to the children every Thursday on 'The Music of Some Great Composers.' Captain Eckersley opens a series on 'Careers' with a talk on Electrical Engineering. Sir Walford Davies, most popular of all teachers, resumes his music lessons. Among other talks will be a series, entitled 'Out of Doors Week by Week,' broadcast by Mr. Eric Parker. The title of his first talk—'Autumn Moths and Butterflies'—on Tuesday, September 23, afflicts us with a keen nostalgia. It is many years since we cut a figure



'Once we fell into a bog.'

in the entomological world, but there was a distant Edwardian time when we could classify a Silver Washed Fritillary, a Brimstone or an Oak Eggar with the best of them. We once tried to garotte our nurse for pooh-poohing the toxic quality of our killing-bottle. In our day Swallow Tails were fabulously rare. We chased one once in Somerset, but fell into a bog. No one at school would believe this story. We were classed with another boy who obstinately claimed that he had a Blue Mauritius in an album at home.

Galaxy of Musicians.

THE winter series of twenty-three Symphony Concerts, in which the new B.B.C. Orchestra will be heard for the first time at full strength, promises magnificent music. Conductors include Adrian Boult, Albert Coates, Ernest Ansermet, Hermann Scherchen, Sir Landon Ronald, Sir Henry Wood, and Oskar Fried. Among the soloists are Cortot, Rubinstein, Stravinsky, Bartok, Gieseking, Backhaus, Dohnanyi, Moiseiwitsch, Casals, Lamond, and Suggia. The first concert takes place on October 22, and the season continues until May 6. Listeners who intend to be present at the concerts would be well advised to take their tickets as early as possible. Prices, etc., will be announced in an early issue.

A Problem of War.

NEXT week's issue of *The Radio Times* will contain an interesting new feature, —the first part of the text of the radio play *Red Tabs*, which is to be broadcast during the first week of October. The second part of the play will appear in our issue of September 26, but the third and final instalment will not be published until after the actual broadcast. *Red Tabs* is a war play. Those who expect sickening realism combined with a pacific moral will be disappointed. The play deals with an imaginary war of no definite date, though certainly of the near future. It contains no scenes of actual fighting; the problem in question (as may be judged from the title) is concerned with the generals and their staffs. A commander is ordered to enter upon an operation implying the virtual sacrifice of his division in the effort to achieve an ultimate victory. Not being the hardened 'their's not to reason why' type of soldier, he hesitates to obey his order. He calls a conference of his three brigadiers and puts the problem before them. They offer three contrasted solutions. It remains with the general which he shall choose. At this point our second instalment will cease, leaving it to the broadcast production to disclose what happened. The play should arouse considerable discussion. The authors of war novels have not been kind to the staff; there has been far too much cheap sneering at 'ineffectual brass hats,' and so on. The situation faced by the principal character in this story is one which must often have confronted commanders in the late war. The play will reveal the price which a man may have to pay for a set of red tabs.

An Answer to Critics.

CRITICS were quick to make hay of the fact that Mozart was skimpily represented in the Proms programmes. Well, you can't have everything. When Mondays, Wednesdays, Thursdays, and Fridays are all devoted to special composers, the remaining two days have to carry a very widely representative crew; and, in compiling the Proms programmes, it had to be born in mind that there were to be three long Mozartian relays from Salzburg during the Prom period. Mozart admirers, therefore, had better make a note of Tuesday, September 23, when Kathleen Long will be playing Mozart's Pianoforte Concerto in B Flat. Mozart also provides all the vocal items in the Friday's Beethoven concert (Regional), the soloists being Sylvia Nelis and Leonard Gowings.

Tropical Note.

IN the afternoon the news-bills along the Strand had shrieked '92° in the Shade!' By eight o'clock in the evening London was stifling with the menace of a storm which never eventuated. This sounds like the opening of a novel, though it is actually a preface to our



'Booed at the end of it.'

saying that on that hottest evening for seven years we called at the Queen's Hall and found the promenade packed with Bach enthusiasts. Though Bach's is a peculiarly cool kind of music, this says something for the spirit of the 'Prom-goer.' That evening will now be included among our legends of the 'Proms'—along with the bearded gentleman who, a week or two back, after following Mahler's first Symphony with a miniature score, booed at the end of it, leaving us in grave doubt as to whether he hated Mahler, detested Sir Henry or was merely feeling uproarious. The following story is told of last year's Proms. A late-comer, applying at the box-office for a ticket, asked anxiously how far the concert had gone. 'They've just begun the Eighth Symphony,' was the reply. 'Oo-er,' he exclaimed, 'have I missed seven?'

Who Started the Mahler Revival?

THE Mahler revival continues. The Fourth Symphony is to be played at the Proms on Tuesday, September 23 (Regional). What are the curious factors, we wonder, that give the initial impetus to these revivals here in England? An undeniably great composer may get the scantiest attention from us while he lives; and then, years later, when the rest of the musical world has already assessed him and put his music in proper perspective, we suddenly launch a lavish campaign. We play it all—good, bad, and indifferent. So it is, at the moment, with Mahler, a composer who died as long ago as 1911, but who, so far as England is concerned, has had to wait until today for a proper hearing. The result is, of course, that the majority of audiences are rather nonplussed. The name of Mahler is to most of them as new as the name of Schönberg; they therefore expect to hear something new and very strange when his music is played. Judge their bewilderment, then, when such a work as the First Symphony is played—that strange bedfellowship of Beethoven and Johann Strauss. The Fourth Symphony is more mature. It is already known to listeners.

For Your Library List.

AMONG the Books in General reviewed by Miss V. Sackville-West on Monday September 1, were: 'Of Reading Books,' by John Livingston Lowes (Constable), and 'The Life and Mind of Emily Dickinson,' by Genevieve Taggard (Knopf).

(Continued on page 548.)



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THE task of the B.B.C. as universal entertainer is, as even the most ungracious listener will admit, no light one. It is rendered more difficult by uncertainty as to the tastes and requirements of the entertained. To ascertain the individual likes and dislikes of twelve million listeners might well be set to a modern Hercules as one of his labours; but, even supposing that such facts could be discovered in twelve million cases by some gigantic form of referendum, it would still remain for the B.B.C. to strike a mean between them and so devise the programme which, taking account of all circumstances, would be most generally satisfactory. The divergence in tastes we take for granted. No less important is the divergence in the times at which the ordinary man is able to listen. A popular programme broadcast at 7.30 excites complaint from listeners in London's West End, who protest: 'But we never finish dinner till half-past eight!' A vaudeville show which follows the Second News rouses a worker in Lancashire to write in fury: 'Those of us who have to be at our work by five o'clock in the morning cannot be expected to sit up until eleven o'clock at night!' These imaginary instances we have chosen as representing two extremes; between them lie a hundred-and-one other cases of people who cannot fit their lives to the programmes. A seemingly simple solution would be to make the earlier part of the evening's programme light and 'popular' in character, while keeping the more serious items until later. This would be an admirable arrangement could it be proved that all workers were devoted to vaudeville and that West End clubmen demanded no more than modern chamber music, sandwiched between a couple of talks. But then there are the diners-out who detest Delius, and the bricklayers who bow before Bartok. What is to be done for them?

DURING the last week of August there was a heat wave. Sir Hamilton Harty chose that week to plunge in off the deep end—a very appropriate thing to do when the sea in question is *mare nostrum* and not the more turbulent and less cooling sea of musical politics. Sir Hamilton accused the B.B.C. of being staffed with 'arrogant amateurs' and 'amiable bandits' who planned to monopolize and centralize the giving of concerts. He drew an appalling picture of honest players lured away from provincial orchestras, presumably by masked conspirators who added

knuckle-dusters to bundles of five-pound notes as an inducement to their victims to come to London 'where all the streets are paved with gold.' Wireless, he said, had never approached and never could approach, anything like the faithful reproduction of music. We are none of us at our best when the thermometer touches 96 degrees, so we must pardon Sir Hamilton for omitting to mention, in his much-quoted address to the Incorporated Association of Organists, that, far from showing an exclusive desire to centralize music on London, the B.B.C., as recently as last May, financed and publicised a season of Promenade Concerts given by Sir Hamilton himself and the Hallé Orchestra in Manchester, Leeds, and Liverpool; that, far from 'stealing' players from the Hallé, or any other orchestra, the B.B.C. offered no contracts without first referring to the authorities in control of the orchestras in question (these included Sir Hamilton himself); and that, far from being scorned by musicians as a second-rate vehicle for music, broadcasting has attracted the consistent support of almost all our leading conductors (not excluding Sir Hamilton Harty).

THE WORLD WE LISTEN IN

Paul Robeson's voice sounds in my ears, as I read the title of the series of talks, on 'Strange People and Places', which starts in the National Programme on Friday. In those gentle and caressing tones, which are the negro's heritage, it is telling 'of antres vast and deserts idle.'

'And of the Cannibals that each other eat,
The Anthropophagi, and men whose heads,
Do grow beneath their shoulders.'
One feels more than a little envious of the Elizabethans, as one listens to this speech. Their world, one supposes, was rather richer in strange people and places than our own. There was a thrill in crossing the Atlantic that we have lost, when one might hope to land in Eldorado, or to gather pearls on a beach in India. Arrived off the Battery at New York we no longer drop a Jew overboard, to sink or swim, as Portuguese mariners in the New World used to do by way of experiment, to ascertain how the savages would treat a white man. Regarding strange people, moreover, three centuries of exploration have resulted in a measure of disillusion. Nature was less imaginative, in arranging the disposal of men's heads upon their shoulders, than the Ancient World supposed. Indeed, one might suspect her of turning us out from a rationalized factory addicted to mass production. Man is a standardized animal. The best defence we can urge is that we have made up by artifice what the exhausted invention of Nature denied to the child of her old age. We could entertain the Elizabethans with a catalogue of human mutilations which would satisfy even their exacting standards of the marvellous—tattoos and cicatrized patterns on men's skins, disks which can cause their lips to brush their bosoms, rings which enable their ears to imitate an elephant's, pegs in their noses, heads moulded to fantastic shapes, feet that are clubs, fingers deliberately shortened by a joint, teeth sacrificed in an elaborate ritual and sundry other improvements which the more modest writers of that epoch would have draped in Latin.

One might, indeed, round on the Elizabethans with some effect. One does not complain that they asked too much in the way of marvels; but their taste was crude. Looking about for heads that grew below men's shoulders, they

missed the really astonishing things that normally placed heads have created. Worse still, they destroyed what they were too dull to admire. What Vandal ever approached the exploits in that kind of Cortes and Pizarro?

We have, however, our compensations. Much has grown marvellous for us, which they would have passed by as commonplace. When I think of the strange places I have known in the Balkans, I realize that an Elizabethan would have felt himself at home in them. I have walked in Albanian towns, in which each precipitous street was lined with citadels of stone. No window exposed the family within to an enemy's gaze, but the walls had loopholes through which the men of the house might point their rifles. They would spit deliberately, as my shadow fell upon them, to counteract a Christian's polluting magic. To an Elizabethan all that would have seemed normal; indeed, he would have thought the loopholes a highly modern device.

And what did he know of 'antres vast' that was worth knowing? I could tell him of 'caverns measureless to man' no farther away than the Pyrenees, in which I have climbed and stumbled and swum. On their walls is a gallery of Stone Age paintings. He would have passed them by with scarcely a glance of curiosity. For what did this epicure in marvels know of the mammoths they depicted, the extinct cave bears, the bisons and the sabre-toothed tiger? He dated the creation of the world itself about five thousand years later than the latest date to which these paintings can be assigned.

Most of us carry in our heads a list of the 'Strange People and Places' which we aspire to visit, and some of the poets have put their requirements into verse. Heine, with the wings of song, wanted to see the Ganges, but his

choice may have been influenced by the fact that this river rhymes in German so neatly with 'Gesanges.' For my own part, I have no hesitation. I would begin among the temples of Java and Bali, and work my pilgrim way towards the gods of stone which frown from the precipices of Easter Island; to meet men who believe in the hereafter, as firmly as we believe in the imminence of next week, and look forward to the Last Judgment as we expect Quarter Day. They know where Heaven lurks, round that forbidding cape, and past yonder islands. They have sounded the seas that souls must traverse. They are hardy mariners, the children of ocean rovers. The rebel tides obey them; the winds will hearken to their spells. And so, when a man dies, they place him in a canoe and launch it on the friendly waters. The soul will know its road. It is sure of its reception; for that these careful people have provided. Round it, as it lands, the ghosts of the Blessed Spirits will gather. The passport they require is a song. And so each soul must sing, with dance and melody, the verses which the island bard composed for him in life. According as the song has beauty, so shall the soul have honour in that Land. Among these Strange People I think I might be happy. It would even be comfortable to die among them.

A. N. Brailofnel

Russell Green gives a delightful Victorian picture of

THE CREATOR OF ALICE

the Rev. C. L. Dodgson ('Lewis Carroll'), the lecturer on mathematics who gave us in 'Alice in Wonderland' and 'Through The Looking-Glass' the two most perfect children's tales in all literature. An adaptation of the latter, made and produced by Cecil Lewis, is to be broadcast on Monday and Tuesday.

ABOUT the Reverend Charles Lutwidge Dodgson, sometime lecturer in mathematics at Christ Church, Oxford, but better known to all students of literature and all denizens of the nursery as 'Lewis Carroll,' author of 'Alice in Wonderland,' 'Through the Looking Glass,' 'An Elementary Treatise on Determinants,' 'A Syllabus of Plane Algebraical Geometry,' and so on, there are many odd facts to recall. But the oddest of all is the astonishing contrast between the perfect immortality of his work and the perfect oblivion into which the world has allowed his personality to descend. Yet such a contrast is precisely what the retiring author would most have desired. Indeed, he made constant efforts to avoid any public avowal of the identity between the college don and the popular author, even going so far as to use a set formula: 'Mr. Dodgson neither claimed nor acknowledged any connection with the books not published under his own name.' And when a 'Young Ladies' Academy' in America begged him for presentation copies of his works, very tactlessly addressing their request to 'Lewis Carroll, Christ Church,' he replied: 'As Mr. Dodgson's books are all on mathematical subjects, he fears that they would not be very acceptable in a school library.' Very odd! And very Victorian! For all the time the identity was widely known. But then, in the nineteenth century, the great age of mahogany and monogamy, the ostrich of faith had developed an irresistible tendency to bury its head in the lone and level sands of illusion, while its feathers rustled in the desiccating desert wind of morality. Even so, dear Lewis Carroll himself could not resist the immense ethical urge of his century, a century when even the scientific realists were buoyed up by a virile optimism no less hearty than that of the muscular Christians. For after his first successes with the Alice books he attempted, in the later two-volume 'Sylvie and Bruno,' to blend a fairy tale with a sermon. But that was in 1889 to 1893, when already the spirit of the 'nineties was at the door, like the 'two-handed engine' in Milton's 'Lycidas' . . . 'ready to smite once, and smite no more.' Indeed, perhaps we may say that he was, in the phrase of that pungent Roman historian Tacitus, 'fortunate in the timeliness of his death,' which occurred in 1898. For in the preface to the first volume of 'Sylvie and Bruno,' he was projecting a series of improving books, including a 'Child's Bible,' a scriptural anthology, and a Shakespeare for girls, 'an edition in which everything, not suitable for the perusal of girls of (say) from ten to seventeen, should be omitted'; and he goes on to declare that even Bowdler's (from whom we inherit, of course, the solemn term 'to bowdlerize') is 'not sufficiently expurgated.' Well may it be that the Muses themselves hastened to apply the abhorred shears, to ensure the fulfilment of the prophecy of a writer in *The National Review* of those days, who asserted that 'future generations will not waste a single thought upon the Rev. C. L. Dodgson' . . .

Of all the authors who 'do good by stealth and blush to find it fame,' Lewis Carroll is perhaps the most curious example. For though

in his early twenties he contributed humorous verse to *The Comic Times* and to *The Train*, from 1853 to 1857, his hobbies of sketching (which Ruskin rather discouraged by faint praise) and photography were really nearer to his heart than that of writing. Indeed, the dear Queen herself expressed great admiration for his photographs, and we owe to him, busily developing his plates in the special studio which he fitted up in his suite of rooms in Christ Church, some admirable portraits of eminent Victorians—from Ellen Terry to Sir John Millais. But the creation of his greatest work was almost accidental. It was in July, 1862, and the genial and playful mathematical lecturer, now in his thirty-first year, was very fond of boating. The Isis is a gracious stream, and on the rare occasions when the sun beats in brazen force on that resonant hollow among the hills wherein Oxford lies, there is nothing in Europe more felicitous than an excursion over those olive waters, where willows lean in languor above the trailing weeds. 'It was,' writes the original of 'Alice,' 'one summer afternoon when the sun was so burning that we had landed in the meadows down the river, deserting the boat to take refuge in the only bit of shade to be found, which was under a new-made hayrick. Here from all three came the old petition of "Tell us a story," and so began the ever-delightful tale.' The three little girls were the daughters of Dean Liddell. The genial don, however, enters in his diary, under the date July 4, 1862, a more laconic statement: 'I made an expedition up the river to Godstow with the three Liddells; we had tea on the bank there, and did not reach Christ Church till half-past eight.' Later he added an entry: 'On which occasion I told them the fairy-tale of "Alice's Adventures Underground," which I undertook to write out for Alice.' He did. But first he altered the title to 'Alice's Hour in Elfland,' and it was not until two years later that he decided on the final title of 'Alice's Adventures in Wonderland.' And it was twenty years later, in 1886, that he published a facsimile of the original manuscript. Twelve years after that, in July, 1898, the *Pall Mall Gazette* held an inquiry into the comparative popularity of children's books (six months after the author's death) and found that 'Alice in Wonderland' headed the list. The later work, 'Through the Looking Glass,' came much lower down.

In the preface to the facsimile of 1886 Carroll has some very interesting remarks about the genesis of his *magnum opus*. 'There was,' he writes, 'no idea of publication in my mind when I wrote this little book: that was wholly an afterthought, pressed on me by the "perhaps too partial friends." He then proceeds to quote what he calls, with charming and characteristic modesty, 'the deliciously naïve remark of a very dear child-friend, whom I asked, after an acquaintance of two or three days, if she had read "Alice" and the "Looking Glass." "Oh yes!" she replied, readily, "I've read both of them! And I think "Through the Looking Glass" is more stupid than "Alice's Adventures." Don't you think so?' But this was a question I felt it would be hardly discreet for me to enter upon.' History is silent on the

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it without lobsters, you know. Which shall sing?
"Oh! you sing!" said the Gryphon,
"I've forgotten the words."

So they began solemnly dancing round
and round Alice,
every now and
then treading on
her toes when they
came too close,
and waving their
fore-paws to mark
the time, while the
Mock Turtle sang
slowly and sadly,
these words:



"Beneath the waters of the sea
Are lobsters thick as thick can be—
They love to dance with you and me,
My own, my gentle Salmon!"

The Gryphon joined in singing the chorus,
which was:

"Salmon come up! Salmon go down!
Salmon come twist your tail around!
Of all the fishes of the sea
There's none so good as Salmon!"

A page from the original version of 'Alice' written out by the author and presented to Miss Alice Liddell. The MS. was recently sold for £30,000.

(By courtesy of Messrs. Sothby and Co.)

identity of that little girl. But she must have belonged to that sad company whom Professor Saintsbury terms 'very poor and unhappy or very exceptionally constituted brains,' who have not found that, with the 'Alice' books 'first acquaintance makes intimacy inevitable,' and who, to quote a striking phrase of J. C. Squire in a recent article, 'may be left to preen themselves in their drab little hells.'

Some twenty years later, in 1886, Mr. Savile Clark produced an operetta based on the two 'Alice' books, which was performed at Christmas, 1888, at the Royal Globe Theatre. The programme breathlessly states the sequence of scenes: 'Alice asleep—The Song of the Elves—Alice awakes in Wonderland—The White Rabbit,' and so forth; while in the 'Looking Glass' part we are promised: 'Appearance of the Jabberwock—General consternation—The Garden of Live Flowers—What the Lily and the Rose said—The Red Queen's Advice,' and so on.

And who can forget Tweedledum and Tweedledee, the Cheshire Cat, or Humpty Dumpty? Fame may be measured by two criteria—how far is the title a household word; how far are quotations from the work widely current, but of unknown origin? The latter is a far deeper symptom. And how many men could tell you off-hand that 'Through the Looking Glass' was the source of the immortal phrases, as firmly rooted in the national mind as anything from Shakespeare: 'Jam tomorrow and jam yesterday, but never jam today' . . . 'As large as life and twice as natural' . . . 'He only does it to annoy, because he knows it teases'?

But it is so sad that the writer in *The National Review* made his prophecy. For the Rev. C. L. Dodgson was even more fascinating an oddity than Lewis Carroll. Did Lewis Carroll enrich our language with those indispensable words: 'galumph,' 'burble,' 'chortle'? Did he invent the Mock Turtle, the Jabberwock, the Mad Hatter, the Bandersnatch? Yes, but the modest don of Christ Church never travelled in a train

(Continued on page 551.)



WHAT THE OTHER LISTENER THINKS

Selections from the Editor's Post Bag
Enlivened by George Morrow.



THE NEW WORLD OF RADIO.

APROPOS your Editorial paragraph in the issue of August 27, dealing with the criticisms of Bernard Shaw and Sir Thomas Beecham, I feel compelled to write and say how unreservedly I agree with all you say about the tremendous amount of good the B.B.C. has done by sending to our firesides music, which, without the help of radio, would never have been heard by the majority of us. That such a great musician as Sir Thomas Beecham should say that the B.B.C. means 'so very little, if anything at all, in the musical life of the country,' is hardly believable, and certainly ridiculous and regrettable. To me, personally, broadcasting has opened up undreamed of possibilities and unlocked many doors which before its coming were locked and would, I am afraid, have remained so. In conclusion, I can only repeat your own utterances: 'There are some criticisms which prove to be more revealing of the critic than of the matter criticized.'—A. E. G., Birmingham.

QUESTIONARY!

WITH reference to Mr. Lloyd James's article on Spoken English in your issue of August 8 last, I notice you suggest that the English word 'Questionary' is a better word to use than 'Questionnaire.' I find, on reference to my dictionary, however, that 'Questionary' is an adjective, and I am, therefore, unable to follow Mr. Lloyd James's argument that this word can be used in place of the French noun 'Questionnaire.' We have lately been discussing the advisability of using the French word in certain correspondence at the office, and although we were all agreed that 'Questionnaire' is an awkward, and, if I may use the expression, non-English word, we have been unable to find a substitute in English which adequately takes its place.—A. E. Cook, Beckenham.

THE PROMENADING AUDIENCE.

PLEASE enlighten the ignorance of one who has often enjoyed the Queen's Hall concerts but who never was there. Why are they called 'Promenade' concerts? Do the people really walk about instead of sitting down in comfort? When they get tired, do they lean on each other or pose themselves precariously on their walking-sticks or umbrellas? Do they dance solemnly to a minuet or caper about during a scherzo movement? Of course, I presume the orchestra is seated—or does it march up and down like a Scottish pipe band? That would



be rather rough on the double basses! On the whole, I think I have the advantage listening through the medium of my crystal set.—John White, Rutherglen, Glasgow.

THOUGH the audience on the floor of the Hall is at liberty to walk about or dance solemnly or caper at will, it stands still, for the most part, in a rapt attention which would do credit to any audience provided with seats. The orchestra is seated.—Music Editor, 'The Radio Times.'

THESE 'ATED EIGHTS.

IT is disheartening, to one who has tried to help in the cause of pronunciation, to find the London Telephone Directory (page vi) telling its subscribers to 'pronounce 8 as "ate".' B.B.C. uncles and announcers generally pronounce 'ate' as 8, as being more genteel, but I hope some die-hard will in telephoning firmly pronounce 8 as 'ate,' with a long vowel as directed, until the P.M.G. does something about it. When the supervisors point out that 'ate' is directed to be 'with a long A' the reply is that you assumed that A was to be as in 'area.'

P.S.—I am further prostrated by finding that one can 'verify by analogy, thus: X for Xmas.'—E. G. B.

VICTIMIZED MIDDLE-BROWS.

MAY I express my thanks to W. G. Dendy of Sanderstead for his admirable letter? I go further and suggest that the public are the victims of an official conspiracy, especially over the so-called alternative Programmes. They are only alternative in as much as six coppers are alternative to a silver sixpence. You have, say, a Symphony on one, and catching sight of John Ansell's name on the alternative Programme, you say to yourself, 'Good! That means some musical comedy'; but the joke comes when you study the alternative Programme and find that the lightest item is by Bantock!—G. Townsend, Clapham.

'BEGGAR ON HORSEBACK.'

DIRECTLY I receive my Radio Times I always turn to 'What the Other Listener Thinks,' expecting to read a candid opinion of such plays as *Beggar on Horseback*, but the only opinion I can get is from local listeners, who sum it up in two words: 'Appalling Rubbish.'—F. Gilbert, Malvern Link.

Mark your letter 'What the Other Listener Thinks,' or 'Open Letters to Broadcasters,'* and address it to the Editor, 2, Savoy Hill, London, W.C.2.

OPEN LETTERS TO BROADCASTERS.*

TO MR. A. LLOYD JAMES.

DEAR MR. LLOYD JAMES.—You certainly used your microphone sense in the debate on Friday, August 22. You put up a good show; almost convincing if you had not asserted that Japanese cannot say 'jam' and 'judge.' I suppose we cannot have either if Basic English becomes international. What extraordinary care you took in choosing the sentence read in Basic English. It would not do to tell the public that there is no word in Basic English for 'chair,' for instance, nor even hint at the ambiguity of the sentence designed to replace the word, would it? Have you ever thought that the French might also design a Basic Language, the Germans Basic German, and so on? All important countries having produced their Basic languages, why not get together and mould one tongue? Roughly, that is what Zamenhof did forty years ago.—W. H. Matthews, Chadwell Heath.

TO LIEUT.-COLONEL MASON.

DEAR SIR.—I suspect that you are 'pulling the leg' of *The Radio Times* readers with your recent condemnation not only of women announcers but of the whole fair sex. If by any chance you are not, then the following verse applies to you:—
You've loved long enough,
The time you were dead,
So off with your shirt
And take to your bed! —N. W. Finchley.

TO LORD COTTENHAM.

DEAR LORD COTTENHAM.—I think that your talk on mooring 'Up the Great North Road,' given on August 20, was most illuminating. But I do not agree with you as to the uselessness of the 'calling on' signal. If you know the driver ahead of you, well and good; but it is rather a comfort to know as one pulls out to pass that the driver does realize that you wish to pass and is giving way. At a left-hand corner that I use every day, which drops sharply and is almost blind, one has to slow down quite early and hug the near side in, often, a long line of cars, and the onward wave signal does give the other chaps a chance of getting on with it.—Paid Chauffeur.

TO A LEARNED ANNOUNCER.

The B.B.C. amuses me,
When will it learn some gumption?
It thinks it may with accents play
And twist them round from day to day
To meet its own presumption.
Our English tongue we've known so long
Is altered in profusion,
And 'English' like we get from 'Mike,'
Which often rouses our dislike,
Is heading for confusion.
One says this and one says that,
Announcers are contrary!
But ridicule be sure doth court
Who calls our western coast resort
(He knows its nothing of the sort)
As Weston-super-Mary.

P.S.—Is the Announcer in love?—'Fva' Lancashire.'

NEW WORK FOR BRASS HATS.

I AM wondering if your gallant Lieut.-Colonel (retired) is seeking a job, and if so might I suggest that there is a berth open to him at the B.B.C., sweeping up the 'H.T.' and



'T.H.'s' and other things supposed to have been dropped by the Announcers? I should be pleased to supply a dustpan and small brush. In my opinion, as a full blown gunner (retired), the choice of a lady to assist as an Announcer through the holiday season was a happy thought, and all gentlemen, I know, will agree with me. I get enough for my modest 20s. without asking for 'tact,' 'common sense,' and 'poise.' Stand to attention will you? I am wondering if this was the gallant Lieut.-Colonel (employed at the time) who gave me seven days C.B. for having a button undone in 1915. It sounds like him.—A Full Blown Gunner (retired).

HANDEL, GREATEST COMPOSER OF ALL.

PLEASE accept my heartfelt thanks for the excellent performances of Handel's arias in the Foundations of Music series during the week August 25 to 30. The only criticism I have to make is that it is rather hard on the other composers; it shows them up pretty badly when one has a chance of hearing what music ought to be. You have a grand opportunity of bringing back the greatest composer of all to his own, and, after all, Handel can, with more justice, be claimed to be British than any other of the first magnitude group; so, seeing that he wrote a vast number of operas, which are hardly ever performed today, can't you revive some of them? *Rodolinda* is probably the best to start with.—P. Petrocolone, Bradford.

[At least one of Handel's operas—*Udine*—has already been broadcast, and parts of many others appear frequently in the programmes.—Music Editor, 'The Radio Times.'

A PROMENADE CONCERT PROTEST.

I FEEL I must enter an emphatic protest against the terrible infliction of those intolerable Promenade Concert programmes. This music, with its prolonged deafening applause after every item, is most exasperating and nerve-racking. One might tolerate it once a week, but we seem to have it now most evenings. Here in the far West we cannot get on to the alternative programmes, so the only thing to do is to shut down the set. These concerts interfere with the Second News Bulletin and also delay the Stock Exchange and other important news. I am horrified to read that this terrible infliction is to continue for eight weeks!—W. P. Boobe, Tacistock.

HALF-HOURS WITH GREAT ARTISTES.

I WOULD like to suggest that a useful addition to the Programmes would be a short daily recital of gramophone records of the world's greatest musical artistes. For example, a half-hour of Caruso, followed the next day by Kreisler and the next by Tetrazini, etc., should provide great pleasure to thousands of music lovers, and especially to—H. C., Victoria Park.

DISDAIN.

WERE it not for 'outside broadcasts' nobody would ever trouble to listen in, for the Programmes compiled by the B.B.C. themselves are the dulllest imaginable. After attempting to listen for a little while the only thing one is conscious of is relief when one switches off. I think it was that Tommy-rot



He that finished me as a listener. I had just come in from the harvest field, and switched on the wireless, eagerly waiting for the cricket news and a usual wail blared forth 'Take me home, boo-hoo,' for about ten minutes. Believe me, you should have seen the looks of disgust on the faces in our house.—S. Buffham, King's Lynn.

THOUGHTS ON 'EERROSS'!

LIKE many others, I regret the weakness of the pronunciation committee in dealing with the Piccadilly Germ. Why, because Londoners are too ignorant or too indolent to say 'Eerross,' must the imprimatur be given to 'Eerross'? It is as flagrant as if the statue were coated, like a petrol pump, with red enamel—which would doubtless appeal to admirers of Eerross. If only the B.B.C. had come into being a few years earlier, it could have scotched the error at birth. Let us devoutly hope that if a companion statue of Psyche is ever put up, it will be in time to prevent a standard pronunciation of 'Pish.'—C. G. Nichol, West Malvern.

THIS QUESTION OF SEX.

MAY I suggest that it is high time you scrapped some of the screeching females and substituted boys' voices, more especially in the daily religious Service and the Epilogue? To my mind—and I have heard many others express the same views—a boy's voice is the only one really suitable for sacred music, and even in other parts of the Programme would be a great improvement on those females who screech in order to make themselves heard above the others.—C. R. Pick, Bristol.

NAMES OF LOCOMOTIVES.

IN your issue of August 29 your correspondent, M. S. Woodroffe, in the course of his letter, makes mention of 'a whole class of fifty or more 4-6-2 two-cylinder engines' named after the Knights of the Round Table. If I may say so, this particular class of engine is a 4-6-0. The 'Pacific,' or 4-6-2 type, are only found on the L.N.E.R. The world-famous 'Flying Scotman' is a well-known example, and over sixty of these locomotives have been constructed to the designs of Mr. Gresley, the Chief Mechanical Engineer of that company.—G. E. Lane, Thetford.

Musical Masterpieces of the Week.—VI.

BEFORE LISTENING, PLEASE REMOVE LABELS

Neville Cardus writes of Jan Sibelius and his Violin Concerto, to be broadcast from the Proms on Tuesday (National)

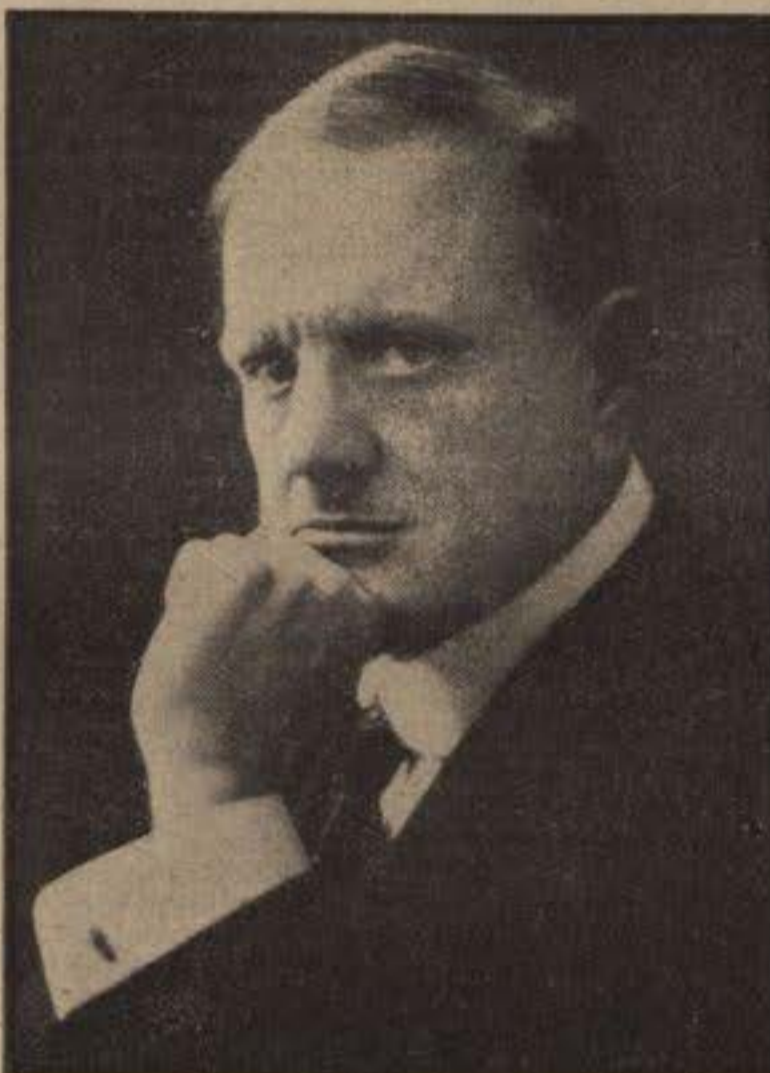
WIDESPREAD appreciation of music has to be obtained at a price; criticism must concede in order to conquer and explain. The art is so intangible, so much a language peculiar to itself, that often its significance can be revealed (in part) to the layman only by discussion which borrows terms and metaphors from other and more concrete arts. Consequently, we have today a whole school of musical interpretation which 'translates' the masterpieces more or less irrelevantly into the familiar world of human passion and emotion, or into the equally familiar world of the pictorial. A symphony is endowed with a tale to tell—some dramatic and fateful 'knocking at the door,' some 'pathétique' autobiographical interest. Or else the music is burdened with far-fetched conceits about shimmering dawns and tempestuous seas. There are, of course, many compositions which are not intelligible unless we listen to them with some poetic scheme or programme in mind. A symphonic poem by Strauss is only half heard if we do not understand the extra-musical considerations which moved the composer to write this way and that way. The death rattle of Till Eulenspiegel has no value as a figure of strict music.

But there is a tendency, in the cause of 'popular appreciation,' to ascribe definite and verbal significances to compositions which live, move, and have their being entirely in the world of music. I have known the piano concerto of Grieg to be written about as though it were not a concerto at all, but a Norwegian fjord. We are all acquainted with the individual who expresses his delight in a landscape because he has been there. A good many 'appreciations' of the great symphonies are as irrelevant as that.

Sibelius, in spite of the *Valse Triste* and *Finlandia*, is a musician before he is anything else. He takes an austere exclusive view of his art. He writes for himself, stands aloof from all the schools; Beethoven was not more independent. When Sibelius gets rid of an aged convention of classical form, it is not because he has something to say that music cannot say. He has modified symphonic form considerably, but only to serve the purpose of a mind which is as musical as it is personal. Of many composers it is possible to say that had they not written music they might have expressed themselves in another art. The Sibelius of the fourth symphony is untranslatable, so to say. Mendelssohn, when he was once asked the meaning of one of his Songs without Words, simply played the music all over again. That was his answer. The representative works of Sibelius contain no 'moral,' no story, no beauty or interest whatsoever that can be thought of apart from their severely musical content. Only by listening to them constantly, until the language is plain *qua* music, will the power that is in them come through and knock you over. Yet, for all the 'absolute' qualities of Sibelius' mature works, criticism often writes of them and of him in this strain: 'There are times when he comes amongst us like one who might have pelted warriors who fought with clubs and hammers . . . the music sets us in a grim forest solitude, out in some great unlimited loneliness, beneath a sombre sky.' Nobody could guess from that

manner of musical criticism that the writer was talking about a composition and not about a picture or a wet day in Finland. Sibelius is too frequently discussed as though he spent all his years not making music at all, but brooding darkly upon himself in a moist, unpleasant atmosphere—a crude primitive with a thick fist and a restricted vocabulary.

The 'nationalism' of Sibelius' music is really a surface affair that can be ignored. Obviously a Finn is not likely to write for an orchestra with the sensuous decorativeness of a Rimsky-Korsakov. But accent is incidental to the deepest cerebral and emotional processes of a man. Get under the skin of Sibelius'



DOCTOR JAN SIBELIUS,
Finland's great composer.

occasional idioms, and you will be no more conscious that the composer is a Finn than you are conscious, while listening to the posthumous quartets, that Beethoven was a German. There are, as a fact, several points in common between the Sibelius of the fourth and sixth symphonies and the Beethoven of the posthumous quartets. Both have now got to the stage where only the essential stuff of music will suit their aesthetic purposes, where the trimmings are found to be all vanity, where mind and imagination flash elliptically, with no need for the cumbrous and prosaic bridges of logic over which ordinary intelligences must travel. Sibelius is a composer of few words, not because of a 'primitive' vocabulary, but because he has grown old and wise enough to know that the art of music, like the art of literature, is in these days overlaid with the cliché, the outworn and cheap phrase, expressive once on a time no doubt, but no longer pure and undefiled. So far from being a 'primitive,' Sibelius in his maturity is giving us works which will begin fully to reveal their originality of musical thought and

feeling to the next generation but two and not before.

The violin concerto is hardly one of the recondite compositions of Sibelius; it is a fairly early work. The form presents no puzzles to the listener who knows what constitutes the lay-out of any concerto dating from Beethoven onwards. The first movement is 'national' enough to remind us of the Sibelius who wrote the *Karelia* Overture. It opens *Allegro moderato*, with a swaying of muted strings, over which we hear the main theme, a bardic strain in its mingled energy and melancholy. The movement proceeds in tolerable conformity to classical usage as far as the main outlines go,

but there is a personal style in the orchestral scoring which is very masculine; while the solo part is quite tortuous in its figuration. Then suddenly we hear a bold marching tune, which brings us to a highly individual section given entirely to the orchestra. The energy grows until it threatens to break the bounds of concerto form. When it subsides the solo part engages in a rare bout of virtuoso technique; the writing is of heartbreaking difficulty, but to the artist clever enough to play it at all, the music must convey an exhilarating sense of danger and abandon. A lengthy cadenza is notable for the way an original mind can bring to old tricks a fresh eloquence. The movement closes with a fiery coda; the whole movement is a masterpiece of rhapsody—a galvanic tossing about of an ancient piece of musical machinery. In the slow movement comes one of those periods of calm release which Sibelius can give us—here, again, he knows the Beethoven secret of a masterful quietude, simplicity, and condescension. The solo is left free for a while to sing almost sentimentally. An ascending scale figure is used to very tender ends. The adagio finishes with sustained chords in the strings which Sibelius asks to be played 'as soft as possible.' And now, in the third movement, we have more storm and stress in the form of a quasi-polonaise. The rhythm is insistently beaten out by the timpani and lower strings, and the solo instrument is very energetic. The composer shows a lyrical resource with material spare and insignificant in itself. The end of the work is violent and unexpected—a sequence of impetuous scales and at last a bludgeoning of chords. The drastic character of the music at the end suggests that Sibelius is shaking himself free for ever from the restraints of classical formalism. The solo instrument is treated with scant courtesy; it is robbed of much of its own genius for melody. And it has to be content with a place in the general orchestral scheme; this is a concerto for violin and orchestra, not merely for violin with orchestra.

The work hints of the greater Sibelius to come, though not yet, by far, has the composer arrived at his own clinging and concise logic, his own superb disregard of all that is not germane to his need of a taciturn and forthright expression. Mr. Newman has called it the finest of modern violin concertos, but for my part, I prefer the Elgar concerto, if only because Elgar knows how to call forth the true genius of the violin. Sibelius wrestles with rather than writes for the instrument.

NEVILLE CARDUS

HOW TO MAKE THE MOST OF YOUR ANNOUNCERS

The author of this article reveals the publicity which America gives to her Radio Announcers—and makes an amusing comparison.

WE rise on stepping-stones of our dead selves to—circulars! A man toils, day after day, in his garret over a play, a novel, or a patent humanitarian mouse-trap, and suddenly one fine morning he knows from his letter-box that he has arrived; the world has heard of him and begun to pester him to buy refrigerators, patronize orphanages, stock his coal-cellar in July, and join a Society for bettering everybody else.

I am not famous, but I have at least the satisfaction of knowing that I am not obscure, for, whereas upon the ordinary man circulars fall with the beautiful aimlessness of leaves in September, my own wire letter-box resembles a gutter in mid-November; there lie circulars 'thick as autumnal leaves that strew the brooks in Vallombrosa.' Last week the drift included a personal letter from a professor offering to teach me the Secret of Great Strength. 'You can bend iron bars!' it began. I tore it up nervously.

One of the most stimulating of these bolts from the blue reached me lately from an American radio organization—a copy of a publicity *communiqué* evidently intended for the American Press. Forgive me if I quote from it *in extenso*; it throws a picturesque light upon the difference between the American and the English mentality in broadcasting—as in everything else.

A visit to the — Studios (it begins) discloses an attitude towards life and affairs very different from the ordinary routine of the business world. Gaiety, as a matter of fact, is the prevailing mood of the artists and staff workers—a mood that fits a new profession floating light over the air and still allied to romance. Especially gay are those new craftsmen of the ether—the radio announcers. They resemble troubadours of a sort, suave liaison agents of the air whose task is to ingratiate themselves in the hearts of their listeners so that their humour, information, and advice will be absorbed with easy trustfulness and a sense of comfort. Announcers, of course, revel in individualistic manners and modes. David R—, being a poet, affects Barrymore collars and flowing ties. Frank K— is at all times formal, his moustache abbreviated but debonair, his clothes correct and conservative in line, colour, and fabric. Ted H—, as might be expected from listening to his dynamic discourse, is a clothes revolutionary. Violent are his predilections for extraordinary dress. Sometimes thoroughly esoteric, he wears golden-brown waistcoats, scarf-pins of heavy gold, and antique gold rings. One day he eschews suspenders (*anglice*, braces) for hair belts, elastic belts, or silken belts. The next day he announces that the well-dressed man 'always wears suspenders,' and proudly exhibits leather braces interwoven with contrasting blue-and-white silk or pure white ones of rubber compounds. Sports clothes are H—'s delight, and he experiments with all sorts of colour and design ramifications in trouser stripes—flannels, duck, and serge. Recently he wore a tuxedo of linen—incidentally, a really practical garment which all men might wear as a sensible summer mode. H—'s boundless energy does not stop with polychromatic trousers. Frequently he goes on a cravat debauch, or becomes wild about canes. These tonsorial mannerisms and enthusiasms are the delight of the studios. They indicate, somehow, the spirit of Radio—purveyor of Fun and Music.

To the British listener, to whom a 'cravat debauch' is not precisely sym-

bolic of the Spirit of Radio, this may read as something akin to lunacy—but things are different 'over there.' In the States the wireless announcer is a public figure. These 'suave liaison agents of the ether' are as familiar to their admirers as Greta Garbo, Dolores del Rio, and Maurice Chevalier to their particular followers. You may say that America spoils her announcers; she would reply that we over here waste ours, that we fail to 'cash in' on their personalities. While David R— and Ted H— are stripped for public inspection, the half-dozen denizens of the Announcers' Room at Savoy Hill are kept as aloof as lepers or vestal virgins. The transatlantic preoccupation with Personalities, at the expense of Ideas, has happily not yet reached their cloister.

In this matter—as in most others—each side of the Atlantic is right in its own way. In a country where Personality is spelt with such a capital P, radio naturally sets out to profit by the personalities of its most frequent performers.

Over here, the Programme is the thing—and the personalities of those who invent, produce, and announce it take second place. How many listeners know the names of any of the B.B.C.'s staff? Do the workers of Savoy Hill and the outside stations resent this anonymity? I suspect not; they are working for an Idea, beside which mere personalities pale to nothing. Perhaps they are more fortunate than they know. Publicity which begins as a Platform ends as often as not as a Pillory.

Still, it is amusing to imagine a state of affairs similar to that which prevails in America—a Press crammed with pictures of 'Mr. H—, the Chief Announcer of the B.B.C. and doggy friend,' or 'Mr. P— of the Programme Department, snapped in his charming garden at N— (Mr. P— dotes on gardening)'; announcers, recom- mending brands of throat lozenges or 'How to Learn Elo- cution by Post,'

unable to leave Savoy Hill at midnight without being pestered to sign autograph books and talkie contracts, opening bazaars, and giving their names to battle-cruisers, retiring at the age of forty with the reluctant grace and bulging bank account of a *prima donna*.

Take the case of Mr. Graham McNamee. He is the star announcer of the National Broadcasting Company and America's greatest radio personality. He makes a loudly-heralded appearance in certain of the 'hours' sponsored by leading advertisers—the Attwater Kent Hour, the Coca-Cola Hour, and the Fleischmann Hour—and broadcasts commentaries on such great national events as a Democratic Convention or a baseball game. He fills in the rest of his time giving song recitals in churches and speaking the talkie part of the Universal Newsreel.

The story of Graham McNamee is one of those Dick Whittington stories which abound in America, the land of mushroom careers. In 1923, after an indecisive career as canned goods salesman, church chorister, and railway clerk, he landed up in New York as a baritone with few engagements—so few that he was delighted to be summoned to serve on a jury and so receive a jurymen's pay of three dollars a day. During an interval in the case, he left the court and wandered out of curiosity into one of New York's radio stations. They offered him the job of opening and closing the piano-lid and pushing bashful singers up to the microphone. He took it. After a while he became an announcer, being called upon occasionally to fill up gaps in the programme with baritone solos. Later he was sent to describe a big fight and a baseball game. They spotted him as the greatest natural commentator in radio. Today, a famous man, he confines himself almost entirely to this side of broadcasting. They say he has broadcast descriptions of every game except hockey and polo. Hockey is the only game on which he is an expert. When he describes other games, he makes lots of mistakes. Experts object to this, but the listening public loves it. McNamee sees the game with the eyes of the man-in-the-street who doesn't know too much about the finer points but gets excited all the same. He has a marvellous knack of reporting the little human incidents which surround the actual event in progress—the sort of thing that you and I notice at a match—a fat man's hat blowing off or a fight in one of the stands. This makes the listener feel as though he were there. Report has it that out of his various activities Graham McNamee makes an income of \$80,000 a year. His name is a byword in homes which have never heard of Mayor Walker or Einstein, or even Aimée Semple McPherson.

All very different from British broadcasting. Perhaps Publicity finds the Personalities it deserves. The shirt-sleeved programme-builder of Savoy Hill and the announcer in his conventional dinner-jacket would hardly run to a paragraph, whereas David R— with the flowing ties, Frank K— of the abbreviated moustache, Ted H— in his linen tuxedo and mauve braces, and Graham McNamee—!

IAN POWYS.



HAYDN MANUSCRIPTS USED AS CURL-PAPERS

Matthew Quinney, in an amusing article, replies to the question 'Should Artists Marry?' with instances from Musical History.

IN my dips into the biographies of certain composers who died young, such as Mozart, Schubert, and Mendelssohn, I am struck by the regularity with which the writers indulge in speculation as to what might have happened in the development of the composers, and even of the art itself, had they lived the full span. There are, however, far more interesting 'ifs' that seem to have been overlooked. For example, if Beethoven had married one of the long string of women at whose feet he fell, and some of whom, no doubt, returned his feelings; if the youngest daughter of a Vienna wig-maker, named Keller, had said 'yes' to Haydn instead of becoming a nun; if Haydn had not been so weak as to allow himself to be fobbed off with her vinegary, elder sister; if Bach had remained a bachelor, or if he or Handel had married old Buxtehude's daughter—I could pretty well fill a column with such 'ifs,' but as only a few can be considered, these will suffice.

My interest in the subject has been stimulated by a press cutting that came my way recently. It was a review of an autobiography by one of our English composers, Martin Shaw*, and the reviewer quoted a sprightly remark of the author that might well have come from another of the Shaws—Bernard, to wit. Martin, it seems, gave some pages to the discussion of what looks like a silly season poser: 'Ought Artists to Marry?' He admits there is much in the familiar theory that an artist cannot give himself up to his job if he is distracted by the cares and worries incident to a wife and family; the mere fact of having to foot the domestic bill may tend to crib, cabin, and confine his art by making him keep one eye on the market place instead of having both fixed on Parnassus, with the result that he is in danger of becoming staid and conventional rather than dashing and revolutionary.

But Mr. Shaw will have none of this; he regards such arguments as 'flimsy excuses to escape from the realities of life,' and his testimony is the more powerful in that it proceeds from one who had regarded himself as a confirmed bachelor. There is no keener apostle than your convert, and the warmth of Mr. Shaw's advocacy of the married state is now such that he is able to write: 'Far from cribbing, cabining, and confining, the most valuable and enlarging thing that can happen to an artist is for a baby to be sick on his waistcoat'—the artist's waistcoat, of course, not the baby's. To my mind this is too drastic a cure for narrowness, but his contention confirms me in my belief as to the importance of those 'ifs.'

As to Bach and Handel, it is one of the oddities of musical history that although they never met, they were both probable applicants for the same post, and were both choked off by the same factor—old Buxtehude's daughter. Buxtehude was a Danish organist and composer who had settled at Lübeck. In my last article I mentioned Bach's long journey afoot to hear him play. Two years before Bach's visit Handel, too, had gone to Lübeck with a brilliant fellow-musician named Mattheson. Buxtehude being round about the seventies just then, the appointment of his successor was in the air, and Mattheson seemed to be a likely man, with Handel as a good second. But there is always a catch somewhere. At Lübeck the catch lay in the traditional arrangement that the new

organist should marry a daughter of his predecessor. This plan, by the way, obtained elsewhere. At Arnstadt, for example, Christoph Herthum had taken over Heinrich Bach's job plus his daughter, and Herthum's own daughter became the wife of Andreas Borner, when the latter succeeded Christoph. The advantages of the plan are obvious; the retiring organist disposes of a daughter, and is also provided with a home for his own declining years. Still, much depends on the daughter, of course, and Anna Margreta Buxtehude was, as a wit today

would put it, not exactly an oil painting, in addition to which she was past her first bloom. So Handel and Mattheson, and, two years later, Bach, decided that even the solid advantages of the Lübeck organistship would be light in the scale against the ordeal of having to live with Anna. I notice that historians always regard this episode as amusing; but it is funny only so long as you do not think of Anna's feelings. One of the world's most tragic figures is the unwanted woman, and for my part I am really glad to know that after all Anna did manage to get off. A few years after the humiliating experiences described above, there came along Johann Christian Schiefferdecker, a widower ten years younger than herself, who succeeded her father and complied with the regulations by marrying his daughter.

Now if Handel had found the attractions of Lübeck so great as to make up for the ugliness of Anna, or alternatively (as they say in the courts) if Anna had been so much of a peach as to be irresistible, Handel would never have come to England, and the series of oratorios that (I am told) pretty well settled England's musical taste for a couple of centuries and established the English choral tradition, would never have been composed. Handel would almost certainly have developed into another Bach, composing concertos and cantatas, organ music, and becoming an organ expert and virtuoso. However, the musical reader can pursue these speculations into a region that is beyond me. Confining myself to matters within my scope, I will only add that had Handel been married we may be sure that he would not have been henpecked; indeed, the chances are that he would have developed into a wife-beater of the first order. In my recent article on singers, I had not space to give instances of Handel's short way of dealing with those kittle-cattle, so I interpolate an instance.

Here is his crisp way of bringing Madame Cuzzoni to her senses. Although she made her London reputation chiefly with the air, 'Falsa imagine,' from *Otho* she at first took a dislike to it and refused to sing it at a rehearsal. With no more ado, Handel seized her round the waist, carried her to the window, and swore he would drop her out unless she changed her tune. She did. We are not told what he said, but as on



another occasion he publicly called her 'a she-devil' we may imagine something pretty strong and still fall short. A man who could tackle a prima donna so successfully could have managed a mere wife with ease.

As for Bach, if he, like Handel, had remained a bachelor we may safely say that there would be no Bach evenings at the 'Proms.' For there can be no doubt that the astounding industry that led to his enormous output was due very largely to the need of boiling the pot for that immense family of his. Moreover, I am told that many of his best works were written for the purpose of educating the more gifted of his youngsters—for very little music of any kind was published in those days, and if you wanted material for the use of your pupils you generally wrote it yourself.

I hinted above at the matrimonial experiences of Haydn. His experiences are sufficiently odd to deserve mention, especially as they throw light on his easy-going, kindly character, and so help us to understand his music the better.

Among his early pupils at Vienna were the two daughters of Johann Peter Keller, a wig-maker in humble circumstances. Haydn fell in love with the younger of the two daughters, but on proposing himself to Keller as a son-in-law he was told that the girl was about to enter a nunnery. Keller being none too flush, and well aware of the eligibility of so rising a young musician, suggested that Haydn should marry the other daughter. Poor, simple Haydn did so and caught a Tartar (an 'infernal creature,' he called her), who nagged without ceasing, and whose only concern with his compositions was to cut up his manuscripts for curl papers. I like the calm cheek—there is no other word for it—of the letter this Xantippe wrote to him during one of his visits to England. She had had the offer of a small house and garden in the suburbs of Vienna, and asked Haydn to send her the money for it, as it would be just the house for her when she became a widow! I am glad to read that he did not send the money; on his return to Vienna he bought the house, and lived in it long after the 'infernal creature' was no more.

However, it was not enough that poor Haydn should be harried by such a wife; he

(Continued on page 556.)

* 'Up to Now,' Oxford University Press.

MUSIC
OF
THE
WEEK

WAGNER'S COBBLER AND ELGAR'S KNIGHT

READ
AND
THEN
LISTEN

Fanny Davies, friend of Clara Schumann, in a Schumann Series—Wagnerian Evening—Brahms adorns Haydn—The Belgians send us a National Programme—Tone Poem by a Scottish Composer—Romantic Bliss—The Ballet Music from 'The Perfect Fool.'

*Fanny Davies Plays Schumann.**(National, Monday to Saturday, 6.40.)*

HER playing makes it abundantly clear that she is among the fortunate few who cannot grow old. But the fiftieth anniversary of her first appearance on the concert platform is not very far off, and she is



Fanny Davies.

among the last great artists who link our times with the age of Schumann and Brahms, Joachim and Piatti. Schumann himself, of course, she could not know (he died five years before she was born), but the others were proud to claim her as friend and colleague. With Joachim and Piatti, she did much to make Brahms' chamber music known when it was new. She went, as a pupil, to Madame Schumann—at a time when the composer's widow was one of the foremost pianists and teachers of the world, full of enthusiasm for her husband's art and ideals—and was ever after acclaimed in England as before all others the authorized apostle of Schumann's music and what it stands for. Her playing of his pianoforte pieces, great and small, has the real hall-mark of purity, unmixed with any alloy of later criticism or revision. Not that she plays his music only; she is as surely at home in the music of every age and clime as she is in all the lands of earth where true art is held in honour; if she has specialized in any other direction, it has been in the encouragement she has shown to our own composers; there are many who can testify to her generous help. But proud as are the distinctions she may claim, that may well be the greatest that, when she plays Schumann, it is as he himself meant it to be given to the world.

*Hans Sachs.**(Regional, Monday, 8.0.)*

TO call him 'Wagner's cobbler-poet,' as heedless people do, is sheer libel. A cobbler can do no more than mend your shoes, and even that with no deft hand. 'Truely, sir,' says Shakespeare, 'in respect of a fine Workman, I am but as you would say, a Cobler.' Sachs was not only a mastersinger, but a mastercraftsman; for nearly sixty years he was head of the shoemakers' guild in his own city of Nürnberg. Scholarship, in his day, was the foundation on which good shoes were built, and Sachs had a sound knowledge of the classics before he ever took a last in hand. Then, his apprenticeship over, he had to see something of the world; custom ordained it, after the fashion of 'the grand tour' which our own forefathers undertook. Sachs spent his 'wander-years' in different parts of Germany, working at his craft, and making shrewd observations of people and places. But by the age of twenty-two he was at home again, and lived there, honoured and loved by all about him, to the good old age of eighty-two. It is not recorded how many shoes he made, but we have his own word for it that he wrote 4,275

'mastersongs,' and close on 2,000 dramas and tales in verse, on Biblical, classical, or topical subjects, serious and humorous. Wagner's portrait of him is no doubt as true to life as opera allows, and in these two monologues we learn a good deal of his kindly philosophy. In the first one, the summer evening fragrance of an elder-tree before his door sets him off on a train of musing; in the other, it is an old book which calls to his mind a thought of the crazy way in which mankind blunders through the world.



E.N.A.

THE HOUSE OF HANS SACHS,
the cobbler-poet of Nürnberg, around whom
Wagner built *The Mastersingers*.

*Isolda's Narration.**(Regional, Monday, 8.0.)*

WAGNER'S three-act drama, long as it is, is not a big enough frame for the whole story. To follow the action which goes forward on the stage, we have to know what has led up to it, and Wagner makes Isolda (Iseult we always called her till his setting ousted older versions of the story) tell her faithful woman Brangäne what had befallen. Years before, there came to the shores of Ireland a boat in which there lay a sorely-wounded knight, who called himself Tantris. Iseult had him brought ashore, and, with the cunning art learned from her mother, nursed him back to health and strength. (In the best-known versions of the legend, the nurse was not Iseult, but her mother.) In the blade of the sword which he carried was a notch, and Iseult discovered that into it there fitted exactly a splinter she had taken from the head of her uncle, Morold, slain in battle when he went to collect tribute from the King of Cornwall. Tantris, then, must have slain Morold, and Iseult was about to exact vengeance, with his own sword, when his glance fell upon her, and moved her to instant love of him. Now he is bearing her to Cornwall as the bride of his uncle, King Mark, and Iseult is torn between fury at his supposed betrayal and her love of

him. Wrath, longing for vengeance, and joyous memories of the days when she nursed the hero in her Irish home, combine to make the piece one of the most dramatic in the whole of the Wagner operas, and the music to which the text is wedded is eloquently descriptive of all these changing emotions.

*Brahms' Haydn Variations.**(National, Wednesday, 8.0.)*

THE reproach has been hurled at Brahms sometimes that he cared very much more what he had to say than how it should be said, and this work has been quoted as 'evidence for the Prosecution,' because it was published simultaneously in two forms: as Op. 56A for orchestra, and as Op. 56B for two pianofortes, neither being an arrangement of the other. It is so full of strength and virility, set forth with such beauty and shapeliness of design and with so much variety and resource of invention, that it matters but little in which form these are given to us. The theme is from a little piece for wind instruments by Haydn, which is still in MS., and, in the original, Haydn called it 'Choral St. Antonii.' We do not know whether Haydn meant that he was here using, as he so often did, some hymn or folk-tune from the rich store of his own country, or whether this was merely a name which he had given to one of his own pieces. In any case, it is a beautiful theme, dignified in its straightforward simplicity. The first variation is founded on the repeated five notes which we hear at the end of the first playing on the theme. The second, in minor, is in a more agitated spirit; the third, more tranquil, returns to the original major. The fourth introduces two new melodies, and the fifth and sixth are both lively; in the seventh, a gracious variation, two melodies are heard in combination. The eighth is the only part of the work which has anything of a sombre character; it is once more in minor. The last variation, major again, makes use of the first five bars of the theme in the bass, and at the end of it rounds off the work by a repetition of the fine breadth and bigness of Haydn's tune.

*Belgian Programme.**(Regional, Wednesday, 9.30.)*

THE programme from Brussels is indeed a national one. The orchestra and its conductor have already won the esteem of every listener who can hear the Continental stations, and most of the composers are also known far beyond their native frontiers. The music, too, is genuine Flemish, drawn from folk-song sources. Théo Ysaye was at one time a familiar figure in English concerts, joining, as pianist, with his more famous big brother, the violinist. He has composed a good deal in the larger forms, and this *Suite Wallone* is not the only work of his which London has heard. Fernand Quinet, cellist and composer, was at



King of the Belgians.

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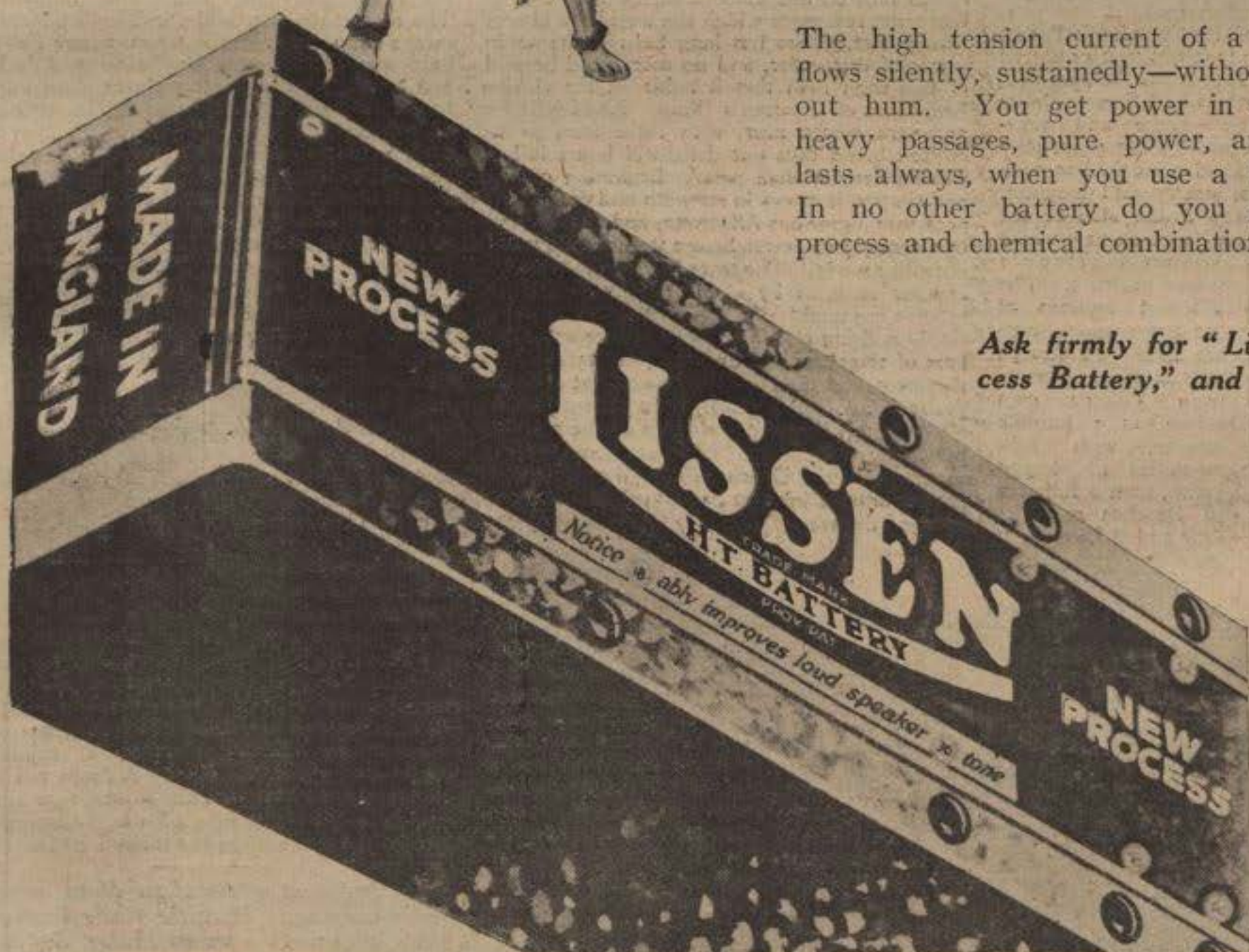


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MUSIC OF THE WEEK

(Continued from page 538.)

one time a member of the Brussels ('Pro Arte') Quartet, well-known on this side of the Channel as at home; and Arthur de Greef, of course, is too old a friend to need any introduction here. The welcome given to him when he appeared at the first Prom this season can have left him no doubt of that. Jongen's career has been largely bound up with his native city, Liège, at whose Conservatoire he was at different times a student, a professor, and Principal. He left it only in 1920, at the age of fifty-seven, for the Brussels Conservatoire, of which he soon afterwards became Principal. During the War he made his home in this country, living partly in London and partly at Bournemouth, and along with two compatriots and Lionel Tertis, formed a piano-forte quartet which gave many concerts over here. He gave frequent organ recitals, too, during the War years, throughout England.

Wallace's Tone Poem, Villon.

(Regional, Thursday, 8.0.)

THE son of an eminent surgeon, William Wallace was intended for the same calling, and was a brilliant graduate in Medicine, of Glasgow and Vienna Universities. The call of music proved to be too strong, however, and though Dr. Wallace did splendid work during the War at the head of the Ophthalmic section of the Army Medical Services, he has for many years past given himself up mainly to composition. He has made his mark, too, in the world of letters, writing not only the words of much of his own vocal music, but contributing articles of value and interest to periodical literature. He is the author, too, of a mystery play, *The Divine Surrender*, and of an important work on music published in 1908.

Villon is the sixth of his Symphonic Poems in order of composition; it was first produced at a 'Prom' in 1909. It presents the poet with something of the sympathy which Strauss shows towards *Till Eulenspiegel*—rogue and vagabond, with but little regard for the proprieties or mankind's laws, but gifted, none the less, with two real saving graces, poetry and laughter. It is the finer and more tender side of the



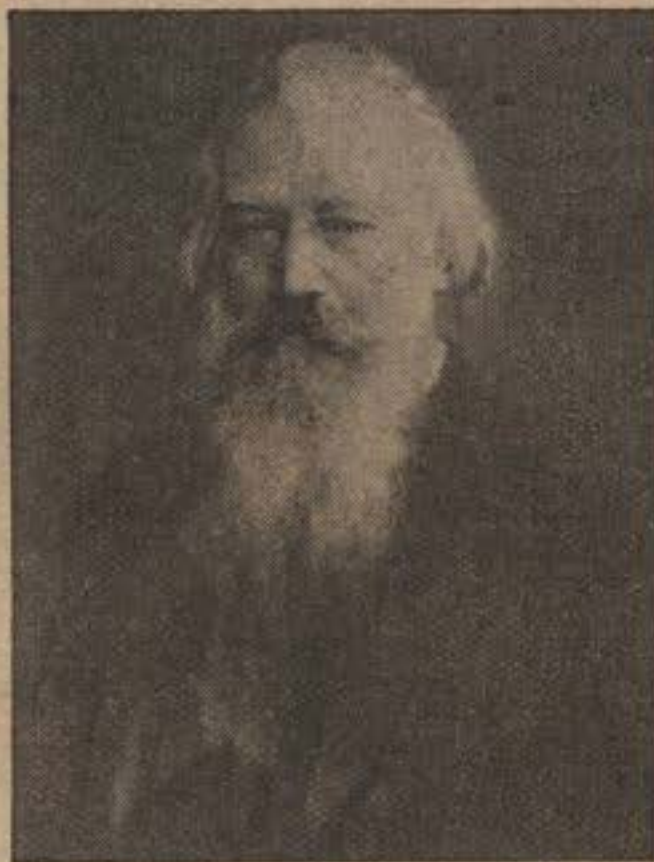
William Wallace.

character which William Wallace's music portrays. The different sections of the Symphonic Poem are based on moods suggested by extracts from Villon's own verses, as a humble scholar, with his memories of happy youth, than a follower of Bacchus and the little god of Love, and, after that, the melancholy poet who asks where are the snows of yester year. The fine section, in slow time, which comes next, is based on the beautiful old woman's prayer which Villon made at his mother's request, but it is followed quickly by the riotous call of Paris. There is again a contemplative mood, an echo of past youth, but it, too, makes way for mirth until, at the very end, the bell of Sorbonne tolls its solemn warning.

A New Serenade by Bliss.

(Regional, Thursday, 8.0.)

THIS Serenade by the composer of the Concerto for Two Pianofortes, which was played at the Prom last Thursday, appeared only this year. Dedicated to the composer's wife, it is in four movements. First comes an Overture for orchestra, *The Gallant*,



R.S.A.

JOHANNES BRAHMS,

whose 'Haydn' variations you will hear on Wednesday (National).

which presents the Serenader himself. An impetuous, brilliant opening, with bold rhythm, leads gradually to a more tender mood with a broad lyrical feeling. Again impetuosity asserts itself, and though the lyrical mood returns, too, it is the strength and vigour of the opening which have the last word. The second number is a setting of a Spenser Sonnet, whose old-world charm falls on our modern ears with a note of that quiet reverence which the world has almost wholly lost. Bliss has long been at home in music of that order, and no more need be said of this song than that it holds all the elusive fragrance of Spenser's lines. An Idyll for orchestra comes next, with these lines as its motto: 'And thus our delightful hours full of waking dreams shall pass.' Beginning quietly and simply, it grows in strength and fervour, to pass into a gracious Allegretto, and again to rise to a thought of power before it ends in a mood of twilight reverie. The text of the last movement, another song, is by one Sir John Wotton, a relative, no doubt, of Sir Henry, of whom practically nothing else is known. There are a few bars of vivacious and brilliant prelude, strongly rhythmic, and then the lover's exultant shout of praise is set forth joyously, triumphantly, with a sure hand, the sturdy rhythm of the opening prevailing throughout. We are reminded, as we were in the Overture, that the Serenader is warrior and lover at once, 'gallant' in every sense of the word.

The Perfect Fool Ballet.

(Regional, Thursday, 8.0.)

HOLST'S short opera, to his own libretto, is one of the freshest and most wholesome pieces of fun which our own age has produced. Various attempts have been made to tie it down as a parody of this or that well-known opera, but it is probably nearer the mark to think of it as poking good-natured fun at opera conventions generally. It is easy to hear that Wagner and Verdi are among the victims of the jest. This Ballet music comes from the first act, where the Wizard is invoking the spirits of earth, water, and fire to help him brew a magic potion. It is intended to enable him to win the hand of the Princess. In an introduction, the Wizard's summons to the spirits of the earth is heard on the trombone. We hear the quaking of the earth and the cries of

the spirits as they struggle to obey; the second section is their groping appearance on the earth, dazzled by the unaccustomed daylight. When the spirits of the earth have carried out their task, they are allowed to disappear again to their underground home. The original incantation, in a much softer guise, next summons the spirits of water. We hear again the theme of the earth's spirits, the oboe playing it now, and afterwards the piccolo, and a little later the flute has a suave melody. It is the tune of the song which the Princess sings in the opera when she comes to choose her husband. The last part is the Dance of the Fire Spirits; the music is vividly suggestive of flames and the roaring of fire, and still the original Wizard's theme has a dominating part throughout. At last his potion is made and he releases all the spirits, falling asleep himself.

Elgar's Falstaff.

(Regional, Thursday, 8.0.)

THE composer describes this work as 'A Symphonic Study,' and he tells us that the word 'Study' is to be taken 'in its literary use and meaning.' It is of Falstaff as we know him in *Henry IV*—knight, gentleman and soldier—not the figure of fun in *The Merry Wives of Windsor*. Practically in one movement, it falls into four principal divisions. The first shows us Falstaff with Henry 'in an apartment of the Prince's,' Sir John 'in a green old age, mellow, frank'. The chief Falstaff theme is heard at the outset, on the 'cellos, and in this section there are three other Falstaff themes—a little phrase which soars upwards, a merry tune on the flute (Sir John's wit), and another sonorous 'cello theme which is his cajoling and persuasive manner. Before this last we hear the theme of the Prince, on violas and 'cellos in unison. The second division is the incident of Henry's escape from Court to the tavern where Falstaff holds sway. We hear Falstaff singing of Arthur and battles, and in another theme, 'his boastfulness and colossal mendacity.' The midnight exploit at Gad's Hill is presented by what the composer has called 'a cheerful, out-of-door, ambling theme,' and after variants of this there is an extended Fugato on the boastful Falstaff theme. Falstaff falls asleep. His dream is the first of two interludes, played by small orchestra, simply and with an old English flavour. At the beginning of the third division Falstaff goes again to battle, and we hear 'the gait of the scarecrow army.' Soon afterwards the second interlude appears; Falstaff has gone to Shallow's Orchard, and here some pipe and tabor music forms part of the interlude. The march music returns, and the old Knight rides off to join the Prince. The fourth division is an epilogue depicting the tragic decay of the merry-hearted Falstaff. Earlier themes return, and there is an impressive moment—a pianissimo chord in C major on the brasses—Falstaff is dead. A drum roll and once more the theme of the Prince, now King, triumphant and heedless of the old comrades and followers whom he has thrown aside.



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SUNDAY

NATIONAL PROGRAMME

10.30-10.45 TIME SIGNAL, GREENWICH; WEATHER FORECAST

3.0 CHURCH CANTATA (No. 25) BACH
 'ES IST NICHTS GESUNDES AN MEINEM LEIBE.'
 ('THERE IS NO SOUNDNESS IN MY FLESH')

Singers
 KATE WINTER (Soprano)
 STUART ROBERTSON (Bass)
 THE WIRELESS CHORUS

Players
 MICHAEL MULLINAR (Harpsichord)
 G. D. CUNNINGHAM (Organ)
 THE B.B.C. ORCHESTRA
 (Three flutes, two oboes, trumpet, three trombones and strings)
 Conducted by STANFORD ROBINSON
 (For the text of the Cantata see page 545)

3.55 FOR THE CHILDREN
 (From Cardiff)
 Conducted by Mr. E. R. APPLETON, West Regional Director
 'A SHIPWRECK AND A DELIVERANCE'

4.15 The Wireless Military Band
 [Conducted by B. WALTON O'DONNELL]
 HEDDLE NASH (Tenor)

BAND
 Overture, The Naiads *Sterndale Bennett*
 HEDDLE NASH (Tenor)
 Zueignung (Dedication)
 Allerseelen (All Souls' Day)
 Heimliche Aufforderung } *Strauss*
 (Secret Invitation)

BAND
 Four Cuban Dances *Cervantes*

HEDDLE NASH
 Crabbed age and youth
 And yet I love her till I die
 There be none of Beauty's daughters } *Parry*

BAND
 Three Fugal Fancies . . . *Hely-Hutchinson*

HEDDLE NASH
 King Charles
 A Cavalier to his Lady
 Boot, saddle, to horse, and away } *Julius Harrison*

BAND
 The Children's Corner *Debussy*
 Serenade for the Doll; The little Shepherd;
 Gollywog's Cake Walk

5.30 A PIANOFORTE RECITAL
 by GERGELY
 Suite in B Minor *Zipoli*
 Sonata in D Flat *Turini*
 Suite bergamasque *Debussy*

6.0-6.15 BIBLE READING
 'THE LETTERS OF ST. PAUL'—VII
 Ephesians i and ii

7.55 A RELIGIOUS SERVICE
 From ST. MARTIN-IN-THE FIELDS

8.45 (1,554.4 m. only)
 Appeal on behalf of THE WINGFIELD ORTHOPÆDIC HOSPITAL by SIR MONTAGU BURROWS, C.I.E., the Chairman of THE HOSPITAL
 Contributions will be gratefully received by The Chairman, Wingfield Orthopædic Hospital, Headington, Oxford

8.50 'The News'
 WEATHER FORECAST, GENERAL NEWS BULLETIN; (1,554.4 m. only) Shipping Forecast

9.5 Albert Sandler and the Park Lane Hotel Orchestra
 From THE PARK LANE HOTEL
 BEATRICE ELBURN (Soprano)

ORCHESTRA
 Overture, Egmont *Beethoven*
 Down in the Forest . . . *Landon Ronald*

BEATRICE ELBURN
 If there were dreams to sell *John Ireland*
 Down Vauxhall Way . . *Herbert Oliver*

ALBERT SANDLER
 Concerto for Violin, in E Minor
 Andante; Finale *Mendelssohn*

BEATRICE ELBURN
 Bird Songs at Eventide . . *Eric Coates*
 The Crown of the Year *Easthope Martin*

ORCHESTRA
 Tone Poem, Finlandia *Sibelius*
 Intermezzo, Lovely Night *Gann*

10.30 Epilogue
 'THE EARTH IS THE LORD'S'
 'THOU HIDEST THY FACE'
 (For details of this week's Epilogue see page 576)

10.40-11.0 (1554.4 m. only)
 The Silent Fellowship
 (From Cardiff)



ST. MARTIN'S FROM TRAFALGAR SQUARE.
 A drawing, specially done by Karl Hagedorn, of the famous broadcast church, from which the monthly service will be relayed tonight.

THE BELLS
 Hymn, Lead us, Heavenly Father, lead us
 Confession and Thanksgiving
 Psalm 15
 Lesson
 Magnificat
 Prayers
 Hymn, How sweet the Name of Jesus sounds
 Address by the Rev. P. McCORMICK
 Hymn, Eternal Father, strong to save
 Blessing

8.45 (261.3 m. only)
 The Week's Good Cause
 Appeal on behalf of THE METROPOLITAN HOSPITAL, London, E., by Dr. P. HAMILL, F.R.C.P., Senior Physician of the Hospital
 Contributions will be gratefully received by Dr. P. Hamill, F.R.C.P., The Metropolitan Hospital, Kingsland Road, E.8

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SEPTEMBER 14

626 kc/s (479.2 m.)

SUNDAY

MIDLAND REGIONAL

Hear again these Gems

from this week's Programme on "His Master's Voice"

Sunday

I love thee (Grieg)—Derek Oldham—B3488, 3/-, Midland Reg: 3.52.
Within these sacred walls—"Magic Flute"—Ivar Andersen—C1625, 4/6, Midland Reg: 9.10.
Praeludium (Järnefelt)—Royal Opera Orchestra, Covent Garden (conducted by Dr. Malcolm Sargent)—B2618, 3/-, Midland Reg: 9.18.

Monday

Good Friday Music—"Parsifal"—Symphony Orchestra (conducted by Albert Coates)—D1001, 6/6, Midland Reg: 8.0.
"Flying Dutchman" Overture—New York Philharmonic Orchestra (conducted by Mengelberg)—D1056, 6/6, Midland Reg: 8.8.
Sach's Monologue—"The Mastersingers"—Schorr—D1351, 4/6, Midland Reg: 8.18.
Siegfried Idyll (Wagner)—London Symphony Orchestra (conducted by Siegfried Wagner)—D1297 and D1298, 6/6 each, Midland Reg: 8.22.
Rienzi Overture (Wagner)—Philadelphia Symphony Orchestra (conducted by Leopold Stokowski)—D1228 and D1227, 6/6 each, Midland Reg: 9.10.
Liebestraume No. 3 (Liszt)—Schipa—DB873, 8/6, London Nat: 8.50.

Tuesday

Hungarian Dances in G and D Minor (Brahms)—Isolde Menges—B499, 4/6, London Nat: 8.0.
Symphony No. 6 in B Minor ("Pathétique") (Tchaikovsky)—Symphony Orchestra (conducted by Albert Coates)—D1190 to D1194, 6/6 each, London Nat: 9.20.

Wednesday

Segreto di Susanna (Susanna's Secret) Overture—Members of La Scala Orchestra, Milan—D1488, 6/6, London Nat: 10.25.

Thursday

Pomp and Circumstance Marches, Nos. 3 and 4—London Symphony Orchestra (conducted by Sir Edward Elgar)—D1301, 6/6, London Reg: 7.51.

Friday

Quartet in C, Op. 59, No. 3 (Beethoven)—Virtuoso String Quartet—D1202 to D1205, 6/6 each, London Reg: 9.20.
Symphony No. 6 ("Pastoral") (Beethoven)—Vienna Philharmonic Orchestra (conducted by Franz Schalk)—D1473 to D1477, 6/6 each, London Nat: 9.20.

Saturday

Whistler and his Dog—Pryor's Band—B2973, 3/-, London Reg: 7.6.
Variations Symphoniques (Franck)—Cortor and London Symphony Orchestra—DB1060 and DB1070, 8/6 each, London Reg: 8.25.
Don Juan—Tone Poem—Symphony Orchestra (conducted by Albert Coates)—D1309 and D1310, 6/6 each, London Reg: 8.35.

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3.30 A Light Orchestral Concert

THE MIDLAND WIRELESS ORCHESTRA
 Conducted by ARTHUR KENNEDY
 EMILIE WALDRON (Soprano)
 WILFRED RIDGEWAY (Pianoforte)

ORCHESTRA

Military March Schubert
 Overture, Tannhäuser Wagner

EMILIE WALDRON

Solveig's Song } Grieg
 I love thee ... }
 Lullaby Cyril Scott

4.0 ORCHESTRA

Waltz, Autumn Voices
 Lincke

WILFRED RIDGEWAY

Prelude, Op. 17, No. 5
 Scriabin
 Fairy Tale, Op. 9, No. 3
 Modtner
 Allegro Vivace, Op. 7,
 No. 3 .. Mendelssohn

ORCHESTRA

Symphony in G (The Oxford) Haydn
 Adagio and allegro;
 Adagio; Menuetto;
 Presto

4.35 EMILIE WALDRON

The fields are full .
 To one who passed whistling through the Night } Armstrong
 Gilba

WILFRED RIDGEWAY

Tarantella List
 ORCHESTRA
 First Suite, La Source (The Fountain)
 Delibes

5.0-5.30 London Regional Programme

6.30-7.50 A RELIGIOUS SERVICE

Conducted by the

Rev. Dr. PARKES CADMAN (of New York)

Relayed from CARR'S LANE CHURCH, BIRMINGHAM

Order of Service

Hymn, Give to our God in verbal Praise (No. 10, Congregational Hymnary)

Prayer and Lord's Prayer

Lesson

Prayer and Meditation

Anthem, O Gladsome light (Sullivan)

Hymn, Crown Him with many Crowns (No. 135, Congregational Hymnary)

Sermon

Hymn, Day is dying in the West (No. 703, Congregational Hymnary)

Benediction

Organ Voluntary

Organist and Choirmaster, CYRIL CHRISTOPHER

8.45 The Week's Good Cause

An Appeal on behalf of THE GLOUCESTER SAMARITAN FUND AND GUILD, by Dr. NAUGHTON DUNN

Contributions will be gratefully received by the Secretary, Harley House, Gloucester

8.50 'The News'

WEATHER FORECAST, GENERAL NEWS BULLETIN

9.0 Midland News

9.5 A Military Band Concert

THE BIRMINGHAM MILITARY BAND

Conducted by W. A. CLARKE

LEWIS KNIGHT (Bass)

NORRIS STANLEY (Violin)

BAND

Overture, Robespierre Litolff

LEWIS KNIGHT

Within these sacred Bowers (The Magic Flute) Mozart

I attempt from Love's Sickness to fly Purcell

BAND

Praeludium .. Järnefelt
 Cornet Solo, Love came from Fairyland Lincke

(RICHARD MERRIMAN)



DR. PARKES CADMAN, the well-known preacher from New York, conducts the service to be relayed from Carr's Lane Church, Birmingham, this evening at 6.30.

9.40 NORRIS STANLEY

Siciliana and Rigaudon .. Francoeur, arr. Kreisler
 Berceuse (Cradle Song) Townsend

BAND

Selection, I Pagliacci Leoncavallo

LEWIS KNIGHT

The Messenger Van Someren-Godfrey
 Immortality } Lohr
 Daddy Man }

10.5 BAND

Idyl, Woodland Whispers Czibulka

NORRIS STANLEY

Piedmontese Rhapsody Sinigaglia

BAND

Suite, Picturesque Scenes Massenet
 Homage March Wagner

10.30

Epilogue

SEPTEMBER 14 ★ (842 kc/s (356.3 m.) ★ SUNDAY
LONDON REGIONAL

3.30 The Gershom Parkington Quintet

FOSTER RICHARDSON (Bass)
VERA MOORE (Pianoforte)

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

3.42 FOSTER RICHARDSON

Far across the desert sands
Where the Abana flows Woodforde-
How many a lonely Caravan (A Lover Finden
in Damascus).....

3.50 QUINTET

Obstination Foutenailles
Moment Musical..... Schubert
Carol Debussy

4.0 VERA MOORE

Sœur Monique Couperin
Arietta Leonardo Leo
Dance in D Purcell
Third Movement, Sonata in A Arne

4.10 QUINTET

Havanaise Saint-Saëns

4.20 FOSTER RICHARDSON

Just a while ago, ... Godfrey Leslie
Have you seen her? .. Walter Butler
The Harvesters' Night Song
H. B. Power

4.27 QUINTET

Suite Bergamasque..... Debussy

4.38 VERA MOORE

Prelude in F Chopin
Prelude in G Minor
Barcarolle Chopin

4.48 QUINTET

Tango Albeniz
Polichinelle..... Kreisler
Abide with me Liddle

5.0-5.30 'Beginnings of Christian Theology'—VII

8.45 'The Week's Good Cause'

Appeal on behalf of THE METROPOLITAN HOSPITAL, London, E., by Dr. P. HAMILL, F.R.C.P., the Senior Physician to the Hospital

Contributions will be gratefully received by Dr. P. Hamill, F.R.C.P., The Metropolitan Hospital, Kingsland Road, London, E.8.

8.50 'The News'

WEATHER FORECAST, GENERAL NEWS BULLETIN

9.0 Regional News

9.5 An Orchestral Concert

THE B.B.C. ORCHESTRA
Conducted by PERCY PITT
LESLIE ENGLAND (Pianoforte)

ORCHESTRA

Suite, Castor and Pollux
Rameau, arr. Gevaert
Overture; Gavotte; Air Gai;
Minuet; Passepied; Chaconne
Adagio for Strings Mozart

LESLIE ENGLAND and Orchestra
Concerto in D Minor Bach

ORCHESTRA

Aubade Lalo
Habanera Chabrier

LESLIE ENGLAND and Orchestra
Caprice, Wedding Cake Saint-Saëns

ORCHESTRA

Overture, Son and Stranger Mendelssohn

10.30 Epilogue



PILLARS OF BROADCASTING.

A new photograph, taken at Savoy Hill, of the GERSHOM PARKINGTON QUINTET, who so frequently appear in the broadcast programmes. They will give a concert in the London Regional programme this afternoon.

'Scripture, Creed, Church: The Appeal to Authorities'

By the Rev. J. K. MOZLEY, D.D.

10.30

THIS WEEK'S BACH CANTATA

Cantata No. 25, 'ES IST NICHTS GESUNDES AN MEINEM LEIBE' ('There is no Soundness in my Flesh')

THE opening number, with a verse from the Psalms as its text, is a noble Choral Fantasy—a double fugue for the voices. The orchestral accompaniment is built up on one of Bach's characteristic sighing motives, and through it there rings out the Chorus: 'Ach, Herr, mich armen Sünder' (O Lord, a wretched sinner I); it is played in five parts by flutes and brasses. In the plaintive bass solo, the accompaniment will remind every listener who knows it, of the aria 'Ach, nun ist mein Jesus hin' (Now is my Jesus gone) in the St. Matthew Passion, where there is exactly the same picture of distracted running hither and thither. The soprano voice has a beautiful solo number too, and all through its accompaniment there runs an effective dialogue between the flutes, and the strings and oboes. It leads the hearers' thoughts away from the mourning of the earlier numbers, to a mood of humble gladness, and the Chorus at the end, 'Freu' dich sehr, O meine Seele' (Rejoice greatly, O my soul) sets a seal of happy faith on the whole work.

I.—Chorus:

There is no soundness in my flesh because of Thine anger; neither is there any rest in my bones because of my sin.

II.—Recitative (Tenor):

The world of men is but a house of woe,
Wherein through life, by grief and pain brought low,

The old and ev'n the children languish
In sickness and in cruel anguish,
A fever burning in his breast
Tormenteth one, he may not rest;
Another's foolish pride
Hath cast him down, himself he glorified;
A third o'ercome by lust of gold
Before his time is weak and old.
Through Adam's fall is all mankind attainted,
In sinful heritage with grief acquainted,
Lo! bitter poison through my body floweth,
Where shall I, sinner, find relief?
Who standeth by me in my pain and grief?
Where is the balm that peace bestoweth?

III.—Aria (Bass):

Lord, how shall I mend my ways?
For the wounds that sin revealed,
Cannot evermore be healed
But by Jesu and His grace,
Healer Thou, O make me whole,
Thou alone canst heal my soul.

IV.—Recitative (Soprano):

O Jesu, let Thy meekness
Be my refuge; Thou, blessed Master, strengthen Thou
my weakness!

Have mercy, Lord, Thy hand alone the fallen raiseth,
Grant me a place at last before Thy face!
My Saviour! take my sin away and make me free:
That I may dedicate my contrite heart, a sacrifice to Thee:
My mouth always Thy grace and mercy praiseth.

V.—Aria (Soprano):

Let me sing my lowly praises,
Jesu, unashamed, to Thee,
When thro' all eternity
With thine angels I may praise Thee,
Grant me worthier songs to raise Thee.

VI.—Chorus:

Let me praise Thee, Saviour blessed,
All through life, each passing day,
Grief and sin that me oppressed,
Thou hast taken, Lord, away,
Not alone on earth below
Would my mouth Thy praises show;
But amid Thy saints for ever,
I would praise Thee; ceasing never.

(English text by D. Millar Craig, Copyright B.B.C. 1930.)

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Calf or Willow Calf.

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SEPTEMBER 14

CARDIFF

SUNDAY

968 kc/s (309.9 m.)

WESTERN REGION

- 3.0 *National Programme*
- 3.55 'FOR THE CHILDREN'
(*National Programme*)
Conducted by Mr. E. R. APPLETON,
West Regional Director
'A SHIPWRECK AND A DELIVERANCE'
- 4.15 **A Mozart Programme**
NATIONAL ORCHESTRA OF WALES
(*Cerddoelfa Genedlaethol Cymru*)
(Leader, LOUIS LEVITUS)
Conducted by WARWICK BRAITHWAITE
Overture, The Magic Flute
Ballet Music, Idomeneo
ENID PAYNE (*Pianoforte*) and Orchestra
Concerto in E Flat (K.271)
Allegro; Andantino; Rondo
THE ORCHESTRA
Serenade No. 6, in D
Minuet and Rondo (*Divertimento No. 17*)

- 5.30-6.15 *National Programme*
- 7.55-8.45 *National Programme*
- 8.50 *National Programme*
- 9.0 West Regional News
- 9.5 *National Programme*
- 10.30 Epilogue
- 10.40-11.0 The Silent Fellowship
(Also radiated on 1,554.4 metres)

SWANSEA

1,040 kc/s (288.5 m.)

- 3.0 *National Programme*
- 4.15 *West Regional Programme*
- 5.30-6.15 *National Programme*
- 7.55-8.45 *National Programme*
- 8.50 *National Programme*
- 9.0 West Regional News
- 9.5 *National Programme*
- 10.30 Epilogue
- 10.40-11.0 The Silent Fellowship
(*West Regional Programme*)

PLYMOUTH

1,040 kc/s (288.5 m.)

- 3.0-6.15 *National Programme*
- 7.55-8.45 *National Programme*
- 8.50 *National Programme*
- 9.0 Local News
- 9.5 *National Programme*
- 10.30 Epilogue

BOURNEMOUTH

- 3.0-6.15 *National Programme*
- 7.55 *National Programme*
- 10.30 Epilogue

MANCHESTER

797 kc/s (376.4 m.)

- 3.0 *National Programme*
- 4.15 **An Old English Programme**
Arranged by Dr. J. E. WALLACE
THE LIVERPOOL TUDOR SINGERS:
GLADYS FOSTER, ELIZABETH DYSON, HETTY
RODGERS, J. R. ABRAHAMS, STANLEY R. MAHER
Dr. J. E. WALLACE (*Harpichord*)
ISABEL McCULLAGH (*Violin*)
Dr. J. E. WALLACE (*Spinet and Clavichord*)
(*From Liverpool*)
- 5.30-6.15 *National Programme*
- 7.55 *National Programme*
- 8.45 **The Week's Good Cause**
An Appeal on behalf of THE SEACOMBE POOR
KIDDIES AND OLD FOLKS ASSOCIATION by
Alderman A. H. EVANS, President
(*From Liverpool*)
- 8.50 *National Programme*
- 9.0 North of England News
- 9.5 *National Programme*
- 10.30 Epilogue

SEPTEMBER 15 1,148 kc/s (261.3 m.) ★ 193 kc/s (1,554.4 m.)

MONDAY

NATIONAL PROGRAMME

10.15 THE DAILY SERVICE

10.30 TIME SIGNAL, GREENWICH; WEATHER FORECAST

10.45-11.0 Miss L. M. WARMAN: 'Examinations for Housework'

11.0-11.30 Experimental Television Transmission by the Baird Process (356.3 m. Vision; 261.3 m. Sound)

12.0 ORGAN RECITAL
By EDGAR T. COOK
Relayed from SOUTHWARK CATHEDRAL
RITA SHARPE (Violoncello)
A BACH PROGRAMME

EDGAR T. COOK
Prelude and Fugue in C Minor
Aria in F

RITA SHARPE
Sonata in D
Adagio; Allegro; Andante; Allegro

EDGAR T. COOK
Sonata, No. 3
Choral Fantasia, Come, Holy Ghost

RITA SHARPE
Air from the Suite in D

EDGAR T. COOK
Toccata and Fugue in F

1.15 Light Music
NATIONAL ORCHESTRA OF WALES
(From Cardiff)

2.0-2.30 Gramophone Records

4.0 JACK PAYNE
and his
B.B.C. DANCE ORCHESTRA

4.30 Music of W. H. Squire
APRIL PENDARVIS (Contralto)
OSWALD ROGERS (Baritone)
ISABEL ARMOUR (Violoncello)

5.15 The Children's Hour
Tango (Albeniz) and other Pianoforte Solos, played by CECIL DIXON
The Story of 'Mopsy and Giant Despair,' from 'What Happened Then' (W. M. Letts)
'Safety First' (Tony Galloway)

6.0 POETRY OF TO-DAY—III

6.15 'The First News'
WEATHER FORECAST, FIRST GENERAL NEWS BULLETIN

6.40 The Foundations of Music
SCHUMANN'S PIANOFORTE MUSIC
Played by FANNY DAVIES



Lovers of Lewis Carroll will know how to read this.

7.0-7.20 'NEW BOOKS'
Mr. DESMOND MACCARTHY

7.25 ENGLISH LETTER WRITERS—III

7.45 A PIANOFORTE RECITAL
by
ARTHUR BENJAMIN

Sonata in G Cimarosa
L'Egyptienne Rameau
Gavotte and Musette Stavenhagen
Moths Valse-Caprice
Johann Strauss, arr. Tausig

THE AMERICA'S CUP



The second of the series of races between 'Shamrock V' and 'Enterprise' will be started today at 5 p.m. (British time.)

If conditions are favourable, the usual B.B.C. National Programme will be interrupted at 5 p.m. for the relay of the commentary on the beginning of the race, radiated by the National Broadcasting Company of America.

8.0 'Through the Looking-Glass'

An adaptation of LEWIS CARROLL'S BOOK
Made for the Microphone by CECIL LEWIS
With incidental music by VICTOR HELY-HUTCHINSON

Produced by CECIL LEWIS

Cast:

JESSIE TANDY
CLARE HARRIS
DORIS GILMOUR
BEN WEBSTER
HARVEY BRABAN
HILDA BRUCE-POTTER
PHILIP WADE
ERIC PORTMAN
ANDREW CHURCHMAN

Singers:

JOHN ARMSTRONG
ESTHER COLEMAN
OLIVE GROVES
THE WIRELESS SINGERS
and
The B.B.C. ORCHESTRA

Conducted by VICTOR HELY-HUTCHINSON

9.40 'The Second News'

WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN

9.55 London and New York Stock Exchange Reports; (1,554.4 m. only)
Shipping Forecast and Fat Stock Prices

10.5-11.0 THE GERSHOM
PARKINGTON QUINTET
ALICE LILLEY (Soprano)

QUINTET
Selection, A Country Girl.....Monclton

ALICE LILLEY
Everywhere I goMartin
The enchanted GladeBarker
Love the JesterPhillips

QUINTET
Love Dance (Madam Sherry)Hoschina
MinuetE. K. Patterson

ALICE LILLEY
Spring's AwakeningSanderson
Piccaninny's Hush-a-byeBrown
O Love, so long as Life shall last (Liebestraum) List

QUINTET
Spanish DanceGranados
HusheenNeedham

11.0-12.0 (1,554.4 m. only)

DANCE MUSIC

THE PICCADILLY PLAYERS, directed by SID BRIGHT,
and THE PICCADILLY GRILL BAND, directed by
JERRY HOEY, from THE PICCADILLY HOTEL



BEST RECORDS OF THIS WEEK'S MUSIC

Orchestral and Band.

Sir HENRY J. WOOD

AT THE QUEEN'S HALL "PROMS."

Hear Song of the Rhinedaughters, "Gottedamerung" (Nos. 11993-11994, 6/6 each).
OTHER PROGRAMME ITEMS PLAYED BY Sir HENRY J. WOOD:
 Finlandia (Nos. 10013-10014, 6/6 each).

Sunday: GOLLIWOO'S CAKE WALK (B.B.C. Wireless Military Band) (No. 9744-4s, 6d.). National.
TANNHAUSER - Overture (Mingulberg and His Concertgebouw Orchestra) (Nos. 11770-11771-6s, 6d. each). National.
SCENES PITTORESQUES (Orchestra Symphonique of Paris) (Nos. 9491-9492-4s, 6d. each). Mid. Reg.

Monday: A COUNTRY GIRL - Selection (London Theatre Orchestra) (No. DX45-4s, 6d.). National.
FOUR WAYS - Suite (London Royal Cinema Orchestra) (Nos. 9750-9757-4s, 6d. each). Lon. & Mid. Reg.
PARSIFAL - Good Friday Music (Bayreuth Festival Orchestra) (Nos. L2013-L2014-6s, 6d. each). Lon. & Mid. Reg.
FLYING DUTCHMAN - Overture (Bruno Walter and Royal Philharmonic Orchestra) (Nos. L1361-L1362-6s, 6d. each). Lon. & Mid. Reg.
RIENZI - Overture (Bruno Walter and Royal Philharmonic Orchestra) (Nos. L1320-L1321-6s, 6d. each). Lon. & Mid. Reg.

Tuesday: HUNGARIAN DANCES, Nos. 5 and 6 (Sir Hamilton Harty and Halle Orchestra) (No. 5466-5s.). National.
TSCHAIKOWSKY'S SYMPHONY No. 6 (Oscar Fried and Royal Philharmonic Orchestra) (Nos. 9867-9871-4s, 6d. each). National.
SEMIRAMIDE - Overture (Milan Symphony Orchestra) (No. 9663-4s, 6d.). Lon. Reg.
SIGURD JORSALPAR (Schneevogt and London Symphony Orchestra) (Nos. L1748-L1749-6s, 6d. each). Lon. Reg.

Wednesday: GIOCONDA - Dance of the Hours (Milan Symphony Orchestra) (No. DX11-4s, 6d.). National.
BRAMMS' SYMPHONY No. 2 (Walter Damrosch and New York Symphony Orchestra) (Nos. L2151-L2155-6s, 6d. each). National.
HUNGARIAN RHAPSODY No. 1 (Dohnanyi and Budapest Philharmonic Orchestra) (Nos. 9550-9551-4s, 6d. each). Lon. & Mid. Reg.

Thursday: MAID OF THE MOUNTAINS - Selection (London Theatre Orchestra) (No. DX61-4s, 6d.). Lon. & Mid. Reg.
AIDA - Chorus and Grand March (La Scala Chorus and Milan Symphony Orchestra) (No. 9735-4s, 6d.). Mid. Reg.

Friday: BEETHOVEN'S SYMPHONY No. 6 (Felix Weingartner and Royal Philharmonic Orchestra) (Nos. L1893-L1897-6s, 6d. each). National.

Saturday: RUY BLAS - Overture (Percy Pitt and B.B.C. Orchestra) (No. 9278-4s, 6d.). National.

FREISCHUTZ - Overture (Weingartner and Basle Symphony Orchestra) (Nos. 9644-9645-4s, 6d. each). Lon. & Mid. Reg.

DON JUAN (Bruno Walter and Royal Philharmonic Orchestra) (Nos. L2067-L2068-6s, 6d. each). Lon. & Mid. Reg.

PEER GYNT - Suite No. 2 (Schneevogt and New Queen's Hall Light Orchestra) (Nos. 9511-9512-4s, 6d. each). Lon. & Mid. Reg.

Instrumental.

Wednesday: BOELLMANN'S TOCCATA (Lyons Cathedral Organ) (No. 9497-4s, 6d.). Lon. & Mid. Reg.

SUITE GOTHIQUE (Francis W. Sutton—Organ) (Nos. 5100-5101-3s, each). Lon. & Mid. Reg.

Thursday: BIRD SONGS AT EVENTIDE (Terence Casey—Organ) (No. 5256-3s.). Lon. & Mid. Reg.

Friday: WATER-WAGTAIL (Cyril Scott—Piano) (No. 5435-3s.). Lon. Reg.

Saturday: WHISTLER AND HIS DOG (Terence Casey—Organ) (No. DB172-3s.). Lon. & Mid. Reg.

Vocal.

Sunday: CYRIL SCOTT'S LULLABY (Gertrude Johnson) (No. 5611-3s.). Mid. Reg.

Monday: TRISTAN-Isolde's Narration to Brangane (Nanny Larsen-Pedersen and Anny Hehn) (Nos. L2189-L2191-6s, 6d. each). Lon. & Mid. Reg.

Tuesday: BLACKBIRD'S SONG (Gertrude Johnson) (No. 5611-3s.). Lon. Reg.

Wednesday: BY THE WATERS OF BABYLON (Sir George Henschel) (No. LB3-4s, 6d.). Lon. & Mid. Reg.

Friday: MARRIAGE OF FIGARO - Non plus andrai (Mariano Stabile) (No. L2185-6s, 6d.). National.

MAIRE, MY GIRL (Maestro Singers) (No. 5616-3s.). Mid. Reg.

Hear these by **JACK PAYNE** and the B.B.C. Dance Orchestra:
 Etain Song, and Moonshine is Better than Sunshine. No. CB62 (3s.).
 Will Anybody Here Have a Drink? and Any Rags, Bottles and Bones?
 (Both "Variety" Novelties.) No. CH100 (3s.)

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SEPTEMBER 15

626 kc/s (479.2 m.)

MONDAY

MIDLAND REGIONAL

12.0 *London Regional Programme*

2.0-3.0 **LOZELLS PICTURE HOUSE ORCHESTRA**
 Conducted by ERNEST PARSONS

Overture, *Fris Diavolo*..... *Auber*
 Intermezzo..... *Coleridge-Taylor*
 Suite, *Four Ways*..... *Eric Coates*
 Serenade, *Crépuscule d'amour* (Dawn of Love)..... *Toselli*
 Tone Poem, *Finlandia*..... *Sibelius*
 Selection, *H.M.S. Pinafore*..... *Sullivan*

5.15 **The Children's Hour**

'The Whimsical Doings of Willie Water Rat,' by ANTHEA NORTH

Songs by ETHEL WILLIAMS (*Contralto*)

GEORGE PARR (*Whistler and Mimic*)

'Keeping the Larder supplied,' a Talk by MAJOR VERNON BROOK

6.0 *London Regional Programme*

6.15 'The First News'

WEATHER FORECAST, FIRST GENERAL NEWS BULLETIN

6.40 *London Regional Programme*

9.40 'The Second News'

WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN

9.55 Midland News

10.0-11.0 *London Regional Programme*

BOTH SIDES OF THE MICROPHONE

(Continued from page 531.)

African Interlude.

WHEN we feel particularly dreary we go down to the studio where life, in contrast to our own, is colourful and unexpected. A few days ago we plunged into Number Eight Studio—and found ourselves in Darkest Africa. Four gentlemen from the Gold Coast, dressed in elegant flannels, were singing a savage war-chant with tom-tom accompaniment. As they sang there with gleaming faces, they swayed and glared hungrily at the microphone. A harassed studio-manager hurriedly explained that this was a preliminary rehearsal of the 'sea and jungle' play, *In-gredient X*, the forest scenes in which were to be given this final touch of realism. We looked so scared that he stopped the war chant and asked the quartet if we could hear a love-song instead. They grinned affably and we lolled back, expecting to be soothed. But love-songs in the Gold Coast are not like love-songs in Chiswick; they are just twice as loud and twice as fierce as war-songs. If there had been an ant-hill or a baobab tree in the studio we should have taken cover behind it.

Shocking Waste.

IN the early summer the B.B.C. acquired the current passion for detective stories. This found expression first in a broadcast detective serial inaugurated by Hugh Walpole and sustained by distinguished members of the Detection Club, and later in an ingenious and revealing discussion of detective story technique between Dorothy Sayers and Anthony Berkeley, two leading exponents of the craft. If you listened to this you may recall the story they eventually evolved—all about Monica, the aspiring actress who was not so young as she had been, and her plot for polishing off her leading lady by joining the electric supply to the waste-pipe of her bath and using the water as a conductor to electrocute her during her ablutions. The problem of a title for this remarkable yarn they passed on to the listener, offering a small prize to the inventor of the

winning title. Miss Sayers and Mr. Berkeley wish us to thank the senders of the several thousand postcards which reached them and to say that the first prize (autographed copies of novels by D. S. and A. B.) has been awarded to Mrs. G. Hall for the title 'A Shocking Waste.' Consolation prizes have been sent to listeners who submitted 'The Shocking Waste Murder,' 'A Shocking Waste (pipe),' 'Twisted Leads,' 'Potential Murder,' 'Run to Earth,' and 'Marah' (an ingenious title based upon the quotation from Exodus xv: 'And when they came to Marah, they could not drink of the waters, for they were bitter.')

It Sounds So Easy.

BACH'S share in the programmes for the week beginning September 22 is a particularly attractive one. His unaccompanied Motets, sung by the Wireless Singers, provide the 'Foundations'; and the Wednesday Prom, broadcast on the National wavelength, contains the second Concerto for two pianos and orchestra, played by Ethel Bartlett and Rae Robertson. What perpetually astonishes us about Bach's music is the comfortable feeling we always get that, given his knowledge of the craft of music, we could do it as well ourselves. When a Bach Prelude ends, for instance, our mind goes on singing a sort of continuation of it. Now we never feel that way about the music of—say—Beethoven. When a Beethoven Adagio ends, our mind goes on singing it—not in continuation, but *over again*. That is the difference, perhaps, between spontaneous upspringing tunes and tunes which are based on formal patterns. The one is mainly intuitive, the other mainly intellectual in origin—both being informed, of course, by genius. Which pleases you most depends, mainly, on whether you are romantically or classically minded: but there is no reason, of course, why you shouldn't enjoy both.

"The Broadcasters."

SEPTEMBER 15

842 kc/s. (356.3 m.)

MONDAY

LONDON REGIONAL

12.0 Songs of Liza Lehmann

VERA LESLIE (*Soprano*)
ARTHUR BROUGH (*Baritone*)

ARTHUR BROUGH

Maire, my girl
Ah! gather Roses
The mad Dog (The Vicar of Wakefield)

VERA LESLIE

If I were a bird, I would sing all day
O bother, sang the thrush
Summer Storm
Little brown brother

ARTHUR BROUGH

The Lake Isle of Innisfree
The Rancher's daughter... } (Cowboy Ballads)
The skew-ball black }

VERA LESLIE

Unfolding
The Wren
Magdalen at Michael's Gate

12.30 A Recital of Gramophone Records

1.0 Light Music

THE PICCADILLY RESTAURANT ORCHESTRA,
under the direction of MAX JAPPA,
from THE PICCADILLY HOTEL

2.0-3.0 LOZELLS PICTURE HOUSE ORCHESTRA

Conducted by ERNEST PARSONS
Relayed from BIRMINGHAM
(From *Midland Regional*)

Overture, *Fra Diavolo* *Auber*
Intermezzo *Coleridge-Taylor*
Suite, *Four Ways* *Eric Coates*
Serenade, Crépuscule d'amour (Dawn of Love)
..... *Toselli*
Tone Poem, *Finlandia* *Sibelius*
Selection, *H.M.S. Pinafore* *Sullivan*

5.15 JACK PAYNE
and his
B.B.C. DANCE ORCHESTRA



SIR HENRY WOOD'S OTHER PASSION.
Concert goers who have only seen Sir Henry Wood on his dais, as he will appear tonight at the Queen's Hall, will hardly recognize this picture of him indulging his passion for carpentry at his home, Appletree Farm.

PAUL SCHRAMM and DINY SOETERMEER
and Two Pianos

'THE ORDEAL OF OSBERT MULLINER'

Adapted for broadcasting by C. DENIS FREEMAN from the Short Story of the same name by P. G. WODEHOUSE

GERSHOM PARKINGTON and his ORCHESTRA

8.0 Promenade Concert

Relayed from THE QUEEN'S HALL
(Sole Lessees, Messrs. Chappell and Co., Ltd.)
THE B.B.C. SYMPHONY ORCHESTRA
(Leader, CHARLES WOODHOUSE)
Conducted by SIR HENRY WOOD
TATIANA MAKUSHINA (*Soprano*)
KEITH FALKNER (*Baritone*)

WAGNER

ORCHESTRA
Good Friday Music (*Parsifal*)
Overture, *The Flying Dutchman*
KEITH FALKNER and Orchestra
Hans Sachs' Monologues (*The Mastersingers*)
(a) Was duftet (*The Elders' Scent*)
(b) Wahn! Wahn! (*Mad, mad*)

ORCHESTRA
Song of the Rhinedaughters (*The Dusk of the Gods*)
The Siegfried Idyll
TATIANA MAKUSHINA and Orchestra
Isolda's Narration to Brangane (Tristan and Isolda)

ORCHESTRA
Overture, *Rienzi*

6.15 'The First News'

WEATHER FORECAST, FIRST GENERAL NEWS BULLETIN

6.40 Vaudeville

CICELY COURTNEIDGE
Comedienne
LESLIE HENSON
Comedian
STUART ROSS and JOE SARGENT
Syncopated Harmony

9.40 'The Second News'

WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN

9.55 Regional News

10.0 DANCE MUSIC

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

10.30-12.0 THE PICCADILLY PLAYERS, directed by SID BRIGHT, and THE PICCADILLY GRILL BAND, directed by JERRY HOBY, from THE PICCADILLY HOTEL



VAUDEVILLE AND A PROM TONIGHT. A 'Mr. Mulliner' sketch, adapted from a story by P. G. WODEHOUSE (left), will be broadcast in the Vaudeville programme at 6.40, in which CICELY COURTNEIDGE and LESLIE HENSON (centre) will also take part. TATIANA MAKUSHINA and KEITH FALKNER (right) will sing in the Wagner Prom which will be relayed at 8.0.

**LOOK
HERE
George**



**If you
must use
ERASMIC
Shaving
Stick—
buy one
yourself.
Don't collar
mine!**

**ERASMIC
SHAVING STICK**

**WHY THEY'RE SO
KEEN ON ERASMIC**

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- 2 Effective with hot or cold water.
- 3 Close lather firmly supports all hairs from top to base.
- 4 Its special ingredients soothe the skin, producing a delightful after-shave sensation.

ER. 156-37A

SEPTEMBER 15

CARDIFF

MONDAY

968 kc/s (309.9 m.)

WESTERN REGION

10.15 THE DAILY SERVICE

10.30-11.0 *National Programme*

1.15 An Orchestral Concert
Relayed from
THE NATIONAL MUSEUM OF WALES
(*National Programme*)
NATIONAL ORCHESTRA OF WALES
(Cerddorfa Genedlaethol Cymru)
(Leader, LOUIS LEVITUS)
Conducted by WARWICK BRAITHWAITE
Academic Festival Overture Brahms
Suite, Children's Corner Debussy
Air and Variations (Suite in G) .. Tchaikovsky

2.0-2.30 *National Programme*

4.0 *National Programme*

5.15 THE CHILDREN'S HOUR
'TONY AND ANN'
No. 1—'A Message from the Moon'
by
DOROTHY COOMBS

6.0 Mr. ERNEST BABER: 'The League Cricket
Season in South Wales'

6.15 *National Programme*

9.55 West Regional News

10.5-11.0 A Light Orchestral
Programme
NATIONAL ORCHESTRA OF WALES
(Cerddorfa Genedlaethol Cymru)
(Leader, LOUIS LEVITUS)
Conducted by WARWICK BRAITHWAITE
A Children's Overture Quilter
Three Light Pieces Fletcher
The Three Bears Eric Coates
Liebestraume (Dream of Love) Liszt
Ballet Music, Le Cid Massenet

SWANSEA

1,040 kc/s (288.5 m.)

10.15 THE DAILY SERVICE

10.30-11.0 *National Programme*

1.15-2.30 *National Programme*

4.0 *National Programme*

5.15 *West Regional Programme*

6.15 *National Programme*

9.55 West Regional News

10.5-11.0 *National Programme*

PLYMOUTH

1,040 kc/s (288.5 m.)

10.15 THE DAILY SERVICE

10.30-11.0 *National Programme*

4.0 *National Programme*

5.15 THE CHILDREN'S HOUR
'MOPSY AND GIANT DESPAIR'
from
'What Happened Then'
(W. H. Letts)
and
TOP'EM and BOT'EM in Selections
from their repertoire

6.0 *National Programme*

9.55 Local News

10.5-11.0 *National Programme*

BOURNEMOUTH

10.15 THE DAILY SERVICE
10.30-11.0 *National Programme*
4.0-11.0 *National Programme*

MANCHESTER

797 kc/s (376.4 m.)

10.15 THE DAILY SERVICE

10.30-11.0 *National Programme*

4.0 An Afternoon Concert
THE NORTHERN WIRELESS ORCHESTRA
DORIS I. FISHER (*Soprano*)

5.15 THE CHILDREN'S HOUR

6.0 'WOMEN'S LIVES IN OTHER LANDS'—II
Mrs. LAWRENCE HAWARD: 'Women in
Switzerland'

6.15 *National Programme*

9.55 North of England News

10.5-11.0 The Maple Leaf
THE NORTHERN WIRELESS ORCHESTRA
March, Land of the Maple Laurendeau
Suite, Four American-Indian Songs Cadman
From the Land of the sky-blue Water; The
white Dawn is stealing; Far off I hear a Lover's
Flute; The Moon drops low
Fantasy on French-Canadian Airs .. Greenwald
The Prairie (The Compass Suite) Travers
Selection of Canadian and Plantation Songs
Gatty
Patrol, Canadian Retreat Bilton

OF CRITICISM

(Continued from page 529.)

'That's all right,' I replied, 'but the trouble is that they will venture, and you won't have; and so many of them seem disappointed when you and the other millions of intelligent people refuse their new stuff. It's simple truth to say that you can't fool all of the people all the time. In the long run (and not such a long run, either) the plain man with any taste at all—with the simplest capacity to like good stuff—will not be taken in by shams. Thank Heaven for that!'

'Well, I don't know if I come into that category,' said Geoffrey; 'I hope I do. Anyway, here's my "Amen" for what it's worth!'

W. R. ANDERSON.

LEWIS CARROLL

(Continued from page 533.)

without a collection of puzzles to amuse any nice little girl whom he might meet there; he denounced, though a mathematical lecturer, the abolition of compulsory Greek and Latin; he advocated proportional representation and the holding of elections on the same day; he was a methodical old bachelor who numbered all his correspondence, reaching the number 98,721 before his death; he wore a tall hat on all occasions, and when making tea he would wave the teapot up and down the room, while pouring forth lively anecdotes.

Nay, more! Let us not forget that the Victorian era was a truly heroic age, that—while the shadow of domesticity spread downwards from Osborne—her stalwart sons were adventuring, not in 'Wonderland' but 'in thrilling regions of thick-ribbed ice' or sweating under tropic suns. Why! even our retiring alumnus of an Oxford college, who spent forty-seven years in the quiet cloisters, was not exempt from the romantic wanderlust. For in the very summer when Livingstone was stumbling through the steaming jungle of Central Africa and Edward Whymper drove his dog-sleighs over Greenland's icy mountains, the Rev. C. L. Dodgson found himself—where?—in genteel Eastbourne, his usual summer resort? No! In Nijni Novgorod, where he notes in his diary 'the Persians, with their gentle, intelligent faces, the long eyes set wide apart, the black hair, and yellow-brown skin, crowned with a black woollen fez . . . and he hears the muezzin call the faithful to prayer . . .'

Such was the man who declared Albert Chevalier 'quite first-rate'; who came near enough to our own time to witness a performance of *The Little Minister*; who devised an infallible system for backing horses; who invented an improved method of sending money-orders; who worked out a system of mnemonics in his 'Memoria Technica'; who patented an ingenious stamp-case; who elaborated, in his 'Nictograph,' a means of making notes in the dark; and who, finally, over a long period of years, distributed to a wide circle of girl friends amusement and good advice in due proportion.

His is a humour which appeals to old and young alike. Children love it because their irrational logicity finds in his inconsequence a subtle fulfilment of their secret ambitions for a comical world. Adults soothe their rational illogicality in his limpid unreason. The young escape from the world; the old escape from themselves. To others is left the sterile splendour of wit. For humour repudiates reality; wit accepts but tries to disguise it—accepts, so that it may endow the contrasts in which it revels with a barb all the more deadly.

RUSSELL GREEN.

DRAW ME

AND
WIN A PRIZE

PRIZES

1st Prize - -	£20
2nd Prize - -	£10
3rd Prize - -	£5
4th Prize - -	£3
5th Prize - -	£2
6th Prize - -	£1
7th to 20th Prizes	10/- each



CAN YOU SKETCH?

Then here is a chance to win £20 easily. This Drawing Competition is being held to advertise the British & Dominions School of Drawing, Ltd. Everyone can compete except Professional Artists, employees and students of the British and Dominions School of Drawing, Ltd.

RULES of the Competition:

1. Anyone is eligible to compete except past or present students or employees of the British and Dominions School of Drawing and Professional Artists.
2. All sketches must be received by 30th September, 1930.
3. Only one sketch may be submitted by each competitor, and by entering this Competition competitors pledge themselves neither to use a mechanical copying device nor to trace the original illustration.
4. The bottom left hand corner of the envelope should be marked plainly "Competition."
5. Competitor's full name and address must be written on the back of the drawing, with County.
6. Sketches must not be drawn on paper larger than 8in. high by 6in. wide.
7. All sketches will be returned to competitors at the close of the competition, together with a list of the prize winners. The British and Dominions School of Drawing cannot be held responsible for any sketch which may be lost in the mails or elsewhere.
8. Sketches must be accompanied by a crossed postal order value 1/6 (one shilling and sixpence) in return for which each competitor will receive an illustrated specimen lesson from the course of instruction issued by the British and Dominions School of Drawing, which will be sent with the results of the competition. Please do not send stamps or coins.
9. Sketch and postal order MUST BE SENT IN THE SAME ENVELOPE. Competitors are particularly requested NOT to send their sketch in one envelope and postal order under separate cover.
10. Sketches received insufficiently stamped will not be accepted. All packages should be sealed and bear letter rate of postage (2 oz. for 1½d.).
11. Competitors agree to accept the decision of the Artists of the British and Dominions School of Drawing as final and conclusive.
12. The British and Dominions School of Drawing reserves the right to purchase any sketch submitted. Any sketches purchased will be paid for at the rate of £1/1/- (one guinea) for each sketch.

BEGIN! NOW!

Copy this Sketch in pencil or pen and ink. See how well you can do it. Sit down now and try.

First of all read the rules of the competition. You can draw on any paper. Prizes will be awarded to the best drawings.

All drawings will be returned to competitors at the close of the Competition.

Don't miss this. Someone will win £20. Why not you? Send in your sketch to-day.

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Smokers— NEVER BEFORE HAVE YOU HAD SUCH AN OPPORTUNITY!



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for
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Cabinet of 200 ASSORTED Rothman Cigarettes, actual value 15/=-, for only 10/6 post free

IT INCLUDES SOME OF THE RAREST, MOST EXPENSIVE, of the Rothman Blends

YOU know the reputation of Rothman's of Pall Mall. They never make cheap cigarettes—but sell GOOD cigarettes cheaply, DIRECT - to - the - smoker at WHOLESALE PRICES. A great many distinguished men and women, in all professions and industries, prefer Rothman's. They include a King, Princes, a Viceroy, Governors-General, Ambassadors. Such men seek quality first.

You can then enjoy the luxury of Fleur du Roi Virginia, Mr. Rothman's Own Virginia, and M.D.V. (Managing Director's Virginia) at 12/6 per 100—and you can also satisfy yourself what extremely good value there is in Rothman's less expensive cigarettes, such as Rothman's Gold Flake at 3/11 per 100, or Royal Favourites (a favourite smoke of H.E. the Lord Irwin, Viceroy of India) at 4/1.

Here is a Cabinet of 200 ASSORTED Rothman cigarettes, of 13 different blends—including some of those costly and exclusive blends which a man would only buy for very special occasions.

Order by post, or call at one of our Branch Shops. You can also use the Post Order Form for any Rothman cigarette in 100's, at the wholesale Prices quoted.

Why not treat yourself to this 15/- "ASCOT" Cabinet (at only 10/6 for 200 cigarettes), and browse at your leisure amongst its smoking treasures?

Only ONE CABINET to any ONE CUSTOMER

THE "ASCOT" CABINET CONTAINS
The "ASCOT" Cabinet contains:—10 M.D.V. at 12/6 per 100; 10 Rothman's Own Virginia No. 2 at 11/9; 20 Rhodesian Virginia at 4/8; 20 Fleur du Roi Virginia No. 1 at 9/2; 10 Pall Mall Virginia at 5/8; 10 Pall Mall Virginia No. 4 at 7/2; 20 Gold Flake No. 1 at 3/11; 10 Speedboat Plain, and 10 Cork-Tipped, at 4/10; 10 Royal Favourites Virginia Plain, 5 Ivory-Tipped and 5 Rose-Tipped, at 4/1; 10 White Horse Virginia at 3/8; 20 C.T.V. at 4/2; 10 Pall Mall Turkish No. 3 Plain at 7/8, and 10 No. 3 Cork-Tipped at 7/11; 10 Pall Mall Turkish No. 5 at 6/8. Total 200 Cigarettes.

WHITE HORSE VIRGINIA

This full-size Virginia cigarette has proved an exceptional success. Where else can one obtain a quality cigarette at the very low price of 3/8 per 100? Navy-cut; medium strength; well-matured Virginia leaf; extraordinary value for money. In boxes of 100.

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Smokers of Gold Flake—here is your favourite blend at a saving of 1/- on every 100. Well-matured leaf; smooth and cool; full size. Regularly supplied to H.E. the Governor-General of Mauritius. In Golden Embossed tins of 100; or in cartons of 5 packets of 20.

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ROYAL FAVOURITES

A favourite smoke of H.E. the Lord Irwin, Viceroy of India. This Virginia is so delicately blended that its rich flavour completely satisfies but never rasps. Royal Favourites are THE GOLDEN MEAN. Plain; Ivory-Tipped or Rose-Tipped. In Mauve and Gold Tins of 100.

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The Rothman Reputation around the whole world was first created on Pall Mall Virginia. It is exquisitely smooth and cool—neither too mild nor too full. The leaf has been carefully matured in-the-wood for five years. As supplied to H.M. the King of Spain. In Enamelled Tins of 100.

PER 100 **5/8** POST FREE
500 ... 27/8 1,000 ... 55/2
Also Cork-Tipped at 3d. per 100 extra

SPEEDBOAT VIRGINIA

A NATURAL EASY-THROAT mild Virginia; full size, full weight. Remarkable value at 4/10 per 100, quite apart from their valuable Bonus Certificates. The Certificate given with every 100 has amazingly high Gift Value. Q For full range of Gifts, ask for Booklet. It contains one FREE CERTIFICATE.

PER 100 **4/10** POST FREE
500 ... 21/9 1,000 ... 47/3

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2, LANGHAM PLACE, W.1 (Corner Shop)
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123, HOLBORN, E.C.1
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GLASGOW: 124, BUCHANAN ST. BRISTOL: 7, CLARE ST.
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To **ROTHMAN'S LTD.**, Dept. 39, 5, Pall Mall, S.W.1. Please send by return the goods as below, on the clear understanding that your Guarantee applies to everything I order.

GUARANTEE—Order any quantity of our cigarettes, and smoke as many as you find necessary to make a thorough test. If you are not completely satisfied, just return the remainder, when the purchase price will be refunded in full.

Quantity	Description	Per	100	500	1,000
.....	* WHITE HORSE Virginia	3/8	18/-	36/-	
.....	* GOLD FLAKE State 100's or 20's	3/11	19/1	38/2	
.....	* ROYAL FAVOURITES Menton Tip	4/1	19/10	39/8	
.....	PALL MALL Virginia	5/8	27/8	55/2	
.....	Untipped	5/8	27/8	55/2	
.....	Cork-Tip	5/11	28/10	57/8	
.....	SPEEDBOAT	4/10	23/9	47/3	
.....	Plain	4/10	23/9	47/3	
.....	Cork-Tip	4/10	23/9	47/3	
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Ask for particulars of a Very Special Cigar Offer. 25 fine-quality Cigars given FREE with every 100 of the same brand ordered during the month of Sept. Tick here if you are a Cigar Smoker.

NAME
ADDRESS

SEPTEMBER 16 1,148 kc/s (261.3 m.) ★ 193 kc/s (1,554.4 m.)

TUESDAY

NATIONAL PROGRAMME

- 10.15 THE DAILY SERVICE
- 10.30 TIME SIGNAL, GREENWICH; WEATHER FORECAST
- 10.45-11.0 Mrs. NELSON EDWARDS: 'Simple Food Values'
- 11.0-11.30 Experimental Television Transmission by the Baird Process (356.3 m. Vision; 261.3 m. Sound)
- 12.0 Ballads of the Sea
VICTORIA MAITLAND (*Contralto*)
MORLAIS MORGAN (*Baritone*)
- 12.30 EDWARD O'HENRY
At THE ORGAN of TUSSAUD'S CINEMA
- 1.0-2.0 DANCE MUSIC
LEONARDO KEMP and his PICCADILLY HOTEL ORCHESTRA
From THE PICCADILLY HOTEL
- 2.0-2.5 Experimental Transmission for the Radio Research Board by the Fullograph Process
- 2.5-2.30 Gramophone Records
- 4.0 JACK PAYNE and his B.B.C. DANCE ORCHESTRA
- 4.30 THE PRINCE OF WALES PLAYHOUSE ORCHESTRA
Conducted by FRANK WESTFIELD
Relayed from LEWISHAM
March, Le Rêve Passe *Halmer, arr. Kreisler*
Overture, La Sorrentina *Salvadorez*
Selection, Romeo and Juliet *Gounod*
Intermezzo, The Phantom Melody *Keitelbey*
Waltz, Gipsy Melody *Nicholls*
Morceau, Great Day *Youmans*
Finale, Czardas, No. 6 *Michiels*

THE AMERICA'S CUP



The third of the series of races between 'Shamrock V' and 'Enterprise' will be started today at 5 p.m. (British time.)

If conditions are favourable, the usual B.B.C. National programme will be interrupted at 5 p.m. for the relay of the commentary on the beginning of the race, radiated by the National Broadcasting Company of America.

- 5.15 The Children's Hour
'Another Leopard Story'—a personal adventure, written and told by Mr. 'X'
Banjo and Mandoline Solos, by MARIO DE PIETRO
'The Triumph of Mrs. Groggins' (E. M. L. Elliot)
- 6.0 JACK PAYNE and his B.B.C. DANCE ORCHESTRA
- 6.15 'The First News'
WEATHER FORECAST, FIRST GENERAL NEWS BULLETIN
- 6.40 The Foundations of Music
SCHUMANN'S PIANOFORTE MUSIC
Played by FANNY DAVIES
- 7.0-7.20 Mr. CEDRIC BELFRAGE: 'How the Talkies have changed Hollywood'
- 7.25 Topical Talk

- 7.45 MEGAN THOMAS (*Soprano*)
O Sleep, why dost thou leave me?..... } *Handel*
Mio caro bene }
Dove Sono } *Mozart*
When Laura Smiles } *Rossini*
A Shepherd in a glade *arr. Keil Dowland*
A Feast of lanterns *Bantock*
- 8.0 Promenade Concert
Relayed from THE QUEEN'S HALL
(Sole Lessees, Messrs. Chappell and Co. Ltd.)
MARIAN ANDERSON (*Contralto*)
ARTHUR CATTERALL (*Violin*)
THE B.B.C. SYMPHONY ORCHESTRA
(Leader, CHARLES WOODHOUSE)
Conducted by SIR HENRY WOOD
Two Hungarian Dances in G Minor and D *Brahms*
MARIAN ANDERSON and Orchestra
Recit. and Air de Lia (L'Enfant Prodigue) (The Prodigal Son) *Debussy*
ARTHUR CATTERALL and Orchestra
Violin Concerto (Op. 47) *Sibelius*
ORCHESTRA
Symphony No. 6, in B Minor (Pathétique) *Tchaikovsky*
- 9.40 'The Second News'
WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN
- 9.55 Topical Talk
- 10.10 London and New York Stock Exchange Reports, (1,554.4 m. only) Shipping Forecast and Fat Stock Prices
- 10.20-12.0 DANCE MUSIC
BILLY COTTON and his BAND from CIRO'S CLUB
- 12.0-12.30 a.m. Experimental Television Transmission by the Baird Process (356.3 m. Vision) (261.3 m. Sound)



How the Talkies have Changed Hollywood.

A talk by Mr. Cedric Belfrage, this evening at 7.0.

Inside the studios, as in the private lives of the stars, the talkies have changed Hollywood from top to bottom. The chaos on the left is one of the big sets in *Broadway* viewed through the forest of lights above; in the centre is a scene from *The Last of Mrs. Cheyney*, showing the microphones suspended over the heads of the actors; and on the right is a perambulator camera with the new 'blimp' device (a sound-proof jacket which replaces the cumbersome silence cabinet), used in the filming of *Lilies of the Field*. Amidst all this mechanism the actors work harder than before, for less pay.

You invest
£460
 by easy annual instalments
YOU RECEIVE
£1,080
 in one cash sum

HERE is an Investment Plan which you can spread over a number of years, with your savings absolutely protected, and which at the end of the time will bring you not only every penny of your money back, but show you a profit of £620 on the entire investment. The example given is for a man now age 30 depositing £15 7s. 0d. per annum, the equivalent of 10d. a day. This takes into account Income Tax rebate of 2s. in the pound to which he is entitled and is also based upon the present rate of bonus. The Plan applies equally to other ages and for other amounts.

Additional great advantages :

1. **Saving of Income Tax.** This has already been taken into account in the above example, but it should be pointed out that there is also no Income Tax to be paid on the profits—which means a substantial saving in itself.
2. **If totally and permanently disabled** prior to maturity of policy no further deposits need be made, and the Company with whom you have invested your money will pay you an income of £5 per month. This calls for an extra annual deposit of £1 8s. 6d. on the above policy.
3. **£500 plus accumulated profits** will be paid to your family in the event of your death before the maturity of the policy. For an extra annual deposit of only 12s. 6d., should death result from an accident £1,000 plus the profits will be paid.

The Company which offers you this wonderful Investment Plan is the Sun Life Assurance Company of Canada, whose assets, which are Government-supervised, now exceed £115,000,000. As mentioned, the Plan applies to any age, and for any amount.

FIND OUT, WITHOUT OBLIGATION, WHAT THE SUN LIFE OF CANADA CAN DO FOR YOU. FILL IN AND POST THIS FORM TO-DAY.

To H. O. LEACH (General Manager),
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Assuming I can save and deposit £..... per
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 (Mr., Mrs., or Miss)

Address

Occupation

(Exact Date of Birth)

R. T. 13/9/30.

SEPTEMBER 16

626 kc/s (479.2 m.)

TUESDAY

MIDLAND REGIONAL

12.0 London Regional Programme

1.0 EDWIN J. GODBOLD
 AT THE ORGAN OF THE PICTURE HOUSE
 Relayed from LOZELLS, BIRMINGHAM
 Overture, The Caliph of Bagdad.....Boieldieu
 Entr'acte, Vivienne.....Finck
 Selection, Lilac Time .. Schubert, arr. Clutsam
 Suite, Four Indian Love Lyrics
 Woodford-Finden
 Laguna Lullaby...Hope
 Ballet Music, Vive la
 Danse.....Finck
 Coronation March (The
 Prophet)...Meyerbeer

2.0-3.0 Light Music

THE MIDLAND WIRE-
 LESS ORCHESTRA
 Conducted by FRANK
 CANTELL
 March, On the Quarter
 Deck.....Alford
 Suite, La Cigale (The
 Cricket)
 Massenet, arr. Mouton
 Veil Dance.....Friml
 Intermezzo, Autumn
 Gold.....Lohr
 A Southern Rhapsody,
 Virginia Haydn Wood
 The Grasshopper's
 Dance....Bucalossi
 Selection of Scots Airs,
 The Thistle
 arr. Myddleton
 The Funeral March of
 an Elephant...Guillon

5.15 The Children's Hour

'Pixies on Parade,' a Fairy Play, by NORMAN
 TIMMIS
 Songs by EMILIE WALDRON (Soprano)
 SYDNEY HEARD (Flute)

6.0 London Regional Programme

6.15 'The First News'

WEATHER FORECAST, FIRST GENERAL NEWS
 BULLETIN

6.40 London Regional Programme

9.0 'The Second News'

WEATHER FORECAST, SECOND GENERAL NEWS
 BULLETIN

9.15 Midland News

9.20 A Light
 Orchestral
 Programme

THE MIDLAND WIRE-
 LESS ORCHESTRA
 Conducted by FRANK
 CANTELL
 Overture, Sakuntala
 Goldmark
 Chant sans paroles
 (Song without Words)
 Tchaikovsky
 A Musical Snuff-Box
 Liadov

9.45 FRANCES BOND
 (Mezzo-Soprano)

My Dreams....Toot
 La Paloma....Yradier
 ORCHESTRA
 Fantasy, The Three
 Bears .. Eric Coates
 Negro Spiritual, I'm
 troubled in Mind
 Coleridge-Taylor



FRANCES BOND,
 mezzo-soprano, sings in the light orches-
 tral concert tonight at 9.20

10.10-10.30 FRANCES BOND

The Song of Songs.....Moya
 The Lament of Isis.....Bantock

ORCHESTRA

First Suite, The Two Pigeons.....Messenger

THIS WEEK IN THE GARDEN

ONE of the mistakes made by some of those who have learned how valuable a dressing of sulphate of ammonia or nitrate of soda may be, is to use it too late in the year. The obvious results of the application of these manures is a great and rapid increase in growth, but to bring about this change is a temptation that ought to be resisted. Rapid growth means succulent growth; succulent growth stands little chance indeed against winter cold, and if Brussels sprouts, broccoli, spring cabbage and the like, that ought to stand over winter, are encouraged so to grow now, it is not likely that they will put up with sharp frosts. Further, if spring cabbages, by which we mean cabbages sown in August and now up, grow too vigorously before Christmas, they are very apt to bolt in spring, instead of forming sturdy, solid hearts. If good stocks of suitable varieties of cabbage have been chosen, and sown at the right time, there is little fear that they will bolt, unless we encourage growth too greatly now.

Another aid to their proper development is to plant in firm soil; to plant on newly-dug ground, richly manured, is to court failure with them: Where ground is precious, it is by no means a bad plan to put the spring cabbages in just twice as close as

they are to grow to heart and cut out alternate ones in spring, for use as 'greens,' before they have turned to hearts.

The celery will need attention. One of the troubles much more prevalent of recent years than long ago is the disease known as leaf spot. We mean the fungus attack that results, when it is bad, in appearance as though fire had passed over the plants, and in immense numbers of minute black spots on the leaves when it first appears. This disease can be checked if the plants are periodically sprayed with Bordeaux mixture, but it is too late now to do much good. With the celery disease all we can do now will be to check, to the best of our ability, the disease spores from reaching healthy plants. It would be wise where there are diseased plants at earthing-up time to remove them bodily, taking them out without touching the healthy ones. After all the diseased ones have been dealt with, the hands should be disinfected, say by rinsing in a solution of lysol, or by washing thoroughly in hot water with carbolic soap. Then deal with the healthy ones with clean hands and the fear of infection removed. The diseased plants should be burned.—From the Royal Horticultural Society's Bulletin.

SEPTEMBER 16 ★

842 kc/s (356.3 m.) ★

TUESDAY

LONDON REGIONAL

12.0 **A Concert**
 RONALD STEAR (*Baritone*)
 JOAN ALLEN (*Violin*)
 DOROTHEA ASPINALL (*Pianoforte*)

1.0 **REGINALD FOORT**
 At THE ORGAN OF THE REGENT CINEMA,
 BOURNEMOUTH
 Relayed from BOURNEMOUTH

2.0-3.0 **Light Music**
 (*From Midland Regional*)
 THE MIDLAND WIRELESS ORCHESTRA
 Conducted by FRANK CANTELL
 March, On the Quarter Deck....*Alford*
 Suite, La Cigale (The Cricket)
Massenet, arr. Mordon
 Veil Dance.....*Prini*
 Intermezzo, Autumn Gold.....*Lohr*
 A Southern Rhapsody, Virginia
Haydn Wood
 The Grasshopper's Dance.....*Bucalossi*
 Selection of Scots Airs, The Thistle
arr. Myddleton
 The Funeral March of an Elephant....*Guitton*

5-15 **JACK PAYNE**
 and his
B.B.C. DANCE ORCHESTRA

6.15-6.40 **'The First News'**
 WEATHER FORECAST, FIRST GENERAL NEWS
 BULLETIN

6.45 **'Through the Looking-Glass'**
 An adaptation of LEWIS CARROLL'S BOOK
 Made for the microphone
 by CECIL LEWIS
 With incidental music
 by
 VICTOR HELY-HUTCHINSON
 Produced by CECIL LEWIS



By courtesy of Messrs. Sidoby
ALICE AS HER CREATOR SAW HER.
 This drawing of Alice in the White Rabbit's House is one of those with which Lewis Carroll himself illustrated the original manuscript of 'Alice in Wonderland.' Its sequel, 'Through the Looking-Glass' (which broke the rule about the inferiority of sequels) is being broadcast in a radio version this evening.

Cast:

JESSIE TANDY
 CLARE HARRIS
 DORIS GILMOUR
 BEN WEBSTER
 HARVEY BRADAN
 HILDA BRUCE-POTTER
 PHILIP WADE
 ERIC PORTMAN
 ANDREW CHURCHMAN

Singers:

JOHN ARMSTRONG
 ESTHER COLEMAN
 OLIVE GROVES
 THE WIRELESS SINGERS
 and
 The B.B.C. ORCHESTRA

Conducted by VICTOR HELY-HUTCHINSON

8.20

Interval

8.30 Mr. B. C. ALLCHIN: 'Brahms and his Music!'

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

9.15 Regional News

9.20-10.30 **The Wireless
 Military Band**

Conducted by B. WALTON O'DONNELL
 MARJORY INGHAM (*Soprano*)

BAND
 Overture, Semiramide.....*Rossini*

9.35 MARJORY INGHAM

Open thy blue Eyes.....*Massenet*
 Bubble Song.....*Martin Shaw*
 Cuckoo.....*Frank Bridge*
 O that it were so.....*Frank Bridge*

9.42 BAND

Suite, Sigurd Jorsalfar.....*Grieg*
 In the King's Hall; Borghild's Dream;
 Homage March

10.5 MARJORY INGHAM

A brown Bird singing.....*Haydn Wood*
 Jack and Jill.....*Sanderson*
 By the Waters of Minnetonka.....*Licurance*
 A Blackbird's song.....*Cyril Scott*

10.12 BAND

Italian Capriccio.....*Tchaikovsky*



Alice meets the Red Queen.

**'THROUGH THE
 LOOKING-GLASS.'**

An adaptation of
LEWIS CARROLL'S BOOK

Made for the microphone by
 Cecil Lewis

With incidental music by
 Victor Hely-Hutchinson

Produced by Cecil Lewis

WILL BE BROADCAST AT 6.45

These illustrations are reproduced from Tenniel's original illustrations to 'Through the Looking-Glass,' by courtesy of Messrs. Macmillan & Co.

An article on Lewis Carroll appears on page 533



'It's an invention of my own.'

HAYDN MANUSCRIPTS USED AS CURL-PAPERS

(Continued from page 537.)

was also imposed on by somebody else's wife. Among those engaged to help in the music-making for Haydn's patron, Prince Esterhazy, were Antonio Polzelli, a violinist, and his wife, Luigia, a singer. Like the Haydns, they were an ill-matched pair, though with the Italians it was the husband who was the cantankerous one. No wonder the henpecked Haydn and the badgered Luigia were so drawn together that, on the return of the Italian couple to their native country soon after, they made a vow to marry as soon as their respective spouses were dead. Here we have what looks like the beginning of a charming romance of two faithful hearts. But the truth must be told; Luigia had an eye to the main chance. The fact of Haydn being twenty-eight years older than herself was a trifle beside his assured position and possible earnings. The years dragged on, the correspondence consisting largely of Luigia's requests for money, to which the good-natured Haydn regularly responded. The couple had not long to wait for one of the desired deaths, Polzelli living only ten years after the Esterhazy visit. On receipt of the good news Haydn wrote to the widow:—

Dear Polzelli,—Perhaps that moment may yet arrive which we have so often desired, when two pairs of eyes will be closed. Here is one pair shut! But what of the other? May it be as God wills!

But the 'other' was not closed till ten years later, by which time Haydn was sixty-eight and the widow a mere forty. She saw a better way of feathering her nest than marrying the old man, and drew up an agreement which deserves reproduction as an unabashed example of 'heads I win, tails you lose.'

'I, the undersigned, promise Signora Loisa Polzelli, that in case I should think of marrying again, I will take no other wife than the said Loisa Polzelli; and if I remain a widower, I promise the said Polzelli to leave her after my decease an annual income for life of three hundred florins in Viennese money. In witness whereof, and in satisfaction of all legal requirements, I sign myself Joseph Haydn, Kapellmeister to His Highness Prince Esterhazy, Vienna, 23rd May, 1800.'

Luigia, you will observe, signed nothing, and was left with a free hand. Accordingly, Haydn's signature having been procured, the crafty baggage promptly married a singer named Luigi Franchi.

This brings me to Beethoven, but also to the end of my space. All the musical historians seem to agree that Beethoven's death, at the age of fifty-seven, when his creative genius was on the eve of its 'fourth period' (whatever that may be), was almost entirely due to bad feeling, careless hygiene, and an agglomeration of irregularities from which a good, managing wife would have saved him. Hence (say the historians) a happily-married Beethoven would undoubtedly have enjoyed at least fifteen further years of productive life, with profound results on the subsequent history of the art. As the domestic vicissitudes of Beethoven exceed in number and tragic absurdity those of any other composer, they must have an article to themselves. When next we meet, therefore, it will be chez Beethoven

Matthew Quinney

SEPTEMBER 16

CARDIFF

TUESDAY

968 kc/s (309.9 m.)

WESTERN REGION

10.15 THE DAILY SERVICE

10.30-11.0 National Programme

2.5-2.30 National Programme

4.0 Orchestral Programme

NATIONAL ORCHESTRA OF WALES
(Cerddoria Genedlaethol Cymru)

Leader, LOUIS LEVITUS

Conducted by WARWICK BRAITHWAITE

Overture, Der Freischütz
(The Marksman) .. Weber
Meditation (Thais)

Massenet

(Solo Violin, LOUIS LEVITUS)

Algerian Suite .. Saint-Saëns

Dream Pantomime; Witches' Ride (Hansel and Gretel)

Humperdinck

Ballade in A Minor

Coleridge-Taylor

Mephisto Waltz..... Liszt

5.15 THE CHILDREN'S HOUR

A COUPLE OF COONS

With Song and Jest

6.0 Mr. T. L. JARMAN: 'A Welshman at an American University'

6.15 National Programme

7.0 EGWYL GYMRAEG

A WELSH INTERLUDE

'Pigion Awenyddion Heddiw'

gan CARADOG PRICHARD

'Selections from Contemporary Welsh Poets' by CARADOG PRICHARD

7.25 National Programme

10.10 West Regional News

10.20-12.0 National Programme

SWANSEA

1,040 kc/s (288.5 m.)

10.15 THE DAILY SERVICE

10.30-11.0 National Programme

2.5-2.30 National Programme

4.0 West Regional Programme

6.15 National Programme

7.0 West Regional Programme

7.25 National Programme

10.10 West Regional News

10.20-12.0 National Programme

PLYMOUTH

1,040 kc/s (288.5 m.)

10.15 THE DAILY SERVICE

10.30-11.0 National Programme

12.0-1.0 National Programme

4.0 National Programme

5.15 THE CHILDREN'S HOUR

'FLIGHTS'

'Winged Insects' (A. C. Stockwell) will be read by LOUIE STOCKWELL, and Harmonic Flights will be given by THE MICROGNOMES

6.0 National Programme

7.0 Mr. E. STANLEY LEATHERBY: 'Plymouth Week'

7.25 National Programme

10.10 Local News

10.20-12.0 National Programme



CARADOG PRICHARD

will give selections from contemporary Welsh poets in the Welsh interlude this evening at 7.0.

BOURNEMOUTH

10.15 THE DAILY SERVICE

10.30-11.0 National Programme

12.0-12.30 National Programme

4.0-12.0 National Programme

MANCHESTER

797 kc/s (376.4 m.)

10.15 THE DAILY SERVICE

10.30-11.0 National Programme

12.0 Gramophone Records

1.0-2.0 THE NORTHERN WIRELESS ORCHESTRA

WALTER WHITEWAY (Bass) (From Leeds)

4.0 An Afternoon Concert

THE NORTHERN WIRELESS ORCHESTRA

JAMES PICKETT (Baritone)

5.15 THE CHILDREN'S HOUR

6.0 OMELETTE: 'Rhymes Round the Region'

6.15 National Programme

7.0 Sir EDWIN STOCKTON: 'The Centenary of the Manchester and Liverpool Railway'

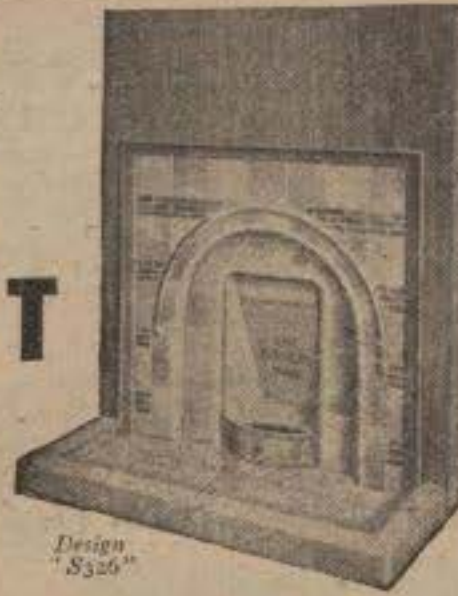
7.25 National Programme

10.10 North of England News

10.20-12.0 DANCE MUSIC

BERTINI'S DANCE BAND, relayed from THE TOWER BALLROOM, BLACKPOOL

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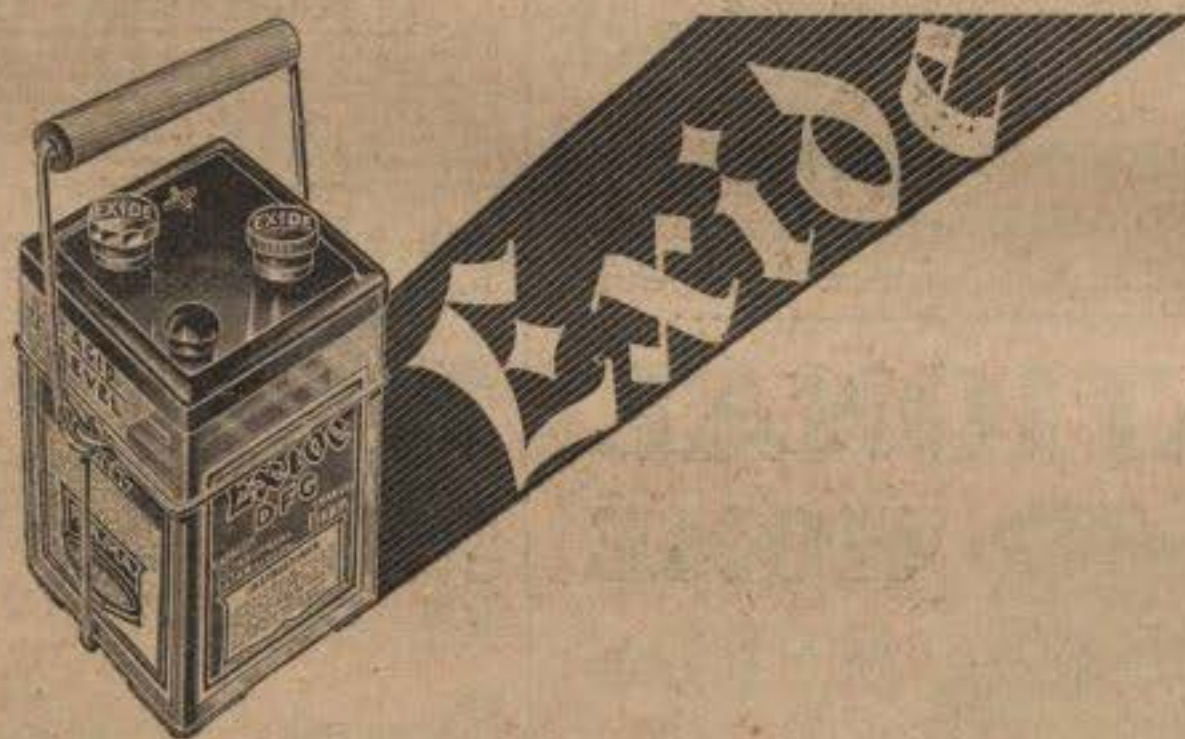
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SEPTEMBER 17 1,148 kc/s (261.3 m.) ★ 193 kc/s (1,554.4 m.) WEDNESDAY

NATIONAL PROGRAMME

10.15 THE DAILY SERVICE

10.30 TIME SIGNAL, GREENWICH; WEATHER FORECAST

10.45-11.0 Mrs. OLIVER STRACHEY: 'Current Events'

11.0-11.30 Experimental Television Transmission by the Baird Process
356.3 m. Vision. 261.3 m. Sound

12.0 Gramophone Records

1.0 Light Music

FRASCATI'S ORCHESTRA, under the direction of GEORGES HAECCK
FROM THE RESTAURANT FRASCATI

2.0-2.30 A Ballad Concert

LILLIAN RICHTER RUSHWORTH (*Soprano*)
ROY HALL (*Baritone*)

4.0 Light Classical Concert

TOM PURVIS (*Tenor*)
THE HETTY BOLTON TRIO
Andantino and Vivace (Trio in D) .. *Haydn*

TOM PURVIS
Recit., A Crystal Pavement lies the Lake *Haydn*
Air, The Trav'ler stands perplexed

THE HETTY BOLTON TRIO
Allegro (Trio in E)..... *Mozart*

TOM PURVIS
Air, When the Tears of Joy..... } *Mozart*
Cavatina, Her Falsehood and Treason.. }

THE HETTY BOLTON TRIO
Allegretto (Trio in B Flat) *Mozart*

4.45 REGINALD NEW

At the ORGAN of the BEAUFORT CINEMA
Relayed from WASHWOOD HEATH, BIRMINGHAM
Dance of the Hours *Ponchielli*
O Sole Mio (O my Sun) *di Capua*
Suite, Rustic Revels *Fletcher*

5.15 The Children's Hour

'The Coming of Stirrup,' from 'Tails-up Ranch,'
written and told by DEREK McCULLOCH
Negro Songs by CHARLES DRAYTON
'The Strange Doings of Rosemary,' according to
MARJORIE J. REDMAN

6.0 Ministry of Agriculture Fortnightly Bulletin

6.15 'The First News'

WEATHER FORECAST, FIRST GENERAL NEWS BULLETIN

6.40 The Foundations of Music

SCHUMANN'S PIANOFORTE MUSIC
Played by FANNY DAVIES

7.5 Talk arranged under the auspices of THE OVERSEAS SETTLEMENT DEPARTMENT

7.25 Topical Talk

8.0 Promenade Concert

Relayed from THE QUEEN'S HALL
(Sole Lessees, Messrs. Chappell and Co., Ltd.)

MYRA HESS (*Pianoforte*)

THE B.B.C. SYMPHONY ORCHESTRA

(Leader, CHARLES WOODHOUSE)

Conducted by Sir HENRY WOOD

BRAHMS

Variations on a Theme of Haydn

MYRA HESS and Orchestra
Concerto No. 1, in D Minor

ORCHESTRA
Symphony No. 2, in D

9.45 'The Second News'

WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN

10.0 Topical Talk,

10.15 London and New York Stock Exchange Reports; (1,554.4 m. only) Shipping Forecast and Fat Stock Prices

10.25-11.0 An Orchestral Concert

THE B.B.C. ORCHESTRA
Conducted by JOSEPH LEWIS

ARTHUR FEAR (*Baritone*)

ORCHESTRA
Overture, Suzanne's Secret *Wolf-Ferrari*

ARTHUR FEAR and Orchestra
Vile Race of Courtiers (Rigoletto)..... *Verdi*

ORCHESTRA
Ballet Suite, Hérodiade..... *Massenet*

ARTHUR FEAR
Isobel.....; *Frank Bridge*
Oh, could I but express in song *Malashkin*
Come, let's be merry..... *arr. Lane Wilson*

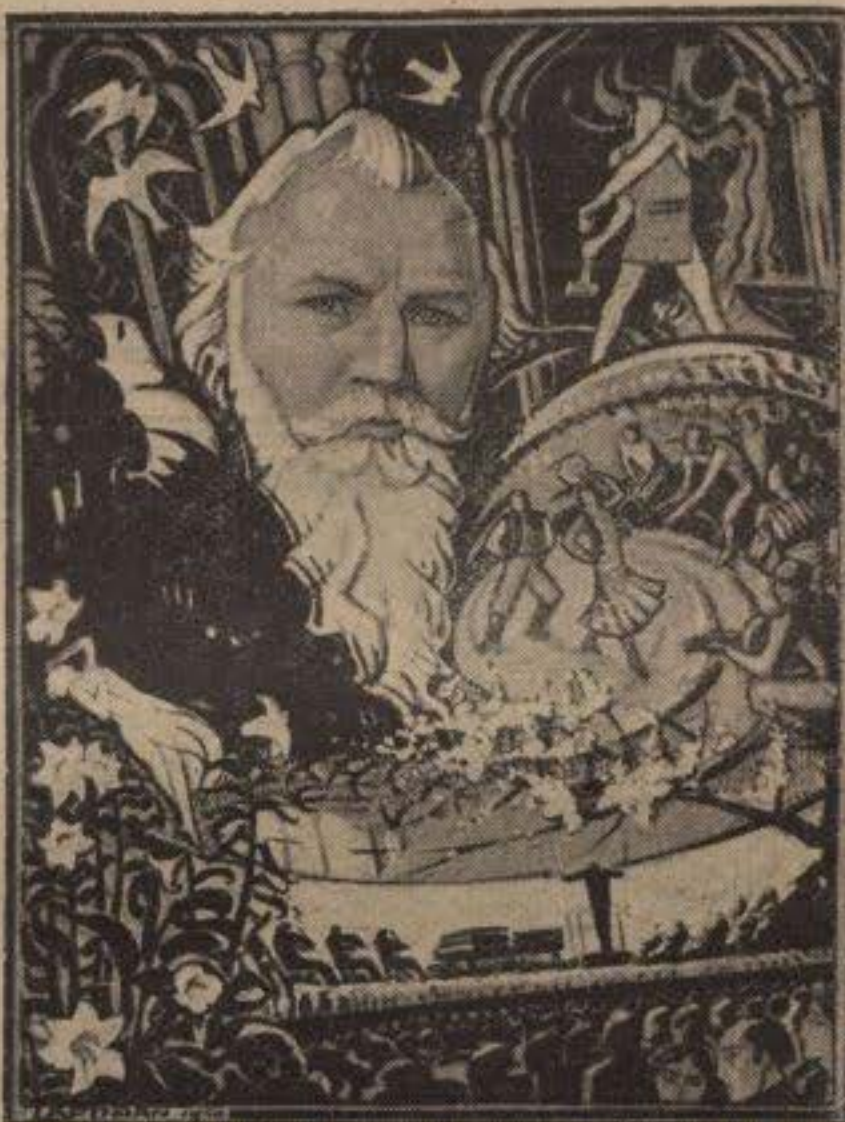
ORCHESTRA
Saltarello *Gounod*

11.0 (1,554.4 m. only)

DANCE MUSIC

JACK HARRIS'S GROSVENOR HOUSE BAND, from GROSVENOR HOUSE

11.15-12.0 THE AMBASSADOR CLUB ORCHESTRA
directed by EDDIE GROSS-BART, from the AMBASSADOR CLUB



Brahms Night at the Queen's Hall.

A Brahms Prom will be relayed at 8.0.

7.45 Organ Recital

By R. H. DIXON
FROM THE TOWER BALLROOM, BLACKPOOL
(From Manchester)

THE AMERICA'S CUP



If conditions are favourable the National Programme will be interrupted at 5 p.m. for a commentary, relayed from America, on the fourth race for the America's Cup. The first yacht to win four out of the seven heats takes the Cup. Should

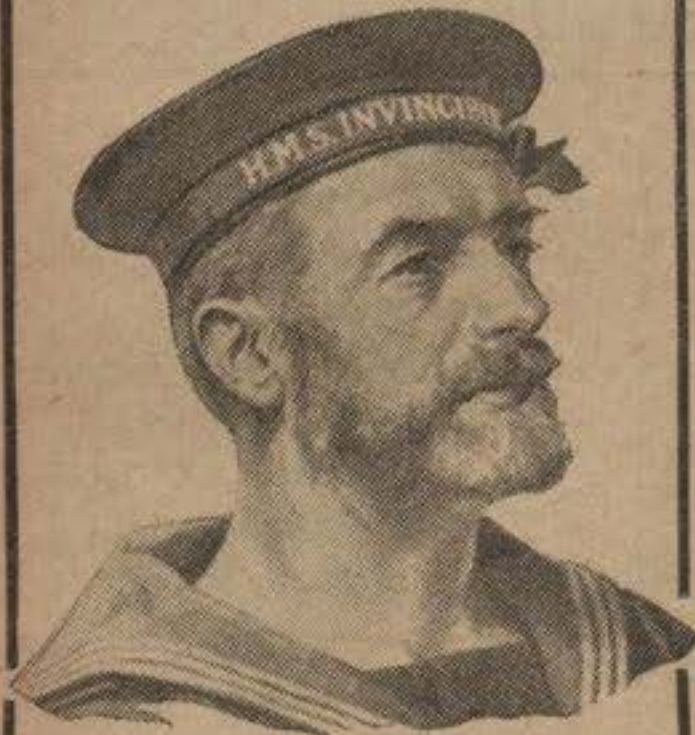
racing have to continue on Thursday, Friday and even Saturday, there will again be a commentary at 5 p.m. on these days—and on the final day, whether today, Thursday, Friday or Saturday, a further broadcast at 9 p.m., in which the winner will be announced and the final race described.

SEPTEMBER 17

626 kc/s (479.2 m.)

WEDNESDAY

MIDLAND REGIONAL



**A
good item
on any
programme**

*Player's
Please*



N.C.C. 380

12.0 *London Regional Programme*

1.30 **A Light Orchestral Programme**
THE MIDLAND WIRELESS ORCHESTRA
Conducted by FRANK CANTELL

Overture, A Bivouac in Granada *Kreutzer*
Le Chant de Feuilles (Song of the Leaves) *(Thérèse) Massenet*
Minuet d'Amour (Love's Minnet)
JAMES HOWELL (*Bass*)
Had I a golden Pound to spend *Keel*
At the mid Hour of Night *Cowen*
Vulcan's Song *Gounod*

ORCHESTRA
First Hungarian Rhapsody in F *Liszt*

6.40 **From Musical Comedies**

THE MIDLAND WIRELESS ORCHESTRA
Conducted by FRANK CANTELL
Selection, The Belle of New York *Kerker*
OLIVE GROVES (*Soprano*) and Orchestra
The little Maiden (Gipsy Love) *Lehar*
The Butterfly and the Flower (The White Chrysanthemum) *Talbot*
Little Princess, look up (Atmisis) *Faraday*
ORCHESTRA
Selection, Good News *Henderson*
7.15 OLIVE GROVES and Orchestra
Some Day (The Vagabond King) *Friml*
Love in a Mist (Dear Love) *Tunbridge and Waller*
Far away (Silver Wings) *Waller, Tunbridge, and Jones*

There's a health

A Light-Hearted Feature
of
Songs of Revelry, both Ancient and Modern,
arranged and produced by
CHARLES BREWER.

Midland Regional programme, this evening at 7.45

Colleen Clifford Topliss Green John Rorke Donald Davies
The Midland Wireless Chorus

The Midland Pianoforte Sextet, under the direction of Frank Cantell.

2.5 CORA ASTLE (*Pianoforte*)
El Vito *Infante*
JAMES HOWELL
Night *Strauss*
Tomorrow *Stanford*
Trottin' to the Fair

ORCHESTRA
Air and Gigue (Suite in D for Strings) *Bach*
Morris Dance, Skipton Rig *Holliday*

2.35-3.0 CORA ASTLE
Fantasy, Impromptu, Op. 66 *Chopin*
The Cuckoo *Duquin*
Humoresque *York Bowen*

ORCHESTRA
Suite, Miniature Ballet Dances *John Ansell*

5.15 **The Children's Hour**
'Exchange is no Robbery'—a Tale of the time of King Stephen, by ESTELLE STEEL HARPER
WINIFRED COCKERILL (*Harp*)
Songs by OLIVE GROVES (*Soprano*)
The Week's Sport by MAURICE K. FOSTER

6.0 *London Regional Programme*

6.15 **'The First News'**
WEATHER FORECAST, FIRST GENERAL NEWS BULLETIN

ORCHESTRA
Selection, Kissing Time *Caryl*
Dances (Docameron Nights) *Finkel*

7.45 **Here's a Health**
A Lighthearted Feature of
Songs of Revelry—both Ancient and Modern
Arranged and Produced by
CHARLES BREWER
with
COLLEEN CLIFFORD
TOPLISS GREEN
JOHN RORKE
DONALD DAVIES
THE MIDLAND WIRELESS CHORUS
THE MIDLAND PIANOFORTE SEXTET
Under the direction of FRANK CANTELL
'One Swallow doesn't make a Mummer' (*Old Theatrical Proverb*)

8.30 *London Regional Programme*

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

9.15 *Midland News*

9.20 *London Regional Programme*

10.30 *Experimental Transmission for the Radio Research Board by the Pullograph Process*

10.35-11.0 *London Regional Programme*

SEPTEMBER 17 ★ 842 kc/s. (356.3 m.) ★ WEDNESDAY
LONDON REGIONAL

12.0 ORGAN RECITAL
FROM ALL SAINTS', MARGARET STREET
By R. MEYRICK-ROBERTS
DOROTHEA ST. HILL BOURNE (*Mezzo-Soprano*)
ORGAN
Prelude and Fugue in D.....*Bach*
Chorale Prelude, Aus tiefer Not (From Depths of Woe).....*Karg-Elert*

12.13 DOROTHEA ST. HILL BOURNE
Litany.....*Schubert*
An Evening Hymn.....*Purcell*

12.22 ORGAN
Pastorale in E.....*de la Tombelle*
Priere (Prayer).....(*Suite Gothique*)
Toccata.....*Boellman*

12.35 DOROTHEA ST. HILL BOURNE
By the Waters of Babylon.....*Deorak*
An old Sacred Lullaby...*arr. S. Liddle*

12.44 ORGAN
Fanfare (for Reed Stops).....*Temmins*
Prelude Pastorale.....*Charles Faller*
Finale in B Flat.....*Franck*

1.0 Gramophone Records

1.30-3.0 A Light Orchestral Programme

(From *Midland Regional*)

THE MIDLAND WIRELESS ORCHESTRA
Conducted by FRANK CANTELL

Overture, A Bivouac in Granada.....*Kreutzer*

Le Chant des Feuilles (Song of the Leaves).....(*Thérèse*)
Minuet d'Amour (Love's Minuet).....*Massenet*

JAMES HOWELL (*Bass*)

Had I a golden Pound to spend...*Keel*
At the mid Hour of Night.....*Cowen*
Vulcan's Song.....*Gounod*

ORCHESTRA

First Hungarian Rhapsody, in F.....*Liszt*

2.5 CORA ASTLE (*Pianoforte*)
El Vito.....*Infante*

JAMES HOWELL

Night.....*Strauss*
Tomorrow.....*Stanford*
Trottin' to the Fair.....

ORCHESTRA

Air and Gigue (Suite in D for Strings).....*Bach*
Morris Dance, Skipton Rig.....*Holliday*

2.35 CORA ASTLE

Fantasy-Impromptu, Op. 66.....*Chopin*
The Cuckoo.....*Daquin*
Humoresque.....*York Bowen*

ORCHESTRA

Suite, Miniature Ballet Dances.....*John Ansell*

5.15 JACK PAYNE
and his
B.B.C. DANCE ORCHESTRA

6.15 'The First News'
WEATHER FORECAST, FIRST GENERAL NEWS
BULLETIN

7.15 OLIVE GROVES and Orchestra
Some Day (The Vagabond King).....*Friml*
Love in a Mist (Dear Love).....*Tunbridge and Waller*
Far Away (Silver Wings).....*Waller, Tunbridge, and Jones*
Selection, Kissing Time.....*Caryll*
Dances (Decameron Nights).....*Finck*

7.45 Here's a Health
(From *Midland Regional*)

A Lighthearted Feature of Songs of Revelry—

both Ancient and Modern

Arranged and produced by CHARLES BREWER

with

COLLEEN CLIFFORD

TOPLISS GREEN

JOHN RORKE

DONALD DAVIES

THE MIDLAND WIRELESS CHORUS

THE MIDLAND PIANOFORTE SEXTET

Under the direction of FRANK CANTELL

'One Swallow doesn't make a Mummer'

(*Old Theatrical Proverb*)

8.30 'Serialism: a New Theory of the Universe,' by Mr. J. W. Dunua—III

9.0 'The Second News'

WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN

9.15 Regional News

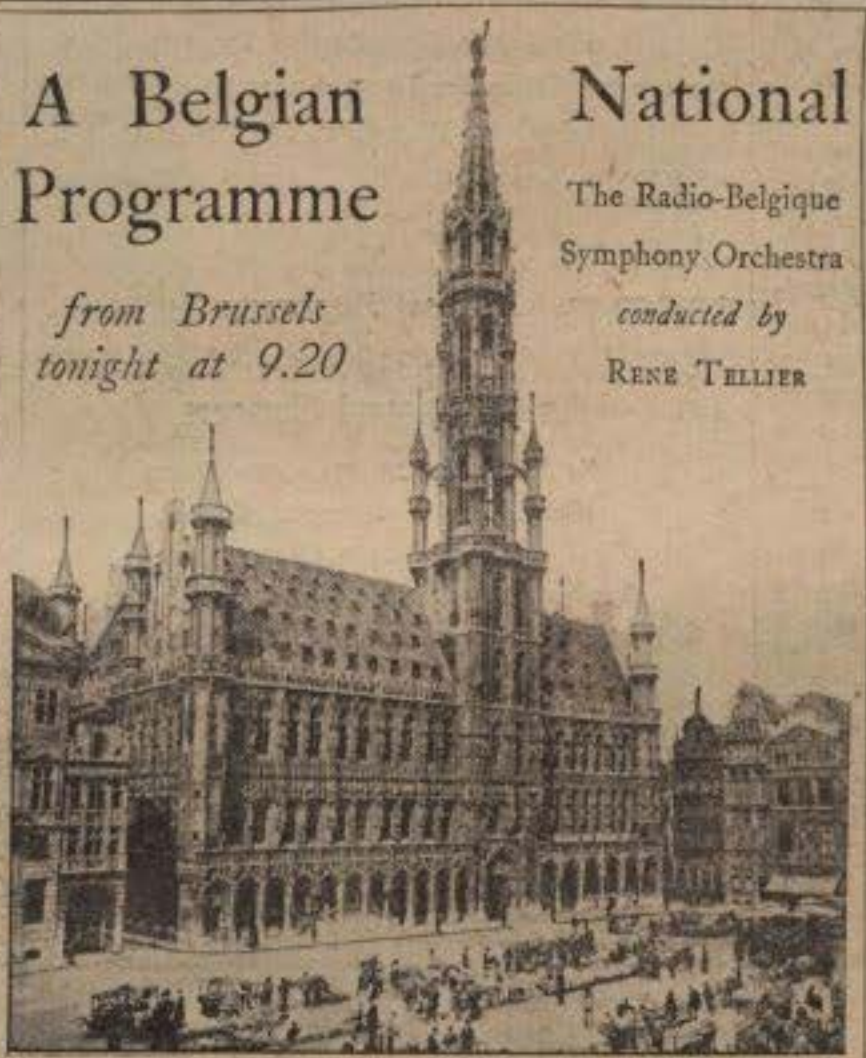
9.20 BELGIAN NATIONAL PROGRAMME

(From *Brussels*)

THE RADIO-BELGIQUE SYMPHONY ORCHESTRA

Conducted by RENÉ TELLIER

Fantasy on Popular Walloon Airs.....*Théo Ysaÿe*



A Belgian National Programme
The Radio-Belgique Symphony Orchestra
conducted by
RENE TELLIER
from Brussels tonight at 9.20

PROGRAMME:
Fantasy on Popular Walloon Airs.....*Théo Ysaÿe*
Two Walloon Folk Songs
Fantasy on Two Flemish Popular Airs...*Aug. de Boeck*
Wooden Horses (Melody with Orchestra).....*Fernand Quinet*
Old Flemish Songs (Orchestra).....*Arthur de Greef*
Walloon Rondo.....*Joseph Jongen*

6.40 From the Musical Comedies

(From *Midland Regional*)

THE MIDLAND WIRELESS ORCHESTRA

Conducted by FRANK CANTELL

OLIVE GROVES (*Soprano*)

ORCHESTRA

Selection, The Belle of New York.....*Kerker*

OLIVE GROVES and Orchestra

The little Maiden (Gipsy Love).....*Lehar*
The Butterfly and the Flower (The White Chrysanthemum).....*Talbot*
Little Princess look up (Amasis).....*Faraday*

ORCHESTRA

Selection, Good News.....*Henderson*

9.30 Two Walloon Folk Songs

9.40 Fantasy on Two Flemish Popular Airs.....*Aug. de Boeck*

9.50 Wooden Horses (Melody with Orchestra).....*Fernand Quinet*

10.0 Old Flemish Songs (Orchestra).....*Arthur de Greef*

10.5 Walloon Rondo.....*Joseph Jongen*

10.15 DANCE MUSIC

JACK HARRIS'S GROSVENOR HOUSE BAND, from GROSVENOR HOUSE

11.15-12.0 THE AMBASSADOR CLUB ORCHESTRA, directed by EDDIE GROSS-BART, from the AMBASSADOR CLUB

SAMUEL PEPYS,

★ Listener, ★

By R. M. Freeman

August 20. Got Vienna this night and to hear Gluck's *Iphigenia in Aulis* from Salzburg, verie finely given, and do please me mightily. 'Tis, methinks, in some respects the noblest of the plays of Euripides, albeit one of the least read. Whereby am reminded of my once young friend, G. Hoare, the Wykehamist that was entered of Trinity College in Oxford and I helped coach him for Smalls; in which, along with other books, he did offer this play, but onelie discovered the Saturday night before Smalls (which began on Monday) that, not being in the generall schedule of plays, the examiners must have 14 daies' notice of his taking it. Soe 2 mōs work hereon all thrown away, with but 24 h^{rs} left to get-up a substitute play. Which seemed a thing impossible. However, did resolve to make the desperate attempt with *Medea*, and sat over the devilish play all Sabbath, to our great wearinesse, both prophaning God's Holy day of Rest and damning the examiners. Whereof presently had our compensatioun in Hoare's passing, but said (as his own words were) that never again did he want to hear the names of *Medea*, *Jason*, *Creasa*, nor anie of the other Argonautick blighters as long as he lived.

August 21. A most sokeing day as ever I knew, whereby was held within till ab^t 3 of the cloque; when, the sun coming out for a fitfull intervall, I did walk awhile in James's Park for my liver. By which I have been a good deal troubled of late through the damp ayres, which have alwaies had these hepaticke effects on me. But my wife, like the carping fool she is, says if I will smook 10z. of tobacco *per diem*, with 3 stiff nightcapps before bed, what can I expect?

To Ridgemount G^{ms} to Mrs. Kitt and there dined with mighty good entertainment both dinner and discourse, and all merrie. One diverting thing told us by a sprightly Mis of the company was ab^t a certain she-friend of hers, who, journeying lately by bus in Paris, had to strap-hang for a great while, none of the he-sitters rising for them. But presently one of these that sits nearest to her coming to his destinatioun, upp he jumps, and, as if having then observed her plight for the first time: 'Permit me,' says he, with a fine show of civility, 'to offer Madam my seat!' Whereto she: 'A thousand thanks, monsieur, yet what a pity for Monsieur he cannot take it with him.'

After dinner, the women fell to talking hatts, and Mrs. Kitt showed them one she bought yesterday in Oxford S^t, a trim little black close-fitter, most stylish to behold, and onelie 12^s 11^d. Wherewith they all greatly caught, in particular my wife, who, with Mrs. Kitt's leave, tries it on before the mirrour, manifestly doating on herself in it, and invites my commendaciouns. These (albeit inwardly smiling at her woman's vanity) I made haste to accord in warm termes, being in truth a verie well-looking, smart hatt. Moreover, what more desirable than that my wife sh^d have her attentions diverted to Oxford S^t at 12^s 11^d from Bond S^t at 5 ginnys?

August 22. News from the Oval this night the worst possible, England snufft out of The Ashes by an innings and 39—a most sadd downfall. Other ill things are: my wife in tearing-upp some letters tears-upp a 10^s noat; brace of grouse from cozen Talbot out of Yorkshire soe advanced by the time they reach us that I had to give the dustman a drink (1^s) to take them away and bury them; and, to topp all, Brenda having washt my hayr-brushes, and set them on the window-sill to dry, one of these falls into the area, where Peter, the Airedale pup from next door, gets to it and scrunches the handle of it, like a bone, to a pulp almost. Soe ends the fair promise of the morning with a cropp of miseries, alike to the nacioun and ourselves; and what shall be the issue of it, God knows.

SEPTEMBER 17

CARDIFF

WEDNESDAY

968 kc/s (309.9 m.)

WESTERN REGION

10.15 THE DAILY SERVICE

10.30-11.0 National Programme

1.15 A Symphony Concert

Relayed from THE NATIONAL MUSEUM OF WALES
NATIONAL ORCHESTRA OF WALES
(Cerdorfa Genedlaethol Cymru)
(Leader, LOUIS LEVITUS)
Conducted by WARWICK BRAITHWAITE
Overture, Leonora No. 3 *Beethoven*
Symphony in C *Mozart*

2.0-2.30 National Programme

4.0 An Orchestral Concert

NATIONAL ORCHESTRA OF WALES
(Cerdorfa Genedlaethol Cymru)
(Leader, LOUIS LEVITUS)
Conducted by WARWICK BRAITHWAITE
Overture, A Midsummer Night's Dream
Mendelssohn

EVELYN URCH (Soprano)
Linden Lea *Vaughan Williams*
The Jocund Dance *Walford Davies*
Go from my Window, go } 16th Century, arr.
Gathering Daffodils. } *Somervell*

THE ORCHESTRA
Ballet Suite, Boabdil *Moszkowsky*
Three Bavarian Dances *Elgar*

EVELYN URCH
A brown Bird singing *Haydn Wood*
Coming Home *Willeby*
A Mood *Alison Travers*
Dream Tryst *Cadman*

THE ORCHESTRA
Spanish Capriccio *Rimsky-Korsakov*

5.15 THE CHILDREN'S HOUR

'MERCHANT VENTURERS'
A Play of Old Bristol
by FRANCIS WORSLEY

6.0 National Programme

10.15 West Regional News

10.25-11.0 A Programme of Incidental Music

NATIONAL ORCHESTRA OF WALES
(Cerdorfa Genedlaethol Cymru)
(Leader, LOUIS LEVITUS)
Conducted by WARWICK BRAITHWAITE
Incidental Music, Othello *Coleridge-Taylor*
Prelude and Call (Mary Ros) *O'Neill*
Suite, The Miracle *Humperdinck*

SWANSEA

1,040 kc/s (288.5 m.)

10.15 THE DAILY SERVICE

10.30-11.0 National Programme

1.15 West Regional Programme

2.0-2.30 National Programme

4.0 West Regional Programme

6.0 National Programme

10.15 West Regional News

10.25-11.0 National Programme

PLYMOUTH

1,040 kc/s (288.5 m.)

10.15 THE DAILY SERVICE

10.30-11.0 National Programme

4.0 National Programme

5.15 THE CHILDREN'S HOUR

'THE SHIELD OF MALCOLM, No. 4'
'The Kidnapping of Lord Haversham'
(Franklyn Kelsey)

6.0 National Programme

10.15 Local News and Mid-week Sports Bulletin

10.25-11.0 National Programme

BOURNEMOUTH

10.15 THE DAILY SERVICE
10.30-11.0 National Programme
4.0-11.0 National Programme

MANCHESTER

797 kc/s (376.4 m.)

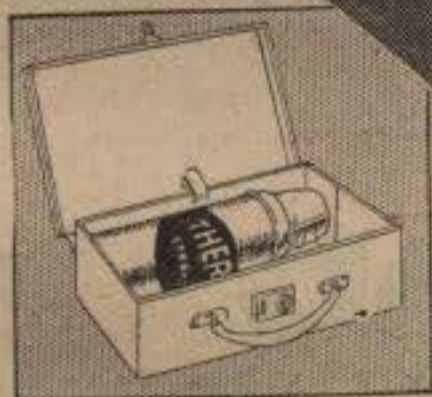
10.15:—The Daily Service. 10.30-11.0:—National Programme. 4.0:—A Band Concert relayed from The West End Bandstand, Morecambe. The Mexican Military Band, conducted by Don Pedro. 5.15:—The Children's Hour. 6.0:—National Programme. 7.45:—An Organ Recital by Mr. R. H. Dixon, relayed from The Tower Ballroom, Blackpool. 8.0:—An Orchestral Concert relayed from The Spa, Whitby. (From Newcastle.) The Municipal Orchestra, conducted by Frank Gomez. Reginald Stead (Violin). May Bartlett (Violoncello). Maurice Arnold (Pianoforte). 9.0:—The Northern Wireless Orchestra. 'George Proposes.' A Comedy by James Hodgson. 9.45:—National Programme. 10.15:—North of England News. 10.25-11.0:—Childhood Memories. The Northern Wireless Orchestra.

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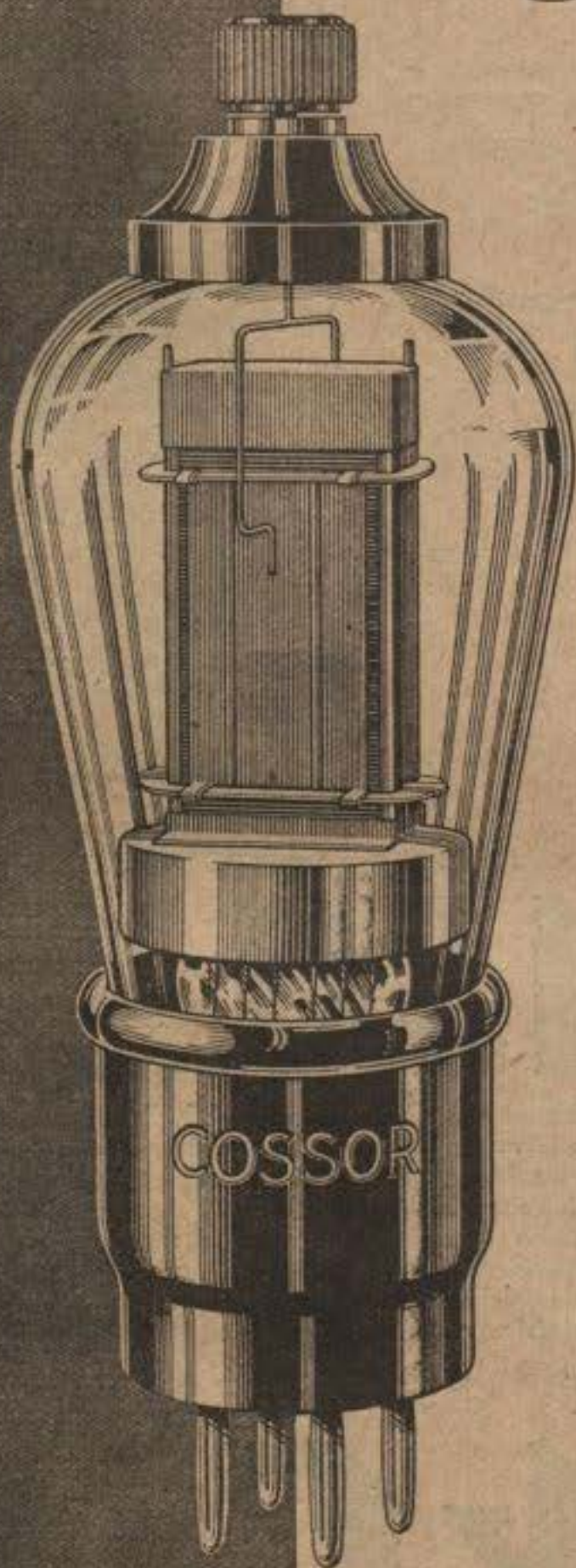
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SEPTEMBER 18 1,148 kc/s (261.3 m.) ★ 193 kc/s (1,554.4 m.)

THURSDAY

NATIONAL PROGRAMME

10.15 THE DAILY SERVICE

10.30 TIME SIGNAL, GREENWICH: WEATHER FORECAST

10.45-11.0 'THE TRIALS OF A FAMILY'—III
SISTER SIMMONDS: 'Children's Diets'—III

11.0-11.30 Experimental Television Transmission by the Baird Process (356.3 m. Vision; 261.3 m. Sound)

12.0 Old Italian Music
FREDA TOWNSON (Soprano)
VIVIAN HUGHES (Violin)
RENEE SWEETLAND (Pianoforte)

1.0 REGINALD FOORT
At THE ORGAN OF THE REGENT CINEMA, BOURNEMOUTH (From Bournemouth)

2.0-2.30 Gramophone Records

3.0 EVENSONG
FROM WESTMINSTER ABBEY

3.45 A BRAHMS RECITAL
by
SYLVIA YORK BOWEN (Soprano)
Botschaft (Message)
Ein Sonnett
Die Mainacht (May Night)
Des Liebsten Schwur (The Beloved's Vow)
Mädchenlied (Maiden's Song)
An ein Veilchen (To a Violet)
Thérèse
Wenn du nur zuweilen lachest (If thou only smilest now and then)
Dort in den Weiden (There among the Willows)
Wiegenlied (Cradle Song)
Komme bald (Come soon)
Das Mädchen spricht (The Maiden speaks)
Ständchen (Serenade)

4.15 Light Music
THE GROSVENOR HOUSE ORCHESTRA, under the direction of JOSEPH MEEUS, relayed from GROSVENOR HOUSE

5.15 The Children's Hour
'The Story of the Little Boy who was sticky' (Madeline Barnes)
Selections by THE GERSHOM PARKINGTON QUINTET
'A Priceless Fag' (Herbert Haynes)

6.0 A Reading by V. C. CLINTON BADDELEY
From 'DAVID COPPERFIELD,' by CHARLES DICKENS

6.15 'The First News'
WEATHER FORECAST, FIRST GENERAL NEWS BULLETIN

6.35 Market Prices for Farmers

6.40 The Foundations of Music
SCHUMANN'S PIANOFORTE MUSIC
Played by FANNY DAVIES

7.0-7.20 'NEW NOVELS'
Mr. MICHAEL SADLER

7.25 Topical Talk

7.45 Vaudeville
(261.3 m. only)
(See centre of page)

7.45 (BROADCAST ON 1,554.4 m. ONLY)
An All-Welsh Concert
Relayed from the PAVILION, CAERNARVON

BEN WILLIAMS
Cân, Galwad y Tywysog John Henry
Cor Plant yr Ysgol Ganol
Canu Penillion, Anfon y Nico.....Cynan

LEILA MEGANE
Cân, Gweddi Pechadur Morfudd Llwynowen
Merebed y Cor
Rhangan, Cwsg, fy anwylyd dinam
Osborne Roberts

OWEN BRYNGWYN
Cân, Y Dymhestl R. S. Hughes
Y Cor
Rhangan, Y Fam a'r Baban
Traditional, Hopkin Evans
ANERCHAD gan y Cadeirydd

BEN WILLIAMS
Cân, Arafa, Don R. S. Hughes
Meibion y Cor
Cytgan, Cytgan y Mwnie
Joseph Parry

LEILA MEGANE
Cân, I Ti, O Dduw Reginald Redman
Y Cor
Madrigalau
(a) Wrth fynd i'm gwely bach
Richard Edwards
(b) Huna, f'awen iwyn
Robert Jones

OWEN BRYNGWYN
Cân, Angladd y Marchog
Vaughan Thomas
Cor Plant yr Ysgol Ganol
Canu Penillion, F'Olwen i. Cruys
Y Cor
Rhapsodi Gymreig
Trad., arr. P. Fletcher

TONIGHT'S VAUDEVILLE
(National Programme 7.45 to 9.0)

CICELY COURTNEIDGE
comedienne

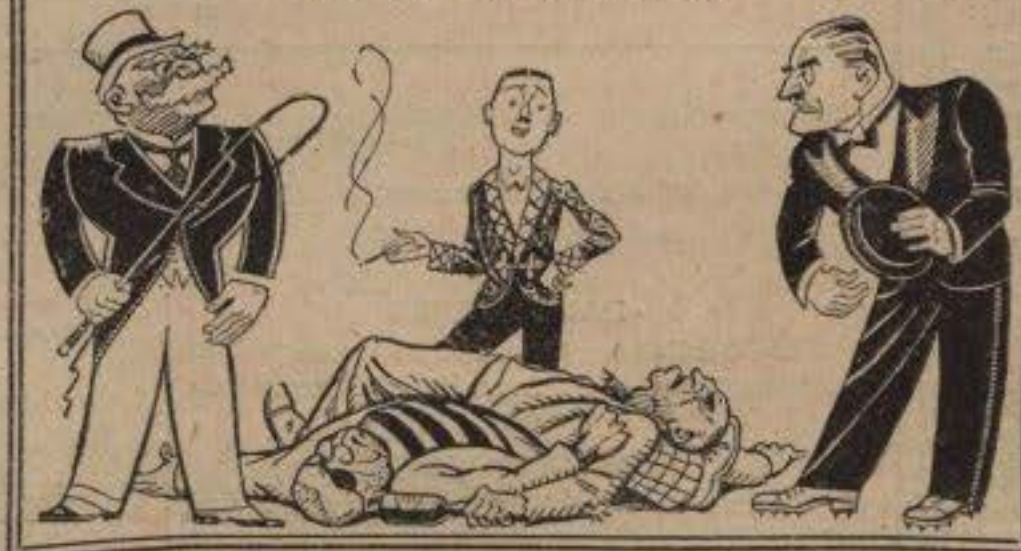
LESLIE HENSON
comedian

STUART ROSS and JOE SARGENT
syncopated harmony

PAUL SCHRAMM and DINY SOETERMEER
and two pianos

GERSHOM PARKINGTON
and his orchestra

'THE ORDEAL OF OSBERT MULLINER'
adapted for broadcasting by C. Denis Freeman, from
the short story of the same name by
P. G. WODEHOUSE



Artists
LEILA MEGANE (Contralto)
BEN WILLIAMS (Tenor)
OWEN BRYNGWYN (Baritone)
THE CAERNARVON CHORAL SOCIETY
Conducted by T. OSBORNE ROBERTS
CYNGERDD CYMRAEG
O'R
PAPILIWN, CAERNARFON
Cadeirydd: Y Maer (D. ELLIOTT ALVES, Ysw. Y.H.)
Arweinydd: T. OSBORNE ROBERTS
Arweinydd Côr Plant yr Ysgol Ganol: W. ROBERTS
Cyfeilyddion: W. ROBERTS a W. DAVIES
Cyhoeddwr: H. R. PHILLIPS
RHAGLAN
Y Cor
Cytgan Yr Ystorm..... Joseph Parry

9.0 The Victor Olof Sextet
SYLVIA NELIS (Soprano)
SEXTET
Spanish Dance Suite Anthony Collins

9.12 SYLVIA NELIS
Nymphs and Fauns Bomberg
April.....Graham Peel
Virgins are like the fair Flower wild
Guy, arr. Austin

9.18 SEXTET
Liebestraume (Dreams of Love) Liszt
Hexentanz (Witches' dance)
MacDowell, arr. Weninger

9.27 SYLVIA NELIS
Young Love lies sleeping
Somervell
Spring..... Henschel

9.33 SEXTET
La Boutique Fantasque (The Fantastic Toyshop) Rossini and Respighi

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

10.0 Talk on
THE LEAGUE OF NATIONS ASSEMBLY
(From Geneva)

10.15 London and New York Stock Exchange Reports; (1,554.4 m. only) Shipping Forecast

10.25-12.0 DANCE MUSIC
JACK PAYNE and his B.B.C. DANCE ORCHESTRA

12.0-12.5 (1,554.4 m. only)
Experimental Transmission for the Radio Research Board by the Fultograph Process

SEPTEMBER 18

626 kc/s (479.2 m.)

THURSDAY

DEAF



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MIDLAND REGIONAL

12.0 THE GRANGE SUPER CINEMA ORCHESTRA

Conducted by HAYDN HEARD

Relayed from SMALL HEATH, BIRMINGHAM

Overture, May Day Wood
Selection, The L'Isle Domino Cuwillier
March, Fighting Strength Gordon
Waltz, My Life Lumbye
Oriental Suite Popy

1.0 A Ballad Concert

LOUISA BEARDSLEY (Soprano)

Bird Songs at Eventide Eric Coates
I love to hear you singing Haydn Wood
Sorrow Hubert Brown

EDGAR HOWARTH (Violin)

Romance Svendsen

6.40 A Light Orchestral Programme

THE MIDLAND WIRELESS ORCHESTRA

Conducted by FRANK CANTELL

Overture, The Force of Destiny Verdi
Selection, Merrie England German

7.5 BARBARA FREWING (Contralto)

Music when soft Voices die Quilter
A Song of Autumn Elgar
The Shepherd's Song Elgar

ORCHESTRA

Cornet Solo, The Valley of Memories

Ethel Yeats

(RICHARD MERRINAN)

Humoresque Dvorak



EDGAR HOWARTH (left) and LOUISA BEARDSLEY take part in the Ballad Concert at one o'clock today. HENRY BENTLEY (right) plays the Violoncello in the light orchestral programme this evening at 6.40.

Romance (Concerto in D Minor)
Wieniawski, arr. Raff

JOSEPHINE TILLEY

In Light Entertainment

1.30 DANCE MUSIC

Sir ROBERT PEEL and his BAND

Relayed from TONY'S BALL ROOM, BIRMINGHAM

2.30-3.0 REGINALD NEW

At THE ORGAN OF THE BEAUFORT CINEMA

Relayed from WASHWOOD HEATH, BIRMINGHAM

Selection, The Maid of the Mountains

Fraser-Simson

Spanish Waltz Waldteufel

Ballad, I hear you calling me Marshall

Grand March (Tannhäuser) Wagner

5.15 The Children's Hour

'The Travelling Circus,' a Moving Show in one Scene, by MABEL FRANCE

NORRIS STANLEY (Violin)

Songs by ALFRED BUTLER (Baritone)

6.0 London Regional Programme

6.15-6.35 'The First News'

WEATHER FORECAST, FIRST GENERAL NEWS BULLETIN

HENRY BENTLEY (Violoncello)

Roverie Dunkler

Humoresque W. H. Squire

BARBARA FREWING

Unmindful of the Roses Coleridge-Taylor

Oh, tell us, Nightingale Liza Lehmann

Town and Country Haydn Wood

7.40 ORCHESTRA

Waltz, Toujours ou jamais (Always or never)
Waldteufel

HENRY BENTLEY

O Star of Eve (Tannhäuser)

Wagner, arr. W. H. Squire

Idyll W. H. Squire

ORCHESTRA

March (Aida) Verdi

8.0 London Regional Programme

9.45 'The Second News'

WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN

10.0 Midland News

10.5-10.30 'Come, Pipe a Song'

THE MIDLAND WIRELESS CHORUS
Under the direction of CHARLES BREWER

SEPTEMBER 18 ★

842 kc/s (356.3 m.) ★

THURSDAY

LONDON REGIONAL

12.0 THE GRANGE SUPER CINEMA ORCHESTRA
(From Midland Regional)
Conducted by HAYDN HEARD
Relayed from SMALL HEATH, BIRMINGHAM

- Overture, May Day Wood
- Selection, The Lilac Domino Cuwllier
- March, Fighting Strength Gordon
- Waltz, My Life Lumbye
- Oriental Suite Popy

1.0 A Ballad Concert
(From Midland Regional)

- LOUISA BEARDSLEY (Soprano)
- Bird Songs at Eventide Eric Coates
 - I love to hear you singing Haydn Wood
 - Sorrow Hubert Brown
- EDGAR HOWARTH (Violin)
- Romance Scendson
 - Romance (Concerto in D Minor)
Wieniawski, arr. Raff
- JOSEPHINE TILLEY
In Light Entertainment

1.30 DANCE MUSIC
Sir ROBERT PEEL and his BAND
Relayed from TONY'S BALL ROOM, BIRMINGHAM

2.30-3.0 REGINALD NEW
AT THE ORGAN OF THE BEAUFORT CINEMA,
BIRMINGHAM
(From Midland Regional)

- Selection, The Maid of the Mountains
Fraser-Simson
- Spanish Waltz Waldteufel
- Ballad, I hear you calling me Marshall
- Grand March (Tannhäuser) Wagner

5.15 JACK PAYNE
and his
B.B.C. DANCE ORCHESTRA

6.15-6.35 'The First News'
WEATHER FORECAST, FIRST GENERAL NEWS
BULLETIN

6.40 REGINALD KING'S ORCHESTRA
ELSIE OTLEY (Soprano)
JAMES HAY (Baritone)

ORCHESTRA
Romance and Two Dances German

6.50 JAMES HAY

- Tre giorni son che Nina Pergolesi
- Windy Night Stanford
- Sigh no more Aitken
- Ruhe meine Seele Strauss

6.57 ORCHESTRA

- A Lily Pond Mayerl
- A Musical Snuff Box Liadov

7.7 ELSIE OTLEY

- Noon Hush Graham Peel
- The Flower Maiden Gwynne-Williams
- The Rose enslaves the Nightingale
Rimsky-Korsakov
- The Coy One Stanley Taylor

7.15 ORCHESTRA

- Adieu } Fritzi
- Russian Dance }

7.26 JAMES HAY

- O' gin I were a Baron's heir } Old Scotch
- My love she's but a lassie yet }
- The Island Herdmaid (Hebridean)
Kennedy-Fraser
- Lord Randal Old Scotch

7.33 ORCHESTRA

- Norwegian Dances, 1 and 2 Grieg

7.42 ELSIE OTLEY

- When I have passed Eric Harding
- Chinese Flower Hood Bowers
- The Visitor Olive Turner
- The Silver Swan Eric H. Thiman
- A Feast of Lanterns Bantock

7.51 ORCHESTRA
Pomp and Circumstance March (No. 4) .. Elgar

8.0 Promenade Concert
Relayed from THE QUEEN'S HALL
(Sole Lessors, Messrs. Chappell and Co., Ltd.)
THE B.B.C. SYMPHONY ORCHESTRA
(Leader, CHARLES WOODHOUSE)
Conducted by SIR HENRY WOOD

BRITISH COMPOSERS

Symphonic Poem, Villon William Walla e

ROY HENDERSON (Baritone) and Orchestra
Serenade for Baritone and Small Orchestra
Arthur Bliss
(Conducted by THE COMPOSER)

ORCHESTRA

Symphonic Poem, Falstaff Elgar

ADILA FACHIRI, JELLY D'ARANYI, and Orchestra
Concerto for Two Violins Holst
(Conducted by THE COMPOSER)

ORCHESTRA

Ballet Music, The Perfect Fool Holst
(Conducted by THE COMPOSER)

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

10.0 Regional News

10.5-10.30 A Song Recital
By DOROTHY HELMRICH (Mezzo-Soprano)

- Cara Tomba (Dear Tomb) Scarlatti
- Se tu m'ami Pergolesi
- Bereuse Faure
- Crépuscule (Twilight) Massenet
- So we'll go no more a-roving Peterkin
- Infant Joy } Foss
- As I walked forth }
- Stars all dotted over the Sky Sharpe
- The Monkeys' Carol Stanford
- The Buckle Bliss



TONIGHT'S
PROMENADE CONCERT

to be relayed from the Queen's Hall at 8.0
will include

Holst's Concerto for Two Violins,
conducted by the composer,

with

JELLY D'ARANYI (picture on the left)

and

ADILA FACHIRI (picture on the right),

and the B.B.C. SYMPHONY ORCHESTRA

FOR FULL PROGRAMME SEE COL. 3 ABOVE.





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SEPTEMBER 18

CARDIFF

THURSDAY

968 kc/s (309.9 m.)

WESTERN REGION

10.15 THE DAILY SERVICE

10.30-11.0 National Programme

2.0-2.30 National Programme

3.0 National Programme

4.45 Light Music

BOBBY'S STRING ORCHESTRA

Relayed from BOBBY'S CAFE, CLIFTON, BRISTOL

5.15 THE CHILDREN'S HOUR

THE MOON MYSTERY, No. 4, by DOROTHY EAVES

6.0 Miss M. G. THOMAS, President of the Bristol Students' Union: 'Windows of Youth'

6.15 National Programme

6.35 Market Prices for Farmers

6.40 National Programme

7.45 An All-Welsh Concert

Relayed from THE PAVILION, CAERNARVON

(Also radiated on 1,554.4 metres)

(For full details see page 565)

9.0 RONALD FRANKAU'S CABARET
KITTENS

Relayed from

THE GROVE PARK, WESTON-SUPER-MARE

RONALD FRANKAU (The Erudite Comedian)

RENEE ROBERTS (Soubrette-Dancer)

MAITLAND MOSS (Monologist-Drummer)

ERNEST BERTRAM (Bass-Baritone)

CYNTHIA REECE (Harpist)

CONRAD LEONARD (Pianist-Composer)

GWEN ALBAN (Comedienne-Pianiste)

THE KITTENS

It isn't what you wear .. Frankau and Barnes

CYNTHIA REECE

The Last Rose of Summer

Flotow, arr. John Cockerill

Marcheta

RENEE ROBERTS and RONALD FRANKAU

Surely, you know what I mean

Frankau and Leonard

I want to go out and dance tonight Frankau

GWEN ALBAN

It slipped out of me 'and' .. Frankau and Leonard

Just a Man

Frankau

'Stage Directions'

A Burlesque by RONALD FRANKAU

Scene: Impossible. Time: Immaterial

Mrs. John Newnham

KATHLEEN INGRAM

Mr. John Newnham

MAITLAND MOSS

The 'New' Mrs. Ralph Newnham

GWEN ALBAN

Ralph Newnham

RONALD FRANKAU

The Butler

CONRAD LEONARD

The Late Mrs. Ralph Newnham

RENEE ROBERTS

ERNEST BERTRAM

The Cobbler's Song

Norton

Invictus

Huhn

GWEN ALBAN and RONALD FRANKAU

Choo!

Boasting Bella

Frankau and Leonard

RENEE ROBERTS

I'm getting more like Granny every day

Frankau and Barnes

All my friends are married

Frankau and Leonard

CONRAD LEONARD and GWEN ALBAN

Over and Under

Prelude in G Minor

Rachmaninov

RONALD FRANKAU

A Title is vital

Whiter than Snow

THE KITTENS

Tramp, tramp

Frankau and Barnes

9.45 National Programme

10.15 West Regional News

10.25-12.0 National Programme

SWANSEA

1,040 kc/s (288.5 m.)

10.15 THE DAILY SERVICE

10.30-11.0 National Programme

2.0-2.30 National Programme

3.0 National Programme

4.45 West Regional Programme

6.15 National Programme

6.35 West Regional Programme

6.40 National Programme

7.45 West Regional Programme

9.45 National Programme

10.15 West Regional News

10.25-12.0 National Programme

PLYMOUTH

1,040 kc/s (288.5 m.)

10.15 THE DAILY SERVICE

10.30-11.0 National Programme

12.0-1.0 National Programme

3.0 National Programme

5.15 THE CHILDREN'S HOUR

WELCOME

'A little Girl of Japan'

FRANCES E. WEVILL

6.0 National Programme

10.15 Local News

10.25-12.0 National Programme

BOURNEMOUTH

10.15 THE DAILY SERVICE

10.30-11.0 National Programme

1.0-2.0 National Programme

3.0-12.0 National Programme

MANCHESTER

797 kc/s (376.4 m.)

10.15:—The Daily Service. 10.30-11.0:—National Programme. 12.0-1.0:—Ballad Concert. 3.45:—Concert relayed from The Pavilion Gardens, Buxton. 5.15:—The Children's Hour. 6.0:—National Programme. 6.35:—Market Prices. 6.40:—National Programme. 7.45:—Songs of Lakeland. Harry Hopewell (Baritone). 8.0:—London Regional Programme. 9.45:—National Programme. 10.15:—News. 10.25-12.0:—National Programme.

NEW HAIR FOR ALL

Frederick Godfrey solves the problem of Hair Growth—Baldness now a thing of the past

WONDERFUL FREE GIFT TO READERS OF "RADIO TIMES"

Post Form Below which Entitles every reader to Free Supply of the marvellous Hair Tonic, which has astounded the Scientific World by demonstrating that Everyone can secure and retain a Perfect Head of Hair at any age—Free from Scurf—Falling—Loss of Colour, or any other Defects which are at present so prevalent and disfiguring to both Men and Women.

SEND NO MONEY

By a special arrangement Readers of 'Radio Times' are to receive a Trial Supply of Frederick Godfrey's Hair Tonic Free.

THE year 1930 is proving a red letter year for all who have trouble with their hair, or rather we should say with the lack of hair growth.

Those who are quite bald as well as the even larger number of men or women who are afflicted with imperfect hirsute adornment and protection owing to Falling Hair—Scurf—Greasy Scalp—Patchy Baldness—Discoloured Hair—Grey or White Hair—Lustreless or Brittle Hair will ever afterwards remember 1930 as the year in which was conquered once and for all the bugbear of Baldness in all its forms and degrees.

HAIR GROWN ON BALD HEADS

Fortunately the discovery of the new and successful method of Hair Growth is not to be confined to the wealthy few, but its advantages are to be spread to all.

Hence the arrangement which has been made for every reader of *Radio Times* to have immediately a free supply of the remarkable new Hair Tonic which has proved in so wonderful a way that hair can be grown again on Bald Scalps even years after all hope had been abandoned.

GRAVE SOCIAL AND BUSINESS HANDICAP

The social and business handicap of Baldness and grey hair is so great that this discovery is bound to rank as one of the most important steps in the scientific progress of the age.

Beginning to look old as the result of thinning or greying locks has hindered many a man and woman's chances of advancement, it has even cost numbers their very livelihood, owing to their positions having been given to younger-looking folk.

PERMANENT YOUTHFUL APPEARANCE

This need no longer happen. A youthful appearance can be maintained always. Those who have already lost their hair or whose remaining locks are grey or even white have now the chance to renew their youth so far as all outward appearance goes. All that any reader of this paper need do is to simply fill in the Form printed below and forward it, to-day, to the Leading British Hair Specialist, Mr. Frederick Godfrey, of Whatstandwell, Matlock, Derbyshire.

RECORD OF UNFAILING SUCCESS

He will then send to each, Free of Cost or obligation, a generous trial supply of his remarkable Hair Tonic which under severest tests has proved its unflinching success.

Our advice to all is: Write off at once and test for yourself what this new discovery will do towards enhancing your personal appearance. We have every confidence as the result of hundreds of tests that no one will be disappointed. There have been so many attempts to solve this problem that some people have given up hope of ever renewing their lost hair or regaining the natural colour in hair that has perhaps for years past been grey or even white. All these previously disappointed ones should take heart again and at once secure this gift of Hair Tonic, as well as Mr. Frederick Godfrey's advice. Under this offer both are Free, and if afterwards it is desired to follow Mr. Godfrey's advice then the cost is quite small and the time and trouble required are inconsiderable—so none need hesitate. Our advice is: Write off to-day whilst the offer is open.



Mr. FREDERICK GODFREY, the leading British Hair Specialist, whose discovery in relation to Hair Growth is one of the most important scientific achievements of recent times.

These Reports Will Show What this Discovery will do for You
YOUR HAIR CAN MAKE YOU LOOK YEARS YOUNGER



"The Bald patches are covered with new hair which is quite long. The rest of my hair is in fine condition."
—G. R.

"I am very pleased to inform you of the great improvement in my hair in so short a time. My hair was short, now it is getting nice and long."
—Miss M. P.

"My hair is improving wonderfully each day. I shall recommend your treatment to anyone suffering from premature greyness."
—Miss M. T.



"Before I commenced using your Pomade I was practically bald, and you will see it has given me wonderful results. New hair is appearing all over the scalp."
—Mr. J. S.

"You can see for yourself the wonderful progress your treatment has made. I must bless the day I wrote to you, for slowly but surely I have grown a beautiful head of hair which is admired by everybody."
—Miss E. N. S.

"I am following out your treatment and having splendid results. My hair is in wonderful condition and much better in colour. I am surprised at the new hair growing at a tremendous rate, and I am ever so pleased to be able to report to you on the improvement in so short a time."
—Mr. C. B.

"My hair has grown again after I gave up all hope of it ever growing again. I should like to say it was perseverance and your instructions faithfully carried out that enabled my hair to grow. I might say, sir, that a few friends about me think it is a miracle."
—Mrs. F. H.

FOR NEW HAIR GROWTH POST THIS FORM

Entitling to FREE TRIAL SUPPLY of Frederick Godfrey's Tonic Hair Dressing.
SEND NO MONEY SIMPLY ENCLOSE 3d. IN STAMPS TO COVER POSTAGE AND PACKING.

Name
(Print name and address in Capital letters.)

Address

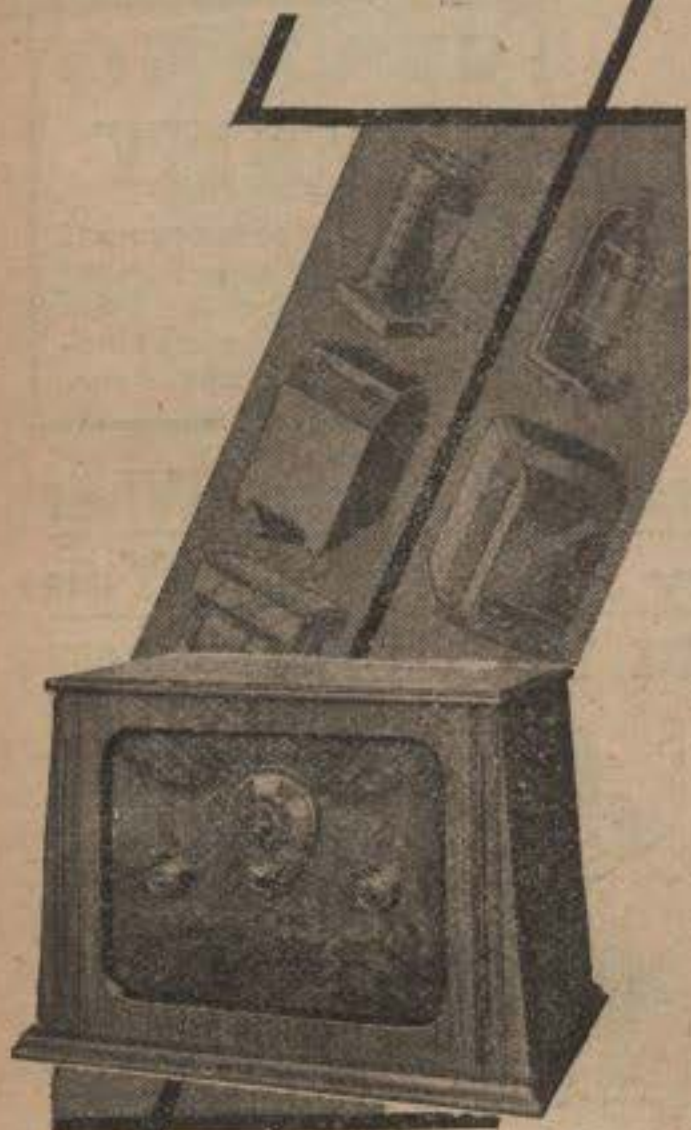
My Hair Complaint is.....

I enclose two 1½d. stamps (value 3d.) towards the cost of postage and packing.

Post this Form direct to F. Godfrey F.T. Special Offer Dept., Whatstandwell, Matlock, Derbyshire.

12/9/30.

The VARLEY JUNIOR ALL-ELECTRIC TWO



Varley Receivers are radio's greatest triumph—here is the Varley Junior All-Electric Two. Varley have achieved longer range, keener, clearer selectivity, colourful tone and mighty volume, in a set that needs no batteries.

Beneath the polished panelling of the walnut cabinet are Varley components, blended and balanced into perfect harmony. Before broadcasting began Varley had won fame in the Electrical Industry. When radio came they entered the field "specialists," with the knowledge born of twenty years' experience.

In the Varley Junior All-Electric Two, these components are assembled as only Varley's experience can command. Each component is in the right place, perfect in balance and unfailing in efficiency. The Varley Junior All-Electric Two is free from battery troubles. All you have to do is to plug in, switch on, and tune in. Nothing could be simpler, nothing more efficient, nothing more reliable.

JUNIOR ALL-ELECTRIC TWO-VALVE RECEIVER (as illustrated). A.C. MODEL. £15 15 0
also D.C. MODEL (3-valve) £16 16 0

Varley All-Electric Sets and Radio Gramophones can be purchased on attractive Hire Purchase Terms. Ask your dealer for full particulars.



Advertisement of Oliver Pell Control, Ltd., Kingway House, 103, Kingway, London, W.C.2. Telephone: Holborn 5303.

All Roads Are Good Roads For Ladies Who Walk on Dainite Soles & Heels



Write for this Black Box Shoe

16'9

Postage 9d.

Wet roads, "greasy" roads, rough gravelly roads, or turf all come alike to DAINITE Soles. Water can't get through them, rough roads make little difference, for DAINITE is astoundingly durable and wears three times longer than leather. If you have long journeys to and from business, or you enjoy long country walks, you cannot have a better shoe. Made on handsewn principle, with neat punched toecap, adjustable buckle strap, leather-lined back quarters, and close heel and ankle fitting.

Send to factory today. Ask for Style B.1005. State size required. Sizes and half sizes 2 to 8; widths 4 (medium), 5 (wide). For send pencil outline of stockinged foot. Please enclose cheque or money order for factory price and postage. (Size 8 is 1/- extra.) Satisfaction or money back guaranteed.

BARRATTS 30 Footshape Works. Northampton

Send 2d. postage for handsomely illustrated catalogue.

PARAGON S. FOX & CO LIMITED



Your umbrella will last longer with a **FOX'S FRAME** and fold more neatly too.

The first feature of a good umbrella must be a good frame. Fox's Frames are supreme to-day as they have been for 75 years.



LOOK FOR THIS TICKET The umbrellas bearing it have Fox's Frames, which are unequalled for strength, durability and neatness.

Daily Bread needs 'Golden Shred' -it's fine



ROBERTSON—only maker

afn



COROFIX sets the hair in its natural condition

Does not make the hair wiry, hard or scaly

No grease, no stickiness—but comfort and cleanliness

In two sizes: 1/9 and 1/3

COROFIX

creates the sense of feeling and looking well groomed

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The product of THE CROWN PERFUMERY CO. LTD. 54-56, CUNARD BUILDING, LIVERPOOL

SEPTEMBER 19 1,148 kc/s (261.3 m.) ★ 193 kc/s (1,554.4 m.)

FRIDAY

NATIONAL PROGRAMME

10.15 THE DAILY SERVICE

10.30 TIME SIGNAL, GREENWICH; WEATHER FORECAST

10.45-11.0 'STRANGE PEOPLE AND PLACES'—II
Miss V. SACKVILLE-WEST: 'The Gold Coast'

11.0-11.30 Experimental Television Transmission by the Baird Process (356.3 m. Vision; 261.3 m. Sound)

12.0 A Sonata Recital
HELEN LUARD (*Violoncello*)
MAUDE DIXES (*Pianoforte*)

12.30 ORGAN RECITAL
By LEONARD H. WARNER
Relayed from St. Botolph's, Bishopsgate

HILDA MAPLE (*Soprano*)
LEONARD H. WARNER
Piece Heroique *Franch*
Scherzo in A Flat... *Bairdow*

HILDA MAPLE
Songs
LEONARD H. WARNER
Prelude, Lohengrin,
Wagner, arr. Fricker
Epithalamium *Hollins*

HILDA MAPLE
Songs
LEONARD H. WARNER
Pagan *Harwood*

1.30-2.30 A RECITAL OF GRAMOPHONE RECORDS
By Mr. CHRISTOPHER STONE

4.0 Light Music
MOSCHETTO and his ORCHESTRA, from THE MAY FAIR HOTEL

5.15 The Children's Hour
Songs by STUART ROBERTSON. 'The Story of the Flitting of the Ghosts'—being the last of the Series of 'The Tale-Tellers' Club' (*Margaret Ironside*). 'The Priceless Present' (*Norman Hunter*)

6.0 Mr. T. STEVENSON: 'Early-Flowering Chrysanthemums'

6.15 'The First News'
WEATHER FORECAST, FIRST GENERAL NEWS BULLETIN

6.40 The Foundations of Music
SCHUMANN'S PIANOFORTE MUSIC
Played by FANNY DAVIES

7.0-7.20 Mr. GERALD HEARD: 'This Surprising World'

7.25 Topical Talk

7.45 A Song Recital

By LEONARD GOWINGS (*Tenor*)
Star Vicino (To be near Thee) .. *Salvator Rosa*
She rested by the broken brook *Coleridge-Taylor*
Amour d'automne *Chaminade*
Slow Horses, slow *Mallinson*
Happiness *Hagemann*

8.0 Promenade Concert

Relayed from THE QUEEN'S HALL
(Sole Lessees, Messrs. Chappell and Co., Ltd.)
IRENE MORDEN (*Contralto*)

10.10 London and New York Stock Exchange Reports; (1,554.4 m. only) Shipping Forecast and Fat Stock Prices

10.20-11.0 The Wireless Military Band

Conducted by B. WALTON O' DONNELL
EDITH FURMEDGE (*Contralto*)
BAND
Le Pré aux Cleres (The Scribes' Meadow) *Hirold*
10.28 EDITH FURMEDGE

Les Lettres (Letters) *Massenet*
Les Larmes (Tears) *J*

10.35 BAND
Ballet Music and Rustic March (Colomba) *Mackenzie*

10.45 EDITH FURMEDGE
Unmindful of the Roses
Coleridge-Taylor
Little Boy Blue *Nevin*
Heartsease *Willeby*

10.52 BAND
Neapolitan Scenes... *Massenet*
Tarantella; Procession; Fête

11.0 (1,554.4 m. only) DANCE MUSIC

THE AMBASSADOR CLUB BAND, directed by EDDIE GROSS-BART, from THE AMBASSADOR CLUB

11.15-12.0 BILLY MASON and his CAPREANS from THE CAFE DE PARIS

12.0-12.30 Experimental Transmission by the Baird Process (356.3 m. Vision; 261.3 m. Sound)



THE PURE BEAUTY OF CHRYSANTHEMUMS.

A talk on early-flowering chrysanthemums will be broadcast by Mr. T. STEVENSON this evening at 6.0.

LAMOND (*Pianoforte*)
JEAN KLING (*Baritone*)
THE B.B.C. SYMPHONY ORCHESTRA
(Leader, CHARLES WOODHOUSE)
Conducted by SIR HENRY WOOD

Overture, King Stephen *Beethoven*
IRENE MORDEN and Orchestra

Recit. and Aria, Dove song (Where are the fair Moments?) (*Figaro*) *Mozart*

LAMOND and Orchestra
Pianoforte Concerto No. 2, in B Flat... *Beethoven*

JEAN KLING and Orchestra
Aria, Non piu andrai (So, Sir Page) (*Figaro*) *Mozart*

ORCHESTRA
Symphony No. 6, in F (The Pastoral) *Beethoven*

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

9.55 'PEOPLE and THINGS'
The Hon. HAROLD NICOLSON

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 Branch, 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*.

By Sheer Merit



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Further developments are pending.

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Dimensions overall: 11 x 3 1/2 x 7 1/2 inches high. Plug Sockets at 0, 15, 30, 45, 60 volts.

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SEPTEMBER 19

626 kc/s (479.2 m.)

FRIDAY

MIDLAND REGIONAL

12.0 Lunch-Hour Music
THE MIDLAND WIRELESS ORCHESTRA
Conducted by FRANK CANTELL
Overture in F Kalliwoda
Romance and Two Dances (The Conqueror)
German
OLIVE HIND (Soprano)
The Song of the little Folk Eric Coates
To a Miniature May Brahe
Comin' thro' the Rye Anon

ORCHESTRA
Selection, Oh!
Oh! Delphine
Caryll
Pizzicato, The
Midge Clifford
Two Interludes
(Don Quixote)
Massenet

OLIVE HIND
Carmina
Lane Wilson
The Hole in the
Fence
Kennedy Russell
A Blackbird's
Song Sanderson

ORCHESTRA
Suite, Othello
Coleridge-Taylor



CHARLES BADHAM (left) is the solo pianist in the concert of light music this evening at 6.40, and STANLEY LEE (right) is the singer in the studio concert at 9.20.

CHARLES BADHAM (Pianoforte)
Scherzo, Op. 31 Chopin
ORCHESTRA
Fantasy, Carmen Bizet, arr. Tavan

7.30 Organ Recital
By
T. W. NORTH

Relayed from
THE CHURCH OF
THE MESSIAH,
BIRMINGHAM
Chorale Fantasy,
Come, Holy
Ghost .. Bach
The Water Music
Handel,
arr. Hartly
Heroic Piece
Franck
Scherzo Baisstow
Toccata in F
Faulkes

8.0 London
Regional
Programme

1.15-3.0 London Regional Programme

5.15 The Children's Hour
'Fleurette's Golden Day,' a Fairy Story by
CECILY FLEMING
Selections by
PHILIP BROWN'S DOMINOES DANCE BAND
JACKO and a Piano
'Scraps of History—Persia on the Carpet
331 B.C.,' by WILLIAM HUGHES

6.0 London Regional Programme

6.15 'The First News'
WEATHER FORECAST, FIRST GENERAL NEWS
BULLETIN

6.40 Light Music
PATTISON'S SALON ORCHESTRA
Under the direction of NORRIS STANLEY
Relayed from THE CAFÉ RESTAURANT,
CORPORATION STREET, BIRMINGHAM
Overture, Plymouth Hoe John Ansell
Waltz, The Lilac Domino Cuwillier

NORRIS STANLEY (Violin)
Dancing Doll Poldini, arr. Kreisler
Rondino Beethoven, arr. Kreisler
ORCHESTRA
Canzonetta Mendelssohn
Andante Cantabile Tchaikovsky

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

9.15 Midland News

9.20 A Light Orchestral
Programme
THE MIDLAND WIRELESS ORCHESTRA
Conducted by FRANK CANTELL
STANLEY LEE (Baritone)
ORCHESTRA
Overture, Tancredi Rossini
Selection, The Rose Bearer Strauss
STANLEY LEE (Baritone)
Droop not, young LOVER Handel
An Apology Sanderson
Two Elizabethan Lyrics arr. Lane Wilson

9.50 ORCHESTRA
Suite, Chelsea China Besly
Minuet, Claire de Lune (Moonlight) Faure
STANLEY LEE
Maire, my Girl Aitken
A Heap of Roscleaves Williby
Young Tom o' Devon Kennedy Russell

10.20 ORCHESTRA
Gaelic Melodies Foulds

10.30-11.0 London Regional Programme

SEPTEMBER 19 ★

842 kc/s (356.3 m.) ★

FRIDAY

LONDON REGIONAL

12.0 Lunch-Hour Music

(From Midland Regional)

THE MIDLAND WIRELESS ORCHESTRA
Conducted by FRANK CANTELL

Overture in F Kallivoda
Romance and Two Dances (The Conqueror) German

OLIVE HIND (Soprano)
The Song of the little Folk Eric Coates
To a Miniature May Brahe
Comin' thro' the Rye Traditional

ORCHESTRA
Selection, Oh! Oh! Delphine Caryl
Pizzicato, The Midge Clifford
Two Interludes (Don Quixote) .. Massenet

OLIVE HIND
Carmena Lane Wilson
The Hole in the Fence Kennedy Russell
A Blackbird's Song Sanderson

ORCHESTRA
Suite, Otbello Coleridge-Taylor

1.15 Light Music

MOSCHETTO and his ORCHESTRA, from the MAY FAIR HOTEL

2.15-3.0 Organ Recital

by
LEONARD H. WARNER

Relayed from St. BOTOLPH'S, BISHOPSGATE

March on a Theme of Handel Guilman
Aria (Suite in D) Bach, arr. Archer
Minuet Boccherini, arr. Archer
Toccat and Fugue in D Minor Bach
Allegro con grazia (Pathétique) .. } Tchaikovsky,
Allegro (Sixth Symphony) } arr. Plant
Postlude in D Smart

5.15 JACK PAYNE
and his
B.B.C. DANCE ORCHESTRA

6.15 'The First News'
WEATHER FORECAST, FIRST
GENERAL NEWS BULLETIN

6.40 Music of the
Countryside

MARGARET WILKINSON
(Soprano)

FRANK PHILLIPS (Baritone)
THE GERSHOM PARKING-
TON QUINTET

Sylvan Scenes Fletcher

8.55 FRANK PHILLIPS
Songs of the Countryside
Head
When I came forth this
Morn
The Temper of a Maid
Nature's Friend



NORAH GRUHN,
soprano, sings in the concert of chamber music
tonight at 9.20.

Robin Redbreast
Sweet Chance that led my Steps
Money, O!

7.15 QUINTET
Ballet of the Flowers Hadley

7.25 MARGARET WILKINSON
Gypsies Graham Peel
Wayfarer's Night Song Easthope Martin
Autumn Alison Crompton

7.33 QUINTET
Moths and Butterflies } Elgar
Fountain Dance }
Water Wag-tail Cyril Scott
Folk Tune and Fiddle Dance Fletcher

7.43 MARGARET WILKINSON
The Shepherd's Song Elgar
The Waters of Severn Redman
Here in the quiet Hills Carns

7.51 QUINTET
Woodland Pictures Macdowell

8.0 JACK PAYNE
and his
B.B.C. DANCE ORCHESTRA

8.30 Mr. JOHN BAKER: 'Vanishing Races in the Pacific'

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

9.15 Regional News

9.20 Chamber Music
NORAH GRUHN (Soprano)
THE KUTCHER STRING QUARTET
Quartet in C, Op. 39, No. 3 Beethoven

9.45 NORAH GRUHN
Se pieta (Pity) Handel
Shepherd, thy Demeanour vary Thomas Brown
Hark the echoing Air .. Purcell

9.52 QUARTET
Fantasy Quartet .. Imogen Holst

10.10 NORAH GRUHN
Wiegenlied (Cradle Song) Brahms
Ich ging mit Lust }
(Gladly I went) .. } Mahler
Aus, aus (Out, out!) }
Et ist's ('Tis he) Wolf

10.16 QUARTET
Quartet in B Flat (one move-
ment) Balfour Gardiner

10.30 DANCE MUSIC
THE AMBASSADOR CLUB BAND,
directed by EDDIE GROSS-BART,
from THE AMBASSADOR CLUB

11.15-12.0 BILLY MASON and
his CAPREANS from THE CAFE
DE PARIS



MUSIC OF THE COUNTRYSIDE. This evening at 6.40.

Photo: Herbert Felton

SPORT

TO EVERY LADY and EVERY LASSIE the field of sport is open as a means of healthy recreation, but to derive the greatest benefit from this exercise it is necessary to be comfortably and adequately shod, so that protection is fully secured against the elements of the weather; this applies more especially during the next few months, when golfing, walking and shooting will be the chief sports, and your special attention is drawn to the two types of sporty footwear now illustrated.

Made in sizes and half-sizes 2-7.



PRICE according to leather from

18/9

ASK FOR **Kiltie** No. 9620

This fine all sports and walking shoe is made from stout soft brown grain wet-resisting leather with strong **DOUBLE OAK LEATHER SOLES**, watertight tongue and sealed bead welts. Its unique construction makes it very light and comfortable and enduring in wear. ALSO MADE IN BROWN and BLACK WATERPROOF "ZUG" LEATHER.

Made in sizes and half-sizes 2-7.



PRICE according to leather from

19/6

ASK FOR **Kiltie** No. 9634

An exclusive KILTIE style built up of brown calf and "Zug" leathers for sports and walking occasions. **DOUBLE OAK LEATHER SOLES**, watertight bead welts, medium height heels with broad walking surface for comfort. A shoe to wear with tweeds or weatherproof, over rain drenched fields or city streets. ALSO MADE IN BLACK CALF and "ZUG" LEATHERS.

NONE GENUINE WITHOUT STAMP ON EVERY SOLE **Kiltie**

100 PAIRS OF Kiltie SHOES

Interesting and Instructive Word Building Competition

FOR ADULTS AND CHILDREN OF ALL AGES

Send a postcard to-day to KILTIE SHOE WORKS - NORWICH for free word building model and full particulars of competition. There are no entrance fees or coupons. A useful blotter will also be sent to all applicants—quite free

ASK FOR "KILTIE" SHOES BY NAME— "JUST AS GOOD" ARE NOT THE SAME

SEPTEMBER 19

CARDIFF

FRIDAY

968 kc/s (309.9 m.)

WESTERN REGION

10.15 THE DAILY SERVICE

10.30-11.0 National Programme

12.0-2.30 National Programme

4.0 National Programme

5.15 THE CHILDREN'S HOUR

'AUTUMN'
THE NATIONAL ORCHESTRA OF WALES and GLYN EASTMAN (Bass)

6.0 Mr. HEDLEY GOODALL: 'West-Country Writers and their Characters: Thomas-Hardy.'

6.15 National Programme

10.10 West Regional News

10.20-11.0 An Easthope Martin Programme

THE NATIONAL ORCHESTRA OF WALES (Cerddorfa Genedlaethol Cymru)

(Leader, LOUIS LEVITUS) Conducted by WARWICK BRAITHWAITE

Selection of Easthope Martin's Songs

GLYN EASTMAN (Bass)
An Old Song Re-Sung
June Twilight
Cargoes

THE ORCHESTRA
An Old Time Tune

GLYN EASTMAN and ORCHESTRA
Come to the Fair
Fairings
The Ballad Monger
All the Fun of the Fair

SWANSEA

1,040 kc/s (288.5 m.)

10.15 THE DAILY SERVICE

10.30-11.0 National Programme

12.0-2.30 National Programme

4.0 National Programme

5.15 West Regional Programme

6.15 National Programme

10.10 West Regional News

10.20-11.0 National programme

PLYMOUTH

1,040 kc/s (288.5 m.)

10.15 THE DAILY SERVICE

10.30-11.0 National Programme

4.0 National Programme

5.15 THE CHILDREN'S HOUR
'THE SHOWING UP OF LARRY THE LAMB'

by

S. G. HULME BEAMAN

6.0 National Programme

10.10 Local News

10.20-11.0 National Programme

BOURNEMOUTH

10.15 THE DAILY SERVICE

10.30-11.0 National Programme

4.0-11.0 National Programme



THOMAS HARDY is the West-Country writer about whom Mr. Hedley Goodall will talk this evening at 6.0.

MANCHESTER

797 kc/s (376.4 m.)

10.15 THE DAILY SERVICE

10.30-11.0 National Programme

4.0 An Afternoon Concert

THE NORTHERN WIRELESS ORCHESTRA
SYDNEY FRANCES (Baritone)

5.15 THE CHILDREN'S HOUR

6.0 'THE HISTORIC ISLANDS OF THE NORTH'—III
Mrs. MASTERMAN: 'The Farn Islands'

6.15 National Programme

10.10 North of England News

10.20-11.0 Melodies

FROM SCREEN AND STAGE
THE NORTHERN WIRELESS ORCHESTRA

SEPTEMBER 20 1,148 kc/s (261.3 m.) ★ 193 kc/s (1,554.4 m.)

SATURDAY

NATIONAL PROGRAMME

10.15 THE DAILY SERVICE

10.30 TIME SIGNAL, GREENWICH: WEATHER FORECAST.

10.45 'HOBBIES AND HANDICRAFTS'—III
Mrs. COOKSON: 'Dressing a Play at Little Cost'

1.0-2.0 Light Music

THE COMMODORE GRAND ORCHESTRA

Directed by JOSEPH MUSCANT

Relayed from THE COMMODORE THEATRE, HAMMERSMITH

- Overture, Ruy Blas Mendelssohn
- Falling in Love again Hollander
- The Devil's Forge Byng
- My Heart belongs to the Girl Sherman and Lewis
- Gypsy Idyll Piercy
- Selection, Tales of Hoffmann Offenbach
- Yishma-el Jalowicz
- Ah, sweet Mystery of Life Victor Herbert
- Three Irish Dances John Ansell

3.30 An Orchestral Concert

(From Manchester)

Dancing Time

THE NORTHERN WIRELESS ORCHESTRA

Conducted by T. H. MORRISON

(Leader, JOHN BRIDGE)

Four old English Dances Cowen

THOMAS MATTHEWS (Violin)

- Tempo di Menuetto Pugni, arr. Kreisler
- Waltz Brahms, arr. Hochstein
- Minuet Haydn, arr. Burmeister
- Rondino Kreisler

ORCHESTRA

- Dance of the Young Men Gung'l
- Two Country Dances Borch
- Karringa; Faritull

THOMAS MATTHEWS

Three Spanish Dances:

- Jota Aragonesa Albeniz, arr. Dushkin
- Playera Sarasate
- Danse Espagnole Granados, arr. Kreisler

ORCHESTRA

- Two Norwegian Dances Grieg
- Dances (Prince Igor) Borodin

4.45 REGINALD NEW

At THE ORGAN of THE BEAUFORT CINEMA

Relayed from WASHWOOD HEATH, BIRMINGHAM

- Selection, Hit the Deck Youmans
- Gondola Love Song Olsen
- Minuet and Trio Mozart
- Washington Post March Sousa

5.15 THE CHILDREN'S HOUR

'The Sheriff Sets a Trap—and Loses His Bait'—the third of the Adventures of Robin Hood (Franklyn Kelsey)

6.0 A RECITAL

Of New Songs

By DALE SMITH (Baritone)

- Weep no more... Handel, arr. J. Michael Diack
- Rune of Hospitality E. Duncan Rubbra
- As I was going up Piffin Hill Roy Thomson
- Where Daisies Pied..... } Hubert Foss
- Fear no more the heat of the Sun. }
O Mistress Mine

6.15 'The First News'

WEATHER FORECAST, FIRST GENERAL NEWS BULLETIN

6.40 Sports Bulletin

6.45 The Foundations of Music

SCHUMANN'S PIANOFORTE MUSIC

Played by FANNY DAVIES

7.0 'HUMOROUS VERSE—III'

Captain HARRY GRAHAM

7.20 The Week's Work in the Garden by the Royal Horticultural Society

7.30 Vaudeville

TEDDY BROWN

(Xylophone Solos)

PHILIPA HERON

(Soubrette)

MORTON DOWNEY

THE FOUR FAYRE SISTERS (Concertina Quartette)

STAINLESS STEPHEN

(Comedian)

Two Pairs:

CLAUDE HULBERT PAUL ENGLAND

ENID TREVOR PAT PATERSON

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

8.45 The B.B.C. Orchestra

Conducted by JOHN ANSELL

BARRINGTON HOOPER (Tenor)

ORCHESTRA

- Marehe Triomphale Créole Kreisler
- Overture, Fra Diavolo Auber

8.50 BARRINGTON HOOPER

- Impatience Schubert
- On London Bridge Boddy
- Wanton Gales Kearton

9.7 ORCHESTRA

- Passopied (Le Roi s'amuse) (The King's Diversions) Delibes
- In the Village Tchaikovsky

9.15 BARRINGTON HOOPER

- Open the Door softly Hughes
- Siesta Boddy
- Bonfires Hurty

9.24 ORCHESTRA

- Rosemary Elgar
- Ballet Music (Henry VIII) Saint-Saens

9.40 'The Second News'

WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN

9.55 EDGES OF THE WORLD—III

Mr. HUGH STAYT: 'An Anthropologist in South Africa'

10.10 (1,554.4 m. only)

Shipping Forecast and Fat Stock Prices

10.20-12.0 DANCE MUSIC

AMBROSE'S BAND from THE MAY FAIR HOTEL

TWO NEWCOMERS TO 'NATIONAL' VAUDEVILLE,

MORTON DOWNEY, the American talkie and gramophone star (left) and PHILIPA HERON, soubrette (right) take part in this evening's Vaudeville programme at 7.30, which will include also



TEDDY BROWN, xylophone solos

The FOUR FAYRE SISTERS, concertina quartet

STAINLESS STEPHEN, comedian

TWO PAIRS { Claude Hulbert, Enid Trevor
Paul England, Pat Paterson

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



SEPTEMBER 20

SATURDAY

626 kc/s (479.2 m.)

MIDLAND REGIONAL



SHORT WAVE
or
LONG WAVE
Mr. Gold & Mr. Flake
always get "good reception."
WILLS'
'GOLD FLAKE'
SATISFY
The value is in
the Cigarettes

3.30 **DANCE MUSIC**
Sir ROBERT PEEL, and his BAND
Relayed from TONY'S BALL ROOM, BIRMINGHAM
JACK PAYNE (*The Newsboy Whistler*)
MABEL ADEANE (*The Versatility Girl*)

4.45 **REGINALD NEW**
At THE ORGAN of THE BEAUFORT CINEMA
Relayed from WASHWOOD HEATH, BIRMINGHAM
Selection; Hit the Deck Youmans

CONSTANCE HARDCASTLE
On a grey Day O'Neil
So sarañ Rose Ardit

BAND
Idyll, An Evening Breeze Langey

JOHANN HOCK
Adagio Locatelli, arr. Lindner
Minuet Becker



SIR ROBERT PEEL AND HIS BAND, whose dance music will be relayed from Tony's Ball Room, Birmingham, this afternoon from 3.30 to 4.45.

BAND
Caprice, The Whistler and his Dog
Pryor

CONSTANCE HARDCASTLE
The Sprig of Thyme
Strainger

Gondola Love Song Olsen
Minuet and Trio Mozart
Washington Post March Sousa

Beyond the Stars Maude Craske Daly
A Venetian Love Song Bemberg

5.15 **The Children's Hour**
'Betty's Garden,' a Story, by NORMA FORREST
Songs by CONSTANCE HARDCASTLE (*Soprano*)
ALAN YOUNG and his Banjo
'Snooky makes friends with Ambrose and Klatchy,' another Adventure, by PHYLLIS RICHARDSON

JOHANN HOCK
Carissima Elgar, arr. Warwick Ewens
Serenade W. H. Squire

6.0 *London Regional Programme*

BAND
Hunting Scene Bucalossi
Exotic Dance Mascagni

6.15 **'The First News'**
WEATHER FORECAST, FIRST GENERAL NEWS BULLETIN; Football Results.

8.0 *London Regional Programme*

6.40 Midland Sports Bulletin

9.40 **'The Second News'**
WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN

6.45 **A Military Band Concert**
THE BIRMINGHAM MILITARY BAND
Conducted by W. A. CLARKE
CONSTANCE HARDCASTLE (*Soprano*)
JOHANN HOCK (*Violoncello*)

9.55 Midland News

10.0-10.30 *London Regional Programme*

BAND
March, Sarah Jane Gilbert
Ballet Music (*Romeo and Juliet*) Gounod

This Week's Epilogue:
'THE EARTH IS THE LORD'S'
'THOU HIDEST THY FACE'
A. and M. 266, 'Lead, Kindly Light'
The Song of the Three Children
vv. 5-14, 18, 19
A. and M. 284, 'Far from my Heavenly Home'
Isaiah lviii, 19 and 21

SEPTEMBER 20 ★ 842 kc/s (356.3 m.) ★ SATURDAY

LONDON REGIONAL

3.30 An Orchestral Concert
(From Manchester)
(National Programme)

4.45 REGINALD NEW
At THE ORGAN of THE BEAUFORT CINEMA,
BIRMINGHAM

Selection, Hit the Deck Youmans
Gondola Love Song Olsen
Minuet and Trio Mozart
Washington Post March Sousa

5.15 DANCE MUSIC
SIR ROBERT PEEL, and his BAND, relayed
from TONY'S BALLROOM, BIRMINGHAM

6.15 'The First News'
WEATHER FORECAST, FIRST GENERAL NEWS
BULLETIN, and Football Results

6.40 London Sports Bulletin

6.45 The Birmingham Military Band
(From Midland Regional)
Conducted by W. A. CLARKE
CONSTANCE HARDCASTLE (Soprano)
JOHANN HOCK (Violoncello)

BAND
March, Sarah Jane Gilbert
Ballet Music (Romeo and Juliet) Gounod

CONSTANCE HARDCASTLE
On a grey Day O'Neill
So sara'n Rose Ardit

BAND
Idyll, An Evening Breeze Langcy

JOHANN HOCK
Adagio Locatelli, arr. Lindner
Minuet Becker

BAND
Caprice, The Whistler and his Dog Pryor

CONSTANCE HARDCASTLE
The Sprig of Thyme Strainger
Beyond the Stars Maule Craske Day
A Venetian Love Song Bemberg

JOHANN HOCK
Crisissima Elgar, arr. Warwick Evans
Serenade W. H. Squire

BAND
Hunting Scene Busalossi
Exotic Dance Mascagni

8.0 Promenade Concert
Relayed from THE QUEEN'S HALL
(Sole Lessees, Messrs. Chappell and Co., Ltd.)
THE B.B.C. SYMPHONY ORCHESTRA
(Leader, CHARLES WOODHOUSE)
Conducted by Sir HENRY WOOD

Symphonic Poem, Le Chasseur Maudit (The
accursed Huntsman) Franck
Overture, Der Freischütz (The Marksman) Weber

GLADYS RIPLEY (Contralto) and Orchestra
Caro mio ben (My dear one) Giordano

IRENE SCHARER (Pianoforte) and Orchestra
Symphonic Variations Franck

ORCHESTRA
Symphonic Poem, Don Juan Strauss

JOHN COLLINSON (Tenor) and Orchestra
Aria, Tell fair Irene (Atalanta) Handel

ORCHESTRA
Suite No. 2, Peer Gynt Grieg

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

9.55 Regional News

10.0-10.30 THE WIRELESS SINGERS
Conducted by STANFORD ROBINSON

SCHOOL BROADCAST PAMPHLETS

Autumn Term 1930: Sep. 22-Dec. 12

READY NOW

GENERAL PROGRAMME AND SYLLABUS . . . [FREE: BY POST 1D.]

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office.

CHILDREN'S DIETS-(2)

A TINY child should not be consulted about his food. Until the age of eight months for a normal healthy baby, a milk mixture with added sugar, lime water and some type of fat like cod liver oil or good cream, with a daily dose of orange juice or turnip juice or spinach puree, is absolutely all that is needed and all that baby's tummy can tolerate, except that a baked crust should be given him to chew. There is no argument with a baby about his bottle; he must just take it, he cannot pick and choose. It is when he begins to take solid food that trouble begins and he is allowed to select. But how can a year-old child select what food he should take? Isn't it nonsense to allow him to? And if, immediately he begins to eat different sorts of food he is made to eat what his mother knows is good for him, he will not, as he grows older, even think of fussing.

When an older child refuses food, make him eat it next meal, unless he has a temperature, or is suffering from some grief or worry; before an examination, for instance, a school child, like the rest of us, is better without food if he refuses it; a worried mind acts on the body causing indigestion and the body is wise, in such circumstances, in refusing food.

With a delicate child who fusses about food, of course, one must not be too Spartan. I have found that little individual dishes cooked in ramekins often tempt where an ordinary helping on a plate won't, and something novel, like a few rose petals or nasturtium flowers, both of which are quite harmless on top of salads or vegetables, will help them down by their unexpectedness.

Now to come to the practical, physical side of feeding. Children eat for the same reason we all eat; they eat to build the body, to give it warmth and energy, and to cleanse it, and mothers should find out what types of food give them these various necessities.

Body-building food is found chiefly in meat, fish, milk, eggs, cheese, and to a lesser extent in peas, both fresh and dried, and in beans—broad beans, runner beans, dwarf beans, and the dried varieties, as well as in lentils. Now a child's growth is very rapid indeed, and its body needs a great deal of building, therefore some of these foods, which are classed together as proteins, must be given each day. Children cannot thrive without protein, and the one-year-old may begin to have it in the form of half a coddled egg three times a week. A coddled egg is one that is put for five minutes into boiling water without heat underneath the pan. They can also have a little meat gravy with bread and potatoes. As they get older a little steamed fish, a whole egg, and, if you like, a little meat as well as gravy.

The foods that give heat and energy are sugars, fats and starches; sugars are found in sugar itself, jams of all sorts, honey and treacle; cream is an excellent fat and so is butter. Margarine is not nearly so good, and in a family where funds are low it pays to give butter to the tinies, even if the older folks have to eat margarine, while good dripping is better than margarine. You can buy fat from the butcher, cut it up and melt it in the oven, pouring off the liquid from the solid when it is done. This, spread on bread, or used for frying bread, is very good, especially in cold weather. Children need a lot of fat and sugar in cold weather to keep them warm, and suet puddings with jam or treacle, and whenever possible some good boiled sweet, like barley sugar, is very good for the school child.

But don't give too much of either in hot weather; they are often the cause of heat rash and such troubles.

Starchy foods also give energy, and are found in bread, cakes, puddings made from grains of any sort, patent breakfast foods, oatmeal, cornflour, custard powder and potatoes. These foods tend to be rather fattening but not makers of flesh or muscle, and as a child has plenty of natural energy he should not be filled up with starches instead of proteins, or his blood may get overheated, and he may also be too fat for real health. Then, perhaps most important of all, are the foods which cleanse his blood and bowels, and feed his nerves. These foods are called vitamins, and are found in many articles of food.

I am not going to trouble you with special information about vitamin A, vitamin B and so on, nor with the special foods in which they are found, because if you give your child a good mixed diet, chosen from the foods I shall mention presently, he will not need any special types of food. It is only the delicate child who needs special vitamins; briefly, a rickety, puny, ailing child can be literally made over again by a course of cod liver oil, with a yeast preparation given in gravy, or soup, or on bread every day, and brown bread instead of white; a nervous, highly strung child will be helped by the same diet with the addition of fresh green stuff and fruit, while a child whose skin is not of the wild rose purity his mother would wish, should eat as much raw green food, grated carrot, tomatoes and oranges, as he possibly can. But the normal child will get his vitamins in his daily food if it consists of brown bread, oranges or apples when in season, tomatoes, lettuce, watercress, raw grated carrot as well as cooked carrot, raw chopped cabbage hearts, and, indeed, everything that comes out of the garden. As much fruit and vegetable as possible should be eaten raw, because the vitamins are destroyed in some cases by cooking. But if your children don't like raw vegetables, cook them a little less than you are used to, and never put soda or anything like that in the water.—From a talk by Mrs. Leonora Eyles.

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

SEPTEMBER 20

CARDIFF

SATURDAY

968 kc/s (309.9 m.)

WESTERN REGION

10.15 THE DAILY SERVICE

10.30-11.0 National Programme

12.0-12.45 A Popular Concert

Relayed from

THE NATIONAL MUSEUM OF WALES

NATIONAL ORCHESTRA OF WALES

(Cerdorfa Gonedlaethol Cymru)

(Leader, LOUIS LEVITUS)

Conducted by WARWICK BRAITHWAITE

Overture, William Tell Rossini

Peer Gynt Suite, No. 1 Grieg

Hillside Melody Phillips

Carnival in Paris Svendsen

3.30 National Programme

5.15 THE CHILDREN'S HOUR

6.0 National Programme

6.40 Regional Sports Bulletin

6.45 National Programme

7.0 Fire! A Talk with a Fireman

7.20 National Programme

8.45 The Band of H.M. Welsh Guards

(By permission of Col. R. E. K. LEATHAM, D.S.O.)

Director of Music, Capt. ANDREW HARRIS

Relayed from

Bristol's Annual Exhibition, Colston Hall, Bristol

March, Jolly Airman Beachfield

Waltz (The Student Prince) Romberg

Selection, Véronique Messenger

Cornet Solo, The Trumpeter Dix

(SERGEANT NORMAN BETTINGSON)

Selection, The Merry Widow Lehar

The Savoy Hunting Melody Somers

Sea Shanties, Capstan and Windlass.... Reeves

9.40 National Programme

10.10 West Regional News

10.20-12.0 National Programme

SWANSEA

1,040 kc/s (288.5 m.)

10.15 THE DAILY SERVICE

10.30-11.0 National Programme

12.0-12.45 West Regional Programme

3.30 National Programme

5.15 West Regional Programme

6.0 National Programme

6.40 West Regional Sports Bulletin

6.45 National Programme

7.0 West Regional Programme

7.20 National Programme

8.45 West Regional Programme

9.40 National programme

10.10 West Regional News

10.20-12.0 National Programme

PLYMOUTH

1,040 kc/s (288.5 m.)

10.15 THE DAILY SERVICE

10.30-11.0 National Programme

12.0-1.0 Gramophone Recital

OVERTURES AND OPERAS

Overture, A Midsummer Night's Dream

Mendelssohn

Cover me with bitter Tears (Lucia)

di Lammermoor) Donizetti

Overture, The Daughter of the Regiment

In vain do I ask (Faust) Gounod

Academic Festival Overture Brahms

Ave Maria (Othello) Verdi

Overture, The Italians in Algiers Rossini

Miserere Scene (Il Trovatore) Verdi

A Children's Overture Quilter

3.30 National Programme

5.15 THE CHILDREN'S HOUR

'JULIA GOES BY TRAIN'

By FREDERICK CHESTER

Messages, Musical and Verbal, go by Wireless

6.0 National Programme

6.40 Local Sports Bulletin

6.45 National Programme

10.10 Local News and Items of Naval Information

10.20-12.0 National Programme

BOURNEMOUTH

10.15 THE DAILY SERVICE

10.30-11.0 National Programme

1.0-2.0 National Programme

3.30-12.0 National Programme

MANCHESTER

797 kc/s (376.4 m.)

10.15:—The Daily Service. 10.30-11.0:—National Programme. 12.0-1.0:—The Northern Wireless Orchestra, Stanley Kenworthy (Pianoforte). 3.30:—'Dancing Time' (National Programme). The Northern Wireless Orchestra, conducted by T. H. Morrison (Leader, John Bridge). Thomas Matthews (Violin). 4.45:—National Programme. 5.15:—The Children's Hour. 6.0:—National Programme. 6.40:—Regional Sports Bulletin. 6.45:—National Programme. 7.0:—Mr. W. F. A. Ermen: Snowdonia, as a Photographer sees it. 7.20:—The Royal Horticultural Society's Bulletin for Northern English Listeners. 7.30:—National Programme. 8.45:—The Northern Wireless Orchestra: Selection, Gaiety Echoes (Monckton); The Singing Stream (Carr). 'The Healing Herb' (From Newcastle). A Tyneside Comedy by E. A. Bryan. Supported by The Northern Wireless Orchestra. 9.40:—National Programme. 10.10:—North of England News. 10.20-12.0:—National Programme.



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PERTRIX ONCE — PERTRIX ALWAYS

GREAT SPANISH INVASION OF BIRMINGHAM!



MASON AND ARMES,
an inseparable pair well known to the
Midland radio audience, will visit the
Birmingham Studio again on September 27.

Mason and Armes Again.

MASON and Armes are inseparables in front of the microphone. On September 27 they will be there again, as merry as ever. Mr. Armes tells me that the two met at a dance nine years ago and fell to chatting about their work. The result was that within a week they had 'teamed up' and have been together ever since. They tell amusing tales of their adventures. They were playing one week at a hall in the Black Country. Just before the curtain rose the stage manager asked them anxiously, 'Do yer 'ave the lid of the piano up, gaffer?' On being told it was not necessary he sighed with relief: 'Oh, then that's awright, 'cos I've lost it!' On another occasion the leader of the orchestra came behind to apologize for the absence of drums in the orchestra until Wednesday, as the drummer was 'workin' nights.' During the War Mason served with the Royal Navy and Armes with the Army Service Corps.

A Band of Many Masters.

FOUR masters have had a hand in making the Hasland Silver Prize Band what it is. In 1878, in the tiny village of Hasland, the band came into being. Its members were nearly all village folk who worked in the district and had little time for regular practice. Mr. George Kanes had charge of it then, and put in so much good work that its fame spread beyond the village. Then Mr. Angus Holden became conductor and persuaded the men to enter for a competition. To their astonishment, they came home with the first prize! Mr. Holden died and his place was taken by Mr. J. E. Fidler, until 1924, when, under Mr. J. A. Greenwood, it won, among others, the Leicester Festival prize four years in succession. The Band, though not connected with any works, is practically self-supporting.

A Spaniard for Midland Regional.

THE spirit of Spain is coming to the Birmingham studios when Pedro Morales conducts a concert there. Mr. Morales is a Spaniard, a musician, and a poet! Isn't that enough to make every set-owner tune in to Midland Regional on September 24 and listen to the work of this man with such a romantic history? Descended from a very old half-Castilian, half-Andalusian family, Pedro Morales has all the characteristics of those people said to be famous for 'their wit, their Oriental elegance, and their enormous capacity for work at irregular intervals.' He read Philosophy at Seville University, but the musician in him would not let him rest, so he came to England to study at the Royal College of Music. But although he was in England he could not leave the art of his own country alone. He studied Spanish music and read Spanish poetry and soon he became an influence among the young artists of Spain. It is only of late years, however, that he has 'come out' as an interpreter, and now never a programme does he conduct but Spanish music is there with its sparkling rhythms. The second half of the programme on September 24 will be all Spanish. I see the names of Granados, de Falla, and Julio Frances with a piece called 'Patrulla infantil.' And there is a Rondo, entitled 'Campesina,' by Pedro Sanjuan. Who is he, I wonder? And has this work been heard in England before?

A New Composer and His Rondo.

IHAVE found out about Pedro Sanjuan! He comes from San Sebastian, in the north of Spain, and used to play the violin in the Orquesta Sinfonica of Madrid. Then he became a regimental bandmaster in the Spanish Army and later a conductor of the Orquesta Sinfonica of Havana (Cuba). Like most conductors, he has tried his hand at composition. He has a charming style of his own. His music is picturesque, colourful, and brimful of delightful rhythms. The *Campesina*, I hear, was written in Madrid and performed there in 1920. Midland listeners will be the first English audience to hear it played. They must listen for the folk tunes from the Spanish Basque Provinces on which the composer has built the music.



A TYPICAL FARM IN THE BASQUE COUNTRY.

Basque folk tunes by Pedro Sanjuan will be broadcast in the concert conducted by Pedro Morales on September 24.

A Cricketer Talks on Football.

AFAMOUS cricketer, who is also a fine football player, is to give a commentary on the Coventry v. Bristol Rugby Football Match on September 27. M. K. Foster played 'Rugger' in his young days in the Malay States when he was at work on a rubber plantation there. He played for his state—Negri Sembilan—in some of the inter-state matches. He was trained, however, as an Association player and is a member of the famous Corinthian Football Club. He was always a great fellow at football; he was only just fifteen when he played in his school eleven at Malvern College. He was in the eleven four years, and captained the team the last year. When he left school he was apprenticed to a West Bromwich business firm and, of course, was invited to play for West Bromwich Albion, but some trouble arose between the Amateur and Professional Associations and the scheme never came to anything. After this came his experience abroad, which will be of such value when he talks to us from the Coventry ground on September 27.

A Musical Comedy Reminiscence.

MIDLAND listeners are to meet the Father of Musical Comedy in the Birmingham Studio on September 25. They will all recognize him—the old fellow who has played every kind of part in his day and insists on telling you about it. On this occasion he will blossom forth with an account of his past—duly censored, of course—and those who went to the theatre twenty-five years ago will probably hear something to their advantage. Even if you were a high-brow when young and never went to the latest thing in musical comedies, you're sure to like these songs, so tune in to 'That Reminds Me' on September 25.

Heard from Coventry Cathedral.

HOW many listeners who will hear Dr. Harold Rhodes' Organ Recital from Coventry Cathedral on September 23 know that he was once assistant organist to Sir Walter Parratt at St. George's, Windsor? Although he is a native of the Potteries, Dr. Rhodes has only lately returned to the Midlands from the South, where he has been giving recitals, chamber concerts, conducting and composing. Not a bad list of accomplishments for one brain! But some Bach appears in Dr. Rhodes' programme, and there are pieces by Schumann and Saint-Saëns too.

A Welsh Player in African Music.

AURIOL JONES, who once played before the King and Queen, will play for Midland listeners on September 24. She is said to do splendid things with Saint-Saëns' 'Africa'—a fantasy for piano and orchestra which will form part of Pedro Morales' programme. Miss Jones acquired a fine technique when she studied at the Royal College. It should be heard to special advantage in this music, which relies for its effect on brilliance of execution. The music is crammed with interest—gradually working up to a wild finale.

'MERCIAN'

A FAMOUS NOVELIST PREACHES FROM MELLS

Service from a Somerset Village.

EVENSONG will be relayed from the Parish Church of the Village of Mells, Frome, on Sunday, September 21, at 8 p.m., when the preacher will be the Rector, Canon James O. Hannay. He has been Rector of Mells since 1924, and his fame as a preacher is quite distinct from his fame as a writer, for his lighter works are published under the pen-name of George A. Birmingham. I asked him for some particulars of the Service, which will be the Harvest Festival, and he gave me the following notes.

The Harvest Festival.

THERE are few things more characteristic of village life than the Sunday evening service in a village church. And of these services throughout the year there is none which the village people enjoy more than the Harvest Festival. Mells is an almost typical West of England village, with a very fine parish church, in which the people take the greatest pride, and one of the finest peals of bells in Somerset. The service to be broadcast will in no way differ from what the service would be if it were held for the village people in the usual way. It is obviously impossible, with a village choir of men and boys, to rival the music of cathedrals and great centres of church life. What a village can do is to give a simple service in which not the choir only, but the whole congregation, takes part. The church on these occasions is decorated by the gifts and offerings of the village people themselves. Flowers and fruit from cottage gardens, corn from the fields around our doors. Canon Hannay mentioned the peal of bells: the bells will be relayed for five minutes before the Service begins. The Service will be relayed on the National wavelength.

Hunger.

ATALK of unusual interest, on 'Hunger,' will be given by Brigadier-General Waters on Tuesday, September 23, at 6 p.m. This distinguished soldier has seen service in many parts of the world, and he was the first British military attaché to be permitted to visit Russian Turkestan in 1894. What he has to say will be based upon first-hand experience of one of the least pleasant of human sensations. General Waters will talk about hunger from two standpoints: namely, his own unpleasant experiences when unable to procure food, and the results of a hunger blockade on a nation during and after a war. The first part concerns his own plight in Siberia before the Siberian railway was built and in Manchuria during the Russo-Japanese War. He will also talk of the experiences of a cousin, wife of a wealthy German who, with her children, had to face the Allied blockade in Germany during the War.

Eisteddfod Victors.

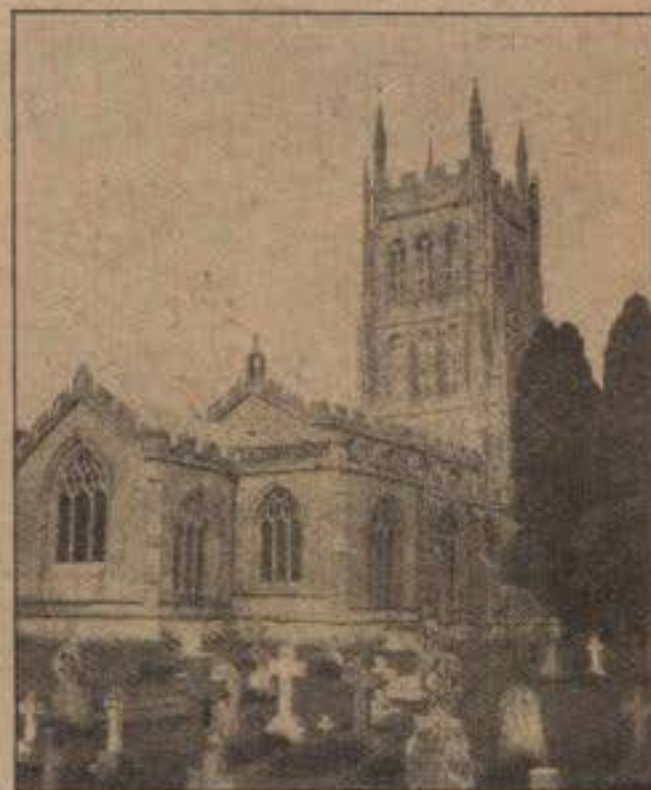
A WELSH programme by some of the victors at the National Eisteddfod, Llanelli, will be given on Friday, September 26, at 7.45 p.m. Concerts by Eisteddfod winners are broadcast every year in the early autumn, and many Welsh people who are unable to attend the festival have this favourable opportunity of hearing the successful competitors. Mr. Haydn Vaughan, cellist, entered the open cello solo competition this year for the first time. He is a student at the University College, Cardiff, and he broadcast in April of this year with the Cardiff College String Quartet.

Songs and Pennillion.

ANOTHER artist will be Mr. D. Morgan Davies (bass). He is a native of Llantrisant, and has a collection of sixty-eight Eisteddfod prizes. I am told that he is the youngest singer to win the bass solo prize. By profession he is an architect, and won a first prize at the Holyhead 'National' for Measured Drawings (Architecture). Miss Annie Jenkins (soprano) and Miss Gwladys Griffiths (contralto) will sing duets. Miss Griffiths gained her first success at the age of ten and is much in demand in the West for oratorio work. Pennillion singing at the Concert will be given by Mr. William Edwards. He will be accompanied by Megan Glantawe, his accompanist at the Eisteddfod.

'A West Wales Trumper.'

A WEST Wales Trumper' is the title of a talk by Mr. George Eyre Evans to be given on Thursday, September 25, at 6 p.m. His exploits as a pedestrian have already been recorded, and he modestly claims that in all truth he may be called a Trumper. During his seventeen years as an Inspecting Officer or Investigator for the Royal Commission on Ancient Monuments in Wales, he has had many strange adventures. It was in a remote parish in Wales that he had one of his weirdest experiences. During a thunder storm he was offered and he accepted a lift for seven miles. The vehicle was a hearse returning from a funeral, and he was the sole inside passenger!



THE PARISH CHURCH AT MELLS, near Frome, from which the bells and Evensong, with an address by Canon Hannay, will be relayed on September 21.

James Elroy Flecker.

IT seems strange to associate James Elroy Flecker with the West Country, and for that very reason the talk by Mr. Hedley Goodall, on Friday, September 26, at 6 p.m., will be of exceptional interest. Flecker was born in Lewisham, but when he was eighteen months old his father was appointed Headmaster of Dean Close School, Cheltenham, and the school was for the rest of his life the only home he had in England. It is therefore to the Cotswolds and the West that we owe the exquisite feeling for the English countryside which permeates so much of his poetry. Read again *Brumana* and learn how Flecker, condemned to work in the East, longed with an exile's longing for the 'daisied lawns' and 'ramparts green,' just as his contemporary, Rupert Brooke, sighed in a Berlin café for Grantchester. His father was his companion for rambles over the Cotswold country, and to him he confided his early ambition to

be an engine-driver, and later a missionary. Painswick Beacon became a favourite spot for picnics, even in January, and he wandered about the hills with a geological hammer, delighting in finding fossils. During his last illness, when he felt himself an exile in Davos, he wrote to his mother asking for 'any really good cards of the Cotswolds, Gloucester Cathedral, and even the horrid old town itself.' Although he died in Switzerland in 1915, his body was brought to England in a British destroyer, and he was buried in the Cotswold country he loved.

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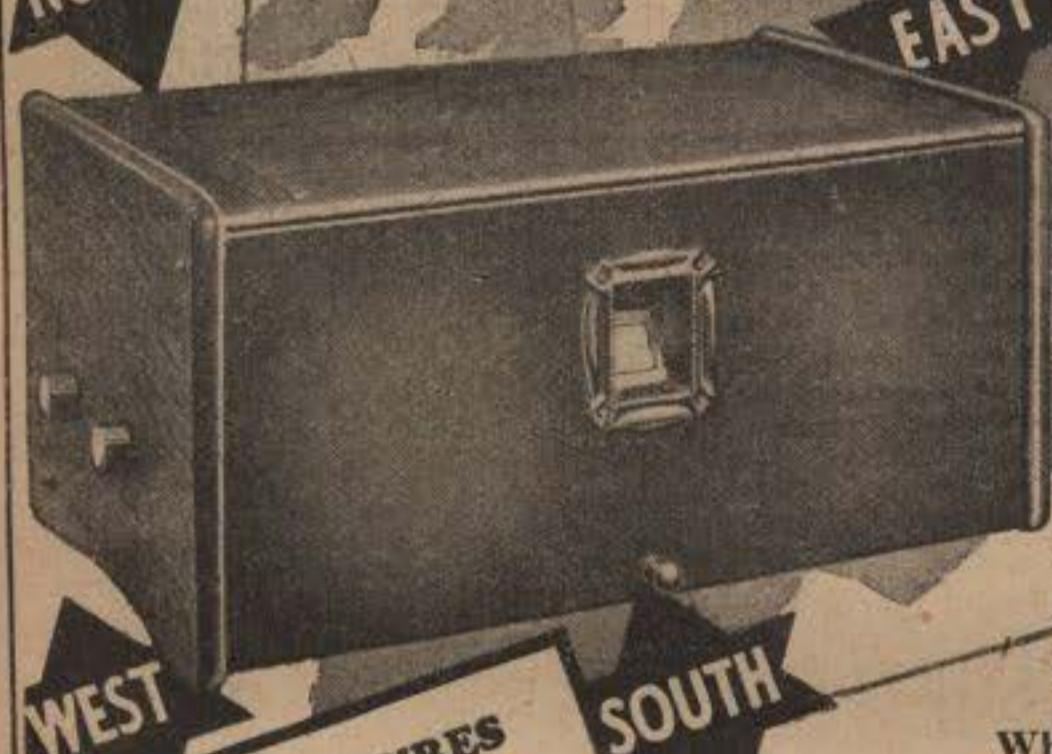
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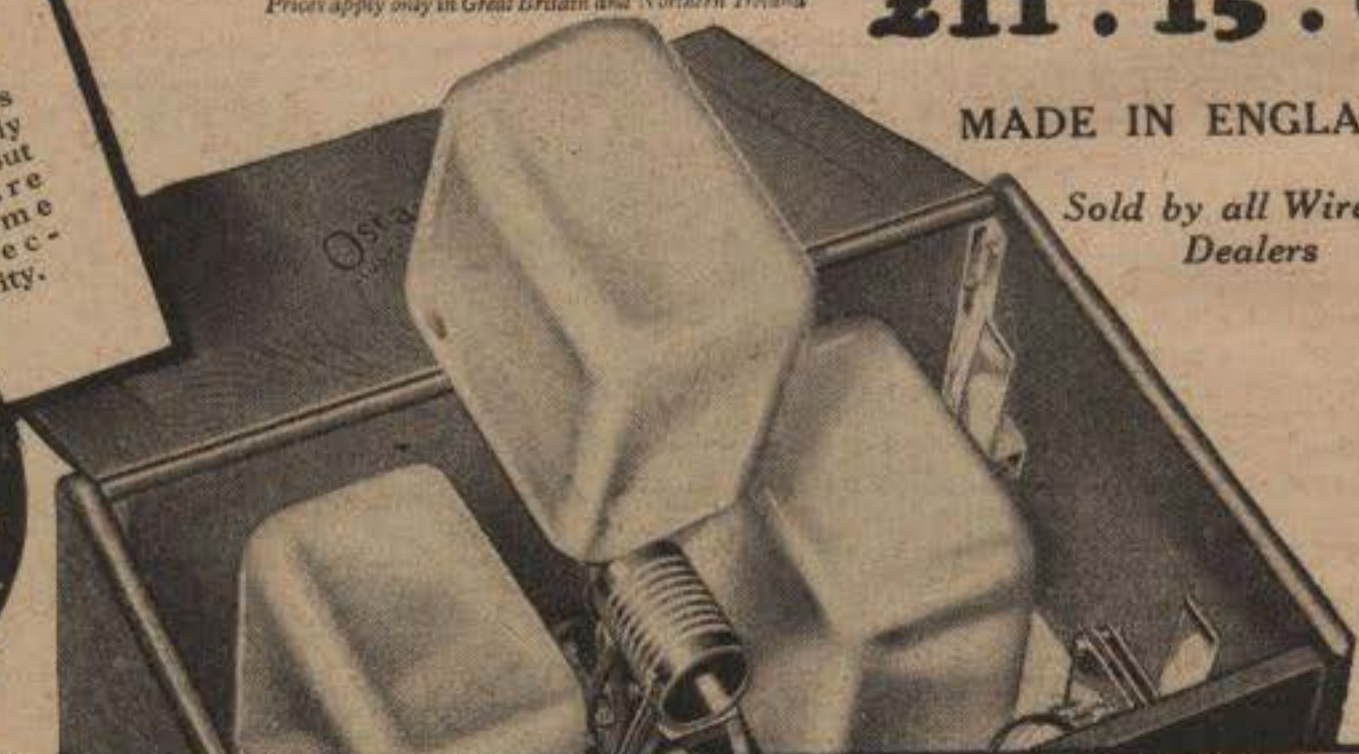
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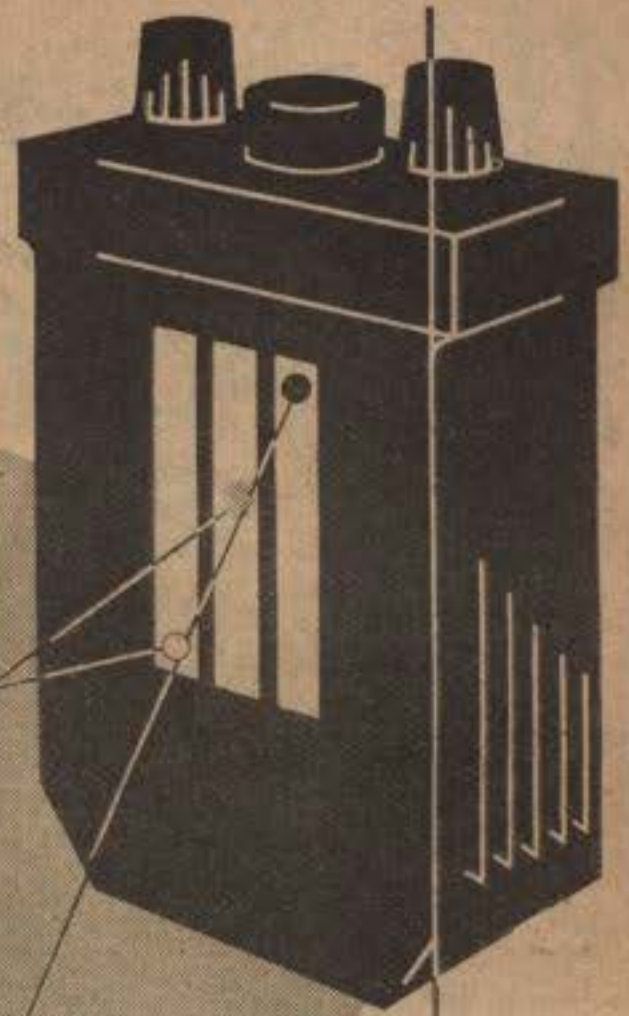
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