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# THE RADIO TIMES

THE JOURNAL OF THE BRITISH BROADCASTING CORPORATION

NATION SHALL SPEAK PEACE UNTO NATION

Vol. 29. No. 369.

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

OCTOBER 24, 1930

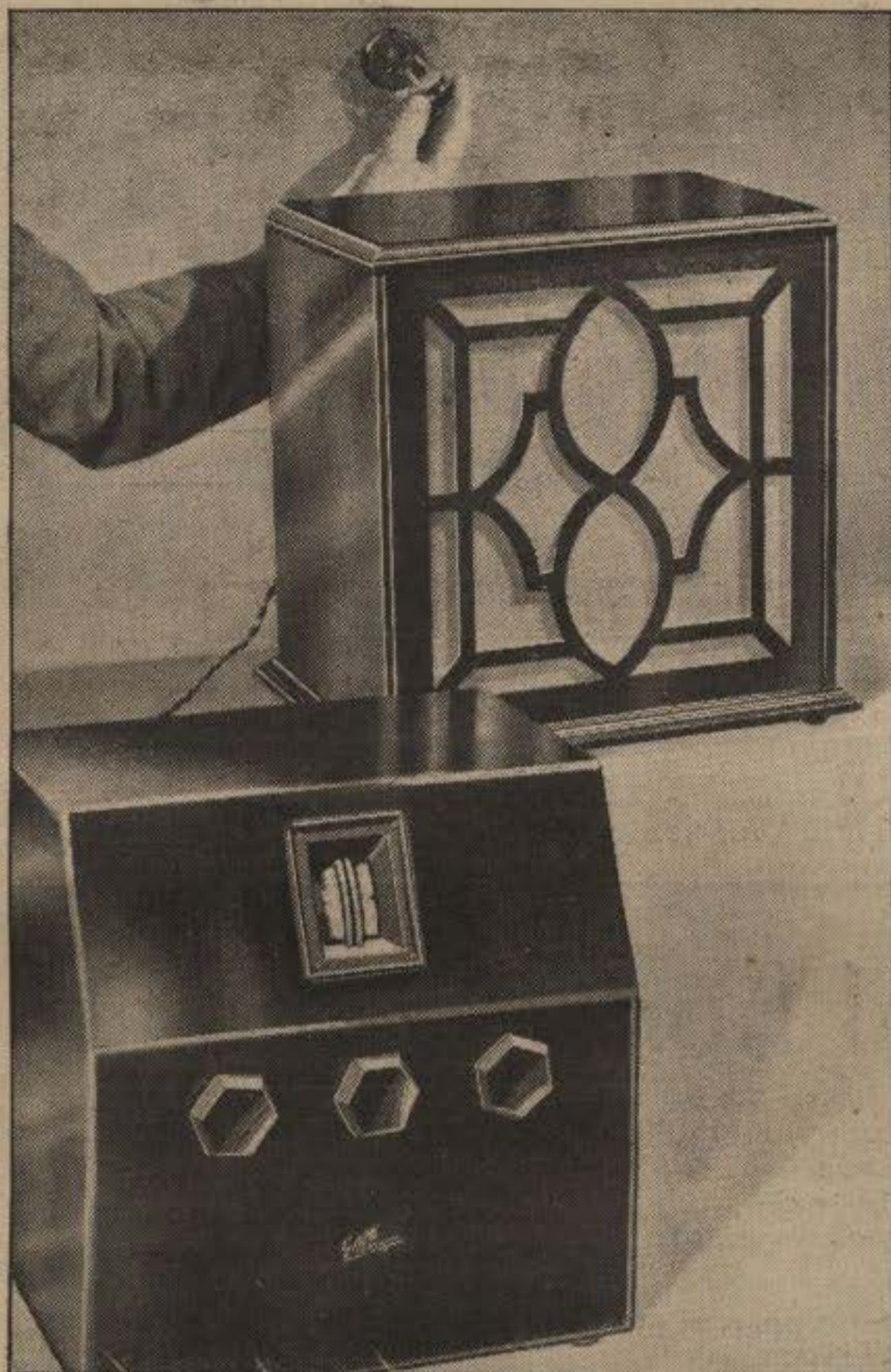
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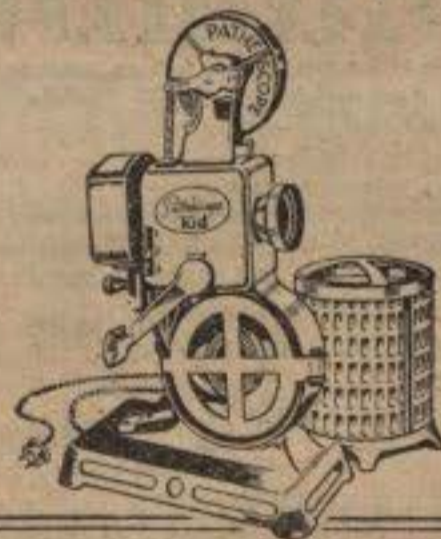
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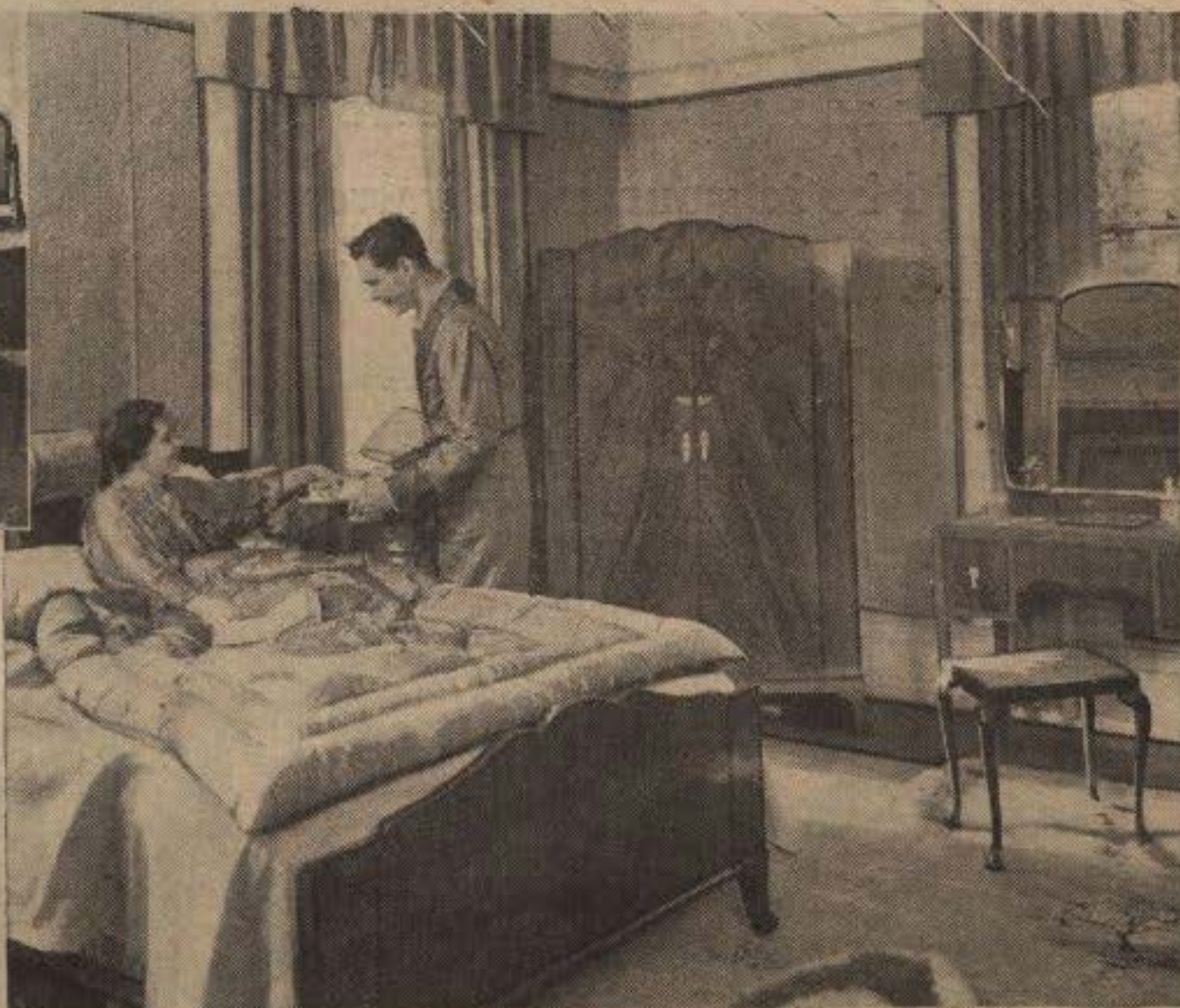
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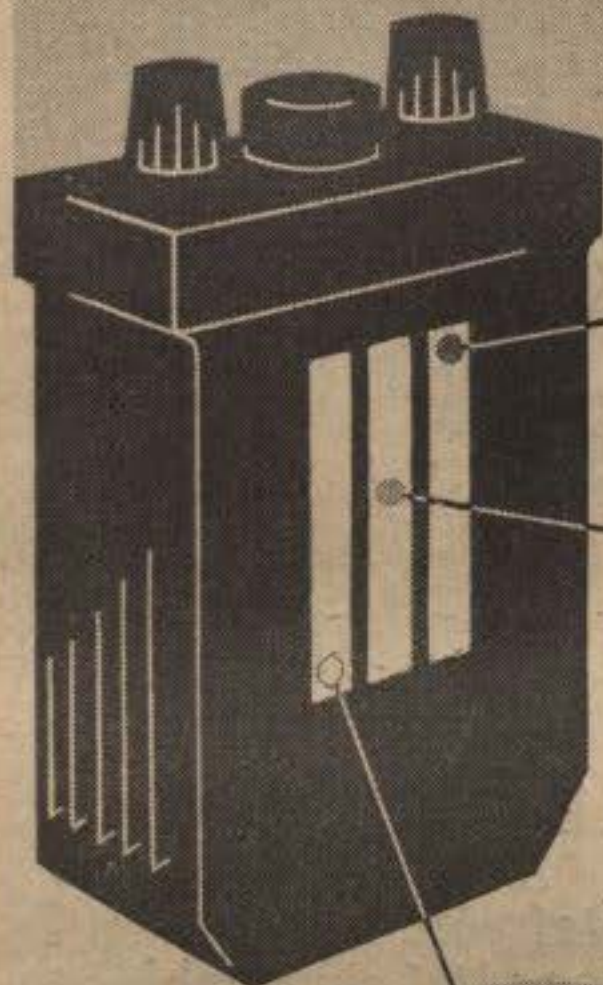


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# THE RADIO TIMES

Vol. 29. No. 359

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

OCTOBER 24, 1930.

Every Friday. TWO PENCE.

## WHEN CORNWALL COMES TO THE MICROPHONE

A FEW weeks ago in *The Radio Times* it happened to be my business to set out in an article called 'A Countryman's Defence against Progress' a plea for the virtues peculiar to the country and life in the country. In the course of the argument I pointed out that broadcasting had its origin almost entirely in towns and the life of towns, and that what was most characteristically pleasant and worthy in country life was, if I may coin a word, 'unbroadcastable.' There was, it is true, the exception of the nightingales.

This town origin of broadcasting is not by any means meant as an indictment; I only raised it to show that there are many very vital experiences in human life which either cannot be broadcast or do not seem to the citizen programme-maker important enough to be broadcast. Perhaps it was hardly necessary. Men are children, and wireless is a new toy, and if we are inclined to boast too much for it, we are certainly too inexperienced to get the most out of it as yet. After all, if wireless cannot do everything, neither can the drama, music, literature, nor even poetry—though they all try to—and all of these in time will be the servants of wireless. I did feel, however, that wireless can never be called an art until it can transmit an experience—which is something different from either pleasure or information.

I have recently found a new and unexpected pleasure to be obtained by means of the gramophone. We are too apt to think of the gramophone solely as a musical instrument—that is, something on which music can be performed for our delight—and have forgotten that the gramophone is to sounds what the camera is to sights, and that at the present high stage of recording any transient but characteristic sound can be made permanent for us. There is, for example, a record made in the darkness of Surrey woods, of nightingales singing and answering each other. The nightingale's song when captured in this way, though a perfectly natural sound, is very delightful, but what gave me the thrill of a new pleasure was the faint, far-away, down-in-the-valley sound of a farm-dog's double bark. In the darkness, which is the best accompaniment to this record, that faint, unexpected, but entirely natural, sound had the effect of magic. London, gas-fire, gramophone, and all the artificial aids to content vanished at the first bark, and the end of the record was like the awakening from a dream. On the other side was the jangled and yet harmonious rivalry of starling, thrush, blackbird, and warbler at dawn, and here again the illusion was made perfect by the far-away crowing of farmyard cocks, challenging one another across an empty world. These records did succeed in transmitting an experience.

I wish it were possible to give listeners many of these unrehearsed

and wholly delightful sound pictures of country atmospheres. That, no doubt, will come in good time. One can think of a dozen ways in which, by co-operation with sound-recording, it could be managed; and no doubt it will be as soon as we have got over our timidity about broadcasting anything which is unrehearsed and unexpected.

### 'THE WESTERN LAND'

A Dramatic Narrative of Work in Cornwall,  
relayed from St. Hilary, Cornwall,  
on Monday evening next

The immediate reason for this article, however, is the news that an attempt is going to be made on October 27 to give to the B.B.C.'s fifteen million listeners some taste of the spice of rural life in Cornwall. Whether or no this will turn out to be a transmitting of a country experience remains to be heard; it is, at any rate, an organized attempt to broadcast something that is not town-born, and should be very interesting. Four representative Cornishmen—representative, I hope, in rich, loamy dialect as well as in their matter—are to speak into the microphone the sum of their experiences as fisher, farmer, miner, and flower-grower in Cornwall.

Every happy man can be got to boast of his own particular job at the expense of all others. When I first heard about this broadcast, Walton's 'Compleat Angler' came into my mind. You will remember how that evergreen book begins:—

#### THE FIRST DAY.

*A Conference betwixt an Angler, a Falconer, and a Hunter, each commending his Recreation.*  
Chapter I.

PISCATOR: *You are well overtaken, gentlemen! A good-morning to you both! I have stretched my legs up Tottenham Hill to overtake you, hoping your business may occasion you towards Ware, whither I am going this fine fresh May morning.*

VENATOR: *Sir, I, for my part, shall almost answer your hopes; for my purpose is to drink my morning's draught at the Thatched House in Hoddesdon; and I think not to rest till I come thither, where I have appointed a friend or two to meet me; but for this gentleman that you see with me, I know not how far he intends his journey; he came so lately into my company that I have scarce had time to ask him the question.*

This cheerful introduction leads very quickly, you will remember, to a friendly rivalry wherein the Hunter, the Falconer, and the Angler in trying to out-do each other in their accounts of their own occupations, managed to give the reader a very vivid, though vicarious, delight. So, I hope, our Cornish Farmer, remembering his Walton, will conclude his talk: 'But most times 'tis a pleasant life. To go out in the mornings and look upon the dew on the crops before the sun have eaten it up; to hearken to the sound of the horses in the stable and to watch the cows coming in for milking—why, 'tis handsome, I tell 'ee. There be a maze of things on a farm which do give a man pleasure, though he don't exactly think about them.'

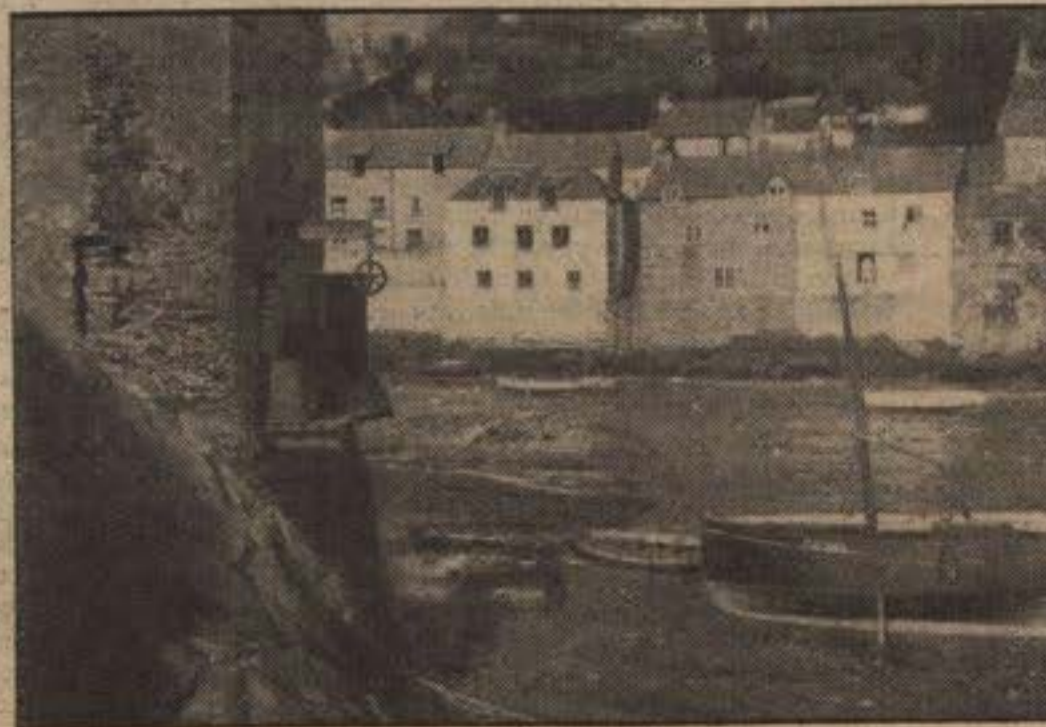
And the Fisherman, perhaps: 'It is a proper sight to see the nets come in encased in silver.' Or, speaking of the shoals: 'Like as if the sea was made of fish.' Or of a gale of wind: 'The more it do blow the more masterful it do make a man feel.'

We shall hear, I hope, what consolations a Cornish miner finds in his dark and sweating life 2,000 feet down under the sea; and, strangest trade of all, what thoughts come into a man's head with the perfume of the Scilly narcissus, the rich scarlet and purple of the anemone, the dancing lightness of the daffodils, while he stands among acres of these inestimable joys preparing to cut and to market the scent and colour and grace of them.

Cornwall is a lovely limb of England, only less celebrated than Devon, perhaps because it does not rhyme for a song so easily; but happily there is still more of rural than civil England—rural England strong in personality, rich in natural delights—from the great store of which I hope the ingenious broadcasters may continue to steal a little for England's fifteen million earphone slaves.

I should, I confess, like to hear a shepherd moving his flock in spring, or a skylark going up within sound of the sea on these dark rocks, or (would this be treachery?) from a concealed microphone the genuine bar-parlour talk on a winter night, or any unstaged simplicity. On October 27 the Cornish broadcast, if successfully and naturally given (and I am sure it will be), will make it impossible for me or any critic to say that wireless deals only in the civilized, sophisticated noises and ideas of the town.

FRANK KENDON.







### Does Evil Company Corrupt Good Music?

THE excitement of the Victorian press over the meeting of Stanley and Livingstone could not have competed with the excitement of its grandchildren over the meeting between John Ireland and Jack Payne to discuss a certain effect the former required



'Wedding of an earl.'

in the orchestration of his Pianoforte Concerto. The point at issue was a simple, and a minor, one—the use of muted brass, an effort much favoured in dance-band orchestration. Mr. Payne knew all about the things that dance musicians do to their trumpets; Mr. Ireland did not, so he came to find out. The newspapers, getting wind of their meeting, made as much of it as if Mr. Ireland had called to ask Mr. Payne to write the Concerto for him. The news reached Mr. Ernest Newman, who couldn't have been more disturbed if he had heard that someone was proposing a jazz version of *The Mastersingers*. But the crowds at the Queen's Hall, who hate jazz in the wrong place as much as Mr. Newman does (and as rightly), hearing the concerto, realized with relief that its composer had caught no infection from Mr. Payne, and cheered the work to the echo—all except Mr. Newman, who was rather bitter about it all in the *Sunday Times*, and compared the word of advice which Mr. Payne had offered to Mr. Ireland to 'the wedding of an earl and a chorus girl.' If all this proves anything, it is that as long as we have Mr. Newman amongst us no serious composer had better be seen talking in a corner with a dance-band conductor!

### Dr. Boult and his Orchestra.

OUR congratulations to Adrian Boult on the degree of Doctor of Laws which the University of Birmingham recently conferred upon him. Before he became Director of Music to the B.B.C., Dr. Boult had charge of the City of Birmingham Orchestra. During the years of his conductorship he was actively associated with every branch of the Midland city's musical life, and no one acquainted with his energy in pursuit of that cause would deny that his doctorate was richly deserved. We were present at the B.B.C.'s 'studio by the river,' on the occasion of Dr. Boult's first rehearsal of the new B.B.C. orchestra. Pictures in last week's issue indicated the size of this unusual concert room; it is not, however, any too big for the great orchestra which it houses, nor for the serried ranks of Stanford Robinson's National Chorus. As we sat gingerly on the sofa at the edge of that green sea of carpet, the whole world seemed to be full of flashing bows. Particularly striking was the impression not only in the playing, but in the friendly atmosphere of the occasion, of a sense of close collaboration, encouraging at the first meeting of an orchestra of 114 players recently assembled from all parts of the country.

## 'The Broadcasters' Notes on Coming Events

# BOTH SIDES OF THE MICROPHONE



### Mechanical Vaudeville.

A NOVEL feature of next week's Vaudeville will be two Mechanical Programmes—on Monday, November 3, and Saturday, November 8. The term, 'mechanical programme,' has a Robot sound; what it actually means is that the whole entertainment will consist of gramophone records—artists, incidental music, even (so we hear) announcements. The first programme will be given by American and Continental artists, the second by British artists. The scope of such a programme is almost without limit, for scarcely any artist of distinction to-day goes unrecorded by the gramophone companies. The final list of artists has not yet been completed, but we gather that the 'foreigners' will include Maurice Chevalier, Rudy Wiedoeft, Frank Crummitt, Tito Schippa, Marlene Dietrich, Jack Smith, Segovia, the Revellers, Sacha Guitry, and Yvonne Printemps, while home talent will be represented by Sir Harry Lauder, Gracie Fields, Noel Coward, Gertrude Lawrence, Sidney Howard, Henry Ainley, and others. A feature of the first programme will be Gershwin's symphonic poem, *The American in Paris* (via gramophone, of course). We hope that when choosing a record of the Guitrys the producer will select the exquisite 'double sider' from *Mariette*—romantic, delightful, the French language and the Guitrys both at their best. This notion has distinct possibilities. Cleverly handled, it might even be undetectable from 'the real thing'; however, in case any broadcasting artist takes us seriously enough to imagine his career at an end, we hasten to add that it is quite impossible that the Robot Programme will ever replace performances by flesh and blood artists.

### ... How I wonder what you are!

FOR many listeners, one of the most interesting of the series of talks [proposed for this winter is Sir James Jeans' 'The Stars in their Courses.' These will be given on Tuesdays, beginning on November 18 (National). Perhaps no aspect of modern science has succeeded in gripping the public imagination as forcibly as that of astronomy; and no one would dispute that Sir James Jeans has had a very large share in putting the stars 'on the map.' For Sir James has a vivid imagination; he knows just how to startle our dull minds into awareness. He will tell us how the range of light in the stars is as great as between a glow-worm and a searchlight, how their sizes are as anything between a cathedral and a pea, how the power poured out by every square inch of the sun is sufficient to run a Rolls-Royce car, how the substance of some stars is so closely packed that a ton occupies less space than a cherry, and how even the nearest of the nebulae of stars is so far away that its light has had to travel for nine hundred thousand years to reach us. We may not comprehend these things, but Sir James has the power of making us feel that we do; and the strange thing is that, instead of presenting this knowledge to us in such a way that we feel less than worms, he makes us feel more than gods—as though, for a moment, we had literally held 'infinity in the palm of the hand.' During the period of the talks, a series of astronomical exhibits will be arranged at the South Kensington Science Museum in illustration of Sir James's talks.

### A Symphony of the Sea.

TWO things conspire to attract special attention to the third B.B.C. Symphony Concert (Wednesday, November 5, National). They are the appearance of Adolf Busch as the soloist in Beethoven's *Violin Concerto in D Major*, and the performance of *A Sea Symphony* by Vaughan Williams. Opportunities of hearing the famous violinist (who, by the way, is brother to Fritz Busch, the German conductor) are all too rare; and Vaughan Williams' symphony, being choral as well as orchestral, does not get anything like the share of performances it deserves. Of this composer's three symphonies, *A Sea Symphony* is the first. The words are taken from various poems by Walt Whitman, and though they do not by any means supply, as it were, a 'running commentary' on the symphony, they do serve to emphasize and give literary point to the mood of each of its four movements. We are so accustomed to hearing ourselves spoken of as 'tight little islanders' with the High Seas in our pocket that, despite ourselves, a note of boastfulness is apt to creep even into our musical descriptions of the 'great mother and lover of men.' Vaughan Williams' *Sea Symphony*, however, has none of this unfortunate note in it: it is, indeed, almost philosophic in its content. The choral part of the Symphony will be sung by Dorothy Silk, Roy Henderson, and the Philharmonic Choir. This fine work, as it happens, will also be broadcast from Birmingham on November 4, when the City Choir, under G. D. Cunningham, are to give a performance.

### Night Thoughts on Accuracy.

ON the wall above the head of the bilious little tyrant who taught us mathematics in the early days of that science there used to hang a large notice, which read: 'Accuracy is what we aim at.' We used to stare at it through murmurous summer afternoons, cursing the Arabs for having invented algebra, with the result that, before we left school, the slogan was burned into our brain as though with acid. Accuracy is an excellent quality, but an occasional inaccuracy is lots of fun. For instance, had we not categorically stated that the big drum used by the Effects people for *R.U.R.* was the largest in



'Put in an appearance at Smithfield.'

London, should we ever have discovered that there is actually an eight-foot drum in the Regent Street offices of Messrs. Boosey and Hawkes? And the still more delightful fact that this was manufactured from the hide of a record fat bullock which put in an appearance at Smithfield seventy-five years ago. The Boosey drum is greatly in demand in the Theatre whenever a play requires a bombardment, an earthquake, or an avalanche behind the scenes. Its last engagement was in the London production of *Journey's End*



With Illustrations by Arthur Watts

# BOTH SIDES OF THE MICROPHONE



## Magic Carpet and Transatlantic Telephone.

TWO revues are to be 'revived' by Gordon McConnell during the coming fortnight—*More Djinn and Bitters* (November 4 and 5) and *Give Me New York!* (November 12 and 13). *More Djinn and Bitters*, which was first broadcast in July of last year, is the



'Adventures of Squibs and Bitters.'

work of the late Clifford Seyler. Its predecessor, *Djinn and Bitters*, has been broadcast on three occasions, and listeners are now familiar with the adventures of 'Squibs' and 'Bitters' on the magic carpet of their djinn. The music for this revue has been arranged by Harry S. Pepper, who has composed several new numbers for the revival. Mr. Pepper, a Co-optimist, has been closely associated with the McConnell productions for several years. One afternoon recently he was playing over a new composition to Jack Payne. The number found such favour that it was quickly orchestrated and found its place in the dance music programme an hour or so later. This must be a record. Another young composer who is making a reputation through his work at the microphone is George Posford. Mr. Posford is responsible for the score of the second edition of *Give Me New York!*, for which Holt Marvell has written a new 'book,' though he has kept to the original idea of the harassed theatrical manager who telephones his new revue to New York.

## Bugles from the Menin Gate.

THE Armistice Day programme, *In Memoriam*, of which we wrote last week, is to conclude, dramatically, with a relay from Ypres of the bugles which nightly sound the *Last Post* outside the Menin Gate. This touching ceremony, conceived by the people of Belgium as a memorial to those who died in the Salient, is also carried out at Loos, and will shortly be inaugurated at Thiépval. A similar custom, commemorating a war of very long ago, is that of the Trumpeter of Cracow. If you walk at dusk in the market place of the ancient Polish city, you will hear, sounding from the tower of St. Mary's Church, a trumpet call which breaks off on a queer, choking note. This perpetuates the memory of the trumpeter who warned the people of Cracow of the approach of the Saracens, but died with an arrow in his throat before his call was ended. In England we have the horn-blower of Ripon who, since Saxon times, has blown his silver-mounted horn at curfew in the four corners of the market square. Any young man of Ripon who imagines himself capable of a louder note than the official blower is allowed to challenge him to a contest and get his job if he can. On November 11 the Ypres bugles will sound not only the *Last Post* as usual, but the *Reveille*. The request for this brought to light the fact that the Belgian buglers did not know the call. Four printed copies of all British bugle calls have now been sent to them.

## Two Thousand Feet Down.

THE most attractive programme of the present week, from the point of view of originality, is the Cornish symposium entitled *The Western Land*, which is to be broadcast nationally on Monday evening. We have received some notes from Mr. A. K. Hamilton-Jenkyn, the authority on Cornwall and things Cornish, in which he sketches the settings in which the miners, farmers, fishermen, and flower-growers work. 'Picture,' he writes, 'the miner in some low dark level underground, the time a little after midnight and the men in their working place two thousand feet below the sleeping world, taking a brief spell of rest. The deafening roar of the rock drill is silenced for a moment, and, seated on some baulk of timber, the miners are unwrapping their pasties and wiping the sweat and dirt from their faces. The guttering candles, stuck to the rocks about them, with lumps of clay, throw them into strong relief—pale faces, with shrewd, kindly eyes and glistening bodies from which all but the essential bone and muscle seems to have been sweated away by the heat and damp in which they work. Every one of them could tell some story of the gamble of such a life, where a man is staking health and safety against £8, £10, or, at the very most, but £20 a month. Not one of them but has in all probability lost some friend or relative from the accident of falling rock, blasting explosions or timber giving way. But there is little time to think of such things with work to be done, and morning soon comes.'

## Farms and Fish and Flowers.

THE Cornisher farmer, according to Mr. Hamilton-Jenkyn, is as dour a gambler as the miner, fighting against wind and rain to raise crops in his little irregular shaped fields, with their stone 'hedges'—'a race of people whose lives have ever been one fierce struggle against the onslaught of gales and wet, who have long ago learnt that it is little use to grieve over losses.' He pictures the fisherman of Cornwall, 'the last outpost of Individualism engaged in a heroic struggle with the highly organized forces of the economic world'—'though he, like his comrade, the miner, is a man of few words in regard to danger, he is gifted with all the imagination of the Celt, and when, in conversation, he speaks of some spot as being "an ugly place in a ground sea," his words suffice for those who know him to conjure up a scene of danger more vividly than could any work of fiction.' Of the flower-growers, he says, 'It may seem hard to think of gambling in connection with things as delicately beautiful as daffodils, anemones, and such spring flowers as Cornwall sends to gladden the hearts of city dwellers. And yet the flower-growing industry, which has lately come to the mainland from the Isles of Scilly, is perhaps a greater gamble than mining, farming, or even fishing.' His description of fields of daffodils blackened by the winds, 'the drooping stems and falling petals seeming like a symbol of the grower's despair,' completes a picture of the stern and beautiful country to which we are to travel on Monday, and in which men with slow voices that speak a rare English, fight Nature as their fathers fought her, now winning, now losing. It must not be imagined that this is the only side to life in Cornwall, but it is one which escapes the casual visitor.

## Bohemian Evening with the Oddfellows.

ON Saturday evening, November 8, we are going over to the Queen's Hall to hear the Bohemian Concert which the North London District of the Manchester Unity of Oddfellows gives every year in aid of Friendly Societies' Charities. The Manchester Unity of Oddfellows is the oldest of the friendly societies as we know them today, though, before its foundation in 1813, there had existed, for a hundred years, various less powerful and less carefully organized benefit societies (the original Oddfellows, for instance, were mentioned by Defoe and took their name from the fact that, in the early eighteenth century, any such effort at social union and mutual help was looked upon as very odd indeed). Today, there are many powerful friendly societies with large subscribed funds, their total membership approaching the ten million mark. Most of them have evolved an esoteric code of initiatory rites and ceremonies, mystic signs of recognition, grades of dignity and honour, with insignia of office—a concession to the deeply rooted 'conspiratorial' strain in humanity. This curious arrestation, which makes grown men—whether Neapolitan shopkeepers, Oddfellows in Finchley, or Chicago gangsters—behave like schoolboys, is universal and, probably, ineradicable. In varying degrees, it is a manifestation of the age-old longing to 'live dangerously.'

## Canine Complex.

THE following letter reaches us from a Doncaster listener: 'November 5 is fast approaching, and many dog-lovers are viewing with anxiety the effect of the fireworks on their dogs' nerves. Will the B.B.C. help those of us who possess wireless sets by arranging as noisy a band programme as possible on all stations, to drown as much as possible of the noise from without? Since I have installed a loud-speaker, I find my own dog does not notice occasional fireworks, and the louder the programme the more contented the dog. I feel sure I am speaking for a very large number of listeners when I put in this plea for November 5. Please do not broadcast the Crystal Palace display! So even dogs have 'nerves' in these harrowing times! The case of this Doncaster dog should certainly be reported to



'Effect of fireworks on dogs' nerves.'

Dr. Freud or Professor Kraft-Ebbing. It could then appear in one of their delightful books in some such form as follows: 'Case 132. Fido P. of Doncaster. Suffered when a puppy from claustrophobia, due to being confined in too small a kennel. Inhibitions resulting from this developed in maturity into a Catherine-Wheel Complex, which found expression in a marked dislike for pyrotechnics and postmen.'

'The Broadcasters.'





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WE took the occasion recently to answer in these columns the query of *The Observer's* music critic as to why the B.B.C. did not preface its broadcasts of 'difficult' music with explanatory talks. Briefly, our answer was as follows: In the first place, music is, before everything, an entertainment; secondly, any imposition upon the listener of a critic's point of view obstructs his own reception of the music and substitutes for his personal reaction a set of values which can only be false because they come from without. Despite this, we did admit that, in exceptional cases, tactful explanation might be of advantage; though we urged that this should find a place in the programmes elsewhere than immediately preceding the music. Our reply not only failed to satisfy the distinguished critic of *The Observer* but it evoked an extended protest from Mr. Percy Scholes in the columns of the same paper. We had been so downright as to say 'Dissection belongs to the laboratory.' Our use of the simile was, according to Mr. Scholes, 'opprobrious.' 'Anything which helps,' he cried, 'is good, by whatever name you call it.' Carried unanimously—but does it necessarily help the listener to preface a musical performance with a lecture? The majority of people are not 'musical'; that is what musicians never seem to realize; or, if they do, they mistake the method of overcoming the still persisting ignorance and mistrust of serious music. Should the average man, switching on his set for a concert, encounter a lecture, he will find his opinion of music as a high-falutin' business confirmed, and switch off again. The Ordinary Listener is not interested in being taught (the reasons for this prejudice are deep-rooted and will not be removed by an immediate extension of the teaching process); for him, broadcasting is a pleasant form of entertainment, nothing more. The B.B.C. will only achieve the final demolition of the already crumbling wall of prejudice by giving him music, and giving it to him judiciously. Dare we suggest that Mr. Scholes, away in the clear, cold sunlight of the Alps, is getting a little out of touch with the rough and tumble of mankind? Take, for example, a point which he makes in support of his case for musical education. 'If before one of the programmes of the recent Liège Festival,' he writes, 'the composer concerned had invited us to come behind the scenes, be told a little of its general scheme, and hear its themes, would we have refused?' Of course not,

Mr. Scholes. You and the body of music critics and musical enthusiasts who made up that Liège audience would have hastened behind the scenes, eager for a word of explanation. But then the majority of wireless listeners are neither music critics nor students of music. They have not as yet the inclination, still less the time, to become either. Music is the 'job' of only a minute proportion of humanity; the rest are merely men and women with a vague liking for it. And you must be consistent, Mr. Scholes. If you would have unusual music explained, then you must insist also upon an explanation of unusual plays, and that Sir James Jeans' talks on the stars be prefaced with a few simple text-book lessons. But here again we part company. Let the man who is moved to discover the why and wherefore make his effort in search of it, whether in books or conversation, but let the Work of Art stand alone, unencumbered by analysis. Give the listener music, more music, better music. Experience is the only deeply effective form of education; nothing else will in the end make us a musical people. That the spoken word and the printed word can help, we are not so foolish as to deny, but they should be directed, before everything, to revealing that music is as fine a form of entertainment as any good play or well-written book.

## THE WORLD WE LISTEN IN

As though in answer to the desire I expressed last week for an open window in the broadcasting programmes, Monday night promises us an item of the very ideal kind to which I was referring. I knew it was coming, but had not realized that it was coming so soon. This is 'The Western Land.' It is something quite new in form, and it should have a real thrill in it for people who listen with imagination. It is a conversation between four Cornish workers. It is not written by them, because if it were it would be artless; but it is their thought, their speech, their language written out and given back to them to speak by one who thoroughly knows them and their lives. Such a thing is hopeless without art, because, oddly enough, it requires the artist to put realism into a record of fact. We have heard bus-drivers and lighthouse-keepers and others give over the microphone what they conceive to be a picture of their lives; but in my view that failed just because they had not the art [to give a picture of anything. They gave what they thought somebody else would write if he were writing about their lives. They echoed what they thought they remembered in other writers. In a word, they took themselves and reality quite out of their talks, and gave us a conventionalized picture with all the real romance and the poetry missing. In 'The Western Land' you will find the true romance and the poetry of outdoor labour in Western Cornwall most faithfully and vividly presented in the rich dialect and plangent voices of the workers themselves. This has only been achieved by the intervention of art. Father Bernard Walke, who lives among these people and knows their lives intimately, has the power to put the romance of them into their own words. Of course we are very dependent on weather conditions for an outside broadcast involving so long a relay (for it comes from

St. Hilary, where these men live), but with any luck in that respect, I can undertake that it will prove a most interesting way of opening a window out of our own familiar lives into something remote and strange.

One of the charms of this dramatic narrative, the script of which I have seen, is the zest in

### Poetry in Work

simple work and life that it conveys. It is not every one of us who can be said really to like his work. It may be congenial, it may be tolerable, it may be monotonous; but to few workers is it given to get the chief joy and zest of their lives from their work. I think you will get the impression from these Cornishmen that they have enough poetry in them to see the beauty and endure the pathos of their own hard lives. You will find a ring of sincerity and of appetite in their voices that cannot be imparted by literary means or inspired by any merely dramatic intention, and that gives another rare interest to this broadcast. When work is just weariness to so many people it is heartening to be reminded that there are still those in our land, away from the rush and roar of town life, who really can find happiness in such hard, simple labour as that of the fields and sea. They are aware that it brings them into contact with the great world of nature, and that that is life and reality just as much as the deliberations of statesmen and the sufferings of saints and martyrs. We know that fewer and fewer boys now are being apprenticed to handicrafts. The village smith or carpenter had formerly at least two or three apprentices, but now there are none. A fisherman at Brixham told me the other day that the sea industry of that lovely port is dying out, and that the sons are not following the fathers in the ownership of the trawlers which, one by one, are being laid away or broken up. It is not that the consumption of fish has gone down or that the sale of it is not profitable. The cause lies in the restless sense of dissatisfaction with familiar surroundings and in the desire to fly away from the familiar to what is thought to be the larger world of adventure. 'O that I had wings like a dove!' says the young Brixham fisherman, watching the shadows flowing over the lovely, fluttering sails of his boat; and forthwith packs his cardboard suitcase and takes the train for Plymouth or London. He may think that what he finds there is adventure and an enlargement of life; but it has spoiled him for the rigours and joys of the craft to which he was born. Whatever he suffers or achieves, he will never go back and be a fisherman again.

And that is happening in many other places besides Brixham. It is happening in Cornwall just as much as anywhere else.

### Voices from Cornwall

The point of view expressed by the men who take part in 'The Western Land' is, alas, far from common, either in Cornwall or elsewhere. It is not because the views of these men are representative that Father Walke has enshrined them in this little work of art, but because they are dying out. There still linger here and there men like those whose voices you will hear, who are aware of the meaning and reality of their hard and simple lives, but they are fast disappearing; and it is well that we should hear their voices and know their thoughts while they are still with us and before they have faded into merely a memory and tradition.

*Filsouyoung*



# 'MUSTN'T MISS THE NEWS TONIGHT!'

SCENE.—A suburban drawing-room. Round the fire are seated Mr. Bimber, a cheerful-looking man with a little moustache; his wife, a stoutish lady; their daughter Edith, and a thin young man with pince-nez, Mr. Mudge. In the corner, near Mr. Bimber, is a wireless set and loudspeaker.

MR. BIMBER (narrating to Mr. Mudge): . . . the only thing about him is, he hits things. This morning he came in where we all were and talked to us for hours and hours about a sheep he had hit when he was getting out of that bad bunker at the turn. He's always hitting sheep. I told him so. 'Old man,' I said, 'the sheep in this district—'

MRS. BIMBER (suddenly): John.

MR. BIMBER (without a pause): 'in this district will soon be evolving a shield because of your—'

MRS. BIMBER: John, dear.

MR. BIMBER: Eh?

MRS. BIMBER: What's the time?

MR. BIMBER: Oh, something after six. I'm slow. (Turning to Mr. Mudge again): Yes, 'soon be evolving a shield,' I said, 'because of—'

MRS. BIMBER (doggedly): Yes, but is it six-fifteen? I don't want to miss the News.

MR. BIMBER (sobered): By George, no! I forgot that. (Turns round and pulls a switch. A roaring sound proceeds from the loudspeaker. There is a sudden crackle.) Um! Atmospheric. They ought to find some way of stopping atmospheric, particularly during important stuff like the News. (The loudspeaker goes on roaring.) Well, as I was saying, I said to him, 'Old man, the sheep in this—'

THE LOUDSPEAKER: Pip—pip—pip—pip—pip—pip.

MR. BIMBER (setting his watch): Four minutes slow. I wonder how that happened? Perhaps it was because I forgot—

THE LOUDSPEAKER: This is the National Programme from London. Here is the Weather Forecast for tonight and tomorrow. A complex depression . . . (Proceeds smoothly. Mr. Bimber does not pause.)

MR. BIMBER: —because I forgot to wind it last night. I tell you, I was never more surprised in my life when—

MRS. BIMBER: Oh, but I know you wound it last night, John dear, because when I said 'Have you wound your—'

MR. BIMBER: Ah, yes, I remember. So it couldn't have been because of that. It must have been because of something else.

EDITH: You dropped it on Tuesday, Daddy.

MR. BIMBER: So I did, so I did. I expect that was it. (To Mr. Mudge): I dropped it in the bathroom on Tuesday—bang on to the floor.

MR. MUDGE (nervously): Oh—really! I—

THE LOUDSPEAKER: . . . in the south-east. Further outlook: none issued. First News Bulletin, copyright reserved. The Situation in India. The situation in India . . . (Proceeds smoothly. Mr. Bimber pokes the fire noisily for some time and then lights his pipe.)

MR. BIMBER (to Mr. Mudge): What was I saying? Oh, yes, about what I said to old Wimpole. 'Old man,' I said, 'you're always hitting sheep. The sheep in this district,' I said, 'will soon be evolving a sort of golf-ball shield,' I told him, 'a sort of shield to protect them from the balls you're always hitting them with.'

THE LOUDSPEAKER: . . . North-West Frontier in the same way. Mr. Gandhi . . .

MR. BIMBER (chuckling): That made him laugh a bit, I can tell you. 'A sort of golf-ball shield,' I said. (He chuckles again, reflectively.) 'To protect them from the balls,' I said.

MR. MUDGE: Er—ha, ha! Jolly—er—jolly good!

THE LOUDSPEAKER: . . . the near future. The Permanent Court of International Justice. The Permanent Court of International Justice at the Hague . . .

MR. BIMBER (suddenly): But then in the afternoon he came round with me and we didn't see a single sheep the whole way. He was quite

disappointed. You see, he's got so used to hitting sheep that he feels quite lost when he doesn't see any; it put him off his game altogether, he said. I beat him eight and seven.

MR. MUDGE (absently): Jolly good.

THE LOUDSPEAKER: . . . question of payment . . .

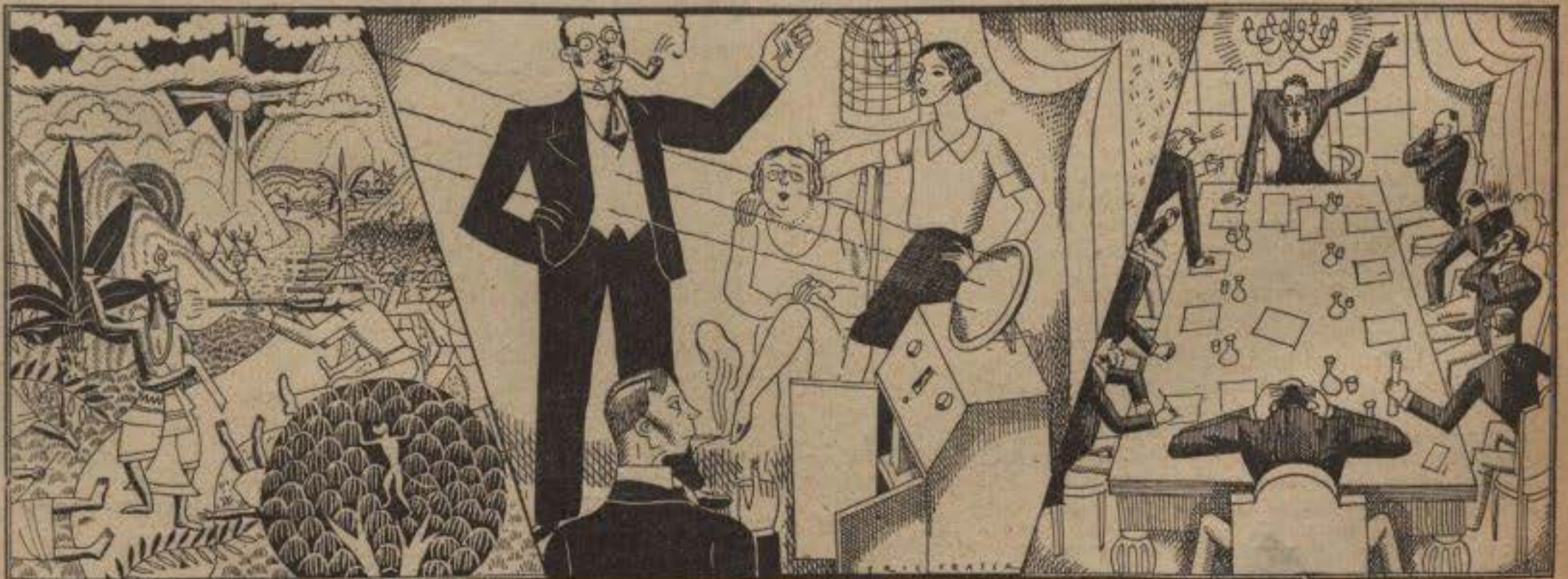
MRS. BIMBER: Edith, dear, just run out and see if Mary remembered to take the sun-blind in. (Edith goes out) You see, Mr. Mudge, we have a sun-blind to keep the sun out of the window of our pantry, and, of course, though we don't actually need it in the winter, because the sun isn't really hot enough to do any harm even when we get any, which isn't often, of course, we still have to put it out sometimes to dry it, because, as my husband says, if it's left rolled up for too long it gets really useless, all rotten and full of holes, and I know Mrs. Brown had one once, not for the pantry window but for one of the front rooms, which . . . (For nearly ten minutes without a pause Mrs. Bimber talks about various aspects of the Sun-Blind Problem. At length she stops, and the loudspeaker is heard again.)

THE LOUDSPEAKER: . . . the Metropolitan Water Board. Sport. At Manchester this afternoon . . .

MRS. BIMBER: Oh, they've begun the sport results. I think you might switch it off again now, John. (Mr. Bimber switches it off at once.) You see, Mr. Mudge, we never bother to listen to that part of the news except when Tommy is home from school; and, of course, he never wants to listen to anything else. But, as I tell him, when he's older he'll begin to take an interest in the welfare of the country and listen to the important news. We wouldn't miss the news for anything, would we, John?

MR. BIMBER (with great solemnity): By Jove, no! I tell you, it makes me really angry sometimes, the way the news is delayed by the less-important parts of the programme. Bad management that, you know, Mudge. (Brightening up.) By the way, did I ever tell you about that time when I found a frog sitting on my ball? No? Well . . . (Tells him.)

RICHARD MALLET.





# IVOR BROWN: MASK TO MICROPHONE

With the close of the Victorian Age Ibsen revolutionizes the art of playwriting:



The youthful Bernard Shaw, dramatist and critic, and Eleonora Duse, the Italian tragedienne, whose art he described as 'the candle-light of genius.'

THE theatre of the nineteenth century was, as we have seen, an Actor's Theatre. The author was not a prophet, but a carpenter. His task was to provide opportunities for grand displays of emotion. The master-craftsmen in this line of business were the Frenchmen Sardou and Dumas the Younger. Sardou wrote his plays round some cleverly-imagined situation of dramatic tension or poignancy; he did not relate his characters to life, and he was no interpreter of life's significance. Subtlety and suggestion he conceived to be no business of the grease-paint world. He was a craftsman fashioning terrific moments or, to use the over-worked phrase of modern journalism, 'thrills.' His competence in thrill-making was beyond criticism, and his plays, with their deft workmanship, slick curtains, and famous acting parts, were eagerly seized upon by the players and adapted into many languages. When Mr. Shaw was heading the revolt against this type of drama, he called it 'Sardoodledom,' a sneer which is also a tribute to that leader of the profession.

The younger Dumas turned out one famous piece of this kind in *La Dame Aux Camelias*. Its theme, the sufferings of the well-intentioned courtesan, as noble in her nature as cursed in her career, is an eternal fountain of theatrical sentiment which no leading actress can resist. During the last years of the century there were two women of genius who travelled across Europe and America on a wave of renown, vying with each other in the grand rôles of Dumas and Sardou. The flame of Sarah Bernhardt's personality kindled a blaze in every city which she entered, and her genius lit up as with a divine fire drama which now seems to us to be tawdry stuff. Compared with the radiant majesty of Bernhardt, the gentler art of the Italian Eleonora Duse was the candle-light of genius. Comparisons, of course, had to be made, and Mr. Shaw, in a famous article in the *Saturday Review*, set Duse far above Bernhardt, dismissing the latter without mercy as one who did not enter into a character, but substituted herself for it. Of Duse he wrote: 'Her charm could never be imitated by a barmaid with unlimited pin-money and a row of foot-lights before her instead of the handles of a beer-engine'—a slap, indeed, at the magnificent theatricalism of Sarah. Nor was Mr. Shaw much kinder to Sir Henry Irving, whose performances were the thunder and the lightning of the English Victorian stage.

At the top of the acting profession were great artists, who, quite apart from their private

inclinations, were compelled by the nature of their material and by the prevailing taste of the public to be great exhibitionists. Lower down the ranks were the play-boys of the provinces, the barnstormers and the strolling magnificos, as proud as penniless, whom Dickens has framed for ever in his portrait of Mr. Crummles and his troupe. Lower still were the blood-and-thunder merchants of the penny and twopenny 'gaff.' These 'gaffs' are described by Mr. Chance Newton, who studied them with zest in his boyhood, as 'tiny theatres mostly made out of dirty, disused shops, wherein on dingy curtain-platforms, or a series of planks, poor mummies strutted and fretted and bellowed' in such horrific concoctions as *The Castle Spectre*, *Blood for Blood*, *Maria Marten*, *Sweeney Tod*, and *Raymond and Agnes* or *The Bleeding Nun of Lindenberg*. Now the kinema feeds with thrills the penny-wise public that used to save its coppers for a wild night of sobs and shudders at the 'gaff.'

But a change was coming. The theatricality of the theatre was challenged by men who wished to make the stage a more faithful mirror of the life around it. The 'cup-and-saucer comedy' was set against the gilded goblet of melodrama. Tom Robertson, whose best-known play is *Caste*, hardly seems to us now to have been a master of realism, but he was an innovator in the 1860's, and the gentler method of staging his pieces employed by the Bancrofts was something of a revolution. But the great alteration of theatrical purpose and direction did not reach England until a generation later, when Mr. Shaw emerged as the prophet of Ibsenism, acting both as critic of the old drama and as creator of the new.

Henrik Ibsen (1828-1906) was apprenticed young to theatrical administration, working in Bergen and Christiania, as Oslo was then called. He rebelled against the atmosphere, the shallowness, and the unreality of contemporary drama and set to work to make his opposition positive and constructive by supplying plays for adult minds instead of the usual toys for idle seekers of sensation. Rebels are rarely popular, and Ibsen left Norway and spent much of his life in Italy and Germany, where his influence gradually attained sufficient strength to cause a battle of the theatre all over Europe. Beginning with historical plays based on the Nordic sagas, Ibsen moved on to the composition of vast dramas

in the poetic mode. These were packed with philosophic reflection. In *Brand* he pictured the ruinous effects of relentless idealism, and in *Peer Gynt* he showed the futility of the man who aspires to be himself alone and tries to play the Emperor as though he did not depend upon society at all. After these profound and powerful essays, which soar beyond the material limitations of the playhouse, Ibsen set himself to penetrate the shams and tyrannies of middle-class morality, to rebuke the common idolatry of shoddy or tyrannical 'ideals,' to defend the 'unwomanly woman,' and generally to challenge all the accepted conventions of bourgeois life. His most famous pieces of this type were *Ghosts*, *A Doll's House*, *Hedda Gabler*, *The Wild Duck*, and *The Enemy of the People*. *A Doll's House* became a historic document, being a brilliantly dramatic statement of the woman's claim for the dignity and responsibility of her sex. *The Enemy of the People* was a sharp attack on the humbug of local government, showing the dishonesty of provincial pride and the hard way of the reformer who insists on telling the truth.

The theatre of the time had been a frame for romantic or sensuous entertainment and for the display of personal bravura. Ibsen demanded that the frame of these toys should be once more a forum for a serious art. His rebellion took two forms. One was the determination to write about the realities of ordinary life and to raise the curtain on the parlours and the problems of the middle-class people who sat in the theatre. These had been used to seeing only the amours of the rich and the adventures of the elegant put forward in a tedious convention of farce or



THE 'DIVINE SARAH': A MAGNIFICENT PERIOD PORTRAIT. The Japanese screen, the 'occasional' table, the plant (its pot discreetly veiled with crepe paper), all speak of the time when Shaw's 'barmaid with unlimited pin-money' first began to queen it in the European theatre.



# THE THEATRE BECOMES A BATTLE-FIELD

Shaw, Grein and Granville Barker fight against prejudice for a Theatre of Ideas.



THE 'MASTER' BESIEGED BY TOURISTS FROM ENGLAND.

A cartoon of Ibsen from the Norwegian paper *Vikingen* (1898).

Reproduced, by permission, from 'Ibsen: The Master Builder' (Thornton Butterworth).

melodrama. No longer were they to be taken out of themselves; now, at last, they were to be taken into themselves and so to face the facts instead of dreaming and tittering over the fancies.

The second phase of his campaign was the relentless criticism of prevailing ideas and the overthrowing of the false gods of respectability to which the middle-class offered a timid and uncritical obeisance. Ibsen used the play as others might have used the pamphlet. But he was essentially a craftsman, and he did not merely throw on to the stage a mass of sociological discussion. He dramatized his argument with a technique that has never been bettered; his plays of social criticism were full of admirable characterization as they were neatly contrived with every aid of dramatic preparation and suspense. The Athenian dramatists had transformed a religious ritual into an art of theatre; Ibsen had to rescue the art of theatre from a secular ritual of light-headed amusement. In this great work he toiled, suffered, and succeeded.

The theatre is a conservative place, and new ideas must fight hard to find acceptance therein. Gradually the idea of the Free Theatre, a theatre freed from the old routine of extravagance, artificiality, and intellectual emptiness, spread across Europe. Ibsen's work was translated and produced by pioneers in the various capitals. The motion of 'real drama about real people' was eagerly taken up by small groups who had courage and enthusiasm but very little money. They staged the new work at occasional performances, or founded tiny theatres in attics and sheds. They were weak, but they were not to be put down. The eighteen-eighties and nineties saw the rebellion spread.

New dramatists arose to expand the Ibsenite tradition of the realistic drama used as the vehicle of social criticism. In 1889 Berlin had its Free Theatre, with Hauptmann as its first dramatist, and similar houses were soon founded in all the chief cities of Central Europe.

In Paris, the pioneer was Antoine, a gas-works clerk, who set to work on tiny premises, bringing up what scenery his group could purchase in a hand-cart. There were years of struggle, of reverses, and of bitter attack from the defenders of the old order. In England the critics hurled every kind of abuse at Ibsen and those who produced his work. Clement Scott, the thunderer of the old guard, excelled himself. The language used derived its metaphors from the drain and the garbage-heap. But the battle was won here as elsewhere, and Ibsen could reflect in his old age that he had kindled a torch far brighter and more durable than the meretricious glare of Sardoodledom's foot-lights, whose radiance

had so long been synonymous with the whole art of the theatre.

In England, the New Drama attracted to its service one of the leading minds of the time. George Bernard Shaw, a self-educated Dubliner, came to London to live by his wits. He was a Socialist lecturer who achieved the most lucid and effective platform manner of our time by speaking on soap-boxes to all and sundry. He had written novels which were hard to sell, and pamphleteered for the Fabian Society. When, under Ibsen's influence, he applied himself to theatrical composition and criticism, he quickly proved to those who had eyes and ears that here was a giant. To attract a wider attention he had to pose as a master of paradox and to be assiduous in intellectual clowning, and this business of self-advertisement he carried on with relish and success. The first of his plays to be performed in London was *Widowers' Houses*, which was presented by Mr. J. T. Grein in 1892 at the Royalty Theatre. The Socialists, says Mr. Shaw, cheered on principle; others booed on principle; there was much discussion, and no profit. But a career had been launched.

'Ibsen was the hero of the new departure,' wrote Mr. Shaw. But a greater than Ibsen was to be his messenger, his apostle, and his heir.

The Irish Ibsenite was not greater than his master in technical equipment as a dramatist, but he was wider in range of theme, and as much swifter in wit as he was more profound in speculation. There was no audience for such drama. It had to be made, and it was a long time in the making. At first it was only the experimental theatre that accepted the Shavian method. At the close of the century the Stage Society, with young Mr. Granville Barker as a masterly actor-producer, gave the earlier Shavian drama on Sunday nights; then came the famous Vedrenne-Barker seasons at the Court Theatre; at last England began to realize what Germany and other nations had for years known, namely, that it owned the greatest dramatic author of the time. But it was not until the long runs of *St. Joan* (1924) and *The Apple Cart* (1929) that Mr. Shaw's serious work achieved the status of best-seller, although his published plays, with their inevitable prefaces, had long been on every book-shelf worth the name.

It is impossible here to deal with Mr. Shaw's work in any detail. He has broken all the rules of drama as prescribed by the formalists since Aristotle first laid down the laws of drama. He has given to the stage discussions without action and even a play that lasts several nights. His mockery, which first annoyed the public, now enchants it; his philosophy, which bored it, now engrosses it. A true successor and colleague of Ibsen, he has restored the dignity of the theatre, and has deemed it worthy of his deepest reflections on human destiny. Before his time the English theatre was ruled by the actor who thought in terms of parts rather than of plays, and the more serious writers were kept away from it. Mr. Shaw made the author a sovereign, and it is mainly due to his work for the theatre that there is scarcely a writer today who would not gladly use the dramatic medium, if he were in any way its master.

IVOR BROWN.



THE ROMANTIC THEATRE: THE THREE MUSKETEERS.

An Edwardian stage setting complete with real house and 'real' trees, typical of the spectacular productions which characterized the age of Beerbohm Tree.





## WHAT THE OTHER LISTENER THINKS

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



### THE FAITH OF GREAT COMPOSERS. #

In a recent debate on musical matters at a local club, the question as to the religious beliefs of the great composers arose, and many of us were doubtful when one of the speakers asserted that nearly all the old masters were of the Jewish faith. I wonder whether any reader of *The Radio Times* can inform me of the creeds of the following: Bach, Schubert, Liszt, Beethoven, Wagner, Gounod, Mozart, Tosti, Handel, Mendelssohn, Rossini?—*Topnote.*

[We accept no responsibility for our correspondent's selection of 'old masters,' nor for his ignorance of the great Bach's simple devotion to the Lutheran Church. That has been emphasized unceasingly in our columns as the spring from which his inspiration flowed. But readers may welcome the opportunity of airing their own views on this subject.—*Music Editor, 'The Radio Times.'*]

### THERE'S MANY A SLIP!

SEVERAL times recently, when writing of the North, you have printed the following 'T'Coop,' presumably meaning 'The Cup.' I have made a study of Northern dialects for over ten years, and I would like to say that nowhere in the North will you find it spoken as you have printed it. Your way of putting it is London Journalese. If a dialect-speaking Northerner



had put a hen in a hen coop, then 'In t' coop' would be right. The point I wish to make is that the Northerner sounds the pure 'u' sound (it is a well-known fact in our schools that a Northerner speaking Latin gives the u (i.e., Dominus) correctly). The Southerner (I am one) uses the 'u' in this sense, 'Cep' or 'Cap,' more often an indefinite medium between the two.—*A Gentleman.*

### VICTORIAN MUSICAL COMEDY.

PLEASE allow me to endorse very heartily the article by Compton Mackenzie in your issue of October 10. He says much better, of course, what I have wished to say to the B.B.C. many times during the last three years when I have been a listener. Whenever there has been selections from Musical Comedies broadcast either from the Regional or National Stations I have always made a point of listening, and I have keenly enjoyed all of them and eagerly hoped for more. Surely some of the Musical Comedies of the 'eighties and 'nineties might be broadcast as a whole, without insuperable copyright difficulties? I think the idea that such diffusion would hinder the revival of the plays on the stage is as unfounded as were the ideas that wireless would injure the gramophone industry; we know that it has had the contrary effect.—*R. E. Barnett, Brighton.*

### PITY THE NIGHT WORKERS.

I BESECH the B.B.C. to continue to ignore the foolish babblings of correspondents who want a day's programme to begin at about 6.30 a.m. I am on nightwork, and when, after a poor day's rest, one rises and shaves to some hideous dance band, or eats one's breakfast to the Second News Bulletin, one wonders what ails those fortunate folk who, with all the morning's peace theirs, would mar it with the monotonous wailings of saxophones and the senseless croonings of dance band tenors.—*A. F. Goward, N.19.*

### THE LEFT-HANDER.

CONCERNING that age-old manifestation—the left-hander, Dr. Cyril Burt is presumably a right-hander, judging by his specious handling of the subject in his talk on Tuesday, October 7, as a mere detail to be corrected in the early life of a backward child. Personally, I have puzzled over it for three score years and ten. Out of a family of seven brothers, two of us, being the second and fifth in seniority, are left-handed, while the first, third, fourth, sixth and seventh are normal. All had like treatment from the same parents, but the eccentricity would out. Dr. Burt says do not compel a child, if distress arises as a result of interference. Were it possible to allot to one child one teacher, some tangible proof might be reached. But where one teacher desists, another persists, to the sorrow of the victim. My teacher insisted on the pen being held in the right hand. I pass muster with pain. In a weak moment, I was persuaded, as a boy, to bat right-handed at cricket, and the feeble result has been a lifelong disappointment. Better cricketers are wiser! Buy no manner of practice can I throw with precision or power, using the right hand. When one says the trick can be checked easily, I laugh. Happily, sir, I listen with both ears!—*T. Hope, Southgate.*

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 THE CHIEF ANNOUNCER.

DEAR SIR,—I would like to thank you most sincerely for the wonderful way in which you read the Lord's Prayer in the Epilogue on Sunday, October 5. We had all been feeling so distressed at the loss of the Riot and her crew and passengers, that to hear someone say the Lord's Prayer in such a beautiful and sincere way made us feel as though a veil had lifted and we could see the beauty of the valley beyond.—*Tim, Huddersfield.*

#### TO MAJOR WALTER ELLIOTT.

DEAR MAJOR ELLIOTT,—Why do you not stick to one part of Africa? In your talk of October 10 you hurried us round it. Through Nigeria, up and round the East, stopping only a moment in Rhodesia to tell us about Cecil Rhodes, then faster and faster, like the Red Queen and little Alice, past Kenya, and, hey presto! we were back home again. What had we learned? Do stay in one square and enlighten us about it, at least.—*A. Anderson, Fulcragh.*

#### TO MR. CARLTON GAULD.

DEAR MR. CARLTON GAULD.—Thank you, thank you for your beautiful singing on Sunday afternoon, October 5. It was the loveliest thing I have heard broadcast. Oh, that every broadcast singer had your gift! The joy of hearing every word, indeed every letter, full of lovely meaning; a song with a soul; and the beauty of your voice leaves a memory that will last. I shall eagerly look for your name again, and I do hope that I shall see it soon.—*Yours Gratefully.*

#### TO DR. J. S. HALDANE, F.R.S.

DEAR DR. HALDANE,—With reference to your talk on Sunday, October 12, on Science and Religion, there is just one question which I personally think is very general. Were you addressing your subject to a circle of your own friends, or to that greater audience with just an enquiring mind? This question is raised quite advisedly, because the real value of these very interesting talks can easily become lost if the lecturer concludes that the average person already possesses a very general knowledge of such a difficult subject.—*R. D. Browne, Chadwell Heath.*

#### TO THE ORGANISTS OF BROADCASTING CHURCHES.

I HAVE often wondered that long ere this some able musician has not drawn attention to the inartistic way some of you keep the congregation from dragging the singing by playing in advance of the singers. The result is that before the congregation have finished one note you are already starting to play the next. A word to the wise is sufficient.—*Sunday Listener.*

#### TO MR. JACK PAYNE.

DEAR MR. PAYNE,—I am a great lover of music and appreciate your Dance Orchestra very much. I hear you every afternoon at 5.15 p.m., but I have one little worry. I wish that you would bid us listeners a cheery 'Good afternoon' or 'Good evening, Everybody.' I cannot recollect ever hearing you do this except once, and then you said 'Good night, Everybody.' I have often wondered why you do not; other dance band conductors do so. Hoping that you will not mind.—*A Leyton Listener.*

#### TO MR. ARTHUR WATTS.

DEAR MR. WATTS,—May I send you a quotation from *Antony and Cleopatra* which, with the pronoun altered, fits your delightful little drawings to perfection: 'Age cannot wither nor custom stale their infinite variety.'—*E. Greaves, Nottingham.*

#### TO MR. COMPTON MACKENZIE.

DEAR MR. COMPTON MACKENZIE,—Contrary to your advice to young people to switch off before you commenced your talk on 'Butterfly Days,' my wife and I listened with great interest, and experienced a new source of pleasure in a subject hitherto of little interest to us. We shared with you the excitement of



the attempted capture of the Camberwell Beauty, and we were fascinated by the delightful names and descriptions of the many different kinds of butterflies. This, coupled with your most interesting reminiscences and incomparable manner of infusing interest in any subject, made up a most enjoyable quarter of an hour.—*Two Young Moderns.*

### THE EPILOGUE HYMNS.

Your correspondent 'R. N. B.' of Sheffield, is not expressing the views of the majority of listeners in this district when he suggests that the choice of hymns and hymn tunes in the Epilogue is made unsuitably, and that most of those selected are unknown to many listeners. Either 'R. N. B.' is lacking in knowledge of hymns or he has not listened sufficiently to appreciate the choice selection. It is always a pleasure to listen to the Epilogue singers and it would be difficult to find a better balanced choir on any wireless programme.—*B. G. E., Riddings.*

### 'THE GREAT BEAR' MYSTERY.



'The Great Bear' as built in 1908. (A 4-6-2 type.)

Do let us get the facts right regarding this correspondence. Mr. Pargiter's letter in today's *Radio Times* refers to 'The Pacific' or 4-4-2 type. But a 4-4-2 is an 'Atlantic' type; the 'Pacific' wheel arrangement is 4-6-2. The G.W.R.'s 'The Great Bear' was certainly originally constructed as a 'Pacific' (4-6-2), but this famous engine was entirely reconstructed some time ago, and emerged as a standard 'Castle' (G.W.R.) type with the usual 4-6-0 wheel arrangement; moreover, her name was changed to 'Viscount Churchill' and her eight-wheeled tender (unique on the G.W.R.) was replaced by a standard six-wheeled tender. So virtually nothing remains to remind railway enthusiasts of 'The Great Bear' except her number —111.—*J. H. A. Davis, Ealing.*



'The Great Bear' as transformed into the 'Viscount Churchill' in 1924. (A 4-6-0 type.)

[The Editor would thank many correspondents who have written to him on this subject, and to clear up the mystery once and for all an expert has drawn for us these pictures, which show the transformation effected in the locomotive originally named 'The Great Bear.']

### RIDGEWAY PARADE NO. III.

I HAVE just been listening, for the second time, to the 'Ridge-way Parade No. III.' I certainly think that this is the best 'Vaudeville' broadcast I have yet heard, and that it really conveyed the atmosphere of a most excellent and exhilarating music-hall show to an astonishing degree of perfection. The waltz song, 'Tis but a Day Dream,' was surely a triumph, and well befitting such an entertaining programme.—*L. B. C. Giddins, Forest Hill.*

### AMBITION.

If wealth by chance should come to me  
Then I should buy the B.B.C.,  
Which would be governed by Jack Payne and me.  
And he, like me, I hope would fill  
The Programmes with Dance Music and Vaudeville;  
We'd have no stodgy Talks I think,  
And the B.B.C. would be in the pink;  
And so I wish that wealth untold may come to me,  
That Jack Payne and I could rule the B.B.C.  
—*Ten Years Old, Bootle.*

### THE ART OF SYNCOPATION.

THE suggestion of Noel V. McLean concerning the possibility of broadcasting talks on the art of syncopation is an excellent one. A few helpful remarks have, from time to time, been given by that great authority, Billy Mayerl; but something in the nature of a series of talks, constituting a complete instructive course, would be welcomed by hosts of listeners who are not content to listen to jazz, but wish themselves to be exponents of it. Hoping that you will see your way clearly to accede to this request.—*Jazz Mod.*

### THE COLOUR SCHEME.

As another admirer of Miss Harriet Cohen I feel bound to protest against 'D. E. E.' in your issue of October 10, likening her to a bilious swan floating towards the setting sun. I feel sure that Miss Cohen would be edified to read of the effect her playing has on some people. Would it be too much to suggest that 'D. E. E.' sends his (or her) impressions (with colour scheme) after Bela-Bartok's next broadcast?—*R. P., Southsea.*

### THE CLAUQUE!

We are asked to write and say if we do not like something. I should be so grateful if that terrible clapping could be stopped. Whether a thing is pretty or ugly, that terrible applause goes on. It frightens all my birds and dogs, and gives me a headache. They are just paid people who do it.—*G. B., Essex.*



Moments Musicales: I.

# FIGARO MARRIED: A LONG-FORGOTTEN MAY DAY

The first of a new series of articles: Incidents from Musical History recalled by W. Rooke-Ley.

[Mozart's 'Marriage of Figaro' was produced in Vienna on May 1, 1786. Whether or not owing to the influence of the Court Kapellmeister Salieri, as Mozart believed, it achieved only a momentary success and was accorded only nine performances.]

LENT was over, and a warm April opened up the long vista of idleness and frivolity. Vienna woke from its brief rest, eager for the gaieties of the summer. The theatre was to open on May 1. It was known that the caterers had been exceptionally



busy and that several confections had been prepared. Which would the Emperor choose? It was said that Salieri had a piece ready, and Righini, too; and Mozart. And there were others; for never was the brilliant, pleasure-ridden capital so well served. In the meantime it was interesting to speculate; and, as Vienna loved plotting in private life as much as upon the stage, the salons buzzed with the claims of the rival composers.

Of these, Mozart had been the most astute. The idea of making *The Marriage of Figaro* into an opera had been an inspiration. For four years nothing had been more talked about than this comedy of Beaumarchais; how it had been twice banned by the French King, the second time even as the audience were seated and the curtain on the point of rising; how it had been privately performed at Versailles, by the insensate folly of the Queen; and how in the end it had broken through the censorship and packed the Comédie Française. But in Vienna the ban had never been lifted; the Emperor had prohibited its performance absolutely.

In secret, therefore, since the autumn the two men had been at work upon Beaumarchais' text, Mozart lending his fine dramatic instinct, Da Ponte his knack of harmless dialogue and facile lyrics. The sting must be taken out of it; the satire blunted; all political allusions removed; it must be turned into a comedy of situations merely. Only when it was quite finished must it be shown to the Emperor. Da Ponte would then take the script himself; he would convince the Emperor how innocuous it was, and how beloved—one was not a fellow-countryman of Machiavelli for nothing—how beloved the Emperor would be if he sanctioned it. Then Mozart should attend and play through his music; and the trick would be done. And even so it happened; and as the spring days lengthened and the eddies of intrigue whirled with increasing fury round the chances of the various competitors, it was

learned that the Emperor had given his decision and that the Viennese were at last to have their *Figaro*.

So now there was a new musical comedy to look forward to, and you could stroll into the theatre of a morning and watch the rehearsals, even as the Emperor did sometimes, passing by the private corridor from the palace. And there was almost as much to chatter about as there had been before; for it was known that all these artist-people were at each other's throats, as their way is, and that things were by no means going smoothly. Salieri had heard that there was a ballet—the Emperor did not allow ballets—and had gone straight to the Lord Chamberlain and reported the rumour. The Lord Chamberlain, who was of the Salieri faction, had sent for Da Ponte and the script, and asked his explanation of the outrage. Da Ponte had submitted that it was only a little dance of peasants, under cover of which a certain note had to be passed, highly necessary to the action. The Lord Chamberlain had retorted by tearing the page out of the script. It was said that Mozart had been seized with an ague, and was going to thrash the Lord Chamberlain publicly, and probably Salieri as well. All this was very entertaining; and those who had strolled in to rehearsal were rewarded by a fine scene. For, of course, there were no peasants to dance, and Susanna passed her note to the Count in dead silence and in full view of the Countess, and the thing was meaningless. The Emperor was bewildered. Da Ponte produced his mutilated script and pointed to the Lord Chamberlain. You should have seen the Lord Chamberlain's face!

Nor were rumours wanting of cabals among the singers. They, too, had their little diplomacies; it was well to keep in with composers. And of all the composers in Vienna, was not Mozart the least, by far the least,



influential? And was not Salieri the Court Kapellmeister, with the ear of the Emperor? Yet when Benucci sang *Non piu andrai* at the first band rehearsal, not Salieri, not the Emperor himself could have stayed the tempest of cheering that arose. The very stage-hands joined in. The fiddlers nearly broke their bows, beating on their fiddles. For a moment life seemed to stand still. Mozart, radiant with happiness, kept on bowing and bowing.

On the evening itself—that first of May, 1786—life again stood still, it seemed, while for an hour it gazed upon its image in a mirror. The Count makes love to his valet's bride, the Countess to the page, and quick-witted Figaro, the valet, may whistle for his rights, for he has

none; yet it is he who must both spin and unravel the tinsel web of intrigue, that—in the moonlit orangery, whose dusky alcoves made rendezvous for love whisperings—he may win back his Susanna and the Count be discovered in the grotesque dilemma of murmuring passionate advances to his own wife. It had been for Beaumarchais, to point the satire; for Mozart, content with the world as he found it, to paint a picture, a last sunset-picture of the *ancien régime*, that should speak no comment, draw no moral; purged of grossness by the perfect artistry.

To that laughing audience it was just another



musical comedy, an evening's entertainment, vapid and idle, as they liked it. From the moment when Mozart in his crimson pelisse, sword upon hip, started that magical prelude, so spare, so nervous, so perfect in form, so instinct with wit, and sent it racing down the years, to the happy chorus at the end, they had applauded, they had called for encore after encore; though Salieri would have done them as well, or the delightful Paisiello. Yet there were those there who knew that this music was different; the aged Chevalier Gluck, with his gold-knobbed cane and his decorations, now hobbling off to bed; Salieri himself—Salieri knew!—who had found an opportunity to warn the Emperor that these encores—these redundant encores—were surely prejudicial to the voices of His Majesty's singers; those others knew, whose trade was to serve a fickle public, and who were now seeking consolation in the tavern. And there was one other—the best of all—a middle-aged man with a homely face and the appearance of an usher. He knew, with no thought of jealousy but only pride.

And so when the candles were out and the fiddles packed away, the pair of them walked home together to the lodging with the billiard-table and the canary-birds, where bills and children's toys and manuscripts were all of a litter, and where Constance was waiting with the supper. They talked Parnassian talk. Nothing had escaped the elder man; no symphonic detail, no novel effect of colour, no tiny point of character-drawing in the interwoven harmonies of the ensembles. All that was excellent or pioneering was his to recognize and to applaud. And in the mouth of Josef Haydn, Mozart heard the voice of posterity.

But to the Present—the stark, relentless Present—the duns, the daily bread—of what avail that voice? In his heart he feared. The Emperor had sent word that at future performances there were to be no encores. Thus blew the wind. Salieri had seen to it.



Our Music Editor introduces

the Music of the Week

## ATTRACTIVE CONCERTS FOR SUNDAY EVENINGS

### *Sunday Orchestral Concerts.*

(London Regional, Sunday, 9.5.)

THE series of studio symphony concerts which begins this evening is to be continued, with only a break at Christmas, till next June. They are to be on more popular lines than the Wednesday concerts in the Queen's Hall, and will consist for the most part of music which is already familiar, like the Unfinished Symphony at the end of this evening's programme. In the third of the six concertos which Bach wrote for the Markgraf Christian Ludwig of Brandenburg there are no winds. Violins, violas and 'cellos are each in three parts, and the foundation is provided by double-bass and cembalo (or harpsichord). But the string parts are so full that a wholly satisfying effect can be made without the keyboard instrument. There are only two movements, the adagio consisting of but two massive chords; their intention is obviously to give the listener a momentary change of key—a mere breathing space—amid the bustle and merriment of two swift-footed movements which are both in G Major. Together they form one of the most wholly joyous pieces of sane and healthy music which the world possesses. Dr. Arne's music for Milton's *Comus* also belongs to the first half of the eighteenth century. It was brought out at Drury Lane Theatre and immediately established his fame as the foremost musician of his day. It was afterwards given in Dublin, and within the last few years has been revived at Eton and elsewhere. Butterworth's *Rhapsody* was intended first as an epilogue to his own *Song Cycle* from Housman's poems, and includes a quotation from one of the songs, 'Loveliest of trees, the cherry . . . wearing white for Eastertide.' It has always been among the most popular of the music he left, making it clear how great was the loss which England suffered when he was killed in action in the Great War.

### *A Vivaldi Concerto.*

(London Regional, Monday, 9.0.)

IN the early eighteenth century Vivaldi was a leading figure in the Italian world of music, and both as violinist and as composer for the Church left his mark on the music of a good many generations to come. For many years he taught, played and conducted at one of the four great schools which gave Venice of that day a pre-eminent place in Europe. The pupils were all religious novices and the choir and orchestra in each was composed entirely of girls. Dr. Burney, in one of his letters from Venice, writes of them as 'nightingales who poured balm into my wounded ears.' Another writer of the same age tells us, 'the girls sing like angels: they play the violin, the flute, the organ, the hautboy, the violoncello, the bassoon, in short, no instrument is large enough to frighten them. . . . Nothing can be more delightful than to see a young and pretty novice dressed in white with a bunch of pomegranate flowers behind her ear, conducting an orchestra and beating the time.' Amid his duties there Vivaldi found time to compose a great volume of music, in most of which the violin has an

important part, and his concertos were constantly played in Germany and England in the latter half of the eighteenth century. They are of the straightforward and melodious order which needs no guidance; listeners will recognize in this piece some affinity with the better-known Handel *Concerti Grossi*.

### *Suk's Bohemian Music.*

(Regional, Monday, 9.52.)

ONE of the founders of the Bohemian (afterwards the Czech) String Quartet, Suk is also one of the foremost composers of his own race. Like his old master,



DON JUAN,

Strauss' melodious Symphonic Poem will be played on Wednesday (National).

Dvorak, he is a fervid Czech, seeking to express in pure music the characteristics of his beloved country and its people, and his work is all stamped with a vivid strength and sincerity which disdains outward influences and fashions. This short *Meditation* is founded on an old Czech Choral of Saint Wenceslas, the country's patron saint, which is a cherished national possession. It was composed in the autumn of 1914, just after the outbreak of the Great War, and though it is in no sense programme music, it does reflect something of the strain and turmoil of that time. While still a young man, Suk was called on to face the tragic loss of his beloved master Dvorak, and, a year later, of his wife—Dvorak's daughter. Since then most of his music has a seriousness which is in striking contrast to the sunny brightness of his early work, gaining a new strength and bigness, and reflecting something of his own courageous spirit. It is nearly all instrumental, and except for some small folk songs set for chorus, and music for two Czech fairy-tales, he has given us no settings of words. Only a few of his works have yet been heard in this country.

### *Peter Warlock's Capriole.*

(London Regional, Monday, 9.0.)

ONE of the best-known and most original of the younger English composers, Peter Warlock is also a distinguished writer on music, under his own name of Philip Heseltine. An ardent apostle of Delius' and other modern music, he has too the real antiquarian's delight in finding buried treasures, like the quaint old book on which this *Suite* is founded. It is a very early work on dancing, by a sixteenth-century priest who took the name of Arbeau—so old that the very names of most of the dances have vanished from sight.

There are six movements in Mr. Warlock's *Suite*. Set forth with all the charm and interest of modern orchestration, they yet preserve much of the simple character and grace of their own era. The first, called *Basse-Danse*, has a rhythmic tune which the strings begin, and in the second, a stately *Pavane*, the strings are silent, the woodwinds having it to themselves. The third is a *Tordion*, a dance form which has wholly disappeared from modern usage; it has something of the stateliness of the *Sarabande*, and the tune of this one is delicate and slight. The fourth movement is called *Bransles*, another obsolete dance of which examples are still preserved. It is throughout in a very quick and light-footed measure, and is in three sections, of which the third is a slightly altered form of the first, closing the piece still faster than its beginning. The fifth has the merry name of *Pieds-en-L'Air* (Feet in the Air), but its movement is more suave and graceful than that suggests; and the last is a vigorous two in the bar with the name *Mattachins*.

### *Hindemith's First Quartet*

(National, Tuesday, 9.40.)

VIOLINIST, viola player, pianist, conductor and composer, Hindemith is also a good performer on the clarinet, and, if rumour be true, on the saxophone. And in everything he does there is a sense of abounding vitality, of buoyant spirits, and the carefree laughter of youth. With very little to help him, save his own steadfast purpose, he was leader of the Frankfurt Opera Orchestra at the age of twenty; now, when he is only thirty-four, he is one of the leaders of musical thought in Europe, one of those with whom the future of music certainly has to reckon. His own work, bubbling over with joyous force and eloquent of a whole-hearted zest, may not always win affection from musicians of the older school; it commands interest at once, even from those who cannot follow the swift, self-confident march of youth along new paths. This quartet, which he himself calls his first, is, in fact, his second; the earlier one, *Opus 2*, is evidently suppressed as immature. There are three movements in *Opus 10*, the first an *Allegro* in the traditional form with two clear and contrasted subjects. The second is an air with five variations; specially effective is one like a slow march heard from afar off. The third, like a *Scherzo* and last movement telescoped into one, is full of spirit and vivacity, with a constantly changing interest; the atten-

(Continued on page 240.)



# PYE TWINTRIPLE PORTABLES



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## MUSIC OF THE WEEK

(Continued from page 238.)

tive hearer will notice that for a long spell the 'cello's lowest string is tuned a whole tone down. As in the first movement, the return of the first part—the recapitulation—is reached through a sturdy fugato section. Not, it may be, quite in the characteristic manner of the present-day Hindemith, the quartet as a whole is none the less one of the most effective of his pieces of chamber music.

*Beethoven's Eighth.*

('National,' Wednesday, 8.0.)

**T**HIS, one of the very brightest and most good-humoured of the Beethoven Symphonies, was written amid a good deal of irritation and worry. Beethoven was, moreover, in bad health, and his usual visit to one of the summer resorts had not benefited him greatly. Accordingly, when in the autumn of 1812 he went to visit his brother Johann in Linz, he was probably looking forward to some rest and quietude. The town made him warmly welcome, and the local paper waxed eloquent over his arrival, calling him 'Orpheus,' and hoping that he would play to them during his visit. His brother, by all accounts, was genuinely glad to see him, and all might have been happy. But the elder Beethoven, stern Puritan and stickler for the proprieties as he was, could not approve of the way in which local gossip was coupling his brother's name with that of his housekeeper, one Therese Obermeyer. Beethoven took his brother to task, possibly with more severity than tact, but without result, and called on the assistance of the bishop and the local civil authorities to put an end to the situation. It was arranged that the lady should be banished from the town, but Johann contrived to defeat his well-intentioned brother by marrying her before the day fixed for her departure. Beethoven left the pair in disgust, and went straight back to Vienna; he could never be brought to behave with any kindness to his sister-in-law, and referred to her always as 'the Queen of the Night' (the evil genius of Mozart's *Magic Flute*). It was during that unhappy squabble—it lasted for weeks—that this most joyous and light-hearted symphony was completed. It made its first public appearance early in the next year at a concert in Vienna, which consisted entirely of Beethoven's music. The seventh symphony was one of many other pieces in the programme. It had already won itself a secure place in popular affections, and the bright gaiety of the eighth seemed to the public of that day unworthy of the serious Beethoven. By way of remedying this 'defect,' as it was thought to be, it was afterwards given with the big, slow movement of the seventh added to it, and only after a lapse of some years did it really take its place as in every way distinguished music, wholly worthy of the master.

*Tchaikovsky's First Pianoforte Concerto.*

('National,' Wednesday, 8.0.)

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

place in music-lovers' affections. It begins with one of his noblest tunes, given out with the whole sonority of the orchestra, the pianoforte accompanying with great chords. In one of his letters Tchaikovsky says that he first heard this tune sung by a blind beggar, adding that in Little Russia all blind beggars sing the same tune with the same refrain. It is astonishingly unlike any tune which blind beggars ever sing in this country. After brilliant use has been made of that first subject, a new theme appears, in which the pianoforte acts mainly as accompaniment. Then there is another expressive melody, and before the actual working out of the movement begins there is one more tune, in which the soloist has a large share. The slow movement begins, after a few introductory bars by the strings, with a melody given first on the flute. The middle section of the movement, in more lively time, is founded on an old French song which Tchaikovsky tells us that he and his brother 'used continually to troll and

all glowing with the youthful ardour of the quest. These are set forth and developed at some length, to form the first section of the work. The second section of the poem which is quoted in the score, tells of disillusionment. That is set before us in the music no less vividly than the zest and youthful vigour of the first part, the principal theme of which reappears. It introduces the closing section, representing the tragedy with which Lenau's poem comes to an end—Don Juan's death and his despair in realizing that life has lost its charm for him, that nothing is left but 'the cold and dark ash-strewn hearth.'

*The Rubinstein of Our Day.*

('National,' Wednesday, 8.0.)

**A**LTHOUGH he bears the illustrious name of the pianist to whom the Concerto was dedicated, Arthur Rubinstein claims no other kinship with him than the one which unites all true artists in a common bond. Of Polish birth and parentage, he studied first in his own country, and then went for a time to Berlin where he enlisted the interest of Joachim. When he was fourteen, he spent a summer in Switzerland with Paderewski, and embarked only two years later on his career as a pianist, winning immediate success throughout Europe and America. He has enjoyed the friendship of nearly all the great musicians of his time, and many of the foremost composers, like de Falla and Stravinsky, have written music specially for him. He has had a big share in introducing the outstanding modern music of our time, with such distinction as to silence the severe criticism which ultra-modern tendencies are wont to provoke. But hand in hand with his interpretation of the newest art, there goes a splendid understanding of the older masters, and he is recognized everywhere as one of the great exponents of Bach, Brahms, Chopin, and indeed of the pianoforte music of every school and age.

*Purcell's 'Dido and Æneas.'*

('London Regional,' Thursday, 7.0.)

**H**ENRY PURCELL lived in a time when music had a place among the necessities of life such as England has not always counted it. Pepys tells us, for instance, that when the Thames was covered with boat-loads of salvage from the Great Fire of London, at least one in every three boats had a virginal on board. Even the barbers' shops of the Restoration age had instruments on which waiting for one's turn might be beguiled. But there was no great public interest in serious or thoughtful music, except in church. Though every stage piece had its songs and instrumental pieces, they seldom had much relation to the tragedy or comedy which was going forward; no one expected it of them. Purcell's *Dido and Æneas* was thus an amazing production—many generations in advance of its day. In every way that matters, a real opera—with no spoken dialogue and the whole text set to music—it might have been the beginning of a race of English opera as strong and healthy as other lands have known, had there been a public ready to recognize its splendid qualities. It was produced, so far as we can be sure, about 1688, Purcell's thirtieth year—he died in his thirty-seventh—when his powers were at their greatest. The text is by Nahum Tate, then Poet-Laureate, and the work was first given at Mr. Josias Priest's School for Young Gentlemen in Chelsea. Tradition has it that Purcell himself took the part of Belinda, Queen Dido's faithful attendant, but that is doubtful. It is a short work, taking rather less than an hour to perform, but it is packed astonishingly full of beautiful things, in every way a masterpiece.



ARTHUR RUBINSTEIN,  
the soloist at Wednesday's Symphony Concert.

hum and whistle in memory of a bewitching singer.' The last movement is a brilliant Rondo, beginning at once with its chief theme.

*Strauss' 'Don Juan.'*

('National,' Wednesday, 8.0.)

**T**HE central figure of this vivid and sparkling music of Strauss is a very different person from Mozart's gay and debonair 'Don Giovanni.' He was the hero of a poem by one Lenau, a Hungarian whose real name was von Strehlenau; at the early age of forty-two he lost his reason, and died, hopelessly insane, in 1850. Don Juan was first performed in 1889 at Weimar while its composer was conductor of the Court Orchestra there, and was enthusiastically received. The most obviously melodious, and the most easily understood of all Strauss' Symphonic poems, it has long ago won its way to the affections of music lovers all over the world; not even the older school, with their insistence upon form and even formality, can be indifferent to the lyrical beauty of its themes, and their brilliant presentation. In its design it adheres pretty closely to the Rondo of the classical Sonatas and Symphonies, and in the varied forms in which the chief themes return, we can follow the adventures of the Don in his crazy search for his ideal of incarnate womanhood. There are four principal themes heard at the outset,



Light on the 'Dark Continent'—II

# SOUTH AFRICA: LAND OF HUMAN ADVENTURE

Roy Campbell, a South African poet whose work has captured England's praise, contributes the second of a group of pen-pictures of Africa, the 'Dark Continent,' which is the subject of an arresting series of Friday talks (National).

**S**OUTH AFRICA repeats the legend of Babel, but in a more violent form. The builders of Babel, united in purpose, were only impeded by lingual difficulties. In South Africa there are not only lingual difficulties but a thousand more serious differences of colour, creed, blood, and civilization. No other community in the world is made up of more conflicting and incompatible racial ingredients: so it is not to be wondered at that the normal rhythm of South African life should trace itself in a continuous series of racial misunderstandings, feuds, strikes, rebellions, and wars. The sudden impact of modern civilization on the white peasants of the backveld and the even less sophisticated natives has complicated the predicament. Everything in Africa is in such a rapid state of transition and change that the experts are bewildered, and the oracles are dumb. Only one thing is certain, and that is that in spite of droughts, famines, and social disturbances, the South African community, both black and white, has amazing recuperative resources: and the life of the country seems to rattle along, like a charabanc, with undiminished velocity, over all obstacles, in spite of the inexperience of its drivers, the incompatibility of its passengers, and the precariousness of the route.

South Africa has always been a country of sudden impulses. Even its industries—ostrich-farming, diamond-mining, and gold-mining—were not of that permanent kind upon which more stable nations have founded themselves, and, if our geological prophets (who have for some years been boding like banshees) are to be believed, the two latter industries are doomed within the next quarter of a century. There is still plenty of room for agricultural development: both the white South African and the native are extremely conservative in their methods, and the backwardness of South African farming, as compared with Australian and Canadian, is less due to the poverty of the mother-soil than to the force of inherited routine. Though the agricultural resources of the country may be ultimately limited on account of the water supply, its prospects as a stock-raising country are hopeful enough.

The most important and powerful section of the African community is the Afrikaner, a term widely comprehensive of the Dutch-French Protestant stock, from the picturesque anachronisms of the backveld to the university-educated political leaders of the country. They are bound together by a fiery feeling of clansmanship. It was they who suffered most at the hands of the British, the Bantu, and the dark continent which they did most to control and subdue. A strictly Calvinistic race, they possess both the virtues and vices of the Puritan training—though, in the case of the vices, these are tempered by a truly genuine sense of humour and a gift of wit, due, perhaps, to the admixture of French blood. The Old Testament, with its chronicle of the wandering tribes, serves them



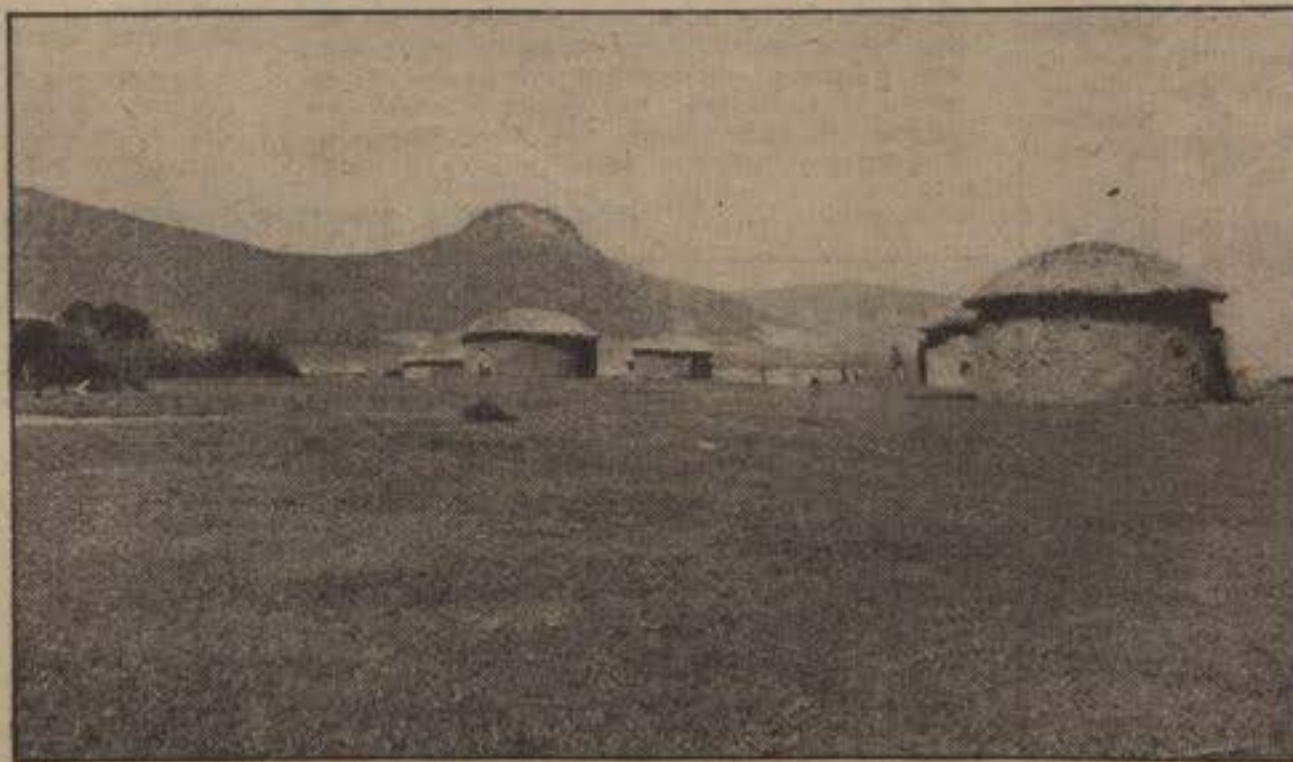
THE SOUTH AFRICAN GNU.

'A few dozen spring-hares and a handful of crestfallen wildebeestes.'

for a mythological background: and even in the history of the Jews there is little that outclasses the feats of courage and endurance performed by these wandering clans of military theologians in their conquest of Africa. The Biblical parallel has been so deeply ingrained in them that the priest, or predikant, wields as great a power as the Catholic priest in Ireland: even the intellectual leaders of the race have learned to dread the lash of the pulpit. The Dutch

[ By ROY CAMPBELL ]

blood predominates: even the French language was suppressed when the Huguenots arrived, which is diplomatically unfortunate for the country. It is not unlikely that the English language, too, may go the same way. Afrikaans, the substitute, is a rugged and vigorous language: but it has never been amplified by philosophers, stretched by great poets, nor subtilized by dramatists. Nevertheless, Afrikaans poetry has a great hold on the Boers, and in the hands of Celliers it became, for a moment, an inspired and splendid instrument. The Afrikaans folk-songs have great verve and melody.



A village on the veldt, in Cape of Good Hope Province.

The rest of the white population, mostly British, is not so organically compact as the Afrikanders. The earliest British colonists, mostly Scotch, were quite as narrow and Calvinistic as the Boers. The result was not as lyrically harmonious as might have been expected between birds of a feather.

The natives, who outnumber the whites by about three to one, are a mixed community. They range from the once military Zulu down to the Griquas, Pondas, Basutos, and other mixed breeds, many of whom preserve certain rudimentary traits of the extinct Bushmen and Hottentots. The natives are both the reason for, and the recipients of, a great deal of trouble. It will be a long while before backward white intelligence can be brought to regard them as a necessary and important factor in South African life. Colour hatred is rife on all sides. It seems rather to be an organic than a moral difficulty, and it certainly cannot be got over by argument or any form of intellectual persuasion. The civilization of the native has begun, and he is to be seen in a thousand motley stages of civilization. As he is not encouraged to educate himself, the process is slow, painful, and only too often ridiculous. However, by far the greater part of the manual labour is done by the natives, and the seeds of European civilization are inevitably taking root in the native consciousness. The hostility of the colonial to the native is hereditary—it dates from a century of mutual bloodshed: even the greatest optimist must be disconcerted by the fanaticism, the mutual suspicion, and the mutual ignorance of one another's mentality which divides the colonist from the native.

The Malay population of the Cape and the Hindu-Mohammedan population of Natal add a certain spice of curry and chillies to this boiling cauldron of racial antagonisms. But at the same time they contribute a good deal towards a certain balance of power.

One thing that is to be said for life in South Africa is that it makes up in dramatic intensity for what it lacks in intellectual daylight; and in human adventure for what it lacks in physical.

One national foible to which I must confess is that we South Africans are all romantics—Dutch and English alike. We still regard ourselves as 'pioneers,' hunters, and Voortrekkers—even when living in the suburbs. We speak of 'taming our acres,' which an Englishman would simply call farming, or market-gardening. We have a Tartarin-like love of guns, even though our happy hunting-ground, the veld, no longer sustains any more than a few dozen spring-hares and a handful of very crestfallen wildebeestes. A few equally mangy lions are to be found in the game-preserves. But it will be a great thing for our country when we forget the romantic yarns of our adventurous fathers and settle down to realize that we are faced with a very different problem from theirs, one which requires quite as much physical stamina, but far more intellectual honesty, moral courage, and imagination.



# SYBIL THORNDIKE'S ADVICE

Take Up Pelmanism—"The 'Open Sesame' that Smooths Away All Difficulties."

SCIENTIFIC Mind-Training has received a great recommendation from Miss Sybil Thorndike, the world-famous actress.

"I am happy to tell you," she writes, "what a really excellent Course in mind-training we have received from your twelve 'little grey books.'"

"I say 'we' because not only I, but other members of my family, have derived benefit from the scientific mind-training which is so ably and simply set forth by you. When mentally fatigued after strenuous rehearsing, a few of your mind exercises quickly bring concentration back to normal, and I find no difficulty in remembering the most difficult parts."

## Developing Dormant Qualities.

"All through the ages we have been taught to train the body. We have been told that if our muscles were left in disuse they would gradually cease to function. And so it is with the mind. Indeed, even more quickly does this delicate part of our mechanism become atrophied. Pelmanism gives mind-exercise scientifically, and because the principles are scientifically based, it not only improves, but actually discovers qualities that would otherwise have remained dormant."

"We all wish for Success, to be uplifted from the mediocre, but many people grope blindly and never find the key to open the magic door leading to the road. Pelmanism, I am convinced, is the 'Open Sesame' that smooths away all difficulties, giving a mental clarity and quality of alertness that sees opportunities and uses them rightly."

"One of its chief charms is its simplicity, and with minds rich in perception life becomes altogether more satisfying."

## Remarkable Tributes to Pelmanism.

In thus recommending Pelmanism to every reader who wishes to get away from the dead level of mediocrity and to make the best use of the faculties and qualities now lying latent in his or her brain, Miss Sybil Thorndike is supported by the evidence of thousands of men and women who have taken the Course, and who write to say how valuable they have found it. Here are a few examples:—

**A Salesman** writes: "I have increased appreciably in Will-Power, whereas previously I used to be a procrastinator." (L32256)

**A Scholar** writes: "Pelmanism has greatly improved my memory and power of concentration." (B32257)

**A University Student** writes: "Depression, from which I used to suffer when there was no apparent reason, has gone." (R34334)

**A Teacher** writes: "I have more Self-Confidence and am not so subject to fits of Depression." (D32263)

**A Farmer** writes: "The Course has given me an optimistic outlook. Memory is also much improved." (B32247)

**An Assistant Manager** writes: "It has sharpened up my memory and has given me a new Self-Confidence." (L32258)

**A Health Visitor** writes: "It has meant a new life, a veritable rescue from drift and despondency." (R31366)

**A Shorthand-Typist** writes: "I am much happier, for I have found the pleasure which comes from self-confidence." (L33030)

**A Clerk** writes: "The Course has greatly improved my memory, my powers of concentration, and, above all, my confidence in myself." (P32204)

**An Undergraduate** reports that he has trained his Will-Power and his powers of observation, has acquired a better memory, and can concentrate more easily. (N32105)



[Dorothy Willing.]

MISS SYBIL THORNDIKE.

Miss Thorndike makes a striking appeal to readers to-day to take up Pelmanism. It is the "Open Sesame," she says, "that smooths away all difficulties." A book describing the method of mind-training recommended by this great actress will be sent free to-day to every reader who uses the coupon printed below.

**A Joiner** writes: "It has changed me from a pessimist to an optimist." (D32413)

**A Clerk** writes: "My powers of concentration have improved and I am able to grasp a new subject more easily than before. I think the appreciation shown towards my work at the office is a result of the benefits I have already obtained from the Course." (C32229)

**A Nurse** writes: "I have a much brighter outlook on life, and have to a large extent regained poise of mind and body. No matter how tired or dismal I may feel on waking, before I am half-way through the exercises I feel quite cheerful and ready for anything." (A32142)

**A Business Man** writes: "My general alertness and cheerful outlook, the direct result of Pelman principles in practice, have attracted the notice of a successful Business Man. This new association promises new experiences and also financial returns." (H32575)

**An Engineer** writes: "It has created enthusiasm in me to make the most of my life both for the benefit of myself and others. My Chief Engineer now consults me on matters which were considered outside my sphere a short time ago. I have now an aim." (W34419)

**A Corporal** writes: "I take more interest in life generally. I have more confidence and am less self-conscious. I am happier, more alert, and, I believe, more sincere, having got rid of moods of melancholy and cynicism which are common to many people who have resided in Iraq for any length of time." (C32585)

**A Shop Manager** writes: "This Course has been a great benefit to me: to have a happier and brighter prospect is something to be thankful for indeed." (S32412)

**A Canon** writes: "I have experienced much benefit, and wish I had undertaken the Course earlier in life. Had I known at the age of 30 certain things which I know now—largely through the Pelman lessons—I think I could have avoided one or two painful nervous breakdowns. . . . I think I have gained a better orientation towards life." (S32449)

## Successful Self-Management.

A course of Pelmanism brings out the mind's latent powers and develops them to the highest point of efficiency. It discloses to you the secret of successful self-management. It banishes such defects as:—

|                   |                           |
|-------------------|---------------------------|
| Depression        | The "Inferiority Complex" |
| Timidity, Shyness | Indecision                |
| Forgetfulness     | Weakness of Will          |
| The Worry Habit   | Pessimism                 |
| Unnecessary Fears | Procrastination           |
| Indefiniteness    | Boredom                   |
| Mind-Wandering    |                           |

which interfere with the effective working power of the brain, and in their place it develops such qualities as:—

|                  |                   |
|------------------|-------------------|
| —Concentration   | —Organising Power |
| —Optimism        | —Presence of Mind |
| —Cheerfulness    | —Courage          |
| —Observation     | —Self-Confidence  |
| —Judgment        | —Self-Control     |
| —Initiative      | —Tact             |
| —Will-Power      | —Reliability      |
| —Decision        | —Driving Force    |
| —Originality     | —Salesmanship     |
| —Resourcefulness | —Business Acumen  |

and a Reliable Memory.

If, therefore, you wish—

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

in short, to make the fullest use of the powers now lying latent, or only semi-developed, in your mind, you should write at once for a free copy of "The Efficient Mind."

This book shows you how you can enrol for the Pelman Course on the most convenient terms.

It will be posted free to any address on application to-day (using the coupon printed below) to the Pelman Institute, 95, Pelman House, Bloomsbury Street, London, W.C.1.

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

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

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October 26

DAVENTRY

SUNDAY

193 kc/s (1,554.4 m.)

NATIONAL PROGRAMME

10.30-10.45 a.m. TIME SIGNAL, GREENWICH;  
WEATHER FORECAST

3.0 CHURCH CANTATA (No. 56) BACH

ICH WILLDEN KREUZSTAB GERNE TRAGEN  
(Gladly my Cross-staff will I carry)

Singers

ROBERT MAITLAND (Bass)

THE WIRELESS CHORUS

Players

MICHAEL MULLINAR (Harpsichord)

THE B.B.C. ORCHESTRA

(Oboes and Strings)

Conducted by PERCY PITT

(For the words of the Cantata see page 244)

3.55 FOR THE CHILDREN

(From Cardiff)

'Pilgrims,' by Mr. E. R. APPLETON, West Regional Director

'Thy Sons shall come from far'

Joan and Betty will hear of some famous pilgrims this afternoon

4.15 THE GERSHOM PARKINGTON  
QUINTET

STUART ROBERTSON (Bass)

QUINTET

Suite, Sylvan Scenes ..... Fletcher

4.29 STUART ROBERTSON

I have twelve Oxen ..... Ireland

Silent Noon ..... Vaughan Williams

The Countryman ..... Peter Warlock

4.37 QUINTET

Prelude ..... Debussy

Sarabande ..... Debussy

Toccata ..... Debussy

4.50 STUART ROBERTSON

The pretty Creature ..... arr. Lane Wilson

Mary Jamieson ..... arr. Somervell

The Crocodile ..... arr. Lucy Broadwood

(English County Songs)

4.59 QUINTET

Meditation (Thais) ..... Massenet

Pas des Fleurs (Flower Dance) ..... Delibes

The Promise of Life ..... Cowen

5.15 A VIOLIN RECITAL

by

FLORIZEL VON REUTER

Aria with Variations.. W. F. Rust

Fugue in C on the Choral: Come, Holy Spirit ..... Bach

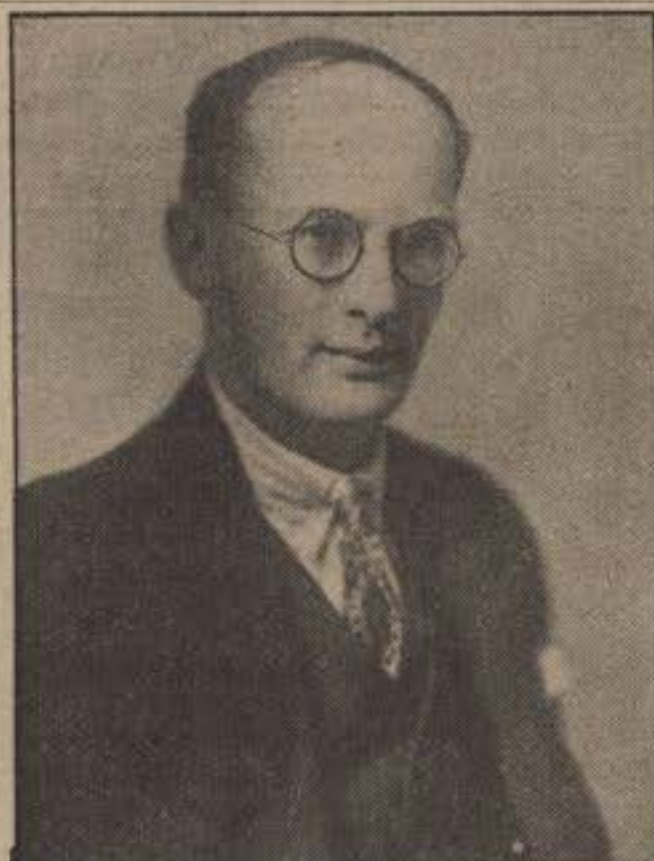
Sextet (Lucia di Lammermoor) ..... Donizetti, arr. St. Labin

Capriccio, The Labyrinth ..... Locatelli, arr. Reuter

Capriccio, No. 24 ..... Paganini, arr. Reuter

5.45-6.15 'SCIENCE AND RELIGION'—V

Professor BRONISLAW MALINOWSKI



Professor BRONISLAW MALINOWSKI, who is Professor of Anthropology in the University of London, talks in the 'Science and Religion' series this afternoon.

8.0 A RELIGIOUS SERVICE

Relayed from DURHAM CATHEDRAL

(From Newcastle)

Order of Service

Hymn, Jesus shall reign where e'er the Sun

(Ancient and Modern, No. 220)

General Confession

The Lord's Prayer

Psalm 121

Lesson, Philippians iii, verses 13 to 21

Canticle

Apostles' Creed

Collects



THE ROYAL HOSPITAL OF ST. BARTHOLOMEW, better known as Bart's, one of London's largest hospitals, on behalf of which Sir D'ARCY POWER appeals tonight.

Anthem, Thou wilt keep him in perfect peace

(Wesley)

Address by the Very Rev. the DEAN OF DURHAM (Bishop J. E. C. WELDON): Christian Citizenship

Hymn, 'Glory to Thee, my God, this Night' (Ancient and Modern, No. 23)

Blessing

8.45 The Week's Good Cause

Appeal on behalf of BART'S by Sir D'ARCY POWER, K.B.E.

Donations will be gratefully received by the Rt. Hon. Lord Stanmore, C.V.O., Hon. Treasurer, The Royal Hospital of St. Bartholomew, Smithfield, E.C.1

8.50 'The News'

WEATHER FORECAST, GENERAL NEWS BULLETIN; Shipping Forecast

9.5 A BRASS BAND CONCERT

(From Manchester)

THE SOWERBY BRIDGE BAND

Conducted by G. T. BANCROFT

JOSEPH SUTCLIFFE (Bass)

THE BAND

March, Knight of the Road ..... Rimmer

Overture, The Bohemian Girl ..... Balfe

Cornet Duet, Besses o' th' Barn ..... Corrie

JOSEPH SUTCLIFFE (Bass)

Young Dietrich ..... Henschel

At Grendon Fair ..... Marie

The Magic of thy Presence ..... Quilter

Mary ..... Goodhart

BAND

Suite, The Severn ..... Elgar

Introduction; Toccata; Fugue; Minuet; Coda

Euphonium Solo, The Nightingale ..... Moss

JOSEPH SUTCLIFFE

Father O'Flynn ..... arr. Stanford

Beating up the Channel ..... Sanderson

The passionate Shepherd to his Love .. Taylor

Captain Statton's Fancy ..... Peter Warlock

BAND

Fantasy, A rural Wedding ..... Cope

Hymn, Eventide ..... arr. Rimmer

10.30 Epilogue

'THE KINGDOM OF HEAVEN'

'Many Mansions'

(For details of this week's Epilogue see page 255)

New Gramophone Records

DON BRADMAN, of cricket fame, as a pianist (Col. DB270) and the Roosters Concert Party in their sketch *Old Comrades' Reunion* (Col. DX114) were in Christopher Stone's programme on Friday, October 17. Ross and Sargent in *Little White Lies* (Parlo. R764), Walter Miller in *Harmonica Harry* (Radio 1391), G. H. Elliott in *Leslie Stuart Memories* (Winner 5150), and *A Brass Band Rehearsal* (Regal MX15) were also in the first half of a selection of new records which ended with Alexander Kipnis in *Traum durch die Dämmerung* (Col. LB4), Moritz Rosenthal in a Chopin waltz (Parlo. E11043), and Ravel's *Bolero*, played by the Boston Symphony Orchestra under Sergei Koussevitzky (H.M.V. D1859-60).



# SUNDAY

## LONDON PROGRAMMES

# October 26

### NATIONAL

1,148 kc/s (261.3 m.)

(For fuller details see National Programme, page 243)

10.30-10.45 A.M. TIME SIGNAL, GREENWICH; WEATHER FORECAST

3.0 CHURCH CANTATA (No. 56) BACH

3.55 FOR THE CHILDREN  
(From Cardiff)

4.15 THE GERSHOM PARKINGTON QUINTET  
STUART ROBERTSON (Bass)

5.15 A Violin Recital  
by  
FLORIZEL VON REUTER  
Aria with Variations . . . . . W. F. Ried  
Fugue in C on the Choral, Come, Holy Spirit Bach  
Sextet (Lucia di Lammermoor)  
Donizetti, arr. St. Lubin  
Caprice, The Labyrinth . . . . . Locatelli, arr. Reuter  
Caprice No. 24 . . . . . Paganini, arr. Reuter

5.45-6.15 'Science and Religion'—V  
Professor BRONISLAW MALINOWSKI

8.45 The Week's Good Cause  
Appeal on behalf of BART's by Sir D'ARCY  
POWER, K.B.E.

8.50 'The News'  
WEATHER FORECAST, GENERAL NEWS BULLETIN,  
Shipping Forecast

9.5 A Brass Band Concert  
THE SOWERBY BRIDGE BAND  
Conducted by G. T. BANCROFT  
JOSEPH SUTCLIFFE (Bass)  
(From Manchester)

10.30 Epilogue

### LONDON REGIONAL

842 kc/s (356.3 m.)

3.30 A Military Band Concert  
THE WIRELESS MILITARY BAND  
Conducted by B. WALTON O'DONNELL  
Grand Festival March, Philadelphia . . . . . Wagner  
Overture, Silvana . . . . . Weber



DORA LABBETTE  
sings during the concert given by the Wireless  
Military Band this afternoon at 3.30.

3.48 DORA LABBETTE (Soprano)  
Aubade (Le Roi d'Ys) (The King of Ys) . . . . . Lalo  
Claire de Lune (Moonlight) . . . . . Fauré  
Les Papillons (Butterflies) . . . . . Chaussons

3.57 BAND  
Mélodie Solennelle . . . . . Herbert Bedford

4.6 DORA LABBETTE  
The last Rose of Summer . . . . . } Traditional  
Early one Morning . . . . . }

Have you seen but a whyte Lily grow?  
arr. Dolmetech  
Where the Bee sucks . . . . . Arne

4.15 BAND  
Variations on a Theme by Tchaikovsky  
Arensky, arr. Gerard Williams

4.28 DORA LABBETTE  
A Prayer to our Lady . . . . . Donald Foel  
The Watermill . . . . . Vaughan Williams  
To a Seagull . . . . . Katharine Parker  
Come, my own one (Folk Song) arr. Butterworth

4.37 BAND  
Suite No. 2, L'Arlésienne (The Maid of Arles)  
Bizet  
Pastoral; Intermezzo; Menuetto; Farandole

5.0-5.15 BIBLE READING  
THE LETTERS OF ST. PAUL—XIII  
Colossians iii and iv

8.0 National Programme

8.50 'The News'  
WEATHER FORECAST, GENERAL NEWS BULLETIN

9.0 Regional News

9.5 Sunday Orchestral  
Concert—I

THE B.B.C. ORCHESTRA  
Conductor, ADRIAN BOULT  
Braudenburg Concerto No. 3 in G, for Strings  
Bach  
KATE WINTER (Soprano) and Orchestra  
Aria, How gentle was my Damon's Air (Comus)  
Arve

ORCHESTRA  
A Shropshire Lad . . . . . Butterworth  
ARTHUR CATTERALL (Violin) and Orchestra  
Violin Concerto in A (K219) . . . . . Mozart  
ORCHESTRA  
Symphony No. 8 in B Minor (The Unfinished)  
Schubert

10.30 Epilogue

## THIS WEEK'S BACH CANTATA

Church Cantata No. 56, ICH WILL DEN KREUZSTAB GERNE TRAGEN. (Gladly my Cross-staff will I carry.)

THIS Cantata is one of the comparatively few which are for solo voice throughout, except for the chorals at the end.

'Among the most splendid' is a phrase which has already appeared in notes on other cantatas, but it must be used of this work also; musicians all the world over are agreed in regarding it as a noble piece of profoundly devotional music, instinct with Bach's deep sincerity. It is one of those, too, of which he carefully revised the parts himself, furnishing valuable clues to his wishes in the often disputed matter of phrasing.

The singer who undertakes it must have a vivid sense of its dramatic power and fervour, and must be able to carry us with him, as the poem, and with it the music, passes gradually from a mood of acceptance of the Cross to an exultant welcome of approaching death.

In the first aria, the accompaniment is eloquent of grief which resignation has transfigured; it is based on a motive which Bach often uses to express suffering, though nowhere more expressively. In the recitative which follows, there can be heard a wave-like figure in the orchestra; the word 'Schiff-fahrt' (voyage) has turned Bach's thoughts to the sea.

The other aria is built up on a long, flowing melody, and the final chorale is a very beautiful one.

I.—Aria.  
Gladly my cross-staff will I carry,  
That comes from God's own loving hand;  
While in the vale of woe I tarry,

Till God reveal that promised land,  
When deep in the grave all my sorrowing lies,  
The Saviour shall wipe ev'ry tear from mine eyes.

II.—Recitative.  
I journey through the world  
Ev'n as a ship at sea,  
And sorrow, pain and woe  
Are mighty ocean billows tow'ring,  
My terror-stricken soul o'er-pow'ring,  
But anchor'd with my sails all furled,  
I lie secure, at rest,  
Within His quiet haven blest.  
He calleth unto me, 'I am with Thee,  
And I will never leave thee nor forsake thee.'  
The storm is hush'd, that would o'er-take me,  
By His own hand, and from that ship I come unto the land  
That is my heav'nly home, where He my spirit calleth  
And all my burden from me falleth.

III.—Aria.  
Surely, surely, shall my yoke  
At the last from me be taken,  
Then shall my spirit grow in might,  
And soaring with an eagle's flight,  
This world of travail leave behind me;  
No weary bonds of earth shall bind me,  
Oh that sow my letters broke!

IV.—Recitative.  
Behold me, Lord, I stand and wait  
Thy call unto my blest estate,  
Th' inheritance Thou givest,  
Where Thou Thyself in glory livest,  
How gladly will I go  
Within the gates that open Thou shalt throw,  
When deep in the grave all my sorrowing lies,  
The Saviour shall wipe ev'ry tear from mine eyes.

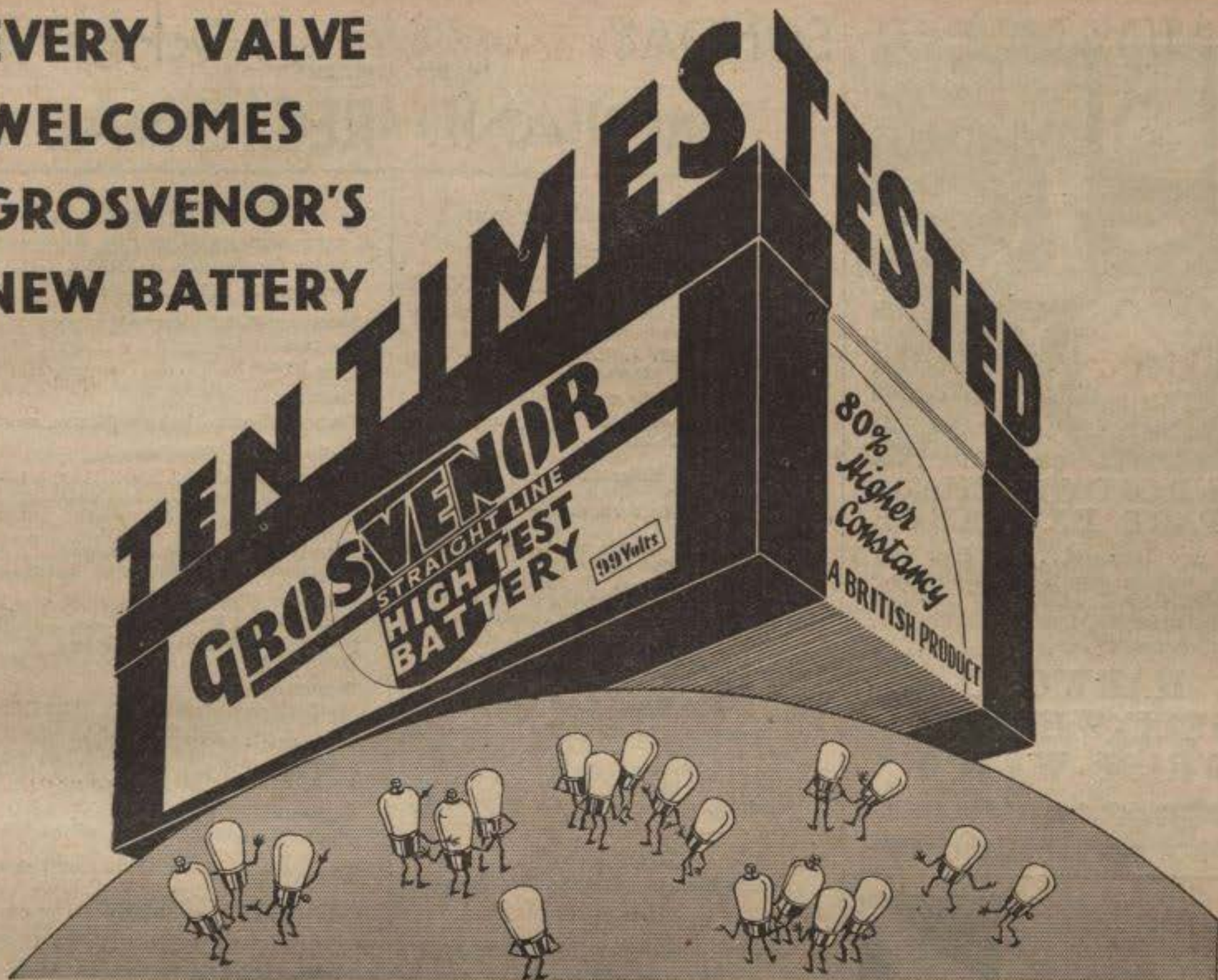
V.—Chorale.  
Come, O death, thou kindly sleeping,  
Come and bear me to my rest  
I would yield me to thy keeping,  
In the mansions of the blest;  
Let them, whose will, abhor Thee,  
Only welcome have I for Thee;  
Thou alone my soul canst guide  
To my blessed Jesu's side.

(English Text by D. Millar Craig. Copyright, B.B.C. 1926)

Cantatas for the next four Sundays are:—  
Nov. 2. No. 180. Schmücke dich, O liebe Seele.  
Nov. 9. No. 38. Aus tiefer Not schrei' ich zu dir.  
Nov. 16. No. 106. Gottes Zeit ist die aller beste Zeit.  
Nov. 23. No. 139. Wohl dem, der sich auf seinen Gott



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**SUNDAY**

626 kc/s (479.2 m.)

**MIDLAND REGIONAL**

October 26

3.30 London Regional Programme

5.0-5.15 London Regional Programme

8.0 A HOSPITAL SUNDAY SERVICE

Relayed from WARD 2 of THE GENERAL HOSPITAL, BIRMINGHAM

Conducted by Mr. A. H. LEANEY (The House Governor)

Order of Service

Hymn, Lord teach us how to pray aright (247, Ancient and Modern)

Prayers

First Lesson: 2 Kings, Chapter v, Verses 1-15 Psalm 91

Second Lesson: St. John, chapter ix, verses 1-38 Prayers

Hymn, Lord, it belongs not to my Care (535, Ancient and Modern)

Address by Dr. J. B. LEATHER, M.A., F.R.C.S. (Honorary Surgeon to the Hospital)

Hymn, The King of Love my Shepherd is (197, Ancient and Modern)

Benediction

8.45 The Week's Good Cause

An Appeal on behalf of THE ALEXANDRA MUSICAL SOCIETY (for the entertainment of Wounded Soldiers still in Hospital) by Lord LEIGH. Contributions will be gratefully received by Lord Leigh, Stoneleigh Abbey, Kenilworth

8.50 'The News'

WEATHER FORECAST, GENERAL NEWS BULLETIN

9.0 Midland News

9.5 An Evening Concert

THE MIDLAND STUDIO ORCHESTRA Under the direction of FRANK CANTELL

Overture, The Italian in Algiers ..... Rossini

MILLCENT WARD (Soprano)

The Pipes of Pan ..... Monckton Sing, joyous Bird ..... Phillips

ORCHESTRA

Fantasy, Mignon Ambroise Thomas, arr. Tavan

9.40 EDNA ILES (Pianoforte)

Fantasy Impromptu ..... Chopin Waltz in E Minor ..... Chopin

ORCHESTRA

Mot d'Amour (A Word of Love) ..... Elgar Valse des Alouettes (The Larks' Waltz) .. Drigo

MILLCENT WARD

The Clothes of Heaven ..... Dunhill Sometimes in my Dreams ..... D'Hardelot Rose in the Bud ..... Dorothy Forster

ORCHESTRA

Spanish Dance, Andaluza ..... Granados

10.10 EDNA ILES

Fairy Tale, Op. 42, No. 3 ..... Medtner Danza Jubilosa, Op. 40, No. 4 ..... Medtner

ORCHESTRA

Intermezzo, The Whispering of the Flowers Von Blon

Träumerei (Reverie) ..... Schumann

10.30 Epilogue

**ON SUNDAY EVENINGS**

A New Series of Orchestral Concerts

SUNDAY evening programmes are, no doubt, broadcast to the largest audience of the week. It is the time when people can draw down the blind and shut the door most firmly on the strife and turmoil of the daily round, on the petty cares and irritations of the world without. The Sunday evening audience has leisure to listen thoughtfully, leisure, too, judging by Monday's mailbag at Savoy Hill, to criticize, even to put on its boots again and take its criticism to the pillar-box. Knowing that, the B.B.C. has always tried to frame these programmes in a way which might blend the maximum of wholesome brightness with the atmosphere of quiet leisure about the hearth. It has involved a great deal of painstaking labour, and the provision of good orchestral music at that time has been hedged about by special difficulties of its own. But now, when the B.B.C. has its own whole-time orchestra, so constituted that it can play either at full strength or in many different groups, each self-contained and fully equipped for the task in hand, it is possible to take a long and wide view of the possibilities which Sunday evenings open up. A whole series of Sunday orchestral concerts has been planned which will run, with a break of two weeks at Christmas, till June, 1931, and the programmes have been drawn up, as far as may be, to balance and complement those of the Wednesday Symphony Concerts. A study of them will show that they contain much of the best-loved orchestral

music in the world, music which is so often heard that only its own intrinsic beauty keeps it from any fear of growing stale. And if some names appear, of which the simple-hearted listener is still a little shy, there is no cause for alarm; only such new works will be included as have proved already that they are liked on their own merits. And the conductors, players, and singers are all tried and trusted friends of the listener, who knows when his music is being worthily presented. Details of the first concert are given above, and the programmes for the two following weeks will be:—

Sunday, November 2

Kamarinskaya ..... Glinka Aria, Una voce poco fa (The Barber of Seville) Rossini

Pianoforte Concerto in D Minor (K. 466) .. Mozart Scherzo from A Midsummer Night's Dream Mendelssohn

Variations and Fugue on a theme of Mozart Reger

OLGA OLGINA MARCELLE MEYER LESLIE HEWARD

Sunday, November 9

Overture Aria Overture, Neues vom Tage ..... Hindemith

Viola Concerto ..... Mendelssohn Symphony No. 4, in A (The Italian) Mendelssohn

PAUL HINDEMITH SIR HENRY WOOD



October 26 **CARDIFF** SUNDAY  
 968 kc/s (309.9 m.)  
**WESTERN REGION**

3.0 *National Programme*  
 3.55 'FOR THE CHILDREN'  
 (National Programme)

4.15 **THE CITY OF BRISTOL POLICE BAND**

(By kind permission of THE BRISTOL WATCH COMMITTEE)  
 Director of Music, Captain F. W. WOOD, M.V.O.  
 (Late Director of Music, Scots Guards)  
 Overture, Euryanthe .. Weber, arr. D. Godfrey  
 Suite, La Boutique Fantasque (The fantastic Toyshop) .. Rossini and Respighi, arr. D. Godfrey  
 Danse Cosaque; Nocturne; Allegro non Troppo; Mazurka; Tarantelle; Valse Lente; Can Can, Andantino; Galop

PAULINE MAUNDER (Soprano)  
 Love's Lament ..... } Head  
 Love not me for comely Grace ..... }

THE BAND  
 Invitation to the Dance  
 Weber, arr. Weingartner, and D. Godfrey  
 Entr'acte, Valley of Poppies ..... Ancliffe  
 Caprice, Echoes de Bastion ..... Kling

PAULINE MAUNDER  
 Irish Peasant Song ..... } Hadow  
 A Song of the Four Seasons ..... }  
 Memories ..... }  
 To the Queen of Heaven ..... Dushill

5.15-6.15 *National Programme*

7.55 BELLS  
**A RELIGIOUS SERVICE**  
 Relayed from  
 ST. MARY REDCLIFFE, BRISTOL

8.0 *Order of Service*  
 Hymn, Our Blest Redeemer (Ancient and Modern, 207)  
 Opening Prayers  
 Psalm 96  
 Lesson  
 Magnificat  
 Creed and Collects  
 Hymn, Through the Night of Doubt (Ancient and Modern, 274)  
 Address by the Rev. Edward L. A. HERTSLET, M.A., Vicar of St. Mary Redcliffe  
 Hymn, Through the Day Thy Love has spared us (Ancient and Modern, 25)

8.45 **The Week's Good Cause**  
 An Appeal on behalf of THE LORD MAYOR OF BRISTOL'S WIRELESS FOR HOSPITALS FUND by THE LORD MAYOR OF BRISTOL  
 Relayed from THE UNIVERSITY OF BRISTOL UNION, Clifton, Bristol

8.50 *National Programme*

9.0 West Regional News

9.5 **A Programme of Oratorio**  
 NATIONAL ORCHESTRA OF WALES  
 (Cerdorfa Gonedlaethol Cymru)  
 (Leader, LOUIS LEVITUS)  
 Conducted by WARWICK BRAITHWAITE

MAY MIDDLETON and Orchestra  
 Rejoice greatly ..... } (Messiah)  
 How beautiful are the Feet ..... } Handel

THE ORCHESTRA  
 March to Calvary (Redemption)..... Gounod

MAY MIDDLETON and Orchestra  
 Jerusalem ..... } (St. Paul)  
 I will sing of thy great Mercies .. } Mendelssohn

THE ORCHESTRA  
 Prelude and Angel's Farewell (Dream of Gerontius) ..... Elgar

10.30 **Epilogue**

10.40-11.0 **The Silent Fellowship**

**SWANSEA**

1,040 kc/s (288.5 m.)

3.0-6.15 *National Programme*

8.0 *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*

8.0 *National Programme*

9.0 Local News

9.5 *National Programme*

10.30 **Epilogue**

**BOURNEMOUTH**

3.0-6.15 *National Programme*

8.0 *National Programme*

10.30 **Epilogue**

**MANCHESTER and LEEDS**

797 kc/s (376.4 m.) 1,500 kc/s (200 m.)

3.0:—National Programme. 4.15:—A Choral and Orchestral Programme. The Northern Wireless Orchestra, conducted by T. H. Morrison (Leader, John Bridge). The Northern Wireless Chorus (Chorus Master, S. H. Whittaker). 5.45-6.15:—National Programme. 8.0:—A Religious Service. Relayed from Durham Cathedral. (National Programme from Newcastle.) 8.45:—National Programme. 9.0:—North of England News. 9.5:—A Brass Band Concert. (National Programme.) The Sowerby Bridge Band, conducted by G. T. Bancroft, Joseph Sutcliffe (Bass). 10.30:—Epilogue.



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October 27

DAVENTRY

MONDAY

193 kc/s (1,554.4 m.)

NATIONAL PROGRAMME

10.15 a.m. THE DAILY SERVICE

10.30 TIME SIGNAL, GREENWICH; WEATHER FORECAST

10.45-11.0 'BOYS AND GIRLS AT WORK'—VI

Mrs. WINTRINGHAM: 'The Young Workers on the Land'

12.0 ORGAN RECITAL

By EDGAR T. COOK

Relayed from SOUTHWARK CATHEDRAL

KATHLEEN L. WHITTOME (Soprano)

EDGAR T. COOK

Fantasy Sonata in B *Rheinberger*

KATHLEEN L. WHITTOME

The Heart worships.....*Holst*  
Shepherd's Cradle Song *Somervell*

EDGAR T. COOK

Minuet.....*Debussy*  
Chorale.....*Honegger*  
Berceuse and Finale *Stravinsky*

KATHLEEN L. WHITTOME

Allotulia.....*O'Connor Morris*  
Bible Song, No. 5.....*Dvorak*

EDGAR T. COOK

Canto Popolare.....*Elgar*  
Toccata in A.....*Purcell*

1.15 An Orchestral Concert

relayed from

THE NATIONAL MUSEUM OF WALES

(From Cardiff)

NATIONAL ORCHESTRA OF WALES

(Cerddorfa Genedlaethol Cymru)  
(Leader, LOUIS LEVITUS)

Conducted by WARWICK BRAITHWAITE

Overture, Idomeneo....*Mozart*  
Ballet Music, The Merry Wives of Windsor.....*Nicolai*

Serenade, No. 4, in D....*Mozart*  
Allegro; Andante; Allegro  
Overture, Solennello *Glazounov*

2.0 East Anglian Herring Fishing Bulletin

2.10 FOR THE SCHOOLS

Mlle. CAMILLE VIÈRE: French Reading—III, Prose and Poetry; Alphonse Daudet—'Lettres de mon Moulin' and 'Les Amoureuses'

('Lettres de mon Moulin' is published by Nelson, 2s., 'Les Amoureuses' is in 'Modern French Verse,' published by Dent, 1s. 9d.)

2.25

Interlude

2.30 Miss RHODA POWER: 'Children of Other Days: The Middle Ages—VI, The Boy who went to China'

3.0

Interlude

5.15 The Children's Hour

Songs without Words (*Mendelssohn*) played by *Cecil Dixon*

'The Captain's Paper,' from 'Treasure Island' (*R. L. Stevenson*)

The Story of 'The Barn' (*H. Mortimer Batten*)

6.0 POETRY READING OF TODAY—IX

6.15 'The First News'

WEATHER FORECAST, FIRST GENERAL NEWS BULLETIN

6.35 London Stock Exchange Report; Fat Stock Prices for Farmers

6.40 The Foundations of Music

BACH'S MISCELLANEOUS PIANOFORTE MUSIC

Played by MAURICE COLE

Prelude and Fugue on the name Bach

Suite in E Minor

7.0-7.20 'NEW BOOKS'

By Mr. DESMOND MACCARTHY

7.25 'THE NOVELS OF THOMAS HARDY'—V

Mr. BASIL WILLEY

7.45 A Short Pianoforte Recital

By BEBBELEY MASON

2nd Impromptu, Op. 36  
Waltz in A Flat, Op. 42 } *Chopin*  
Tarantelle, Op. 43.... }

8.0 'The Western Land'

Relayed from ST. HILARY, CORNWALL

(From Plymouth)

(See centre of page)

9.0 'The Second News'

WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN

9.15 Shipping Forecast and New York Stock Market Report

9.20 'THE FUTURE OF MEDICINE'—II

Dr. JOHN MELLANBY: 'Physiology'

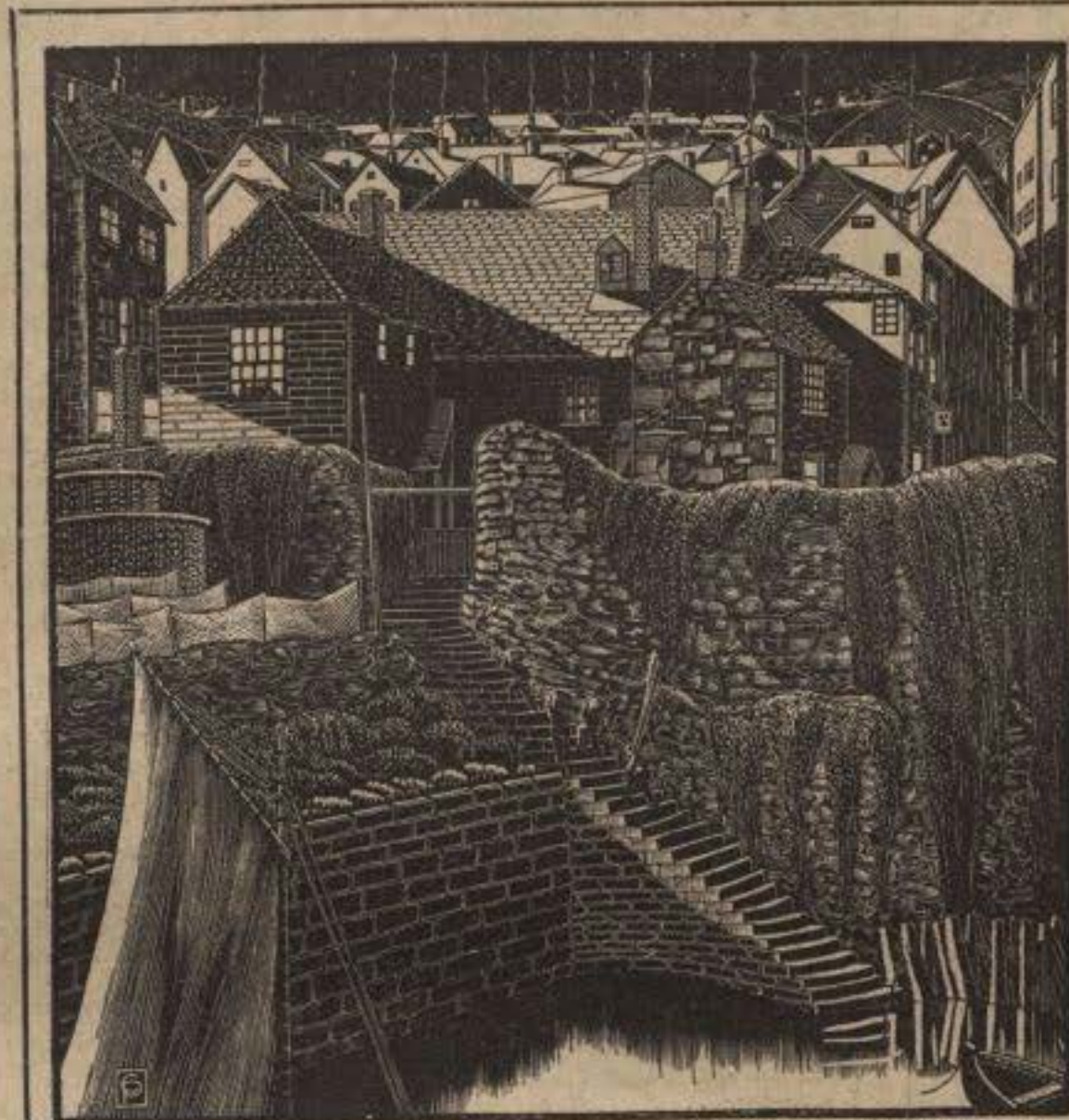
9.40 The Ridgeway Parade—V

Music arranged by DOROTHY HOGGEN  
Additional numbers composed by PHILIP RIDGEWAY

Devised, Written, and Produced by PHILIP RIDGEWAY

10.55-12.0 DANCE MUSIC

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



From a wood engraving by Cloughdon Pallen

THE WESTERN LAND

A Dramatic Narrative of Work in Cornwall

told by

A Farmer A Fisherman

A Flowergrower and A Miner

Presented by

Bernard Walke, of St. Hilary, Cornwall.

RELAYED FROM ST. HILARY TONIGHT AT 8.0

3.5 Miss RHODA POWER: 'Stories for Younger Pupils—VI, The Magic Balls (Bohemian)'

3.20

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

4.15

A Concert  
WATCYN WATCYN (Baritone)  
FRANK WALKER OCTET



MONDAY

LONDON PROGRAMMES

October 27

842 kc/s

LONDON REGIONAL

(356.3 m.)

- 10.15 *National Programme*
- 11.0-11.30 Experimental Television Transmission by the Baird Process (356.3 m. Vision; 261.3 m. Sound)
- 12.0 Songs of Teresa del Riego  
BETTY SCOTT (Contralto)  
JAMES HICKLEY (Baritone)
- 12.30 Instrumental Concert  
ROBERT SILVESTER (Violin)  
HINDA PHILLIPS (Pianoforte)
- 1.0 Light Music  
THE PICCADILLY RESTAURANT ORCHESTRA  
Directed by MAX JAFFA  
From THE PICCADILLY HOTEL
- 2.0-3.0 LOZELLS PICTURE HOUSE ORCHESTRA  
Conducted by ERNEST PARSONS  
(From Midland Regional)
- 3.20 *National Programme*
- 5.15 JACK PAYNE  
and his  
B.B.C. DANCE ORCHESTRA
- 6.15 'The First News'  
WEATHER FORECAST, FIRST GENERAL NEWS BULLETIN
- 6.40 The J. H. Squire Celeste Octet  
WYNNE AJELLO (Soprano)  
OLIVE KAVANN (Contralto)
- OCTET  
The Fly's Courtship *J. H. Squire, arr. Willoughby*  
Serenata ..... *Moszkowski*
- 6.47 WYNNE AJELLO  
Blackbird's Song ..... *Cyril Scott*  
Vilia ..... *Lehar*  
I wish I were a tiny Bird ..... *Löhr*
- 6.55 OCTET  
Evensong at Twilight ..... *J. H. Squire*  
Good Company ..... *arr. Willoughby*

- 7.8 OLIVE KAVANN  
Aria, O del mio dolce ardor (Oh, Zephyr, soft and kind) (Paris and Helen) ..... *Gluck*  
When Love is kind ..... *Old Melody, arr. A. L.*  
From the Land of the sky-blue Water .. *Cadman*

- 7.16 OCTET  
A Venetian Serenade ..... *arr. Willoughby*  
(First Performance)



OLIVE KAVANN  
is a soloist in this evening's concert.

- 7.26 WYNNE AJELLO  
Nymphs and Fauns ..... *Bemberg*  
I love thee ..... *Grieg*
- 7.34 OCTET  
Schummerlied (Slumber Song) *Schumann, arr. Sear*  
Dance of the Woodland Gnomes  
*J. H. Squire, arr. Willoughby*
- 7.41 OLIVE KAVANN  
Through the sunny Garden ..... *Quilter*

- Love's Quarrel ..... *Cyril Scott*  
Daffodil Gold ..... *Robertson Hodgson*  
The Willow Tree ..... *Kahn*

- 7.49 OCTET  
Nina (Valse Brillante) .. *Waldteufel, arr. Sear*

- 8.0 FRENCH TALK  
Monsieur E. M. STÉPHAN

- 8.30 Regional News

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

- 9.0 THE LONDON STRING PLAYERS  
SARAH FISCHER (Soprano)  
LONDON STRING PLAYERS  
Concerto Grosso in G Minor ..... *Vivaldi*

- 9.15 SARAH FISCHER  
Er, der herrlichste von allen (He,  
the noblest of all) .....  
Ich kann's nicht lassen (I can not  
grasp it) ..... *Schumann*  
Du Ring an meinem Finger (Thou  
Ring upon my Finger) .....  
(In German)

- 9.25 LONDON STRING PLAYERS  
Gavotte ..... *Bach, arr. Forsyth*  
Serenade, Op. 20 ..... *Elyar*

- 9.42 SARAH FISCHER  
L'Invitation au Voyage .....  
Je t'adore .....  
Le Docteur Carabe (Dr. Beetle) .. *Gretchaninow*  
La Sente (The Narrow Way) ....  
Presents for Jenny .....

- 9.52 LONDON STRING PLAYERS  
Meditation on an old Bohemian Choral .. *Suk*  
Suite, Capriole ..... *Peter Warlock*

- 10.15 'The Second News'  
WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN

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

- 12.0 Organ Recital  
By EDGAR T. COOK  
Relayed from SOUTHWARK CATHEDRAL  
KATHLEEN L. WHITOME (Soprano)
- 1.15 An Orchestral Concert  
THE NATIONAL ORCHESTRA OF WALES  
(From Cardiff)
- 2.10 FOR THE SCHOOLS
- 5.15 THE CHILDREN'S HOUR
- 6.0 POETRY OF TODAY—IX
- 6.15 'The First News'  
WEATHER FORECAST, FIRST GENERAL NEWS BULLETIN

## NATIONAL

1,148 kc/s (261.3 m.)

For fuller details see National Programme:  
(Daventry, page 249)

- 6.35 London Stock Exchange Report; Fat Stock  
Prices for Farmers
- 6.40 The Foundations of Music  
BACH'S MISCELLANEOUS PIANOFORTE MUSIC  
Played by MAURICE COLE
- 7.0-7.20 'New Books'  
By MR. DESMOND MACCARTHY
- 7.25 MR. BASIL WILLEY: 'The Novels of Thomas  
Hardy'—V

- 7.45 A SHORT PIANOFORTE RECITAL  
by  
BERKELEY MASON

- 8.0 'The Western Land'  
(From Plymouth)

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

- 9.15 New York Stock Market Report

- 9.20 'THE FUTURE OF MEDICINE'—II  
DR. JOHN MELLANBY: 'Physiology'

- 9.40-10.55 The Ridgeway Parade—V



# HEALTHY LEGS FOR ALL!

Marvellous Results of 'Nature-Cure' Treatment



MRS. ELDRIDGE

**"It is such a Relief After Years of Pain."**

"My leg is completely cured, thanks to Elasto; all swelling and pains gone, and I am able to walk about and do my work as though I had never had a bad leg. It is such a relief after years of pain. I have had doctors, have attended hospital, and have laid up for months at a stretch, all to no purpose, and yet Elasto has quickly and completely cured me without any need for resting; it is wonderful.

"Elasto has been a godsend to me, and you may publish my letter for the benefit of other sufferers, who I do hope will send for your splendid treatment.

"Thank you very much for your kind attention and wonderful cure."

(Signed) Mrs. S. Eldridge,  
28, Monden Street, Rochester, Kent.

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Elasto is the wonderful new treatment that cures through the blood, at the same time improving general health and increasing vitality.

It is prepared in tiny tablets to be dissolved on the tongue, and is the pleasantest, the least costly, and the most effective treatment ever devised.

Varicose veins, ulcers, eczema, muscular weakness, phlebitis, thrombosis, swollen legs, inflamed wounds, rheumatism, neuritis, and all those troubles generally known as bad legs are cured naturally and permanently by Elasto Treatment without rest, and at small cost.

Elasto does not patch you up—it cures, because it brings into play Nature's own laws of health and healing. It is not a drug, but a vital cell-food which must be present in the blood to ensure complete health.

Elasto also cures piles, prolapsus, varicocele, hardened arteries and glands, sciatica, lumbago, arthritis, and all relaxed or hardened conditions, no matter where they occur.

### Send for Free Sample!

Elasto Treatment is fully explained in a Special Booklet which we will gladly send privately post free, together with Free Sample and copies of recent testimonials.

Write for these to-day, NOW! or send 5s. for a full month's treatment (in plain wrapper) and see for yourself what a wonderful difference Elasto makes.

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**Elasto Cures through the Blood!**

# LISTEN MY DEAR...



**EITHER**  
**you get me**  
**an ERASMIC**  
**Shaving Stick**  
**next time...**  
**OR**  
**I grow a beard**  
**Is that clear?**

# ERASMIC SHAVING STICK

### WHY THEY'RE SO KEEN ON ERASMIC

- 1 A shaving stick lasts more than four months.
- 2 Effective with hot or cold water.
- 3 Close lather firmly supports all hairs from top to base.
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ER, 109-30A

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### Brown 2-Valve Regional Receiver

Designed for new conditions. In handsome Polished Oak Cabinet. Components of the highest quality. Space provided for batteries. Price, without batteries and accumulator, but including valves, £6.5s. Complete with Brown Duckling Loud Speaker £7.10s.

—and a Magnificent New Portable



### Brown Screen Grid 4-Valve Portable Set

Fitted with special Brown Movement for Portable Sets, having a Duplex Diaphragm and coils covering all wave-lengths. In handsome Walnut Cabinet. Provision for additional Speaker and Pick-up. Extra large capacity Batteries and Accumulators. Complete with valves, batteries, unspillable accumulator, turntable, tested and calibrated, £19.19s.

Also supplied fitted with new Brown Moving Coil Movement at extra cost of £2.15s.—the only moving coil portable on the market.

1930  1931

# Brown

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you to smoke

# WILLS'S 'GOLD FLAKE'

The VALUE is in the Cigarettes

B.W. 598

## MONDAY

626 kc/s (479.2 m.)

October 27

# MIDLAND REGIONAL

12.0 *London Regional Programme*

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

Overture, Lustspiel (Comely) ..... *Keler-Bela*  
Waltz, Calinerie ..... *Ferraris*  
Suite, Four Indian Love Lyrics  
*Woodforde-Finden*  
Selection, Véronique ..... *Message*  
Intermezzo, Rambler Roses ..... *Pecking*  
Waltz, Les Patineurs (The Skaters) *Waldteufel*

5.15 **THE CHILDREN'S HOUR**

'More Puppy Dog Tales—Irish Stew,' by Margaret Madeley  
Songs by BETTY BOND (*Soprano*)

ROBERT SILVESTER (*Violin*)  
Romance ..... *Rubinstein, arr. Wilhelmj*  
Tambourin ..... *Rameau, arr. Kreisler*  
Dragonflies ..... *Zsolt*

EDMOND LETES  
Pilgrim's Song ..... *Tchaikovsky*  
A jolly old Cavalier ..... *Airlie Dix*

ORCHESTRA  
Pierrette ..... } *Chaminade*  
L'Anneau d'Argent (The Silver Ring) }

7.40 **ROBERT SILVESTER**

Old English Air ..... *arr. Melsa*  
Introduction and Tarantelle ..... *Sarasate*

ORCHESTRA  
Prelude and Call, Mary Rose ..... *O'Neill*  
Funiculi, Funicula ..... *Denza*



THE TOWN HALL, CHELTENHAM, from which a concert by the City of Birmingham Orchestra, conducted by Leslie Heward, is being relayed tonight at 9.0

ROBERT SILVESTER (*Violin*)  
Keeping the home fires burning, a Talk by MAJOR VERNON BROOK

6.0 *London Regional Programme*

6.15 'The First News'

WEATHER FORECAST, FIRST GENERAL NEWS BULLETIN

6.40 **THE MIDLAND STUDIO ORCHESTRA**

Under the direction of FRANK CANTELL  
Suite, Three Fours ..... *Coleridge-Taylor*

EDMOND LETES (*Baritone*)  
The Vagrant ..... *Michael Mullinar*  
When the King went forth to War .. *Koenemann*

7.5 ORCHESTRA

Melody in E ..... *Rachmaninov*  
The merry Nigger ..... *Squire*

8.0 *London Regional Programme*

8.30 Midland News

8.35 *London Regional Programme*

9.0 An Orchestral Concert

Relayed from THE TOWN HALL, CHELTENHAM

THE CITY OF BIRMINGHAM ORCHESTRA  
Conducted by LESLIE HEWARD

Overture, Roman Carnival ..... *Berlioz*  
Symphony, No. 2, in D ..... *Brahms*  
Allegro; Adagio; Allegretto; Allegro  
Four Irish Dances ..... *Stanford*  
Prelude, Act III, Lohengrin ..... *Wagner*

10.15 'The Second News'

WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN

10.30-11.0 *London Regional Programme*



# October 27 CARDIFF MONDAY

968 kc/s (309.9 m.)

## WESTERN REGION

10.15 THE DAILY SERVICE

10.30-11.0 National Programme

1.15-2.0 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

Overture, Idomeneo ..... Mozart

Ballet Music, The Merry Wives of Windsor

..... Nicolai

Serenade, No. 4, in D ..... Mozart

Allegro; Andante; Allegro

Overture, Solennelle ..... Glazounov

2.10 National Programme

5.15 THE CHILDREN'S HOUR

'THE HOME COMING OF CAPTAIN THORNE'

A Story of the Great Plague

in

Bristol

by

DOROTHY HOWARD ROWLANDS

6.0 Mr. LEIGH WOODS: 'West of England Sport'

6.15 National Programme

7.45 A Bristol Radio Week Programme

### A NAVAL AFFAIR

ON BOARD H.M.S. 'FLYING FOX' TRAINING SHIP

For THE R.N.V.R.

Stationed at BRISTOL

Programme arranged by A. G. POWELL

Artists

MERVYN DANIEL (Tenor)

BERNARD ROSS (Baritone)

WILLIAM BINDING (Bass)

JACK CORNISH (Pianoforte)

Musical Director, JOSEPH JENKINS

THE BAND OF THE 4TH (CITY OF BRISTOL) BATT.

THE GLOUCESTERSHIRE REGIMENT

(By kind permission of Lt.-Col. A. L. W. NEWTH

D.S.O., M.C., T.D. Commanding)

Bandmaster, R. G. MARK

The Programme will include

Characteristic Naval Features

Loading Competition, 6in. gun, with running

commentary

Hoisting Colour ceremony in the Royal Navy,

with bugles and drums, and Band Music

Songs and Choruses reminiscent of life aboard

ship, by soloists and men of the R.N.V.R. now

serving and old Naval ratings

The Story of the R.N.V.R. told by CAPTAIN

CAVENDISH

The LORD MAYOR OF BRISTOL will preside and

will be supported by Chief Naval Officers of the

District

9.0 National Programme

9.15 West Regional News

9.20-10.55 National Programme

### SWANSEA

1,040 kc/s (288.5 m.)

10.15 THE DAILY SERVICE

10.30-11.0 National Programme

1.15-2.0 National Programme

2.10 National Programme

5.15 West Regional Programme

6.15 National Programme

9.15 West Regional News

9.20-10.55 National Programme

### PLYMOUTH

1,040 kc/s (288.5 m.)

10.15 THE DAILY SERVICE

10.30-11.0 National Programme

2.10 National Programme

5.15 THE CHILDREN'S HOUR

'GOING SOUTH'

Negro Reminiscences of the Plantation

Devised and arranged

by

DEREK McCULLOCH

6.0 National Programme

8.0 'The Western Land'

(See National Programme)

9.0 National Programme

9.15 Local News

9.20-10.55 National Programme

### BOURNEMOUTH

10.15 THE DAILY SERVICE

10.30-11.0 National Programme

2.10-11.0 National Programme

### MANCHESTER and LEEDS

797 kc/s (376.4 m.) 1,500 kc/s (200 m.)

10.15:—The Daily Service. 10.30-11.0:—National Programme. 2.10:—National Programme. 3.20:—The Northern Wireless Orchestra. Will Knowles (Entertainer). (From Newcastle.) Marion Rhodes (Pianoforte). (From Leeds.) 5.15:—The Children's Hour. 6.0:—National Programme. 9.15:—North of England News. 9.20-10.55:—National Programme.

# BANISH

Hear these new records—they're great—you'll want them all.

**LESLIE HUTCHINSON**  
There's magic in his voice—  
for Syncopation he has no equal.

R 760 Falling in Love again  
Without a Song

R 749 Song of the Dawn  
She's my Secret Passion

R 738 I love you so much  
You brought a new kind of Love

# THE

**ROSS and SARGENT**  
On Record as on Stage and Wireless  
..... a sensation.

R 764 Little White Lies  
Fatima

R 762 Let's Go Native  
My Mad Moment

R 505 Seven Veils  
It's Unanimous Now

"The Best Duetists to be heard now anywhere."  
—The Gramophone.

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**FRANK WESTFIELD'S ORCHESTRA**  
Latest Selections from over 50 popular titles

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**VICTOR OLOF SEXTET**  
Exclusive Parlophone Artists

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Venetian Barcarolle

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"OLD TIME VARIETY"  
Old Music Hall favourites in the good old style

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will provide an ASSURED INCOME of £100 a year for life and a cash payment when you retire.

This is what a man aged 25 next birthday may secure at 65 by taking out an Endowment Assurance Guaranteed Bonus Policy with the Prudential.

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**YEARLY OUTLAY would be £13 : 13 : 0**

equivalent to 9d. a day. This plan shews

**a profit of £554 on an investment of £546.**

In the event of death before 65, £500 with guaranteed bonus additions of £15 a year (more than the yearly outlay) would be available for his dependants.

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ANY TERM  
ANY AMOUNT

If you would like a guaranteed income of £100 a year or more at age 65 or earlier, fill in and forward this coupon.

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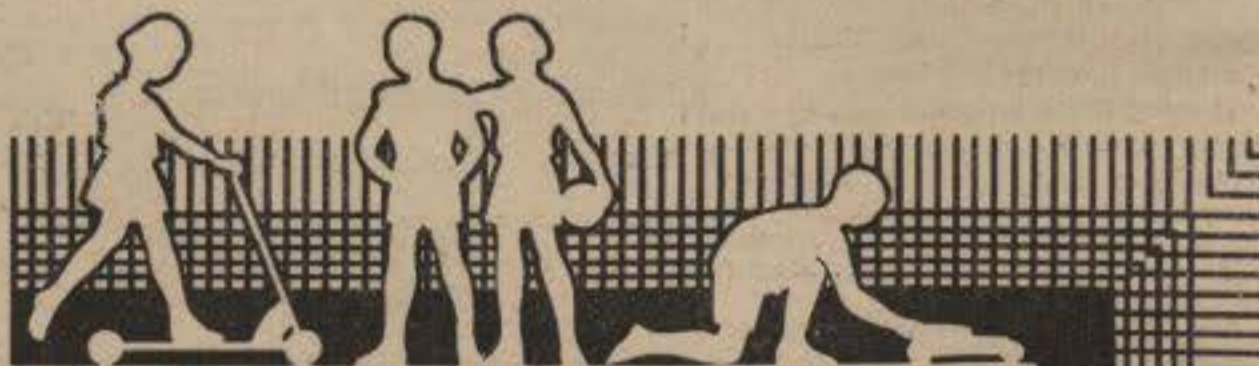
Please send me particulars of an Endowment Assurance Policy with guaranteed £3% Bonus which will enable me to secure an assured income of £..... at age..... My age next birthday is.....

Name .....  
Mr., Mrs., Miss.

Address .....

R.T. 24-10-30..... P.P. 221

# LEATHER SOLES FOR LITTLE FEET



Children's feet are busy feet, they get hot, they must have air. Leather soles will let them "breathe." Leather is 40% air.

Leather soles safeguard your children's health, because leather is just like the skin. It keeps out the wet, and yet carries away the dangerous perspiration which is a direct cause of chills, rheumatism and foot-troubles.

Eighty-six out of a hundred doctors recommend leather.

For your children's sake, insist on genuine leather soles.

**Health First!**



**Health and Leather go together.**



October 28

DAVENTRY

TUESDAY

193 kc/s (1,554.4 m.)

NATIONAL PROGRAMME

10.15 a.m. THE DAILY SERVICE

10.30 TIME SIGNAL, GREENWICH; WEATHER FORECAST

10.45-11.0 Mrs. D. D. COTTINGTON TAYLOR: 'Some Cheap Washing Machines'

12.0 Guy D'Hardelot's Songs
KATHLEEN LENNARD (Soprano)
DOUGLAS PEMBERTON (Baritone)

12.30 EDWARD O'HENRY
At THE ORGAN of TUSSAUD'S CINEMA

1.0 Light Music
LEONARDO KEMP and his PICCADILLY ORCHESTRA
From THE PICCADILLY HOTEL

2.0 Experimental Transmission for the Radio Research Board by the Futlograph Process

2.5 East Anglian Herring Fishing Bulletin

2.10 FOR THE SCHOOLS
Mr. ERIC PARKER: 'Out of Doors Week by Week - V, The Fall of the Leaf'

2.25 Interlude

2.30 Sir WALFORD DAVIES: 'Music - VI, The New Phrase'
(a) Beginners' Lesson
(b) Miniature Concert
(c) Advanced Lesson

3.30 Interlude

3.35 Mons. E. M. STÉPHAN: 'Early Stages in French' - VI

4.0 Interlude

4.5 SPECIAL TALK FOR SECONDARY SCHOOLS: 'Modern Scientific Achievements' - III
Capt. G. I. FINCH, M.B.E.: 'Explosives'

4.25 Interlude

4.30 THE PRINCE OF WALES PLAYHOUSE ORCHESTRA
Conducted by FRANK WESTFIELD
Relayed from LEWISHAM
March, Second to None ..... Humm
Overture, Figaro ..... Mozart
Italian Divertissement, A Day in Naples ..... Byng
Waltz Song, The same as we used to do ..... Campbell
Ballad, Say a little Prayer for me ..... Nicholls
Selection, The Student Prince ..... Romberg

5.15 The Children's Hour
MY PROGRAMME
by
LADY TREE

6.0 Topical Talk

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

6.35 London Stock Exchange Report; Fat Stock Prices for Farmers

8.0-8.30 'THE MIND OF A CHILD' - V
Dr. CYRIL BURT: 'The Nervous Child'

8.36 THE MASKS
Duets:
Shepherds' Dance ..... German
Sleep, sleep, Beauty bright ..... Harry Brook
The swaying Blossoms ..... Rowley
Friendship ..... Marzials

8.47 BAND
Dance of the Seven Veils (Salomé)
Strauss, arr. R. J. F. Howgill

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

9.15 Shipping Forecast; New York Stock Market Report

9.20 'MUSIC AND THE ORDINARY LISTENER'
Sir H. WALFORD DAVIES

9.40 Chamber Music
JOHN ARMSTRONG (Tenor)
THE WEISS STRING QUARTET:
LILI WEISS (Violin); LOTTE SELKA (Violin); LOTTE HAMMERSCHLAG (Viola); FRIEDA KRAUSE (Violoncello)
Quartet in B Flat (K. 580) ..... Mozart
Allegro; Larghetto; Menuetto; Allegro
JOHN ARMSTRONG
Two Old German Songs:
Drei Laub' auf einer Linden (Three Leaves upon a Lime-Tree)
Forster (1549)
Herzlich thut mich erfreuen (With all my Heart I long)
Vitebergae (1545)
Two Eighteenth Century English Songs:

Orpheus with his Lute ..... William Linley
Salvation belongeth to the Lord
Dr. Maurice Greene
Two Songs ..... Fauré
Rencontre (Meeting); Toujours (Always)

QUARTET
Quartet (Op. 10) ..... Hindemith
Lebhaft (lively); Theme with Variations; Sehr lebhaft (very lively)

10.45-12.0 DANCE MUSIC
JACK HARRIS'S GROSVENOR HOUSE BAND, from GROSVENOR HOUSE

This Week's Epilogue:
'THE KINGDOM OF HEAVEN'
'MANY MANSIONS'
Anthem: 'How Lovely are Thy Dwellings' (Brahms)
John xiv, 1-7
A. and M. 228, 'Jerusalem the Golden'
II Corinthians v, 1



MAURICE COLE
plays Bach's pianoforte music in the Foundations of Music series this week.

6.40 The Foundations of Music
BACH'S MISCELLANEOUS PIANOFORTE MUSIC
Played by MAURICE COLE
Fantasie and Fugue in A Minor
Italian Concerto

7.0-7.20 'THE MONTH IN THE NORTH COUNTRY'
By Mrs. M. A. HAMILTON, M.P.

7.25 'STANDING ROOM ONLY - A STUDY IN POPULATION' - V
By Professor A. M. CARR-SAUNDERS
(From Liverpool)

7.45 THE WIRELESS MILITARY BAND
Conducted by B. WALTON O'DONNELL
THE MASKS
BAND
Overture, The Mastersingers ..... Wagner
Pavane for a Dead Princess
Ravel, arr. R. J. F. Howgill



# TUESDAY

## LONDON PROGRAMMES

# October 28

### LONDON REGIONAL

842 kc/s (356.3 m.)

- 10.15 *National Programme*
- 11.0-11.30 Experimental Television Transmission by the Baird Process (356.3 m. Vision; 261.3 m. Sound)
- 12.0 **An Instrumental Concert**  
 ALICE LEES (*Violin*)  
 LUCY WESTON (*Harp*)  
 MAURICE REEVE (*Pianoforte*)
- 1.0 **Organ Recital**  
 by P. KEVIN BUCKLEY  
 Relayed from  
 THE REGENT CINEMA, BOURNEMOUTH
- 2.0-3.0 **The Midland Studio Orchestra**  
 Directed by FRANK CANTELL  
*(From Midland Regional)*  
 Overture, Plymouth Hoe ..... *John Ansell*  
 Fantasy, Chopin's Aeolian Harp .. *arr. Urbach*  
 Waltz, España (Spain) ..... *Waldteufel*  
 Irish Tune from County Derry ..... *Grainier*  
 Salut d'Amour (Love's Greeting) ..... *Elgar*  
 Two Novelettes ..... *Ancliffe*  
 Selection of Sanderson's Popular Songs  
*arr. Baynes*
- 4.30 *National Programme*
- 5.15 **JACK PAYNE**  
 and his  
**B.B.C. DANCE ORCHESTRA**
- 6.15 'The First News'  
 WEATHER FORECAST, FIRST GENERAL NEWS BULLETIN
- 6.40 **THE B.B.C. ORCHESTRA**  
 Conducted by JOSEPH LEWIS  
 MEGAN THOMAS (*Soprano*)  
 ANGUS MORRISON (*Pianoforte*)
- ORCHESTRA  
 Overture, Fingal's Cave ..... *Mendelssohn*
- 6.49 MEGAN THOMAS and Orchestra  
 Aria, Non mi dir (Tell me not) (Don Giovanni)  
*Mozart*
- 6.57 ANGUS MORRISON and Orchestra  
 Concerto in D Minor, K. 466 ..... *Mozart*  
 Allegro; Romanze; Rondo

- 7.25 MEGAN THOMAS  
 Solveig's Song ..... } *Grieg*  
 The Swan ..... }  
 Kid Dance ..... }
- 7.34 ORCHESTRA  
 Tone Poem, From Bohemia's Fields and Woods  
*Smetana*
- 7.44 ANGUS MORRISON  
 Menuet... } (Le Tombeau de Couperin) .. *Ravel*  
 Rigaudon }
- 7.52 ORCHESTRA  
 Suite, Three Bavarian Dances ..... *Elgar*

### 8.0 The Ridgeway Parade—V

Music arranged by DOROTHY HOGGEN  
 Additional numbers composed by  
 PHILIP RIDGEWAY  
 Devised, Written and Produced by  
 PHILIP RIDGEWAY

9.15 Regional News

### 9.20 Operatic Music

THE B.B.C. ORCHESTRA  
 Conducted by CHARLES WEBBER  
 Overture, Die Fledermaus (The Bat) .. *Strauss*  
 PARRY JONES (*Tenor*) with Orchestra  
 Aria (Prince Igor) ..... *Borodin*

ORCHESTRA  
 Ballet Music (The Demon) ..... *Rubinstein*

PARRY JONES with Orchestra  
 Assad's Aria (The Queen of Sheba) .. *Goldmark*

ORCHESTRA  
 Wedding Waltz (Pierrette's Veil) .... *Dohnanyi*  
 Overture, The Beautiful Galatea ..... *Suppé*

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

### 10.30-12.0 DANCE MUSIC

JACK HARRIS'S GROSVENOR HOUSE BAND, from  
 GROSVENOR HOUSE

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

### NATIONAL

1,148 kc/s. (261.3 m.)

For fuller details see National Programme (Daventry, page 255)

- 11.0-11.30 Experimental Television Transmission by the Baird Process (356.3 m. Vision; 261.3 m. Sound)
- 12.0 **Guy d'Hardelot's Songs**
- 12.30 **EDWARD O'HENRY**  
 At THE ORGAN OF TUSSAUD'S CINEMA
- 1.0 **Light Music**  
 LEONARDO KEMP and his PICCADILLY ORCHESTRA  
 From THE PICCADILLY HOTEL
- 2.0 *Experimental Transmission for the Radio Research Board by the Fultograph Process*
- 2.10-4.25 **FOR THE SCHOOLS**
- 4.30 **THE PRINCE OF WALES PLAYHOUSE ORCHESTRA**
- 5.15 **The Children's Hour**
- 6.0 **Topical Talk**
- 6.15 'The First News'
- 6.35 London Stock Exchange Report; Fat Stock Prices for Farmers
- 6.40 **The Foundations of Music**
- 7.0-7.20 'The Month in the North Country'  
 By Mrs. M. A. HAMILTON, M.P.
- 7.25 'Standing Room Only—A Study in Population'—V  
 By Professor A. M. CARR-SAUNDERS  
*(From Liverpool)*
- 7.45 **THE WIRELESS MILITARY BAND**
- 9.0 'The Second News'
- 9.15 New York Stock Market Report
- 9.20 Sir H. WALFORD DAVIES: 'Music and the Ordinary Listener'
- 9.40-10.45 **Chamber Music**
- 12.0-12.30 Experimental Television Transmission by the Baird Process (356.3 m. Vision; 261.3 m. Sound)



THEY PARADE AGAIN TO-NIGHT: MR. PHILIP RIDGEWAY AND FOUR OF HIS TALENTED REVUE COMPANY

(From left to right) Bernard Clifton and Janet Linde, who sing the love duets, the Producer himself, Hermione Gingold and Hugh Dempster, who do everything but dance.



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## TUESDAY

626 kc/s (479.2 m.)

October 28

## MIDLAND REGIONAL

## 12.0 London Regional Programme

## 1.0 REGINALD NEW

At THE ORGAN OF THE BEAUFORT CINEMA  
Relayed from WASHWOOD HEATH, BIRMINGHAM

2.0-3.0 THE MIDLAND STUDIO ORCHESTRA  
Under the direction of FRANK CANTELL

## 5.15 The Children's Hour

Duets by ANNIE LEWIS (Soprano) and FANNY SYMONDS (Contralto)

'The Yellow Parrot,' a Play, by Margaret Dangerfield

BRIAN VICTOR will entertain

## 6.0 London Regional Programme

## 6.15 'The First News'

WEATHER FORECAST, FIRST GENERAL NEWS BULLETIN

## 6.40 A Military Band Concert

At THE WALSALL SHOPPING FESTIVAL

Relayed from THE TOWN HALL, WALSALL  
THE BAND OF H.M. COLDSTREAM GUARDS  
(By permission of Col. C. P. HEYWOOD, C.M.G., D.S.O.)

Director of Music, Captain R. G. EVANS

March, Cleopatra ..... Mancinelli  
Selection, Les Cloches (The Bells) de Corneville  
Planquette

Cornet Solo (Sgt. G. MORGAN)  
First Suite, Peer Gynt ..... Grieg  
Selection, Lohengrin ..... Wagner

## 7.30 ORGAN RECITAL

By Dr. HAROLD RHODES

Relayed from COVENTRY CATHEDRAL

Allegro (Concerto No. 4 in F) Handel, arr. Roper  
Allegretto ..... Salieri, arr. Turpin  
Prelude and Fugue in B Minor ..... Bach  
Choral Improvisations ..... Karg-Elert  
Freu dich sehr (Rejoice greatly); Alles ist an Gottes Segen (God blesseth all)  
Sketch in C Minor ..... Schumann  
Prelude in E Flat ..... Smart

## 8.0 London Regional Programme

## 9.15 Midland News

## 9.20 From the Musical Comedies

THE MIDLAND STUDIO ORCHESTRA

Under the direction of FRANK CANTELL  
Selection, Rose Marie ..... Friml and Stohart

DORIS TOMKINS (Soprano)

Little Miss Melody (The Boy) ..... Monckton  
I love you so (Chu-Chin-Chow) ..... Norton

ORCHESTRA

Violin Song (Tina) ..... Rubens  
The Varsity Drag (Good News) ..... Henderson

DORIS TOMKINS

Lover, come back to me (The New Moon)

Only a Rose (The Vagabond King) ..... Friml  
In Love (Blue Eyes) ..... Kern

ORCHESTRA

Selection, Virginia ..... Waller and Tunbridge

## 10.15 'The Second News'

WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN

## 10.30-10.45 London Regional Programme

## SAMUEL PEPYS, Listener,

By R. M. FREEMAN

Oct. 1.—Began fires this night, as I w<sup>d</sup> fain have done above a se'nnight since, but my wife's rule is for beginning fires on Oct. 1st to the day, neither sooner, nor later, whatever the weather. So that, were Sept. 30 down to freezing, we sh<sup>d</sup> still have to shiver without a fire, and were Oct. 1 up to 80, we sh<sup>d</sup> still have to roast with one. Which is a matter I have long ceased to argue with her, having learned from experience that all I ever get by it is but to encrease mine existing discomforts by adding an angry wife to them.

Oct. 2.—With Dr. Jelks to Selsdon golping, being a most genial shiney day. Which in backing the sun was well enough, but in facing it was the devill—the way it do blind a man to his shotts. Hereby in driving at the 17th a most noble swipe down the alley (by the feel of it) as ever I did hit, when I went to the expected place no ball was there, nor for all my searchings could I see a sign of it; till at last I had to abandon it and dropp another. So, thanks to the damned sun, Jelks has a stroak up on me. And sh<sup>d</sup> (however unworthily) have taken the hoal, but mist a 2-yarder for it. Which, as he must alwaies have some excuse, he did lay to an unnoticed worm-cast in the way, instead of to his own naughty putting.

This night to mine accomps for last ½, which I sh<sup>d</sup> have done sooner but c<sup>d</sup> not find the time. Some apprehensions I had how these sh<sup>d</sup> come out, the 20 I had to spend taking my wife holidaying and

other costly matters. But do, on the whole, show a better issue than I had lookt for, being onlie 8' 10<sup>d</sup> out (ballonce of spendings over gettings) and not 15' or 20' as I had feared. Soe, but for my wife's making me take her away out of the heat, I sh<sup>d</sup> have been 21' 10<sup>d</sup> upp on the ½, instead of 8' 10<sup>d</sup> down. Whereby was brought to ask myself—may I not then justifiably charge this 8' 10<sup>d</sup> deficit against my wife's allowance? Which morally I believe I ought to do. But the question is, will the saving of seven 8' 10<sup>d</sup> be worth it domestickally? As knowing my wife I doubt it will. So resolved to forgo my just rights herein. But Lord! How it vext me.

Oct. 3.—Into the City this forenoon, where whom sh<sup>d</sup> I meet again in Gracious S<sup>d</sup> ab<sup>d</sup> lunch-time but my young cross-word Mis; to whom I did propose her again eating lunch with me for further cross-word parley, in particular a baffling cryptick one in this morning's news-sheet, wherein we might, methinks, be of service to each other. But excused herself upon a plea of having to take business-lunch with the boss (as her own terme was), through a press of office matters that must needs be continued while they eat. Which I was sorry and alsoe rather sodd to hear—these business-lunches of bosses with their comely young she-secretaries and he, in all likelihood, a married man who under this base preience makes up to pretty Mis behind his poor wfe's back, the deceitfull double-dealer.



October 28 CARDIFF TUESDAY

968 kc/s (309.9 m.)

WESTERN REGION

- 10.15 THE DAILY SERVICE
- 10.30-11.0 National Programme
- 2.10 National Programme
- 5.0 THE CHILDREN'S HOUR  
Relayed from THE ZOOLOGICAL GARDENS, CLIFTON, BRISTOL  
JOAN and BETTY visit the Zoo
- 6.0 'THE FIELD WORK OF THE NATIONAL MUSEUM OF WALES: RESEARCH ON LAND AND SEA—II, THE ROCKS OF WALES'  
By Dr. F. J. NORTH, F.G.S., Keeper of Geology of the National Museum of Wales
- 6.15 National Programme
- 7.0 Egwyl Gymraeg  
A WELSH INTERLUDE  
Mr. IORWERTH PEATE, of the Department of Archaeology, National Museum of Wales:  
Penodau Cyntaf Hanes Cymru—II, Y Cyfnod Neolithig  
Early Chapters in the History of Wales—II, The Neolithic Age
- 7.25 National Programme
- 7.45 A Concert  
Relayed from THE PATTI PAVILION, SWANSEA  
NATIONAL ORCHESTRA OF WALES (Cerdorfa Genedlaethol Cymru)  
(Leader, LOUIS LEVITUS)  
Conducted by WARWICK BRAITHWAITE  
Overture, Rosamunde ..... Schubert  
LOUIS LEVITUS (Violin), FRANK THOMAS (Violin), and Orchestra  
Concerto in D Minor ..... Bach  
DENNIS NOBLE (Baritone) and Orchestra  
Vision Fugitive (Herodiade)..... Massenet  
THE ORCHESTRA  
Prelude, Lohengrin ..... Wagner  
DENNIS NOBLE  
Nemico della Patria (Andrea Chenier) Giordani  
THE ORCHESTRA  
Hungarian Rhapsody No. 1, in F ..... Liszt
- 9.0 National Programme
- 9.15 West Regional News
- 9.20-12.0 National Programme

SWANSEA

1,040 kc/s (288.5 m.)

- 10.15 THE DAILY SERVICE
- 10.30-11.0 National Programme
- 2.10 National Programme
- 5.15 West Regional Programme

- 6.15 National Programme
- 7.0 West Regional Programme
- 7.25 National Programme
- 7.45 A CONCERT  
Relayed from THE PATTI PAVILION (West Regional Programme)
- 9.0 National Programme
- 9.15 West Regional News
- 9.20-12.0 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
- 2.10 National Programme
- 5.15 THE CHILDREN'S HOUR  
JAN DRAWS PIGS—II (from 'Jan of the Windmill') and THE PLYMOUTH LADIES' TRIO supply the musical interlude
- 6.0 National Programme
- 7.0 'PLYMOUTH AND DISTRICT IN MODERN FICTION—III'  
Mr. P. FRANKLIN CHAMBERS
- 7.25 National Programme
- 7.45 London National Programme
- 9.0 National Programme
- 9.15 Local News
- 9.20-12.0 National Programme

BOURNEMOUTH

- 10.15 THE DAILY SERVICE
- 10.30-11.0 National Programme
- 12.0-1.0 National Programme
- 2.10 National Programme
- 7.45 London National Programme
- 9.0-12.0 National Programme

MANCHESTER and LEEDS

797 kc/s (376.4 m.) 1,500 kc/s (200 m.)

10.15:—The Daily Service. 10.30-11.0:—National Programme. 12.0:—Gramophone Records. 1.0-2.0:—The Northern Wireless Orchestra. J. E. Ramsey (Mouth Organist). 2.10:—National Programme. 4.30:—The Northern Wireless Orchestra. 5.15:—The Children's Hour. 6.0:—Miss Margaret Pilkington: 'Arts and Crafts of Today.' 6.15:—National Programme. 7.0:—Mr. George Lockhart, Equestrian Director of the Tower Circus, Blackpool: 'Stampede.' 7.25:—National Programme. 7.45:—The Partners, a Play in Three Periods by Vincent Douglas. 9.0:—National Programme. 9.15:—North of England News. 9.20-12.0:—National Programme.

STATION F.O.R.D

We are calling to announce the many uses owners find for their new Ford cars, believing this will be of interest to prospective motorists.

Touring. Business. Weekend trips. Pleasure. Shopping. Parties. Golf. Tennis. Theatres. Visiting. Continental travel. Those are some of the many uses.

Many of the uses, a recent enquiry reveals, extend right through the Winter. It is found that few owners of new Fords put their cars away during the Winter months.

So, it is not only how little you pay for a new Ford car but how many things you use it for that counts. Better health and more enjoyment for all the family; better business opportunities for the owner—that is what the new Ford brings.

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THE NEW LIST—SEND FOR IT

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PORTABLE  
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**150** PACKETS OF  
20 RED BAND  
= 750 Red or Green Coupons  
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THE NEW LIST—SEND FOR IT

**"SACKVILLE"  
ELECTRIC  
TABLE LAMP**

for Coupons from  
**50** PACKETS OF  
20 RED BAND  
= 250 Red or Green Coupons  
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THE NEW LIST—SEND FOR IT

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RECORD**

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**12** PACKETS OF  
20 RED BAND  
= 60 Red or Green Coupons  
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THE NEW LIST—SEND FOR IT

**"DUBARRY"  
3 PIECE  
VANITY SET**

for Coupons from  
**30** PACKETS OF  
20 RED BAND  
= 150 Red or Green Coupons  
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THE NEW LIST—SEND FOR IT

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Quality Gifts.

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*he* knows the best!

He will tell you that if you want *the quality*  
Cigarette—100% Pure Virginia Tobacco, and  
the best gifts in the quickest time —

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**FULL VALUE  
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If you want the extra large cigarette —  
Ask for Black Cat "Green Band"

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October 29

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

WEDNESDAY

NATIONAL PROGRAMME

10.15 a.m. THE DAILY SERVICE  
10.30 TIME SIGNAL, GREENWICH; WEATHER FORECAST  
10.45-11.0 'THE WEEK IN WESTMINSTER' Her Grace THE DUCHESS OF ATHOLL  
12.0 Gramophone Records  
1.0 Light Music

FRASCATI'S ORCHESTRA  
Directed by GEORGES HAECK  
FROM THE RESTAURANT  
FRASCATI

2.0 Songs of Kennedy  
Russell and Graham Peel

BESSIE JONES (Soprano)  
Little Mother...  
Just because the  
Violets...  
Fairies from the  
Moon...  
Kennedy  
Russell

HAROLD BELLIS (Baritone)  
At Santa Barbara  
Young Tom O'  
Devon...  
Kennedy  
Russell

BESSIE JONES  
The early morning  
Loveliest of Trees  
April...  
Young night  
thought...  
Graham  
Peel

HAROLD BELLIS  
Etrick...  
O Lady Mine...  
The Lute Player...  
Graham  
Peel

2.25 Interlude

2.30 FOR THE SCHOOLS

Professor WINIFRED CULLIS,  
C.B.E.: 'Biology and  
Hygiene for Senior Schools:  
Your Body Every Day—  
VI. The Transport System  
of the Body—I'

2.55 East Anglian Herring Fishing Bulletin

3.0 Mr. J. C. STOBART and Miss MARY SOMER-  
VILLE: 'Children in Books—VI, A Very long  
time ago (The Bible)'

3.25 Interlude

3.30 Symphony Concert

FROM THE PAVILION, BOURNEMOUTH  
(From Bournemouth)

THE BOURNEMOUTH SYMPHONY ORCHESTRA  
Conductor, Sir DAN GODFREY

New Symphony... Norman Demuth  
Andante—Allegro; Andante; Scherzo and  
Trio; Andante—Allegro  
(First Performance)  
(Conducted by THE COMPOSER)

Violoncello Concerto in B Minor (Op. 104) Dvorak  
Allegro; Adagio; Allegro  
(Soloist, TONY CLOSE)

4.45 REGINALD NEW  
At THE ORGAN of THE BEAUFORT CINEMA  
Relayed from WASHWOOD HEATH, BIRMINGHAM  
5.15 The Children's Hour  
A LITTLE VARIETY  
6.0 Ministry of Agriculture Fortnightly Bulletin  
6.15 'The First News'  
WEATHER FORECAST, FIRST GENERAL NEWS  
BULLETIN

8.0 The Second  
B.B.C. Symphony Concert

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

ARTHUR RUBINSTEIN (Pianoforte)  
THE B.B.C. SYMPHONY ORCHESTRA  
(Leader, ARTHUR CATTERALL)

Conductor,  
ADRIAN BOULT

Overture, Fingal's Cave  
Mendelssohn  
Sonata from Church Can-  
tata, No. 31, Der Himmel  
lacht (The Heavens laugh)  
Bach  
Symphony No. 8, in F  
Beethoven  
Allegro; Allegretto scher-  
zando; Tempo di min-  
uetto; Finale; Allegretto

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

9.5 Symphony Concert

Part II  
ARTHUR RUBINSTEIN and  
Orchestra  
Concerto in B Flat Minor  
Tchaikovsky  
Allegro; Andantino;  
Allegro

ORCHESTRA  
Symphonic Poem, Don  
Juan... Strauss

Tickets can be obtained from  
Messrs. Chappell's Box Office,  
Queen's Hall, Langham Place, W.1,  
usual agents, and the British  
Broadcasting Corporation, Sacoy  
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including Entertainment Tax.)

**B.B.C. SYMPHONY CONCERT**

*The second Concert of the new series will be  
relayed from the Queen's Hall tonight.*

**THE B.B.C. SYMPHONY ORCHESTRA**  
Leader, Arthur Catterall  
Conductor,  
ADRIAN BOULT

**PART I—8.0**

Overture, Fingal's Cave *Mendelssohn*  
Sonata from Church Cantata No. 31  
'Der Himmel Lacht' *Bach*  
Symphony No. 8, in F *Beethoven*

**PART II—9.5**

Concerto in B Flat Minor for  
Pianoforte and Orchestra *Tchaikovsky*  
Symphonic Poem, Don Juan *Strauss*

Solo Pianist, RUBINSTEIN  
(For full details see column 3)

2.55 East Anglian Herring Fishing Bulletin

3.0 Mr. J. C. STOBART and Miss MARY SOMER-  
VILLE: 'Children in Books—VI, A Very long  
time ago (The Bible)'

3.25 Interlude

3.30 Symphony Concert

FROM THE PAVILION, BOURNEMOUTH  
(From Bournemouth)

THE BOURNEMOUTH SYMPHONY ORCHESTRA  
Conductor, Sir DAN GODFREY

New Symphony... Norman Demuth  
Andante—Allegro; Andante; Scherzo and  
Trio; Andante—Allegro  
(First Performance)  
(Conducted by THE COMPOSER)

Violoncello Concerto in B Minor (Op. 104) Dvorak  
Allegro; Adagio; Allegro  
(Soloist, TONY CLOSE)

6.35 London Stock Exchange Report; Fat Stock  
Prices for Farmers

6.40 The Foundations of Music  
BACH'S MISCELLANEOUS PIANOFORTE MUSIC  
Played by  
MAURICE COLE

Prelude, Fugue and Allegro in E Flat  
Fragment of a Suite in F Minor  
Prelude; Sarabande; Gigue  
Three Clavier Pieces in Suite Form  
Allemande; Courante; Gigue

7.0 Sir EDWARD CROWE, K.C.M.G., Controller-  
General of the Department of Overseas Trade:  
'The British Industries Fair: This Year's  
Great Development' (under the auspices of  
the Department of Overseas Trade)

7.25 'INDUSTRY LOOKS AHEAD'—V  
Lord AMULREE: 'Industrial Arbitration'

7.45 Interval

10.0 THE IMPERIAL CONFERENCE  
Told by a DOMINION REPRESENTATIVE

10.15 Shipping Forecast; New York Stock  
Market Report

10.20 The Gershom Parkington  
Quintet

A COLERIDGE-TAYLOR PROGRAMME

Two Novellettes  
Cameos  
Eleanore  
Onaway, Awake  
Three Four Suite

11.0 DANCE MUSIC

BILLY COTTON AND HIS CIRO'S CLUB BAND  
FROM CIRO'S CLUB

11.15-12.0 BILLY MASON AND HIS CAPTEANS,  
FROM THE CAFE DE PARIS



WEDNESDAY

LONDON PROGRAMMES

October 29

842 kc/s

LONDON REGIONAL

(356.3 m.)

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

12.0 **Organ Recital**  
by  
**WALTER S. VALE**  
From All Saints', Margaret Street  
**WILLIAM PARSONS (Bass)**  
**WALTER S. VALE**  
Five Canonic Variations on Vom Himmel Hoch  
*Bach*  
**WILLIAM PARSONS**  
Songs  
**WALTER S. VALE**  
Sonata, No. 6, in E Flat Minor, Op. 119  
*Rheinberger*  
Preludio; Intermezzo; Marcia religiosa; Fuga  
**WILLIAM PARSONS**  
Songs  
**WALTER S. VALE**  
Canzona in D Minor ..... } *Bach*  
Alla breve in D ..... }

1.0 Gramophone Records

1.30 **THE MIDLAND STUDIO ORCHESTRA**  
Directed by **FRANK CANTELL**  
(From Midland Regional)  
The Phantom Brigade ..... *Myddleton*  
Selection, Monsieur Beaucaire ..... *Massager*  
**ALISON GREEN (Tenor)**  
Once again ..... *Sullivan*  
All Souls' Day ..... *Strauss*  
Sing, break into Song ..... *Mallinson*  
**ORCHESTRA**  
Three Dances (Nell Gwyn) ..... *German*

2.10 **HAROLD BATES (Violoncello)**  
Chant du Menestrel (Minstrel's Song) *Glazounov*  
Berceuse (Cradle Song) ..... *Fauré*  
**ALISON GREEN**  
Love Song ..... *Brahms*  
Departure ..... *Nicholls*  
Jealous Lover ..... *Quiller*  
**ORCHESTRA**  
Waltz, Très Jolie ..... *Waldteufel*

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**  
2.0 Songs of Kennedy Russell and Graham Peck  
2.30-3.25 **FOR THE SCHOOLS**  
5.15 **'THE CHILDREN'S HOUR'**  
8.0 Ministry of Agriculture Fortnightly Bulletin  
6.15 **'The First News'**  
**WEATHER FORECAST, FIRST GENERAL NEWS BULLETIN**  
6.35 London Stock Exchange Report; Fat Stock  
Prices for Farmers  
6.40 **The Foundations of Music**  
7.0 Talk arranged under the auspices of the  
Department of Overseas Trade

2.40-3.0 **HAROLD BATES**  
Arlequin ..... *Popper*  
Allegretto ..... *Wolstenholme*  
**ORCHESTRA**  
Suite, Gaelic Melodies ..... *Foulds*

3.30 *National Programme*  
5.15 **JACK PAYNE**  
and his  
**B.B.C. DANCE ORCHESTRA**



**TOPLISS GREEN**  
(baritone) sings during tonight's Military  
Band Concert.

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

6.40 **THE VICTOR OLOF SEXTET**  
**DOROTHY BENNETT (Soprano)**  
**ERIC GREENE (Tenor)**  
The Music of Eric Coates  
**SEXTET**  
The Merry Makers (Miniature Overture)

6.51 **ERIC GREENE**  
I heard you singing  
Sea Rapture (An Impression)  
Our little Home

6.57 **SEXTET**  
Suite, Joyous Youth  
7.7 **DOROTHY BENNETT**  
Dream o' Nights ..... } (The Mill o' Dreams)  
The Man in the Moon ..... }  
Always as I close my Eyes

7.14 **SEXTET**  
Southwards (Four Ways Suite)  
Rose of Samarkand

7.24 **ERIC GREENE**  
The Fairy Tales of Ireland  
Bird Songs at Eventide

7.31 **SEXTET**  
Suite, Summer Days

7.41 **DOROTHY BENNETT**  
I pitch my lonely Caravan at Night  
It was a Lover and his Lass (Four old English  
Songs)  
Who is Sylvia?

**SEXTET**  
Miniature Suite

8.0 **GERMAN TALK**  
Mr. OTTO SIEPMANN

8.30 Regional News

8.35 **A MILITARY BAND CONCERT**  
**THE WIRELESS MILITARY BAND**  
Conducted by **B. WALTON O'DONNELL**  
Triumphal March, Entry of the Boyards  
*Halvorsen*  
Overture, The Amourer ..... *Lortzing*  
Ballot Music (The Queen of Sheba) .. *Gounod*  
**TOPLISS GREEN (Baritone)**  
Old Bard's Song ..... *Rutland Boughton*  
House of Mine ..... *D. M. Stewart*  
I love the jocund Dance .... *Walford Davies*

**BAND**  
Waltz, Hochzeitsreigen (Wedding Dance) *Gung'l*  
**TOPLISS GREEN**  
Son o' mine ..... *William Wallace*  
The Beggar's Song ..... *arr. Lane Wilson*  
**BAND**  
Miniature Suite ..... *Eric Coates*  
Children's Dance; Intermezzo, Scène du bal

**NATIONAL**  
1,148 kc/s. (261.3 m.)  
For fuller details see National Programme  
(Daventry, page 261)

7.25 **'INDUSTRY LOOKS AHEAD'—V**  
Lord AMULREE: 'Industrial Arbitration'

7.45 Interval

8.0 **B.B.C. Symphony Concert**  
Relayed from THE QUEEN'S HALL

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

9.5 **Symphony Concert**  
Part II

10.0 **THE IMPERIAL CONFERENCE**  
Talk by a Dominion Representative  
10.15 New York Stock Market Report

10.20-11.0 **A Coleridge-Taylor Programme**  
**THE GERSHOM PARKINGTON QUINTET**

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

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

10.30 **DANCE MUSIC**  
**BILLY COTTON** and his **CIRO'S CLUB BAND**, from  
**CIRO'S CLUB**

11.15-12.0 **BILLY MASON** and his **CAPHEANS**, from  
**THE CAFE DE PARIS**



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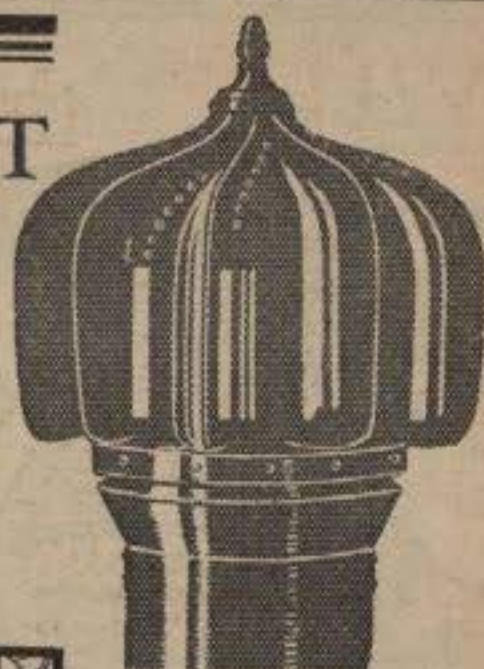
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# 'SWAN' PEN



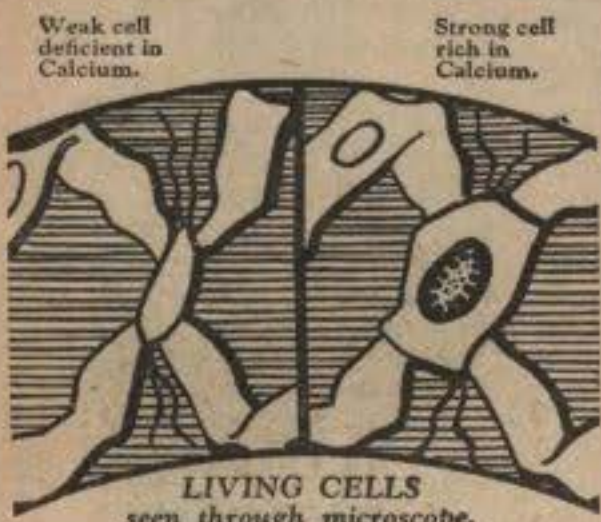


WEDNESDAY

626 kc/s (479.2 m.)

October 29

MIDLAND REGIONAL



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The nucleus is shrivelled up. Note the well-developed nucleus.

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a strong Constitution in this new, logical way

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12.0 London Regional Programme

1.30 THE MIDLAND STUDIO ORCHESTRA

Under the direction of FRANK CANTELL

The Phantom Brigade ..... Myddleton  
Selection, Monsieur Beaucaire ..... Messenger

ALISON GREEN (Tenor)  
Once again ..... Sullivan  
All Souls' Day ..... Strauss  
Sing, break into Song ..... Mallinson

ORCHESTRA  
Three Dances, Nell Gwyn ..... German

2.10 HAROLD BATES (Violoncello)  
Chant du Ménestrel (Minstrel's Song) Glazounov  
Berceuse (Cradle Song) ..... Fauré

MARGARET WILKINSON (Soprano)  
Orpheus with his Lute .....  
Under the Greenwood Tree ..... } Eric Coates  
Who is Sylvia? ..... }  
BAND  
Severn Suite ..... Elgar

7.10 ERNEST ELLIOTT  
In his original Humour at the Piano  
BAND  
Selection, Gold Diggers of Broadway ..... Burke  
MARGARET WILKINSON  
The Night Wind ..... Farley  
Sweet Suffolk Owl ..... Poston  
A Song remembered ..... Eric Coates

BAND  
Suite, A rustic Holiday.. Rimmer  
7.45 ERNEST ELLIOTT  
In original Skits and Sketches  
BAND  
Humoresque, Lasses and Lads  
Truman

8.0 London Regional Programme

8.30 Midland News

8.35 'Scenes of Travel'

THE MIDLAND STUDIO ORCHESTRA  
Under the direction of FRANK CANTELL

Overture, Calm Sea and prosperous Voyage ..... Mendelssohn

Waltz, Gently gliding ..... Lincke  
PERCY THOMPSON (Baritone)  
The infinite shining Heavens .. Vaughan Williams  
Wander Thirst ..... Landon Ronald  
Youth and Love ..... Vaughan Williams

ORCHESTRA  
A Desert Journey, On the Road to Zag-a-Zig  
Finck  
Approaching and passing a Hindoo Temple  
Hansen and Lotter  
In the Boat to the Castle (Sleeping Beauty Suite)  
Tchaikovsky

PERCY THOMPSON  
Sea Fever ..... Ireland  
Let Beauty awake ..... Vaughan Williams  
Drake goes West ..... Sanderson

ORCHESTRA  
In a Caucasian Village (Caucasian Sketches)  
Ippolitov-Ivanov  
At the Fair (Suite, The Countryside)  
Eric Coates  
Barcarolle, Barge afloat ..... Besty

9.45 London Regional Programme

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

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

10.35-11.0 London Regional Programme

'SCENES OF TRAVEL'



TO BE BROADCAST TONIGHT AT 8.35

ALISON GREEN  
Love Song ..... Brahms  
Departure ..... Nicholls  
Jealous Lover ..... Quilter

ORCHESTRA  
Waltz, Très jolie ..... Waldteufel

2.40-3.0 HAROLD BATES  
Arlequin ..... Popper  
Allegretto ..... Wolstenholme

ORCHESTRA  
Suite, Gaelic Melodies ..... Foulds

5.15 THE CHILDREN'S HOUR  
'A Chat with Punch and Judy,' by HELEN M. ENOCH  
Songs by MARGARET WILKINSON (Soprano) and HAROLD CASEY (Baritone)  
HAROLD BATES (Violoncello)

6.0 London Regional Programme

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

6.40 A Band Programme

THE METROPOLITAN WORKS BAND  
Conducted by I. PERRIN

March, Simplicity ..... Ord Hume



# October 29 CARDIFF WEDNESDAY

968 kc/s (300.9 m.)

## WESTERN REGION

10.15 THE DAILY SERVICE  
 10.30-11.0 National Programme  
 1.15-2.0 A Symphony Concert  
 Relayed from  
 THE NATIONAL MUSEUM OF WALES  
 NATIONAL ORCHESTRA OF WALES  
 (Cerdorfa Genedlaethol Cymru)  
 (Leader, LOUIS LEVITUS)  
 Conducted by WARWICK BRAITHWAITE  
 2.0 National Programme  
 3.30 A Bristol Radio Week Programme  
**A Concert**

Arranged by  
 THE BRISTOL CHILDREN'S  
 CONCERT SOCIETY

Chairman: Sir ERNEST COOK,  
 Chairman of the Bristol Educa-  
 tion Committee

Relayed from THE CENTRAL  
 HALL, BRISTOL

THE LOCKIER STRING ORCHESTRA  
 Conducted by HAROLD BERNARD

Londonderry Air... Old Irish  
 Andante Cantabile... Tchaikovsky  
 The Bees' Wedding Mendelssohn  
 Two Melodies... Grieg  
 Menuet... Mozart  
 Selection, I Pagliacci Leoncavallo  
 Serenade... Haydn  
 March, Pomp and Circumstance  
 Elgar

SONGS sung by CHILDREN

The Lass of Richmond Hill  
 James Hook  
 We be three poor Mariners  
 Old English (1609)

4.30 A Song Recital  
 BY ROMA JOHNSON (Mezzo  
 Soprano)

Madonna Lilies... Robert Clarke  
 None but the weary Heart

The dreaming Water-lily  
 Gwendolen Coleridge-Taylor  
 The Arrow and the Song... Balfe

4-45 National Programme

5.15 THE CHILDREN'S HOUR  
 'The King comes to Bristol,' by IRENK GASS

6.0 National Programme

10.15 West Regional News

10.20-11.0 A Bristol Radio Week Programme

**'THE PURPLE BEDROOM'**  
 A Play in One Act

By EDEN PHILLPOTTS

Performed by  
 BRISTOL'S LITTLE THEATRE REPERTORY  
 PLAYERS

Relayed from BRISTOL'S LITTLE THEATRE, BRISTOL

Mortals

Reginald Smith... MERVYN JOHNS  
 Alfred Bassett... ALFRED BROOKS

Spectres

Don Pedro de Parambo... WILLIAM RODERICK  
 The Earl Fitzdoodle... PHILIP KING  
 Ann... CICELY WALPER

The Purple Bedroom is a haunted chamber in an  
 old castle, with a fourposter Elizabethan bed and  
 with heavy curtains drawn over the windows.

The time is after midnight

Produced by RALPH HUTTON



S. G. Sumner

BRISTOL'S LITTLE THEATRE,  
 from which Cardiff is relaying a one-act play, *The Purple Bedroom*,  
 by Eden Phillpotts, tonight at 10.20.

### PLYMOUTH

1,040 kc/s (288.5 m.)

10.15 THE DAILY SERVICE  
 10.30-11.0 National Programme  
 2.30 National Programme  
 5.15 THE CHILDREN'S HOUR  
 6.0 National Programme  
 10.15 Local News and Mid-week Sports Bulletin  
 10.20-11.0 National Programme

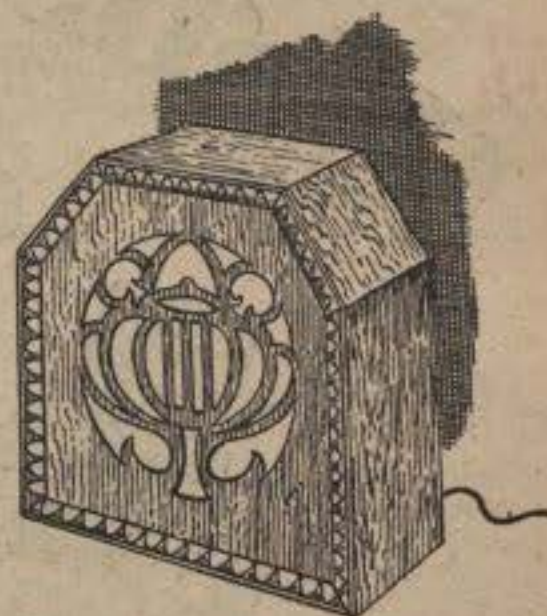
### BOURNEMOUTH

10.15 THE DAILY SERVICE  
 10.30-11.0 National Programme  
 2.30-11.0 National Programme

### MANCHESTER and LEEDS

797 kc/s (376.4 m.) 1,500 kc/s (200 m.)

10.15:—The Daily Service. 10.30-11.0:—National Programme.  
 2.30:—National Programme. 3.30:—The Northern Wireless  
 Orchestra. Miriam Worswick (Contralto). 5.15:—The Children's  
 Hour. 6.0:—National Programme. 10.15:—North of England  
 News. 10.20-11.0:—'Happy Days.' The Northern Wireless  
 Orchestra.



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THE NEW  
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**215 S.G.**



October 30

DAVENTRY

THURSDAY

193 kc/s (1,554.4 m.)

NATIONAL PROGRAMME

10.15 a.m. THE DAILY SERVICE

10.30 TIME SIGNAL, GREENWICH; WEATHER FORECAST

10.45-11.0 'THE TRIALS OF A FAMILY'—IX Miss OLIVE BAGGALAY: 'Eye Troubles'

12.0 A Concert LIGHT FRENCH MUSIC MARJORY HARRISON (Soprano) THE NEW HARMONIC TRIO

1.0 ORGAN RECITAL by P. KEVIN BUCKLEY Relayed from THE REGENT CINEMA, BOURNEMOUTH.

2.0 East Anglian Herring Fishing Bulletin

2.10 FOR THE SCHOOLS Dr. ERNST DEISSMANN and Dr. HEINZ WALZ: 'German Dialogue—III, Ein Spaziergang in Berlin' (Going for a Walk in Berlin)

2.25 Interlude

2.30-2.45 Mr. A. LLOYD JAMES: 'English Speech—VI, The Trials of Adam's Apple'

3.0-3.45 EVENSONG From WESTMINSTER ABBEY

4.5 'The Music of Some Great Composers'—VI By Mr. C. ARMSTRONG GIBBS

4.25 Interlude

4.30 Light Music THE GROSVENOR HOUSE ORCHESTRA Directed by JOSEPH MEKUS From GROSVENOR HOUSE

5.15 The Children's Hour CHRISTOPHER ROBIN and PIGLET and POOH Songs from 'When we were very young' and 'Now we are six' (Fraser-Simson), sung by GEORGE BAKER 'Winnie the Pooh goes Visiting' and then 'Pooh and Piglet go Hunting' (A. A. Milne)

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

6.30 London Stock Exchange Report; Market Prices for Farmers

6.40 The Foundations of Music BACH'S MISCELLANEOUS PIANOFORTE MUSIC Played by MAURICE COLE French Overture (Suite) in B Minor Prelude; Courante; Gavotte No. 1; Gavotte No. 2; Passepied No. 1; Passepied No. 2; Sarabande; Bourrée No. 1; Bourrée No. 2

7.0 'NEW NOVELS' By Mr. A. DUFF COOPER

7.25 'THE WORLD AND OURSELVES'—V 'Russia'

7.55 THE B.B.C. ORCHESTRA Conducted by B. WALTON O'DONNELL MARIA MAROVA (Soprano)

ORCHESTRA Overture, Pique Dame (Queen of Spades) Suppé

MARIA MAROVA, with Orchestra Lisa's Aria (Dame de Pique) (Queen of Spades) (in Russian) ..... Tchaikovsky

ORCHESTRA Suite, L'Arlésienne (The Maid of Arles) (No. 1) Bizet

MARIA MAROVA Moonlight Night (in Russian) .... Tchaikovsky Jewish Song ..... Mussorgsky Seguidilla Murciana (in Spanish) ..... de Falla Do not go, my Love (in English) .. Hagemann

ORCHESTRA Suite, Picturesque Scenes.....Massenet

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

9.15 Shipping Forecast; New York Stock Market Report

9.20 'TRADE WITHIN THE EMPIRE'—III Sir ARTHUR SALTER

9.45 SPEECHES following THE BANQUET OF THE LEAGUE OF NATIONS UNION

to THE DELEGATES from THE DOMINIONS and INDIA attending THE IMPERIAL CONFERENCE and to

THE BRITISH and DOMINION DELEGATES to THE 11TH ASSEMBLY of THE LEAGUE OF NATIONS

Relayed from THE GUILDHALL

H.R.H. THE PRINCE OF WALES will follow

The Chairman, Viscount GREY OF FALLODON

Speeches by H.R.H. THE PRINCE OF WALES, following VISCOUNT GREY OF FALLODON



will be relayed from the Guildhall at 9.45 this evening on the occasion of the BANQUET OF THE LEAGUE OF NATIONS UNION to the Delegates from the Dominions and India to the Imperial Conference, and to the British and Dominion Delegates to the Eleventh Assembly of the League of Nations.

(Below) The Delegate to the Imperial Conference photographed at Downing Street



10.15 DANCE MUSIC HENRY R. HALL and his GLENEAGLES HOTEL BAND, from THE MIDLAND HOTEL, MANCHESTER

12.0-12.5 Experimental Transmission for the Radio Research Board By the Fullograph Process



THURSDAY

LONDON PROGRAMMES

October 30

842 kc/s

LONDON REGIONAL

(356.3 m.)

10.15 National Programme

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

12.0 THE SHEPHERD'S BUSH PAVILION ORCHESTRA Directed by LOUIS LEVY From THE SHEPHERD'S BUSH PAVILION

1.0 A Ballad Concert (From Midland Regional) JOSEPH GREEN (Tenor) PHYLLIS BEASLEY (Pianoforte) RUTH BOND (Contralto)

1.30-3.0 THE MIDLAND STUDIO ORCHESTRA Directed by FRANK CANTELL (From Midland Regional) CUTBERT FORD (Baritone) CYRIL READ (Violin)

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 BANKING—V MR. P. BARRETT WHALE

7.0 An Old Time Concert

THE OLD TIME SINGERS THE OLD ENGLISH ORCHESTRA Conducted by FRED ADLINGTON Suite, Dido and Aeneas Purcell (1658-1696) Overture: The triumphing Dance; Prelude for the Witches; Dance of the Furies Air Blow (1648-1708) Almain Gibbons (1583-1625)

7.11 SINGERS Here's a health unto his Majesty arr. David Stephen Mowing the Barley arr. Cecil Sharp Come, Lassies and Lads arr. David Stephen

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

12.0 A Concert Light French Music MARJORY HARRISON (Soprano) THE NEW HARMONIC TRIO

1.0-2.0 Organ Recital by P. KEVIN BUCKLEY

2.10-2.45 FOR THE SCHOOLS

3.0-3.45 EVENSONG From WESTMINSTER ABBEY

4.5-4.25 Mr. C. ARMSTRONG GIBBS: 'The Music of Some Great Composers'—VI

5.15 THE CHILDREN'S HOUR



NORAH BARING, who plays Cecily Cardew

'THE IMPORTANCE OF BEING EARNEST!'

A trivial comedy for serious people, by OSCAR WILDE

Produced by Val Gielgud Tonight at 8.40.

PERSONS OF THE PLAY:

John Worthing, J.P. HARMAN GRISEWOOD Algernon Moncrieff PETER HANNEN Canon Chasuble RICHARD GOOLDEN Merriman, butler WELLINGTON BRIGGS Lane, manservant ALBAN BLAKELOCK Lady Bracknell GLADYS YOUNG The Hon. Gwendolen Fairfax BARBARA COUPER Cecily Cardew NORAH BARING Miss Prism, governess LILIAN HARRISON

SCENES OF THE PLAY:

ACT I. Algernon Moncrieff's flat in Half Moon Street, W. ACT II. The Garden at the Manor House, Woolton. ACT III. Drawing-room at the Manor House, Woolton.

7.29 SINGERS Drink to me only with thine Eyes arr. David Stephen Old King Cole..

7.37 ORCHESTRA Suite Purcell Minuet; Gavotte; Andante; Allegro; March; Fantasy

7.48 SINGERS Early one Morning arr. P. Mason-Ibbs Bingo arr. Cecil Sharp The great Meat Pie arr. Martin Shaw

7.55 ORCHESTRA Prelude and Fugue in A Minor Boyce Lento Oswald (1711-1789)

8.0 'Any Rags?' A Fourth Saga of Syncopation Arranged by CHARLES BREWER (From Midland Regional)

Presented by JEAN HARLEY and GEORGE BARKER JACK VENABLES

PHILIP BROWN'S DOMINOES DANCE BAND 'Light Quirks of Music broken and uneven Make the Soul dance upon a jig to Heaven.' —Pope

8.40 'The Importance of Being Earnest'

A TRIVIAL COMEDY FOR SERIOUS PEOPLE By OSCAR WILDE (See centre of page)

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

7.19 ORCHESTRA Passacaglia Purcell Gavotte and Trio Boyce (1710-1779) The Spanish Pavane Bull (1562-1628)

10.30-12.0 DANCE MUSIC HENRY R. HALL'S GLENEAGLES HOTEL BAND, from THE MIDLAND HOTEL, MANCHESTER

NATIONAL 1,148 kc/s (261.3 m.) For fuller details see National Programme (Daventry, page 267)

6.0 A Reading by V. C. CLINTON BADDELEY From 'DAVID COPPERFIELD' (Charles Dickens)

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

6.30 London Stock Exchange Report; Market Prices for Farmers

6.40 The Foundations of Music BACH'S MISCELLANEOUS PIANOFORTE MUSIC Played by MAURICE COLE

7.0 'NEW NOVELS' By Mr. A. DUFF COOPER 7.25 'THE WORLD AND OURSELVES'—V RUSSIA

7.55 An Orchestral Concert MARIA MAROVA (Soprano) THE B.B.C. ORCHESTRA Conducted by B. WALTON O'DONNELL

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

9.15 New York Stock Market Report 9.20 'TRADE WITHIN THE EMPIRE'—III SIR ARTHUR SALTER

9.45-10.15 Speeches following THE BANQUET OF THE LEAGUE OF NATIONS UNION





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But, in later life, it is wise to respect your heart's loyalty. As the resilience of youth passes, the arteries tend to thicken and harden (arterio-sclerosis). Since the duty of the arteries is to assist the heart in circulating the blood, their declining efficiency produces 'high blood pressure' and throws an added burden upon the heart.

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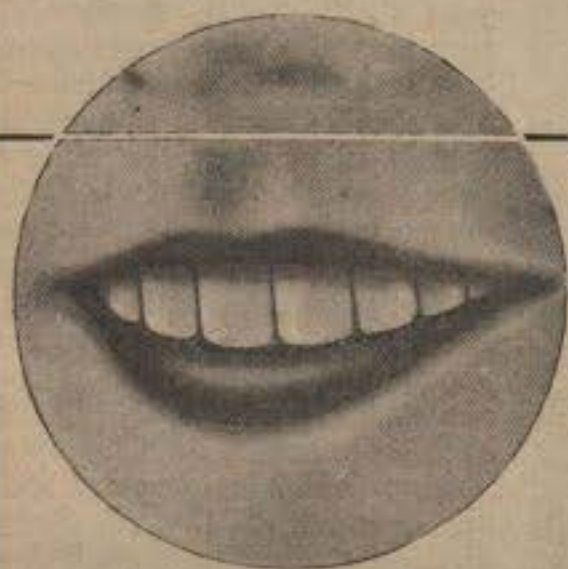
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MILTON**

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**THURSDAY** 626 kc/s (479.2 m.) **October 30**  
**MIDLAND REGIONAL**

12.0 *London Regional Programme*

1.0 **A Ballad Concert**

JOSEPH GREEN (*Tenor*)  
I pitch my lonely Caravan ..... *Eric Coates*  
Daphne ..... *Coningsby Clarke*  
I sent you a Song ..... *Sanderson*  
The Sea Gipsy ..... *Head*

PHYLLIS BEASLEY (*Pianoforte*)  
Prelude (Holberg Suite) ..... *Grieg*  
Musical Box ..... *Cissie Woodward*  
Waldesrauschen (Rustling Woods) ..... *Liszt*

RUTH BOND (*Contralto*)  
Blow, blow, thou winter  
Wind ..... *Serjeant*  
I love thee ..... *Grieg*

1.30 **THE MIDLAND  
STUDIO ORCHESTRA**

Under the direction of  
FRANK CANTELL  
Overture, Semiramide  
*Rossini*

CUTHBERT FORD (*Bari-  
tone*)  
Pack Clouds away,  
(*Handel*); Love me or  
not (*Arne*); Love in  
thy Youth (*Howard*)  
arr. *Henry Coleman*  
Down in a Valley  
*Michael Cavendish*

ORCHESTRA  
A musical Switch  
*Alford*

2.2 **CYRIL READ (*Violin*)**

Irish Reel, Molly on  
the Shore  
*Grainger, arr. Kreisler*  
Fugue ..... *Tartini, arr. Kreisler*  
Berceuse ..... *Townsend*

ORCHESTRA  
Miniature Suite ..... *Eric Coates*

CUTHBERT FORD  
Young Dietrich ..... *Henschel*  
Drake's Drum ..... *Stanford*

ORCHESTRA  
An Eastern Romance ..... *Haines*

2.40-3.0 **CYRIL READ**

Farewell to Cuchullain ..... *Trans. Kreisler*  
Minuet ..... *Popora, arr. Kreisler*  
Midnight Bells ..... *Heuberger, arr. Kreisler*

ORCHESTRA  
A Coon's Day out ..... *Baynes*

5.15 **THE CHILDREN'S HOUR**

'A Friend in Fur,' a Play, by FLORENCE M.  
AUSTIN  
Duets by JACKO and TONY  
GEORGE EDWARD HACKFORD (*Xylophone and  
Vibraphone Solos*)

6.0 *London Regional Programme*

6.15 'The First News'

WEATHER FORECAST, FIRST GENERAL NEWS  
BULLETIN

6.40 *London Regional Programme*

7.0 **Come, Pipe a Song**

THE MIDLAND WIRELESS CHORUS  
Under the direction of NIGEL DALLAWAY

7.30 **A Symphony Concert**

Relayed from THE  
TOWN HALL,  
BIRMINGHAM  
THE CITY OF  
BIRMINGHAM  
ORCHESTRA

Conducted by LESLIE  
HEWARD  
NICOLAI ORLOFF  
(*Pianoforte*)

ORCHESTRA  
Overture, Kamarin-  
skaya (A Russian  
Wedding) *Glinka*  
Symphonic Poem,  
Tapiola ..... *Sibelius*  
NICOLAI ORLOFF and  
Orchestra  
Pianoforte Concerto in  
F Minor ..... *Chopin*

8.20 *Midland News*

8.25 **WILLIAM HUGHES**  
Reading from THE  
STUDIO

'On Babies'

(From The Idle Thoughts of an Idle Fellow)  
(*Jerome*)

8.40 **Symphony Concert**

(Continued)

ORCHESTRA  
Symphony No. 2, in E Flat ..... *Elgar*

9.30 **DANCE MUSIC**

JACK KERR and his BAND

Relayed from TONY'S BALL ROOM, BIRMINGHAM

10.15-10.30 'The Second News'

WEATHER FORECAST, SECOND GENERAL NEWS  
BULLETIN



NICOLAI ORLOFF  
is the soloist in this evening's Symphony  
Concert from the Town Hall, Birmingham.

**THE RADIO TIMES,**  
The Journal of the British Broadcasting  
Corporation.

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W.C.2.

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# October 30 CARDIFF THURSDAY

968 kc/s (309.9 m.)

## WESTERN REGION

- 10.15 THE DAILY SERVICE
- 10.30-11.0 *National Programme*
- 1.15-2.0 Organ Recital  
Relayed from  
ST. NICHOLAS' CHURCH, BRISTOL  
ROWLAND SHILES (Organ)  
Rev. J. M. D. STANCOMB (Baritone)  
GEORGE WINSTONE (Trobble)
- 2.10 *National Programme*
- 4.45 LIGHT MUSIC  
by  
BOBBY'S STRING ORCHESTRA  
Relayed from  
BOBBY'S CAFÉ, CLIFTON, BRISTOL
- 5.15 THE CHILDREN'S HOUR  
'The Enchanted Ark,' by S. G. HULME BEAMAN
- 6.0 Mr. NORTON MATTHEWS: 'My Holiday in Bristol,' relayed from the University of Bristol Union, Clifton, Bristol
- 6.15 *National Programme*
- 6.35 Market Prices for Farmers
- 6.40 *National Programme*
- 7.55 *A Bristol Radio Week Programme*  
**Bristol Variety Programme**  
Relayed from  
THE BRISTOL MUSICAL CLUB, BRISTOL  
LOCKIER STRING ORCHESTRA  
Conducted by HARGOLD BERNARD  
Café Chantant ..... Fletcher  
The Bristol Drama Club  
in a  
Revue Sketch  
'FRENCH AS SHE IS LEARNT'  
by  
E. F. WATLING  
Characters  
Mme. Duhamel  
M. Duhamel  
Claude Dubois  
A Maid
- THE ORCHESTRA  
Overture, 'The Merry-makers' .... Eric Coates
- LILLIAN KEYES (Soprano)  
Il Bacio ('The Dream of Home') ..... Arditi  
Songs my Mother taught me ..... Deorak  
By the Waters of Minnetonka ..... Lieurance  
Voices of the Woods  
Rubinstein, arr. by Michael Watson
- THE ORCHESTRA  
Serenata ..... Moszkowski  
Liebestraum (A Dream of Love) ..... Liszt
- CHARLIE THOMAS  
In 'Bits of Bristol'
- THE ORCHESTRA  
Slavonic Rhapsody ..... Friedmann  
Hungarian Dance ..... Brahms
- 9.0 *National Programme*
- 9.15 West Regional News
- 9.20-12.0 *National Programme*

### SWANSEA

1,040 kc/s (288.5 m.)

- 10.15 THE DAILY SERVICE
- 10.30-11.0 *National Programme*
- 2.10 *National Programme*
- 5.15 *West Regional Programme*
- 6.15 *National Programme*
- 6.35 *West Regional Programme*
- 6.40 *National Programme*
- 9.15 West Regional News
- 9.20-12.0 *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*
- 2.10 *National Programme*
- 5.15 THE CHILDREN'S HOUR  
To be taken at 5.15 p.m.—  
Pooh goes Visiting—and then  
Pooh and Piglet go Hunting  
From (Winnie-the-Pooh) by A. A. MILNE
- 6.0 *National Programme*
- 9.15 Local News
- 9.20-12.0 *National Programme*

### BOURNEMOUTH

- 10.15 THE DAILY SERVICE
- 10.30-11.0 *National Programme*
- 1.0-2.0 *National Programme*
- 2.10-12.0 *National Programme*

### MANCHESTER and LEEDS

797 kc/s (376.4 m.) 1,500 kc/s (200 m.)

10.15:—The Daily Service. 10.30-11.0:—National Programme. 12.0-1.0:—A Ballad Concert (From Liverpool). 2.10-4.30:—(Leeds only) National Programme. 4.30:—An Orchestral Concert, relayed from Parker's Restaurant, Manchester, Parker's Restaurant Orchestra, conducted by Laddie Clarke. 5.15:—The Children's Hour. 6.0:—National Programme. 6.35:—Market Prices for Northern English Farmers. 6.40:—National Programme. 7.55:—Vaudeville. Purcell and Stanbury in original songs at the piano. Nan Browne, Musical Comedy numbers. Joseph Meyellar (Character Actor), Stanley Maher and his Men, in popular choruses. Nelson Jackson, entertainer. Supported by Wagstaff's Dance Band. 9.0:—National Programme. 9.15:—North of England News. 9.20:—National Programme. 10.15-12.0:—Dance Music. Henry B. Hall's Gleneagles Hotel Dance Band, relayed from the Midland Hotel, Manchester (National Programme).

## When Winter comes

The cold, blustering winds of winter and the inhospitable rains hold no terrors for the owner of a new Ford car. The new Ford is equal to winter's rigours. The snug interior provides an enviable comfort. A special feature of the unsplinterable glass windscreen is that air without rain may be admitted. The low swung weight, the large balloon tyres and the positive, enclosed four-wheel brakes make the Ford the car to drive on ordinarily unsafe roads and streets.

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October 31

DAVENTRY

FRIDAY

193 kc/s (1,554.4 m.)

NATIONAL PROGRAMME

10.15 THE DAILY SERVICE

10.30 TIME SIGNAL, GREENWICH; WEATHER FORECAST

10.45-11.0 'STRANGE PEOPLE AND PLACES'—V  
Lady CHATTERJEE: 'India'—I

12.0 A Sonata Recital  
PEERS COETMORE (*Violoncello*)  
DOROTHEA FRASER (*Pianoforte*)

12.30 ORGAN RECITAL  
By LEONARD H. WARNER  
Relayed from ST. BOTOLPH'S, BISHOPSGATE  
EDWARD REACH (*Tenor*)

LEONARD H. WARNER  
Prelude and Fugue in D ..... *Bach*  
Intermezzo (3rd Sonata) ..... *Borowski*

EDWARD REACH  
Total Eclipse (Samson) ..... *Handel*  
When warlike Ensigns (Occasional Oratorio) ..... *Handel, arr. Bishop*

LEONARD H. WARNER  
Caprice in B Flat ..... *Guilmant*  
Adagio in E Flat ..... } *Stainer*  
Prelude and Fughetta in C ..... }

EDWARD REACH  
O Divine Redeemer ..... *Gounod*  
The Star ..... *Rogers*  
There is no Death ..... *O'Hara*

LEONARD H. WARNER  
Scherzo in G Minor ..... *Boschi*  
Introduction and Finale (94th Psalm Sonata) ..... *Beubke*

1.30 A RECITAL OF GRAMOPHONE RECORDS  
By CHRISTOPHER STONE

2.25 - Interlude

2.30 FOR THE SCHOOLS

RURAL SCIENCE; Mr. C. E. HUDSON: 'The School Garden—III. The Planning and Planting of Fruit'

2.55 East Anglian Herring Fishing Bulletin

3.0 'PEOPLES AND LANDS OF THE BRITISH EMPIRE—VI, Canada'  
Mr. CLIFFORD COLLINSON: 'Salmon Fishing in British Columbia'

3.20 Interlude

3.25 Mr. FRANK ROSCOE: Friday Afternoon Stories and Talks—VI

3.40 Interlude

3.45 Dramatic Reading  
Scenes from  
'JULIUS CAESAR'  
(*Shakespeare*)

4.30 Light Music  
MOSCHETTO and his ORCHESTRA  
FROM THE MAY FAIR HOTEL

5.15 The Children's Hour  
'The Outwitting of Grumblegrump' (*Stephen Southwold*)  
Selections by GENIAL JEMIMA  
'HERE AND THERE'—No. 3. A Summary of the Week's News by STEPHEN KING-HALL

6.0 Mrs. E. LUCAS: 'Some Ways of Cooking Onions'

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

6.35 London Stock Exchange Report; Fat Stock Prices for Farmers

6.40 The Foundations of Music  
BACH'S MISCELLANEOUS PIANOFORTE MUSIC  
Played by MAURICE COLE  
French Overture (continued)  
Gigue; Echo  
Prelude and Fugue in A Minor  
Fantasy in C Minor

7.0-7.20 'THIS SURPRISING WORLD'  
Mr. GERALD HEARD

7.25 'THE DARK CONTINENT'—III  
Dr. DONALD FRASER  
'THE MISSIONARY LOOKS AT AFRICA'  
(*From Glasgow*)

7.45 A PIANOFORTE RECITAL  
by  
KATHARINE PARKER  
Fantasy-Improvisation in C Sharp Minor... *Chopin*  
La Maja et le Rossignol (The Maiden and the Nightingale) ..... *Granados*  
One Summer Day ..... } *Katharine Parker*  
The red Admiral ..... }  
Down Longford Way ..... }

8.0 'Diversions'—No. XI  
Supported by  
GERSHOM PARKINGTON and his ORCHESTRA

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

9.15 Shipping Forecast; New York Stock Market Report

9.20 'PEOPLE AND THINGS'  
The Hon. HAROLD NICOLSON

9.35 'The Importance of Being Earnest'  
A Trivial Comedy for Serious People,  
by OSCAR WILDE  
(*For full details see foot of page*)

11.0-12.0 DANCE MUSIC  
THE AMBASSADOR CLUB ORCHESTRA, directed by  
EDDIE GROSS-BART, from THE AMBASSADOR CLUB



'THE IMPORTANCE OF BEING EARNEST'

A trivial comedy for serious people, by Oscar Wilde

Persons of the Play:

John Worthing, J.P. .... HARMAN GRISEWOOD  
Algernon Moncrieff ..... PETER HANNEN  
Canon Chasuble ..... RICHARD GOOLDEN  
Merriman, butler ..... WELLINGTON BRIGGS  
Lane, manservant ..... ALBAN BLAKELOCK  
Lady Bracknell ..... GLADYS YOUNG  
Hon. Gwendolen Fairfax ..... BARBARA COUPER  
Cecily Cardew ..... NORAH BARING  
Miss Prism, governess ..... LILIAN HARRISON

Scenes of the Play:

Act 1.—Algernon Moncrieff's Flat in Half-Moon Street, W.  
Act 2.—The Garden at the Manor House, Woolton  
Act 3.—Drawing-room at the Manor House, Woolton

The Play produced by Val Gielgud  
Tonight at 9.35





FRIDAY

LONDON PROGRAMMES

October 31

842 kc/s

LONDON REGIONAL

(356.3 m.)

|   |   |  |
|---|---|--|
| 10.15 <i>National Programme</i>   | 5.15 JACK PAYNE<br>and his<br>B.B.C. DANCE ORCHESTRA  | 8.25 Regional News   |
| 11.0-11.30 Experimental Television Transmission<br>by the Baird Process<br>(356.3 m. Vision; 261.3 m. Sound)          | 6.15 'The First News'<br>WEATHER FORECAST, FIRST GENERAL NEWS<br>BULLETIN   | 8.30 'THE ENJOYMENT OF WORDS'—V<br>Mr. J. C. SQUIRE: 'The Art of Writing'  |
| 12.0 THE MIDLAND STUDIO ORCHESTRA<br>Directed by FRANK CANTELL<br>(From Midland Regional)                             | 6.40 A Brass Band Concert<br>(From Newcastle)<br>MURTON COLLIERY PRIZE BAND<br>Conducted by JOHN W. JACKSON<br>THE TWO B's in Solos and Duets   | 9.0 THE B.B.C. ORCHESTRA<br>Conducted by JOSEPH LEWIS<br>WALTER WIDDOP (Tenor)   |
| 1.15 Light Music<br>MOSCHETTO and his ORCHESTRA<br>From THE MAY FAIR HOTEL  | 8.0 ORGAN RECITAL<br>By T. W. NORTH<br>From St. BOTOLPH'S, BISHOPSGATE<br>Voluntary in C Minor ..... Dr. Maurice Green<br>Scherzo in G Minor ..... Bossi<br>Psalm Prelude, No. 1 ..... Herbert Howells<br>Fantasy in F Minor ..... Mozart | 10.15 'The Second News'<br>WEATHER FORECAST, SECOND GENERAL NEWS<br>BULLETIN   |
| 2.15-3.0 DANCE MUSIC<br>(From Midland Regional)<br>JACK KERR and his BAND<br>Relayed from TONY'S BALLROOM, BIRMINGHAM |   | 10.30-12.0 DANCE MUSIC<br>THE AMBASSADOR CLUB ORCHESTRA, conducted<br>by EDDIE GROSS-BART, from THE AMBASSADOR<br>CLUB |
| 4.30 <i>National Programme</i>  |   | 12.0-12.30 Experimental Television Transmission<br>by the Baird Process.<br>(356.3 m. Vision; 261.3 m. Sound)          |
| 11.0-11.30 Experimental Television Transmission<br>by the Baird Process<br>(356.3 m. Vision; 261.3 m. Sound)          | <b>NATIONAL</b><br>1,148 kc/s (261.3 m.)<br>For fuller details see National Programme<br>(Daventry, page 273)   | 7.45 A PIANOFORTE RECITAL  |
| 12.0 A Sonata Recital   |   | 8.0 Diversions   |
| 12.30 ORGAN RECITAL   |   | 9.0 'The Second News'  |
| 1.30 A RECITAL OF GRAMOPHONE RECORDS  |   | 9.15 New York Stock Market Report  |
| 2.30-4.30 FOR THE SCHOOLS   |   | 9.20 'PEOPLE AND THINGS'<br>The Hon. HAROLD NICOLSON   |
| 5.15 THE CHILDREN'S HOUR  | 6.40 The Foundations of Music   | 9.35-11.0 'The Importance of Being Earnest'  |
| 6.0 Mrs. E. LUCAS: 'Some Ways of Cooking Onions'  | 7.0-7.20 Mr. GERALD HEARD: 'This Surprising World'  | 12.0-12.30 Experimental Television Transmission<br>by the Baird Process<br>(356.3 m. Vision; 261.3 m. Sound)           |
| 6.15 'The First News'   | 7.25 'THE DARK CONTINENT'—III<br>Dr. DONALD FRASER: 'The Missionary looks at Africa' (From Glasgow)   |  |
| 6.35 London Stock Exchange Report; Fat Stock Prices for Farmers   |   |  |

a new edition

just published

"World Radio"

Stations Identification

Panels Booklet

a **BBC** publication which gives you wave-lengths, frequencies, power, call signs and interval signals of most European and some American stations. This new edition contains full details of the new power ratings for the European stations, and a map. One shilling post free, of the **BBC BOOKSHOP** Savoy Hill, London, W.C.2 or of any Bookseller, Newsagent or Bookstall



# YOU can make Extra Money

while WE reduce Unemployment



Everybody in their Spare Time can make and Save money with the ALL-BEST BRITISH

## G.T.L. Tool Chest

& Home-Repairing Outfit

EVERYONE—regardless of occupation or position—can turn the present long dull evenings to profitable account with the G.T.L. Tool Chest and Home-Repairing Outfit. With it you can make all kinds of articles of Furniture and Fixtures both for your own home and to sell. Just as easily you can do all Home Repairs and save the expense of outside help.

Instead of spending money to fill your leisure hours, you will be saving money for a rainy day—you will enjoy your new hobby—and you will be giving added comfort to your family, just as thousands of others in all walks of life are now doing.

### No Experience Necessary.

A valuable Free Book of Instruction, containing over 200 working illustrations is included in the G.T.L. Tool Chest. If you have never handled a tool, you can be sure of immediate success because this book tells you what to make and shows you step-by-step how to make it.

### G.T.L. Tool Chest contains 50 Fine Sheffield Tools!

Fifty high quality articles—the finest Sheffield Tools, are neatly fitted in steel clips, and they come to you direct from the manufacturers after being carefully tested. Everything for every purpose is here, and the G.T.L. Tool Chest stands alone in its quality, completeness and arrangement.

### A Few shillings bring the G.T.L. Tool Chest at once.

A first payment of a few shillings and the G.T.L. Tool Chest is sent at once to your Home. The balance can be paid by small monthly sums which you can choose, meanwhile the G.T.L. Tool Chest is making money for you.

### To readers of "Radio Times."

**FREE** A beautiful 24-page Brochure describing the G.T.L. Tool Chest and how you can make money will be sent if you post the coupon.

### POST THIS COUPON NOW

(Ad. stamp is sufficient in an unsealed envelope)

To GUARANTEED TOOLS LIMITED,  
114-116, MARYLEBONE LANE, LONDON, W.1

Please send me by return, free of all cost and obligation, your beautiful illustrated booklet of the G.T.L. Tool Chest and Home-repairing outfit, together with particulars of price and how I can obtain it at once for a small first payment.

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Address.....

B.T. 29

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# Unlocks Deaf Ears

and opens them to the whole world of sound

Thousands who were deaf now hear everything. Many have been deaf 10, 20, even 50 years! Now they hear and enjoy conversation, music, wireless, Church services, lectures, talkies, concerts, etc.

### The Latest Invention!

Even if very deaf—just slip this tiny receiver in your ear and you will hear everything you want to hear. This receiver is the midget earpiece of the marvellous New "Universal" Fortiphone, which utilises important discoveries never before available for the relief of deafness! Nothing is seen but this tiny earpiece. There is nothing to hold. Distant sounds are heard as truly as the whisper of the person sitting next you. Instantly adjusted for every degree of deafness from



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at home without obligation to buy!

Please call\* for Free Demonstration, or phone or write to-day for illustrated catalogue, particulars of our Home Trial Plan, and Special Reduced Price Offer. We have no travelling Salesmen.

A Special **REDUCED PRICE Offer** will be made to all who Apply within **TEN DAYS**

\*Our offices are opposite the Polytechnic. Nearest Station, Oxford Circus. Take lift in entrance, Langham House, 308 Regent Street, to **THIRD FLOOR!**

### REDUCED PRICE COUPON

To FORTIPHONE LTD. (Dept. 24),  
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THE best things in life are the simple things—fireside, home, comfort. The great Berkeley factories, with their enormous resources, have brought real lasting comfort within the reach of all. For a few shillings you can install the Berkeley Home Model. Picture this truly wonderful Easy Chair as the centre of attraction by your fireside. It has a strong, sturdy frame designed to give proper rest and support. It is thoroughly upholstered with fibre stuffing and coppered-steel springs in seat and covered in beautiful hard-wearing materials—a really handsome chair that you will be proud to own. Fitted with strong castors. Write now for Catalogue and Free Patterns and choose your own coverings from the wide range available.

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**37'6**  
or 5/- with order and balance 5/- monthly.

## The Berkeley HOME MODEL

(No reduction for Cash)  
Sold Under Our Usual Guarantee of Money-back if not satisfied. DELIVERED FREE in England and Wales.  
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Showrooms: 133, Victoria Street, Westminster, S.W.1; The Arcade, High Street, CROYDON; The Parade, High Street, WATFORD; and 85, New Street, BIRMINGHAM.





**H**ERE'S an opportunity you cannot miss, of buying Real Irish linen straight from the world-famous ROBINSON and CLEAVER looms in Belfast to your home—at less than shop prices for inferior imitations.

ROBINSON AND CLEAVER, LTD.—whose factory is the birthplace of real Irish Linen—make this direct-by-post offer of hundreds of selected bargains to British women.

All you have to do is to send P.O. or Money Order. In any case, send the coupon below for the Big Bargain Book which will save you so much money, but act quickly because these bargains are being snapped up.

**BIG LINEN BARGAINS FROM ROBINSON & CLEAVER BELFAST**

**IRISH LINEN LUNCH SET** in superior grade pure Irish Linen. Cream ground with coloured home-stitched border in green and gold, blue and gold. Cloth 45 x 45 inches and 4 napkins. THE SET, 8/11. Post. 6d.

**IRISH LINEN FACE TOWELS** Pure Irish Linen. Black and Blue. Face Towels, with damask borders. Superior quality. size 18 x 32 inches. Half Price at 6 for 6/11. Postage 6d.

**IRISH LINEN LUNCHEON OR SUPPER CLOTHS** Very hard-wearing, with artistic border in gold, rose, mauve and blue on a figured background. size 54 x 34 inches. Each 4/6. Postage 3d.



"Yes! it's REAL IRISH LINEN, and will stand years of laundering and is even better when washed."

**LADIES' LACE EDGED HARDER-CHEEPS** in sheer Linen. about 10 inches. L.S. Per dozen, 20/6. L.L. Per dozen, 8/11.

**IRISH LINEN HOUSEHOLD SETS** Comprising 3 Glass Cloths, 3 Tea Cloths 24 x 34 inches, 2 Knife Cloths 18 x 18 inches, 1 Linen Crash Roller Towel, 17 inches x 3 yards. The Set of 12 for 10/11. Postage 3d.

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Name .....

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R.T. ....

**FRIDAY**

626 kc/s (479.2 m.)

**October 31**

**MIDLAND REGIONAL**

**12.0 THE MIDLAND STUDIO ORCHESTRA**  
Under the direction of FRANK CANTELL

Tartar March, ..... Ganne  
Fantasy, Samson and Delilah  
Saint-Saëns, arr. Mouton

EDNA MOWBRAY MINERS (Contralto)

Orpheus with his Lute ..... Sullivan  
She wandered down the Mountain Side  
Frederic Clay

ORCHESTRA

Romanesca ..... Leoncavallo  
In fair Tokio  
Cuthbert Clarke

Intermezzo  
Coleridge-Taylor

EDNA MOWBRAY MINERS

Still as the Night  
Böhm  
The Lament of Isis  
Bantock

ORCHESTRA

Suite, A Lover in Damascus  
Woodforde-Pinden

**1.15 London Regional Programme**

**2.15-3.0 DANCE MUSIC**

JACK KERR and his BAND

Relayed from TONY'S BALLROOM, BIRMINGHAM

**5.15 The Children's Hour**

'Tea and How it is Grown,' by C. G. WHEWY.  
MONA WASHBOURNE and LESLIE ROMNEY will entertain

WILLIAM JONES and his Banjo

'Scraps of History—Charles the Hammer, A.D. 732,' by William Hughes

**6.0 London Regional Programme**

**6.15 'The First News'**

WEATHER FORECAST, FIRST GENERAL NEWS BULLETIN

**6.40 ORGAN AND VIOLIN RECITAL**

Relayed from THE CHURCH OF THE MESSIAH, BIRMINGHAM

GILBERT MILLS (Organ)  
HERBERT Y. TEMPLEMAN (Violin)

Concerto in A Minor ..... Vivaldi, arr. Nachez  
Sicilienne ..... Bach, arr. Auer  
Theme and Variations, Op. 150, No. 1  
Rheinberger

Deep River (Negro Melody) ..... arr. Elman  
Passacaglia ..... Handel, arr. Hartu

**7.15 A MILITARY BAND PROGRAMME**

THE CITY OF BIRMINGHAM POLICE BAND  
Conducted by RICHARD WASELL

Fantasy, Cock Robin and Co. .... Stately  
(Arranged on Nursery Rhymes)

March (Tannhäuser) ..... Wagner

MONA WASHBOURNE and LESLIE ROMNEY  
(Entertainers with a Piano)

BAND  
Overture, Leonora, No. 3, .... Beethoven

Cornet Solo, Am Meer (By the Sea)  
Schubert (P.-C. COOK)

MONA WASHBOURNE and LESLIE ROMNEY will again entertain

BAND  
Selection, Trial by Jury  
Sullivan, arr. Godfrey

8.25 Midland News

8.30 London Regional Programme

10.15 'The Second News'



**EDNA MOWBRAY MINERS**  
(contralto) sings during the Midland Studio Orchestra Concert today, between 12.0 and 1.15.

WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN

10.30-11.0 London Regional Programme

**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*.



# October 31 CARDIFF FRIDAY 968 kc/s (309.9 m.) WESTERN REGION

10.15 THE DAILY SERVICE  
10.30-11.0 National Programme  
12.0 National Programme  
5.15 THE CHILDREN'S HOUR  
'DO YOU KNOW BRISTOL?'  
Radio Reminders of a Great City's Glorious History  
by  
FROOM TYLER  
6.0 Mr. H. A. DOWNES SHAW: 'Simple Aviation in Bristol,' relayed from The University of Bristol Union, CLIFTON, BRISTOL

### SWANSEA

1,040 kc/s (288.5 m.)

10.15 THE DAILY SERVICE  
10.30-11.0 National Programme  
12.0 National Programme  
5.15 West Regional Programme  
6.0 National Programme  
9.15 West Regional News  
9.20-11.0 National Programme



Bristol Times and Mirror

BRISTOL RADIO WEEK. Today's relays from Bristol include a talk by Mr. H. A. Downes Shaw on 'Simple Aviation in Bristol,' a concert by the Bristol Women's Music Club, and a discussion between Mr. W. Irving Gass and Mr. Fred A. Wilshire on the rival merits of Somerset and Gloucestershire. This air view of the city shows the tower of the University in the centre and Cabot's Tower in the lower right-hand corner.

6.15 National Programme  
9.15 West Regional News  
9.20 National Programme  
9.35 A Bristol Radio Week Programme  
A CHAMBER MUSIC CONCERT  
by  
THE BRISTOL WOMEN'S MUSIC CLUB  
Relayed from  
THE BRISTOL MUSIC CLUB, CLIFTON, BRISTOL  
Sonata for Violoncello and Pianoforte .. Handel  
Grave, Allegro; Sarabande; Allegro  
EVELYN PULLEN (Violoncello)  
ELSA HADGOOD (Pianoforte)  
HAZEL HEMING  
Liobestreu ..... } Brahms  
Vergebliches Standchen..... }  
QUARTET  
Pianoforte Quartet in A ..... Brahms  
Allegro non troppo; Poco Adagio; Scherzo  
poco allegro; Finale, Allegro  
(GERTRUDE NEILD, Pianoforte)  
(WADNA KEIL, Violin)  
(GRACE TOLLEMAOHE, Viola)  
(EVELYN PULLEN, Violoncello)  
10.30-11.0 A DISCUSSION  
SOMERSET v. GLOUCESTER  
between  
Mr. W. IRVING GASS and Mr. FRED A. WILSHIRE  
relayed from  
THE BRISTOL MUSIC CLUB, BRISTOL

### PLYMOUTH

1,040 kc/s (288.5 m.)

10.15 THE DAILY SERVICE  
10.30-11.0 National Programme  
2.30 National Programme  
5.15 THE CHILDREN'S HOUR  
6.0 National Programme  
9.15 Local News  
9.20-11.0 National Programme

### BOURNEMOUTH

10.15 THE DAILY SERVICE  
10.30-11.0 National Programme  
2.30-11.0 National Programme

### MANCHESTER and LEEDS

797 kc/s (376.4 m.) 1,500 kc/s (200 m.)

10.15:—The Daily Service. 10.30-11.0:—National Programme. 2.30:—National Programme. 4.30:—The Northern Wireless Orchestra. 5.15:—The Children's Hour. 6.0:—The Housewife's Problems.—III, Miss E. Jenkinson: 'The Meals she Prepares.' 6.15:—National Programme. 9.15:—North of England News. 9.20-11.0:—National Programme.

## YOUR PORTABLE-

Make it All-Electric



MANUFACTURERS OF PORTABLE & DOMESTIC APPLIANCES

**L. MICHAEL**

MANUFACTURERS OF PORTABLE & DOMESTIC APPLIANCES  
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Agents, The Regent Radio Supply Co.,  
21, BARTLETT BUILDINGS,  
HOLBORN CIRCUS,  
LONDON, E. C. 4

19th May, 1930.

Dear Sirs,

We have pleasure in stating that we have tested the mentioned A. T. and S.C. 'Regentone' Portable Receiving Sets in our Super Large Portable Four Receivers and Transportable Four Receivers.

In each instance the results obtained were entirely satisfactory, and we are regularly recommending them to those of our customers who are desirous of working the above mentioned Receivers from the mains.

Yours faithfully,  
L. MICHAEL LIMITED  
Managing Director.

## The Regentone way

Make your portable all-electric this simple, easy, Regentone way. To change from your run down H.T. Battery you have only to connect H.T. Battery and L.T. Accumulator leads to the terminals of the Regentone Combined Unit. There is your portable—or any 2-, 3- or 4-valve set—made completely all-electric. Now your set will give you better, purer reproduction—cheaper and more reliable.

Write to-day for FREE copy of our Art Booklet and read why leading British Set Manufacturers, the Wireless Press and well-known Radio Authorities recommend Regentone.



Regent Radio Supply Co., Regentone House, 21, Bartlett's Buildings, Holborn Circus, London, E.C.4.  
Telephone: Central 8245 (5 lines)





**M**ade as no other  
Underwear is made—  
providing a comfort  
no other underwear  
*can give!*



TUPLEX is an  
exclusive Vedonis  
production. Made  
by a very special  
process on patent  
machines.

**T**HE moment you see  
TUPLEX you will realize  
how totally different it is, and  
you will at once appreciate  
what delightfully comfortable  
underwear it must be.

TUPLEX is really two en-  
tirely separate fabrics joined  
as ONE—NOT a "mixture,"  
and it is no thicker or heavier  
than ordinary underwear.

The outside of the garment is  
all Pure Botany Wool of the  
finest quality—for warmth  
and protection—the inside of  
the garment is all soft, super-  
fine cotton—to shield the  
body from the "tickly" surface  
of wool.

This "lining" of down-like  
cotton rapidly absorbs mois-  
ture and quickly radiates it  
away, so that the skin is kept  
dry—thus preventing clammi-

ness and sudden chilling.  
Health—warmth—protection  
and extraordinarily delightful,  
*luxurious* comfort!

Made in all usual styles of  
Vests and Combs, TUPLEX  
costs only a little more than  
good cotton garments and  
much less than all-wool gar-  
ments of comparative quality.  
Vests from 4/11. Combs. from  
7/11. Knickers (cut on a  
new and improved pattern)  
6/11. Also Children's Gar-  
ments and Men's Underwear.



# Vedonis-TUPLEX

"Seeing is Believing." Whatever you may be  
accustomed to wearing, send for particulars of TUPLEX  
and a sample of the wonderful fabric from which the  
garments are made . . . . Feel how pleasant it is to the  
touch, how soft and smooth and warm—see for yourself  
what truly delightful underwear it really is.

To GEORGE SPENCER LTD.,  
63 Vedonis Works, BASFORD, NOTTINGHAM.  
Please send me particulars of TUPLEX Underwear  
together with a sample of the Fabric, Names of Drapers, etc.

Name (Mrs. or Miss) \_\_\_\_\_  
Full Postal Address \_\_\_\_\_

If particulars of MEN'S Underwear is also  
required please put a cross here

Send this Coupon in an UNSEALED envelope by 1d. post, or send a  
Post Card by 1d. post.



The sample is quite large  
enough for a washing test.

## CONQUER "NERVES" BY "FEEDING" NERVES



"Nerve Power the Power Within."

Every genuine Nerve Sufferer is invited to send for a  
Large Trial Box of Dr. Muller's Nerve Nutrient. This  
box, containing a liberal supply, will be sent together  
with a Presentation Copy of Dr. Muller's 64pp. Illustrated  
Book, "The Way to Health." You can get stronger  
Nerves without drugs and stimulants.

No matter from what particular form of nervous  
trouble you are suffering, you CAN, if you will, obtain  
relief and so realise once again the blessing of sound  
nerve health.

If you suffer from Neurasthenia, Sleeplessness, lack  
of Energy, Debility or other plain signs of Nerve Ex-  
haustion, you are recommended to try Dr. Muller's  
Nerve Nutrient, which is different from all other  
remedies.

The Muller Preparation is a highly concentrated  
Tonic Nerve-Cell Food, the composition of which  
is identical with the natural nutrient the Brain and Nerve  
Cells live upon, and acts directly upon the nerve cells,  
giving them the peculiar nutrition they need to with-  
stand and repair the nerve wastage of modern life.  
When the nervous system is exhausted the cells are  
starved, but Dr. Muller's preparation replaces, when  
assimilated, the lost nutritive substance which keeps  
the nerve cells going. It is assimilated in ONE HOUR,  
and quickly creates new feelings of physical and mental  
vigour.

It has remarkable reconstructive and rejuvenating  
properties in all cases of mental and bodily exhaustion,  
such as Insomnia, Irritability, Continual Headache,  
Neuralgia, Hysteria, Depression, Failing Memory,  
Troubled Dreams, Languor, General Debility, etc.  
Also in convalescence after serious illness. Being a  
food and not a drug, pick-me-up or stimulant, Dr.  
Muller's Nerve Nutrient feeds the nervous system  
with just these vital elements the lack of which account  
for Neurasthenia.

### NERVE SUFFERERS! WRITE—TO-DAY.

This scientific preparation, palatable and agreeable  
to take, is the finest and most beneficial Nerve Food  
in portable constructive form. And requiring no pre-  
paration, it can be carried in a small packet and is always  
handy and ready to take wherever you may be, an im-  
portant consideration.

Write to-day and enclose four stamps for postage and  
packing to 624, The Muller Laboratories, 37, Manchester  
Street, Manchester Square, London, W.1, and the  
trial course and Dr. Muller's Book on the Nervous System  
will be sent to you by return in a plain sealed cover.  
Only one trial can be sent to the same person.

Dr. Muller's Nerve Nutrient can be obtained from  
Boots' Branches, Timothy White's, and all good-  
class Chemists.



November 1

DAVENTRY

SATURDAY

193 kc/s (1,554.4 m.)

NATIONAL PROGRAMME

10.15 a.m. THE DAILY SERVICE

10.30 TIME SIGNAL, GREENWICH; WEATHER FORECAST

10.45-11.0 'HOBBIES AND HANDICRAFTS' -VII  
Mrs. FRANCIS LEWIS: 'Leatherwork'

1.0-2.0 Light Music  
THE COMMODORE GRAND ORCHESTRA  
Directed by JOSEPH MUSCANT  
From THE COMMODORE THEATRE, HAMMERSMITH

Overture, The Gypsy Baron *Johann Strauss*  
Song Waltz, The same as we used to do *Brown*  
Petite Suite de Concert. *Coleridge-Taylor*  
Fox-trot Ballad, Watching my Dreams go by *Burke*  
Selection, Operatic Potpourri *arr. Joseph Muscant*  
Fox-trot, The King's Horses *Gay*  
Schubert's Serenade *arr. Nat Sing*  
Entr'acte, Serenade Napoletana *F. Rivelli*  
Selection, The Girl from Brazil *Bomberg*

3.25 East Anglian Herring Fishing Bulletin

3.30 THE ROYAL AIR FORCE BAND

Conducted by Flight-Lieut. J. AMERS  
LESLEY DUDLEY (*Soprano*)  
STANLEY POPE (*Baritone*)

BAND  
Coronation March (*Die Folkunger*) *Kretschmer*  
Overture, Mirella *Gounod*  
STANLEY POPE  
My Captain *Cyril Scott*  
Trade Winds *Keel*  
Love, I have won you *Landon Ronald*

BAND  
Spanish Operetta, La Gran Via *Valverde*  
LESLEY DUDLEY  
Serenade *Bomberg*  
Il Neige (It snows) *Bomberg*  
Aime-moi (Love me) *Bomberg*

BAND  
Song, All Souls' Day *Lassen*  
STANLEY POPE  
The fortune Hunter *Willeby*  
The Return *Holliday*  
The Ballad Monger *Easthope Martin*

BAND  
Waltz, Les Patineurs (The Skaters) *Waldteufel*  
LESLEY DUDLEY  
Where the Bluebird hides *Oliver*  
The dancing Lesson *Oliver*  
BAND  
Potpourri of Popular Melodies, Old and New *arr. Finch*

4.45 REGINALD NEW  
At THE ORGAN of THE BEAUFORT CINEMA  
Relayed from BIRMINGHAM

March, Sigurd Jorsalfar *Grieg*  
Bohemian Song *Boldi*  
The Whistler and his Dog *Pryor*  
Ballet Music, Coppelia *Delibes*

5.15 The Children's Hour  
'The Kidnapping of Lord Haversham—the fourth of 'The Shield of Malochus' Series (Franklyn Kelsey)

6.0 Interlude

7.30 BRANSBY WILLIAMS  
in  
'The Incredible Adventures of Rowland Hern'  
By NICHOLAS OLDE  
III, 'The Mysterious Wig-Box'  
Presented by K. B. INDOE

7.45 Vaudeville  
NORAH HOWARD  
(at present appearing in 'Bitter Sweet')  
and  
BERNARD CLIFTON  
In Songs and Duets  
Music by George Postford and Harry Pepper  
(Lyrics by George Postford and Ralph Neale)  
RONALD FRANKAU  
(Entertainer)  
THOSE FOUR CHAPS  
BOBBIE COMBER; PAUL ENGLAND; EDDIE CHILDS; GEORGE NEIL  
ELSIE and DORIS WATERS  
Entertainers  
'STUNG'  
By L. DU GARDE PEACH  
The Girl *PHYLLIS PANTING*  
The Man *W. GATE EASTLEY*  
TEDDY BROWN and MARIO DE PIETRO  
Who will play selections throughout the Programme



BRANSBY WILLIAMS  
in  
'The Incredible Adventures of Rowland Hern'  
by NICHOLAS OLDE  
III, 'THE MYSTERIOUS WIG-BOX'  
Presented by K. B. INDOE  
To be broadcast this evening at 7.30

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

9.20 'THE EDGES OF THE WORLD'

9.35 An Orchestral Concert  
THE B.B.C. ORCHESTRA  
Conducted by JOSEPH LEWIS  
DALE SMITH (*Baritone*)  
MICHAEL MULLINAR (*Pianoforte*)

ORCHESTRA  
Overture, Land of the Mountain and the Flood *MacCunn*

DALE SMITH  
In sheltered Vale *Gluck, arr. Fred Adlington*  
(Old German Melody)  
The Lass of Richmond Hill (Old English)  
*Hook, arr. Fred Adlington*  
A-Roving (Sea Shanty) *arr. Fred Adlington*

ORCHESTRA  
Gopak (Russian Dance) *Mussorgsky*

DALE SMITH  
From Spring Days to Winter  
*Poem by Oscar Wilde, Music by Harold Davidson*

MICHAEL MULLINAR  
Variations on a Nursery Tune *Dohnanyi*

10.30-12.0 DANCE MUSIC  
AMBROSE'S BAND, from THE MAY FAIR HOTEL

6.15 'The First News'  
WEATHER FORECAST, FIRST GENERAL NEWS BULLETIN; Football Results; Fat Stock Prices for Farmers

6.40 London Sports Bulletin

6.45 The Foundations of Music  
BACH'S MISCELLANEOUS PIANOFORTE MUSIC  
Played by MAURICE COLE  
Toccata and Fugue in D Minor

7.0 Topical Talk

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



# SATURDAY

## LONDON PROGRAMMES

# November 1

842 kc/s

# LONDON REGIONAL

(356.3 m.)

10.15-11.0 *National Programme*

### 2.0 'The Barber of Seville'

By ROSSINI

Performed by THE COVENT GARDEN OPERA COMPANY, relayed from KING'S THEATRE, EDINBURGH

Count Almaviva ..... HEDDLE NASH  
Dr. Bartolo (Guardian of Rosina) ..... PERCY HEMING

Figaro (a Barber) ..... DENIS NOBLE  
Don Basilio (a Teacher of Singing) ..... WILLIAM ANDERSON

Fiorello (Servant to Count Almaviva) ..... FRANK SALE  
An Officer ..... FRANK SALE

A Notary ..... ALBERT CORNISH  
Rosina (the rich ward of Dr. Bartolo) ..... NORA GRUHN

Marcellina (Dr. Bartolo's Housekeeper) ..... GLADYS PARR

Musicians and Guards

Conductor, ROBERT AINSWORTH

4.40 Interval

4.45 *National Programme*

5.15 DANCE MUSIC

JACK KERR and his BAND  
Relayed from TONY'S BALL ROOM, BIRMINGHAM

6.15 'The First News'

WEATHER FORECAST, FIRST GENERAL NEWS BULLETIN; Football Results

6.40 London Sports Bulletin

### 6.45 An Orchestral Concert

VIVIENNE CHATTERTON (Soprano)

REGINALD KING'S ORCHESTRA

Chant d'Espagne (Song of Spain) ..... Albeniz

Prelude; Oriental; Sons lo Palmier

7.1 VIVIENNE CHATTERTON

Pretty Polly Oliver ..... arr. Somervell

The Frog and the Mouse ..... arr. Sharp

Maidens three in Paris City ..... arr. Weckerlin

Vous dansez, Marquise ..... Lemaire

7.10 ORCHESTRA

Waltz and Eastern Dance (Suite, Four Ways) ..... Eric Coates



VIVIENNE CHATTERTON (soprano) sings during this evening's Orchestral Concert. SOLOMON (pianist) gives a Chopin recital at 8.0.

7.21 VIVIENNE CHATTERTON

You who have left me ..... Alfred Reynolds

Forest Whispers ..... Alfred Reynolds

A Song in Winter ..... Alfred Reynolds

The Kitten ..... Alfred Reynolds

The Fairy Changeling ..... Haydn Wood

The Pixie Piper Man ..... Leslie Elliot

7.30 ORCHESTRA

Waltz, Mirotte. Carol de Fresco, arr. Reginald King

Humoreske ..... Tchaikovsky

7.41 VIVIENNE CHATTERTON

Sweet Chance that led my Steps abroad .. Head

Dawn Song ..... Eric Fogg

A Prayer to our Lady ..... Donald Ford

Come, o come, my Life's Delight ..... Harty

7.50 ORCHESTRA

Fantasy, The Three Bears .... Eric Coates

8.0 A Chopin Recital

by

SOLOMON (Pianoforte)

Fantasy in F Minor

Waltz in E Minor

Three Studies

Scherzo in B Flat Minor

8.25 Regional News

8.30 'THE SPIRIT OF ADVENTURE'—V

### 9.0 Chamber Music

GEZA FRID (Pianoforte)

THE VIRTUOSO STRING QUARTET

MARJORIE HAYWARD (Violin), EDWIN

VIRGO (Violin), RAYMOND JEREMY (Viola),

CEDRIC SHARPE (Violoncello)

Quartet in G (Op. 76, No. 1) ..... Haydn

Allegro; Adagio; Presto; Allegro

9.20 GEZA FRID

Solos

9.35 THE QUARTET

Quartet in B Flat (Op. 130) ..... Beethoven

Adagio, Allegro; Presto; Andante (Poco

scherzoso); Alla danza tedesca (Allegro);

Cavatina (Adagio); Finale, Allegro

10.15 'The Second News'

WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN

### 10.30-12.0 DANCE MUSIC

AMBROSE'S BAND from THE MAY FAIR HOTEL

1.0-2.0

LIGHT MUSIC

THE COMMODORE GRAND ORCHESTRA

Directed by JOSEPH MUSCANT

From THE COMMODORE THEATRE, HAMMERSMITH

3.30 THE ROYAL AIR FORCE BAND

Conducted by Flight-Lieutenant J. AMERS

LESLEY DUDLEY (Soprano)

STANLEY POPE (Baritone)

4.45 REGINALD NEW

At THE ORGAN of the BEAUFORT CINEMA

Relayed from Washwood Heath, Birmingham

5.15 THE CHILDREN'S HOUR

6.0 Interlude

## NATIONAL

1,148 kc/s (261.3 m.)

For fuller details see National Programme (Daventry, page 279)

6.15 'The First News'

WEATHER FORECAST, FIRST GENERAL NEWS BULLETIN; Football Results; Fat Stock

Prices for Farmers

6.40 London Sports Bulletin

6.45 The Foundations of Music

BACH'S MISCELLANEOUS PIANOFORTE MUSIC

Played by MAURICE COLE

7.0 Topical Talk

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

7.30 BRANSBY WILLIAMS

in

'The Incredible Adventures of Rowland Horn'

By NICHOLAS OLDE

III, The Mysterious Wig Box

7.45 Vaudeville

9.0 'The Second News'

WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN; Shipping Forecast

9.20 'THE EDGES OF THE WORLD'

9.35-10.30 An Orchestral Concert

DALE SMITH (Baritone), MICHAEL MULLINAR

(Pianoforte), THE B.B.C. ORCHESTRA, conducted

by JOSEPH LEWIS





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This large packet of Farrow's Green Peas given away with every 1/2<sup>d</sup> bottle of Farrow's Tomato Ketchup

A particularly welcome gift now that the variety of fresh vegetables is so limited. For this is not a mere sample but a full size 7½d. packet of Farrow's New Green Peas providing ample portions for eight people. No coupons, no irritating conditions. Just purchase a 1/2d. bottle of Farrow's Delicious Tomato Ketchup and your Grocer or Greengrocer will give you for *nothing* a large packet of Farrow's New Green Peas. This generous offer is for a limited period only—until Dec. 15th. But during this period you can obtain as many packets as you like.

Ask your grocer for

**FARROW'S TOMATO KETCHUP**  
and get a packet of **FARROW'S GREEN PEAS**



# Free!

J. FARROW & CO. LTD.  
PETERBOROUGH



*Immediate and Lasting Freedom from*  
**NOSE-BREATHING OBSTRUCTIONS AND CATARRH**

*Thousands Die Every Year Before Their Time According to Statistics From Catarrh Poisoning.*



**TRY THIS TEST.**

*Hold nostrils wide open. Note how nose-breathing is immediately improved. The method fully described on page 2 of book. NO OPERATIONS—NO SPRAYS—NO DOUCHES—CAN NOT FAIL.*

**EVERY** reader afflicted with catarrh knows how this horrible complaint prevents proper breathing; how it causes the nasal air passages to become more and more obstructed, poisonous mucus accumulates, becomes a chronic condition, spreads to post-nasal cavities, throat, ears, bronchial tubes, lungs and stomach. Catarrh sufferers are the first to fall victims to Bronchitis, Pleurisy, Seasonal and Epidemic Diseases and General Ill-Health. And the Registrar-General's National Mortality

Statistics reveal only too clearly the

**FATAL DANGERS OF NEGLECT**  
 PARTICULARLY AT THIS SEASON.

If troubled with any of these symptoms of Catarrh, Hay Fever and Nose-breathing Difficulties and their always serious consequences, don't delay, write for Book at once:

**NOSE:** IS YOUR nose stopped up? Does it discharge? Do "crusts" form in the nostrils? Is your sense of smell impaired?

**CHEST & LUNGS:** ARE YOU troubled with Coughs or Colds—Tightness—Soreness—Noisy Breathing—Asthma or Bronchitis? Have you had Pneumonia?

**STOMACH:** ARE YOU troubled with Gastric Catarrh? Is Digestion slow or painful, with flatulence, heartburn, fullness, or sleepiness after eating?

**EARS:** IS YOUR HEARING affected, or have you head noises?

**MOUTH:** DO YOU breath through mouth? Is tongue dry or coated yellow or white? Is sense of taste impaired? Do you have a bad taste in mouth?

**HEAD:** DOES YOUR Head feel full, heavy or aching? Do you feel sleepy and heavy on rising in the morning?

**THROAT:** IS YOUR throat sore, tickling, relaxed or swollen? Have you Tonsillitis or Laryngitis? Is there a dropping of Catarrhal slime in your throat?

**REMARKABLE REVELATIONS**

Send for Remarkable Book by Doctor and his Patient which tells you how and why Faulty Nose-Breathing lowers your vitality and your resistance to illnesses—how Catarrh poisons the body, clogs the lungs, upsets the stomach—causes head noises and deafness. Why sprays and douches do no good, and how You can restore nose-breathing freedom quickly and easily without operation and get rid of your CATARRH permanently. It fully explains a method by which your blood is purified from catarrhal poisons—your energies and spirits are improved wonderfully—your chest and lungs strengthened—breathing and appetite improved—and shows you how your increased vitality renders you immune from the ups and downs of health that are so dangerous.

**QUICK AND LASTING RELIEF**

In one night the nose, the ears, tongue and throat give evidence of the good work done. In one week the nose and mouth both cease to discharge catarrhal matter. The brain, eyes and ears feel clear, and the mouth and throat clean and sweet.

This book costs you nothing beyond the trouble of writing for it and 3d. in stamps for postage and packing.

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 RESPIRATORY RE-EDUCATION,  
 180, PICCADILLY, LONDON, W.1.**

**SATURDAY**

626 kc/s (479.2 m.)

**November 1**

**MIDLAND REGIONAL**

2.0 *London Regional Programme*

4.45 **REGINALD NEW**  
 At the Organ of the 'Beaufort Cinema'  
 Relayed from Washwood Heath, Birmingham  
 March, Sigurd Jorsalfar ..... *Grieg*  
 Bohemian Song ..... *Boldi*  
 The Whistler and his Dog ..... *Fryor*  
 Ballet Music, Coppelia ..... *Delibes*

5.15 **THE CHILDREN'S HOUR**  
 'The Nose Shop', a Fairy Story, by Elizabeth Halford

**ORCHESTRA**

Ballet Music, La Source (The Fountain) *Delibes*

7.15 **A POPULAR CELEBRITY CONCERT**

Relayed from the Central Hall, Walsall

*Artists*

AMY EVANS (*Soprano*)

GWLADYS GABSIDE (*Contralto*)

THE BOYD ROBERTS INSTRUMENTAL TRIO  
 JOHN LOWNDES (*Violin*); ALAN MORTON,  
 (*Violoncello*); S. BOYD ROBERTS, (*Pianoforte*)



*Yates and Hesterman*

THE BOYD ROBERTS INSTRUMENTAL TRIO take part in the Popular Celebrity Concert which is being relayed from the Central Hall, Walsall, this evening at 7.15

Selections by CYRIL JOHNSON'S JUVENILE ORCHESTRA  
 'Honk! Honk!'—Blowing your own Trumpet—  
 a Dialogue by Frances Pearman

6.0 **DANCE MUSIC**  
 JACK KERR and his BAND  
 Relayed from Tony's Ball Room, Birmingham

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

6.40 **Midland Sport**

6.45 **LIGHT MUSIC**  
 PATTISON'S SALON ORCHESTRA  
 Under the direction of NORRIS STANLEY  
 Relayed from the Café Restaurant, Corporation Street, Birmingham

Selection, Lilac Time .. *Schubert, arr. Clutsum*  
 Serenade to the Moon ..... *Esitase*  
 NORRIS STANLEY (*Violin*)  
 Souvenir of Moscow (a Fantasy of Russian Airs)  
*Wieniawski*

8.0 *London Regional Programme*

8.25 **Midland News**

8.30 *London Regional Programme*

9.0 **A MILITARY BAND CONCERT**  
 At the Walsall Shopping Festival  
 Relayed from the Town Hall, Walsall  
 THE BAND OF H.M. COLDSTREAM GUARDS  
 (by permission of Col. C. P. HEYWOOD, C.M.G., D.S.O.)

Director of Music, Captain R. G. EVANS  
 March, Florentiner ..... *Fucik*  
 Classica (a Selection of Classical Melodies)  
*arr. Ewing*

Xylophone Solo  
 (Musician A. BORLAND)  
 Selection, Aida ..... *Verdi*  
 Grand Fantasy, Festival of the Empire  
*Mackenzie Rogan*

10.15-10.30 **'Second News'**  
 WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN

10.30-10.35 *Experimental Transmission for the Radio Research Board by the Fulltograph Process*



# November 1 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  
(Cerddorfa Genedlaethol Cymru)  
(Leader, LOUIS LEVITUS)

Conducted by WARWICK BRAITHWAITE

Waltz, The sleeping Beauty .... Tchaikovsky  
Suite of Russian Folk Songs ..... Liadov  
First Movement, Symphony No. 2, in B Minor  
Borodin  
Overture, Triumphale ..... Tchaikovsky

3.30 National Programme

4.45 DANCE MUSIC  
THE GRAND SPA HOTEL  
NEW DANCE ORCHESTRA  
Relayed from THE  
GRAND SPA HOTEL  
CLIFTON, BRISTOL

5.15 THE CHILDREN'S HOUR  
'Come with us to  
Fairyland'

This being visiting day,  
Heather and John  
hope to take you  
through the Guarded  
Gate

Arranged by HEDLEY  
GOODALL

Relayed from THE  
BRISTOL MUSICAL  
CLUB, BRISTOL

6.0 Dr. F. W. RIXON:  
'Bristol in A.D. 2000.'  
Relayed from THE UNI-  
VERSITY OF BRISTOL UNION

6.15 National Programme

6.40 Regional Sports Bulletin

6.45 National Programme

7.0 Mr. BEN TILLET, M.P.: 'A Day in Dockland'

7.20 National Programme

9.15 West Regional News

9.20 National Programme

9.35 A Bristol Radio Week Programme

## A BRISTOL POPULAR CONCERT

Relayed from THE CENTRAL HALL, BRISTOL

Artists:

NORMAN ALLIN (Bass)  
ROY TAYLOR (Pianoforte)  
MIRA JOHNSON (Entertainer)

ROY TAYLOR

Spanish Dance, Andalusia ..... Granados  
Prelude No. 5, in G Minor ..... Rachmaninov

MIRA JOHNSON

Humorous Selections from repertoire

NORMAN ALLIN

Songs

10.0-10.30 DANCE MUSIC

THE GRAND SPA HOTEL NEW DANCE ORCHESTRA,  
Relayed from THE GRAND SPA HOTEL, CLIFTON,  
BRISTOL

10.30-12.0 National Programme

## SWANSEA

1,040 kc/s (288.5 m.)

10.15 THE DAILY SERVICE

10.30-11.0 National 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

9.15 West Regional News

9.20-12.0 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

LATEST DANCE MUSIC

3.30 National Programme

5.15 THE CHILDREN'S HOUR  
'The Barrel-Organ Man'  
(Carey Grey)  
heralds the First

6.0 National Programme

6.40 Local Sports Bulletin

6.45 National Programme

9.15 Local News and Naval Notes

9.20-12.0 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 and LEEDS

797 kc/s (376.4 m.) 1,500 kc/s (200 m.)

10.15:—The Daily Service. 10.30-11.0:—National Programme. 12.0-1.0:—The Northern Wireless Orchestra. Bertram Steele (Baritone). 3.30:—An Afternoon Concert. The Northern Wireless Orchestra. Flora MacDonald Henry (Soprano). Harry Grey (Banjo). 5.15:—The Children's Hour. 6.0:—National Programme. 6.40:—Regional Sports Bulletin. 6.45:—National Programme. 7.0:—Mr. W. P. Crozier: 'How the North Moves.' 7.20:—The Royal Horticultural Society's Bulletin for Northern English Listeners. 7.30:—National Programme. 9.15:—North of England News. 9.20:—National Programme. 9.35:—A Sentimental Programme. The Northern Wireless Orchestra. Conducted by T. H. Morrison. (Leader, John Bridge.) Nita Barri (Soprano) and Arthur Holland (Baritone). 10.30-12.0:—National Programme.



MR. BEN TILLET, M.P.,  
hard at work at his desk in his shirt sleeves. Mr. Tillett, who organized the Dockers' Union, describes a day in Dockland in a talk from Cardiff this evening.

# LOST 8 stone 2 lbs.



and now  
9st. 12lbs.

## £1,000 REWARD

to anyone who can show that these are not actual photos and that this is not a signed statement by Mrs. Alice Shannon, 253, Queen's Rd., Upton Park.

"I weighed 18 stone. Now, thanks to massaging with Espanol Solvent, my weight is now only 9st. 12lbs. and I am the fittest woman in our neighbourhood. This is my photo now."

(Signed), Mrs. Alice Shannon.

Don't risk drugs or heart-hurting exercises. This harmless Espanol Solvent (a fragrant cream with extracts from undersea vegetation) dissolves away the fatty tissue as you gently massage. Reduce as much as you like where you like and you stay like that. Men too.

She got her normal figure back with

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Name .....

Address .....

R.T.3.



## FOR MIDLAND REGIONAL LISTENERS

A Page of Notes  
by 'MERCIAN'



Miss MADELENE CARROLL, the famous film star, formerly a student at Birmingham University, is appealing on behalf of the West Bromwich and District Hospital on Sunday, November 2.

### A Film Star Appeals.

IT is only once in a while that listeners have the chance of being 'appealed to' by a famous film star such as happens on Sunday, November 2, when Miss Madeleine Carroll speaks on behalf of the West Bromwich and District Hospital. Until her sudden burst into fame, Miss Carroll lived in the Midlands, which accounts for her special interest in the hospital. Her career is full of surprises. Only a few years ago she was a student at the Birmingham University, where she gained a degree and dabbled in amateur dramatics. Then suddenly there came an opportunity of a part in *The Lash*, which was being presented at Brighton, for Dennis Eadie. It was not long before the film producers tracked her down and, in 1927, she made her screen debut in *Guns of Loos*. After that, her life was a series of successes, and now she is one of the leading lights of the film world—although she is still only twenty-three years of age. The hospital for which Miss Carroll is facing the microphone came into existence in 1867 with only twenty-two beds. Now it has 130, and separate departments for the treatment of eye, nose, and throat troubles, an artificial sunlight room, X-ray, and electrical equipment. It is supported by voluntary subscriptions which, so far, have come chiefly from working men and women. On November 2, Miss Carroll will tell listeners more about the hospital and its work.

## ANOTHER HOSPITAL COT

A Jolly Evening to raise sufficient Funds before Christmas—Midland Film Star at the Microphone—Mandolin and Banjo Music—A Choral Evening from Birmingham Town Hall—City Orchestral Harpist to broadcast.

### Come to the Ball!

LISTENERS who may need assurance that the Birmingham Station does not take its pleasures sadly, should 'tune in' to Tony's Ballroom at 10.30 p.m. on Thursday, November 6. There will be great doings at Tony's that night with a dance in aid of the Midland Radio Circle. It will be like a big family party; every member of the staff will bring a bunch of friends, and radio artists will be there in dozens. Two years ago the Birmingham Station, through the generosity of listeners, endowed the first Hospital cot, and, if lots of listeners will buy tickets and join the fun on November 6, there is a good chance of another 'Wireless' Cot for the hospital before Christmas. Already about £850 is safely in the bank. Another £150 will do the trick!

### Mario and His Mandolin

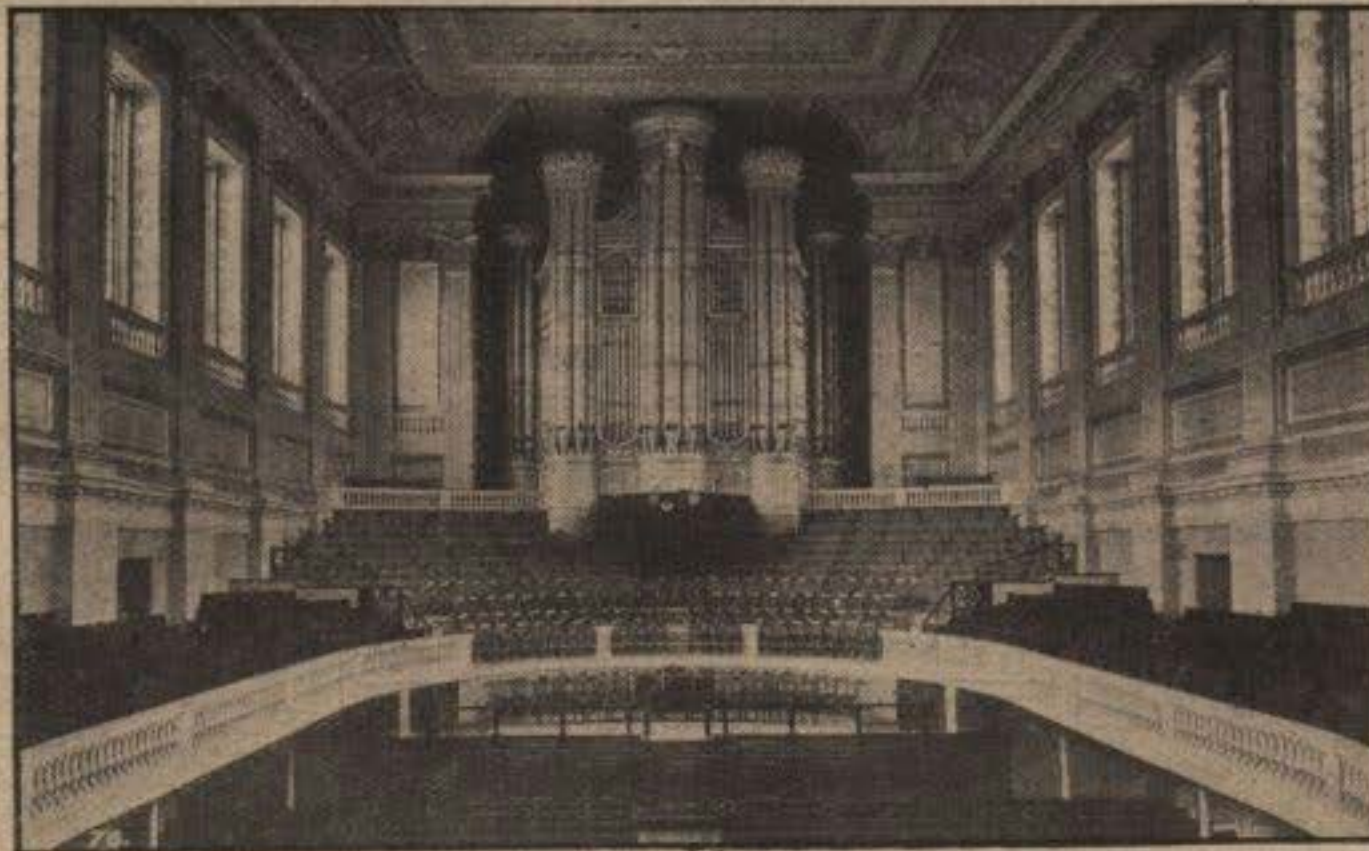
MARIO DE PIETRO, one of the finest mandolin players in the world, will be heard by Midland listeners on Thursday, November 6. Mario was almost born in a mandolin—his father was a famous maker of mandolins in Italy! But strange to say, he wanted his son to become a violinist instead of sticking to the family instrument! So young Mario was sent to the Naples Conservatoire to learn the art of fiddling. But things didn't work out according to plan. The call of the mandolin was too strong and soon Mario de Pietro was a skilled player. In 1919 he came to England, and later went for a tour in South Africa, where he was a great success. Between rushing from concert to concert, Mario de Pietro has managed to write books on the art of playing the mandolin. He is also a fine banjoist, and on November 6 he will play a group of banjo pieces.

### Birmingham City Choir to Broadcast.

A CHOIR, conducted by a famous organist, is to sing for Midland Regional listeners on Tuesday, November 4. Mr. G. D. Cunningham had not been City Organist in Birmingham for long when the City of Birmingham Choir invited him to take charge of their music. He accepted, and on November 4 he is to direct performances of Handel's *Acis and Galatea* and the *Sea Symphony* of Vaughan Williams. The City Choir was formed nine years ago with the idea that it should specialize in unaccompanied choral works. Unaccompanied music is limited, however, and the Choir made its first proper bow with a concert performance of Rutland Boughton's *Bethlehem*. It was a brave choice, for the work was scarcely known at that time. Then came a succession of concerts—Beethoven's *Ninth*, *Dido and Aeneas*, Elgar's *Dream of Gerontius*, and Bantock's *Omar Khayyam*, among them. It was during Mr. Joseph Lewis' conductorship that the singers gave the first English performance of Vaughan Williams' *Mass in G Minor*. Maybe, Mr. Lewis would have continued as conductor of the Choir for many years if the work at the Birmingham Studio had not taken up all his time. Listeners are sure to love Elsie Suddaby's singing of the soprano rôle in *Acis*, and many a baritone singer will tune-in because Harold Williams is among the principals for the evening.

### A Birmingham Harpist.

MISS COCKERILL, the daughter of the man who was harpist for Sir Charles Hallé in the famous Hallé Orchestra, is to play in the Birmingham Studio on Wednesday, November 5. She, too, is a harpist, and began her professional career when she was a slip of a girl of fourteen, playing at the Queen's Theatre, Manchester. Perhaps some listeners will remember that the Duke of Devonshire had a private orchestra stationed at Eastbourne. Miss Cockerill became its harpist. When it was disbanded she went on tour with the Denhof Grand Opera Company—in those days when Grand Opera was made to pay! After many musical adventures, Miss Cockerill came to Birmingham and joined the City Orchestra. When a harpist was needed for the old Midland Wireless Orchestra, Miss Cockerill was always in demand. Listeners must often have heard her in orchestral works. On November 5 she will play two groups of pieces specially composed for her own instrument, not mere arrangements.



THE TOWN HALL, BIRMINGHAM,

from where performances of Handel's *Acis and Galatea* and Vaughan Williams' *Sea Symphony*, by the City of Birmingham Choir, will be relayed for Midland Regional listeners on Tuesday evening, November 4. This choir gave the first English performance of Vaughan Williams' *Mass in G Minor*.



'STEEP HOLM' writes  
on Programmes for

BOTH SIDES OF THE BRISTOL CHANNEL

# A VILLAGE UNDER THE SEA

How Hawton was swallowed by a Tidal Wave—Welsh Guards Band's first visit to Cardiff Studio—A Burlesque of Bristol—Sunday Evening at the Colston Hall—A Botanist on the Plants of Wales.

*A Buried Village.*

CARMARTHENSHIRE continues to provide interesting material for the talks by Mr. George Eyre Evans, whose next appearance before the microphone will be on Thursday, November 6, at 6 p.m., when he speaks on Hawton, the buried village at the Towy's Mouth. The village, which is marked on Saxton's map of 1576, was formerly in St. Ishmael's Parish, Carmarthenshire. It was swallowed by a huge tidal wave on January 20, 1607, on which day also, says a quaint contemporary writer, the 'towne of Cardiff was drowned by the sea.' The foundations of the old buildings are visible only for a few minutes occasionally when the tide recedes sufficiently. Mr. Eyre Evans stood on the site in 1912, when making investigations for the Royal Commission on Ancient Monuments in Wales. In his talk on November 6, he will describe what he saw on that occasion and will also speak of the relics collected by Professor J. W. W. Stephens, of Ferryside, which are now in the Carmarthenshire Museum.

*The Barry Quartet.*

THURSDAY evening, November 6, brings a variety programme for West Regional listeners, when the N.O.W. Light Orchestra, conducted by Reginald Redman, will play three groups of folk songs and dances. There will also be songs by Margaret Wilkinson (soprano), Welsh and West Country character impressions by Ethel Lodge, and four songs, one in Welsh, by the Barry Quartet. The members of this quartet are all well known for their work with concert parties and local operatic societies. This year they decided to compete for the 'blue ribbon' of quartet singing at the National Eisteddfod. They succeeded in winning, and listeners will hear two numbers with which they won the much-coveted honour. Their accompanist, Gwenllian Davies, is also a 'National' winner.

*The Welsh Guards Band.*

LISTENERS will be pleased to learn that the Band of H.M. Welsh Guards, conducted by Captain Andrew Harris, is to play in the Cardiff Studio on Saturday, November 8, at 9.35 p.m. Programmes by the band have been relayed from Bristol, but this will be its first visit to the studio. The programme includes the Regimental Quick Marches of H.M. Brigade of Guards, and *Land of My Fathers*. Watcyn Watcyns (bass-baritone) is the soloist.

*Bristol Again.*

DOROTHY WORSLEY, who recently wrote a successful skit on Newport under the title *Newport Mon-Omania* has, with her husband, Francis Worsley, prepared another show, called *On the Nail*, which is described as a 'striking tribute to Bristol.' West Regional listeners will hear it on Friday, November 7, at 7.45 p.m. I am told that the show must be regarded as a burlesque history of Bristol because it records for the first time incidents which do not appear in the archives. The scenes take place in the Neolithic Age, the Norman and Elizabethan periods, the eighteenth century, and at the present time. The cast includes Donald Davies, who is known in stage gossip as 'The Cardiff artist,' a description he likes, although he has broadcast from several other stations and has also appeared on the London stage and at the chief provincial cities. Two Bristol artists will also take part—Glyn Eastman (baritone) and Barry Kendall.

*National Orchestra of Wales.*

A CONCERT by the N.O.W. will be relayed from the Park Hall on Sunday evening, November 2, at 9.5 p.m., the solo artist being Maud Neilson (soprano). From this date the Park Hall concerts will be continued fortnightly. The Orchestra will also take part in a choral concert to be given by the Swansea Orpheus Choral Society at the Patti Pavilion on Tuesday, November 4, at 7.45 p.m., when the artists are Isobel Baillie (soprano), Tom Pickering (tenor), and Howard Fry (baritone). Bach's *Peasant Cantata* and *Coffee Cantata* for solo voices, choir, and orchestra will be conducted by Lionel Rowlands.



Clude Harris

Mr. WATCYN WATCYNs,

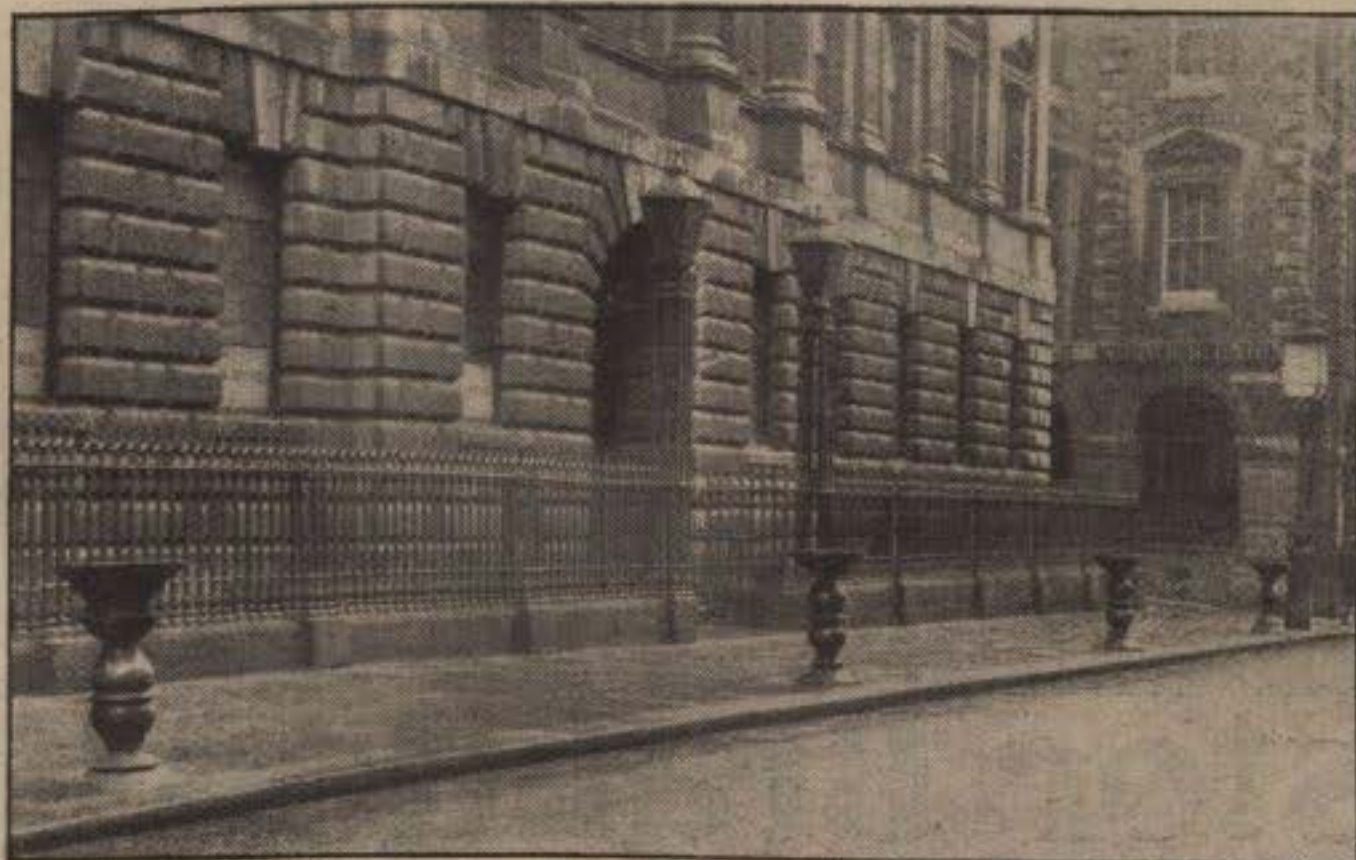
whose voice is often heard by West Regional listeners, will take part with the Band of the Welsh Guards in the evening programme on Saturday, November 8.

*From the Colston Hall.*

THIS year will mark the forty-third anniversary of the founding of the religious services at the Colston Hall, Bristol, one of which is to be relayed for West Regional listeners at 6.30 p.m. on Sunday, November 2. The services fill a unique place in the religious life of Bristol, being inter-denominational in character. The Colston Hall holds over 4,000 people, and the chairman on November 2 will be Sir F. A. Wiltshire. The address will be given by Canon F. D. V. Narborough, of Bristol Cathedral, and solos will be sung by Mr. Harold Beer (tenor), a Bristolian, who received his early training in Bedminster Parish Church.

*The Plants of Wales.*

THE third talk in the series by members of the staff of the National Museum of Wales will be given at 6 p.m. on Tuesday, November 4, by Mr. H. A. Hyde, Keeper of Botany, who will deal with 'The Plants of Wales' and discoveries relating to them. The plants of Wales are not a fixed quantity. Their history is one of ceaseless change, brought about at first by the play of natural forces and subsequently by artificial interference. Mr. Hyde, who has been Keeper of the Department of Botany for eight years, was formerly biology master at Tonbridge. His special interest is trees and all that relates to them.



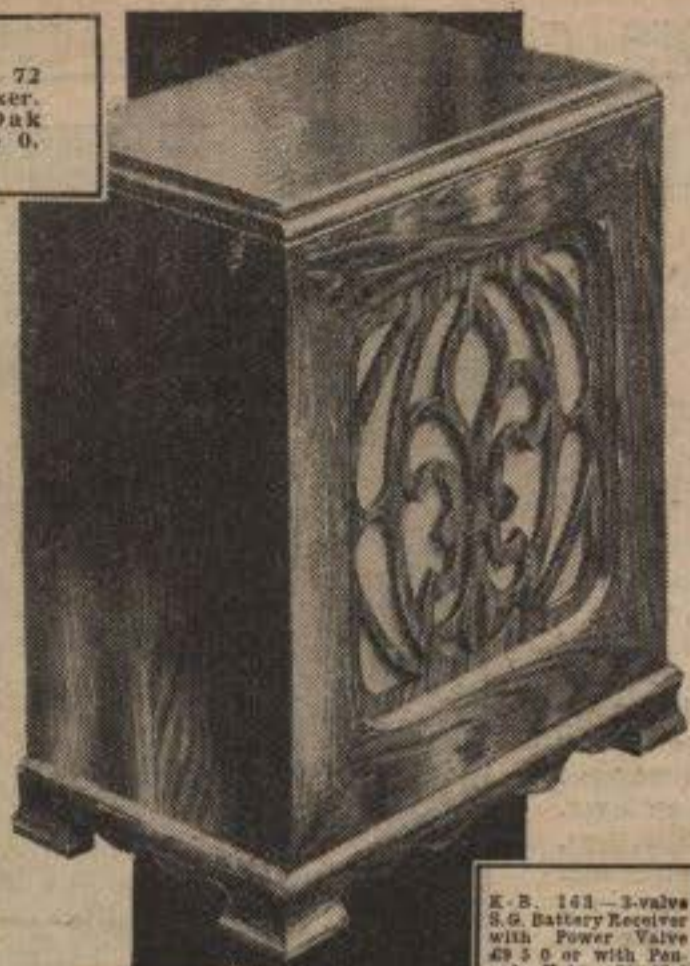
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the ready-money proverb, is said to have originated from these four seventeenth-century bronze pillars in Corn Street, Bristol, on which merchants in those days conducted their business. 'On the Nail' is the title of a programme feature arranged for West Regional listeners on Friday, November 7.



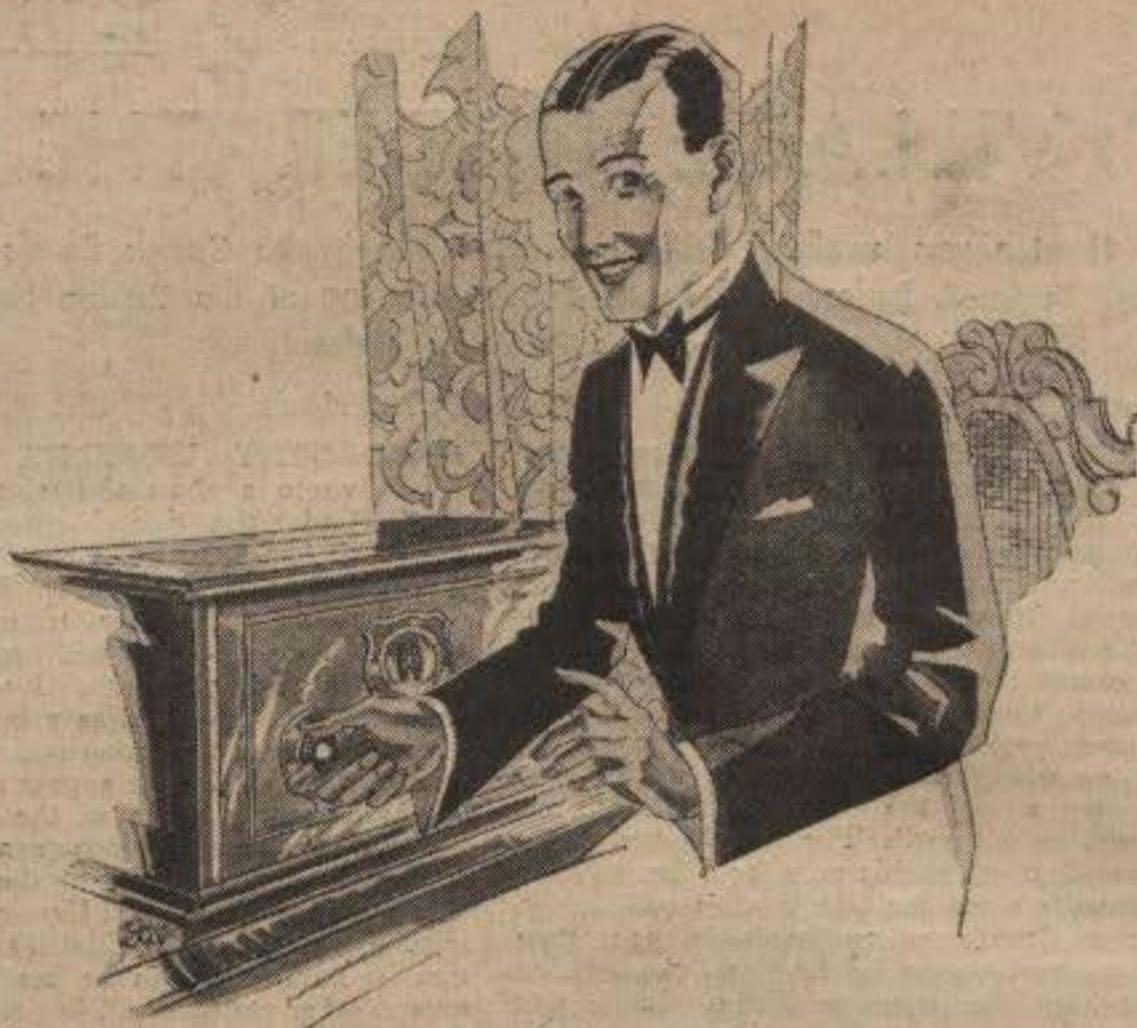
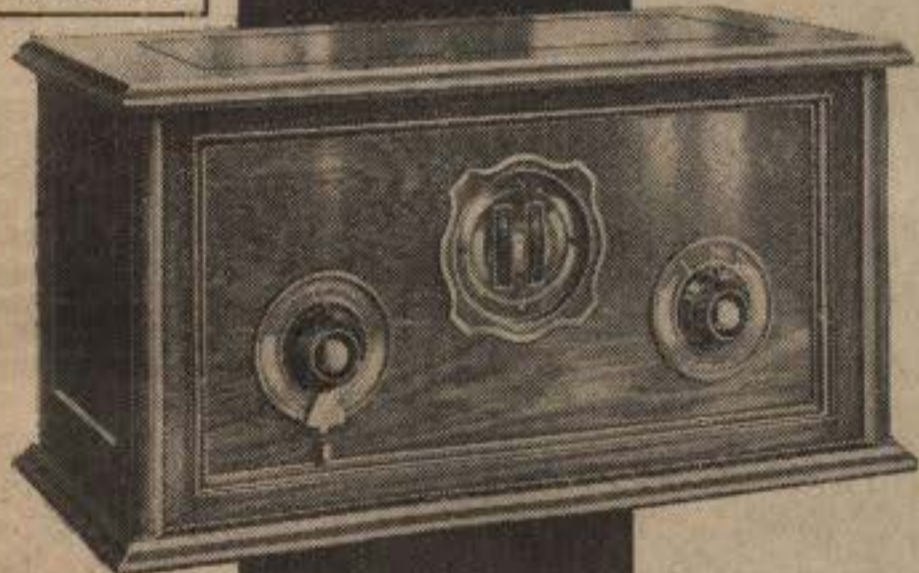
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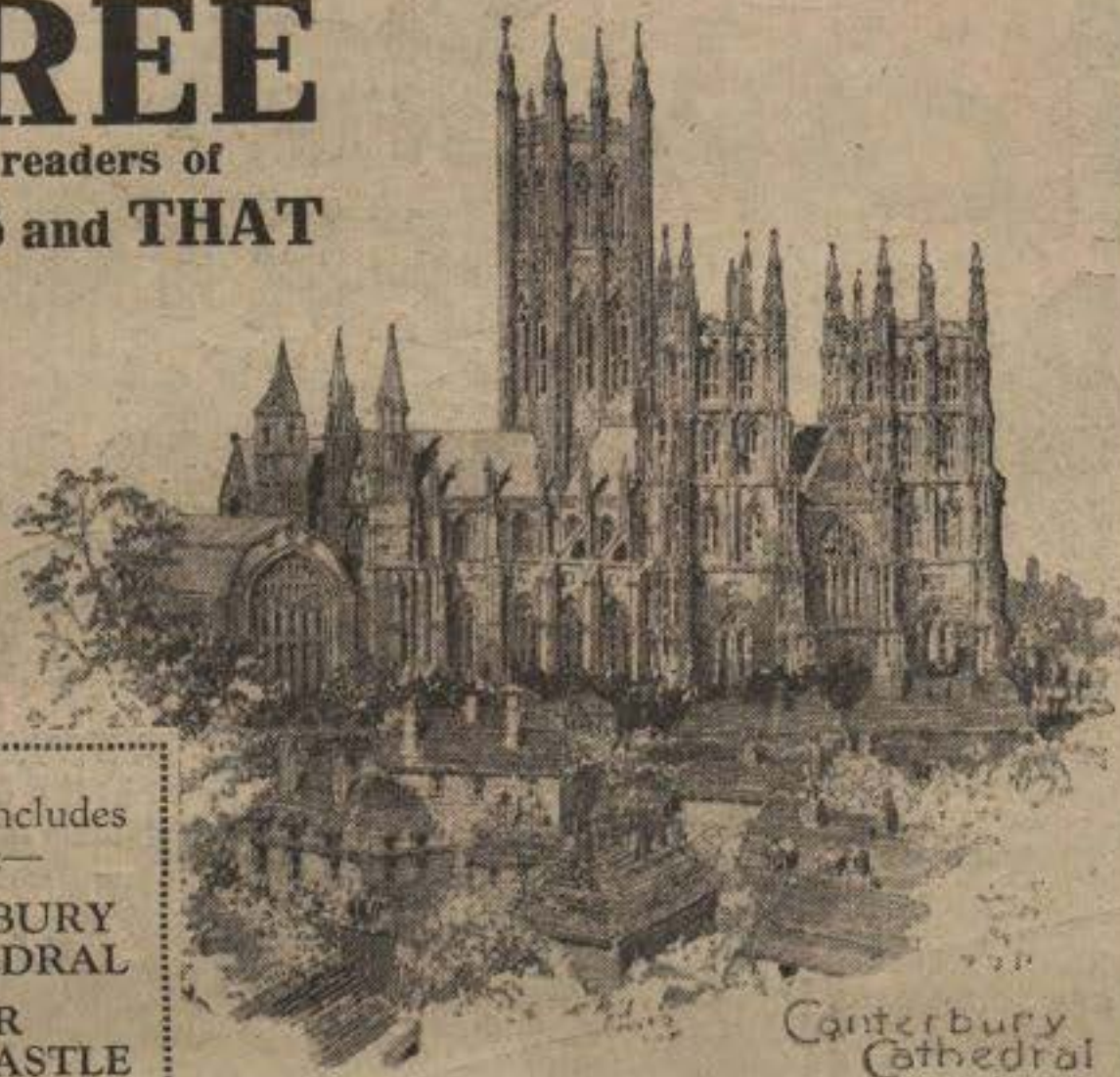
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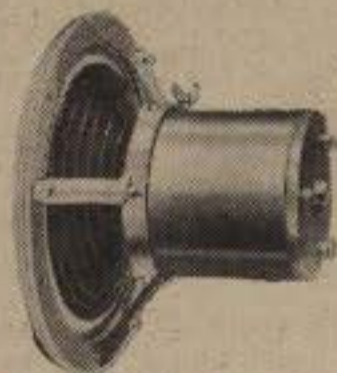
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