

'The Radio Times' enables you to choose your programmes in advance

THE RADIO TIMES

THE JOURNAL OF THE BRITISH BROADCASTING CORPORATION



Vol. 29. No. 372.

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

NOVEMBER 14, 1930

Every Friday, TWOPENCE.

TUESDAY EVENING: 'THE STARS IN THEIR COURSES'



A Landscape on the Moon: Craters on the southern part of the Moon's surface, photographed from the Mount Wilson Observatory, U.S.A.

FIRST OF A SERIES OF TALKS BY SIR JAMES JEANS

EVERYTHING **The G.E.C. your guarantee** ELECTRICAL

YOUR SET STILL GOES ON WORKING

although
months of
dust have
accumulated
on your battery



YOU'D never realise that a High Tension Battery could give so much service for months on end, keeping up such steady, vigorous output—until you try a **MAGNET** Triple Capacity Battery.

MADE IN ENGLAND

Sold by all
Wireless dealers.

This is an entirely new product which, at less than twice the price of a Standard unit Battery, has three times the capacity.

**START USING ONE NOW
— AND SAVE MONEY**

“Magnet”

**TRIPLE CAPACITY
H.T. BATTERY**

Use also **MAGNET L.T. Accumulators.**

The complete range of
“MAGNET”
WIRELESS BATTERIES

includes:

TRIPLE CAPACITY TYPE			
L.4903, 60 volt	Price .. ..	..	13/6
STANDARD UNIT TYPES			
L.4920 .. ..	..	60 volt	
Price .. ..	..	7/11	
L.4922 .. ..	..	100 volt	
Price .. ..	..	12/11	
GRID BIAS BATTERIES			
L.6095 .. ..	..	6 volt	
Price .. ..	..	1/3	
L.6096 .. ..	..	9 volt	
Price .. ..	..	1/9	
L.4908 .. ..	..	16½ volt	
Price .. ..	..	3/3	

TRIPLE CAPACITY GIVES A MONTH'S FREE H.T.

Advt. of The General Electric Co. Ltd., Magnet House, Kingsway, London, W.C.2.



**THIS BOOK TELLS
YOU WHY**

Ask your local dealer, or
send direct, for a free copy
of this booklet.

THE BATTERY THAT IS DEFINITELY SUPERIOR!



THE Full O'Power is not merely a good battery—it is far more than that—it represents a very definite advance in Radio Battery manufacture.

Modern machinery ensures that every battery produced is of identical efficiency; there can be no risk of buying a Full O'Power which is "not quite up to standard." What is more, this new method of manufacture has given the Full O'Power battery a far larger output of power and a far longer working life. You cannot appreciate the extent of this added power, this added life, until you have actually experienced it.

Buy a Full O'Power to-day, take it home and make the test yourself. Your radio reception will acquire a new strength and purity and, as the months slip by, you will realise what "long life" means when you are using a Full O'Power—the battery that is "definitely superior."

Obtainable from all good Dealers.

Specified for
MULLARD
"ORGOLA,"
COSSOR
and
FERRANTI
SETS

A VALUABLE HINT

Two 50-volt Full O'Power Batteries, Size V3 (Power Type), coupled in series, give more than 110 volts when new and cost only 11/6 each. They give three times the service at less than double the cost of the "Popular Hundred."

SIEMENS
FULL O'POWER
H.T. BATTERIES

Buy one today & test it for yourself!

SIEMENS BROTHERS & CO., LTD., WOOLWICH, S.E.18.

"And what is more— I don't want to"



The Murphy Radio Portable

I am sure that you have met many people—(you may even hold their views yourself)—who say "I don't know anything about wireless, and what is more—I don't want to."

"Give me a wireless set that is simple and easy to operate and *always* works without trouble—that is what I want."

No technical knowledge is required to operate the Murphy Radio portable. Your daily paper or *Radio Times* is the only guide needed to tune the set.

You can have the certain knowledge that we have done our best to give you the maximum of enjoyment with the minimum of trouble.

We would like you to fill in the coupon and judge for yourself.

Frank Murphy

B.Sc., A.M.I.E.E., A.I.Rad.E.
Chartered Elect. Engineer.

THE MURPHY PORTABLE

- 4 Valve Screen-grid, two ganged circuits, giving single tuning control.
- Calibrated direct in wave-lengths.
- Tuning controls—one tuning control, one reaction control, one wave-length switch, and one combined volume control and on-and-off switch.
- Selectivity is particularly sharp, volume ample, and quality of reproduction particularly pleasing because of its all-round high standard.
- Cabinet, embodying concealed handgrips, is of selected fine polished walnut.
- Battery rack is of special acid-proof design.
- Chassis is readily withdrawn without disturbing the cabinet.
- A turntable is incorporated.
- Weight complete is approximately 32lbs.
- H.T. and L.T. batteries and valves are included in the all-in price of

17 GNS

MAKING WIRELESS SIMPLE



To MURPHY RADIO, LTD.,
Welwyn Garden City, Herts.

Please send Particulars of the
Murphy Portable.

Name

Address

MURPHY RADIO

FOR THE TECHNICALLY MINDED

The audio frequency response curve for a Murphy Portable gives the following data:—

Audio Frequency.	Per cent. response of max. response.
64	35
128	71
256	93
512	100
1024	97
2048	89
4096	65

Or as we say, we're working towards perfect reproduction.

The audio frequency response curve is available on request.

MAIN DEALERS

- ACCRINGTON.**
L. Hawerth & Co., Steinway House, Whalley Road.
- BATH.**
Bristol Wireless Co., Radio House, Queens Road, Bristol.
- BIRMINGHAM.**
Boynon & Co., Ltd., 139, Corporation Street.
- BOGNOR REGIS.**
E. A. Newall & Co., Main Road, Folpham.
- BOTLEY.**
Brock and French.
- BOURNEMOUTH.**
Dorset Factoring Co., 310, Ashley Road, Parkstone.
- BRISTOL.**
Bristol Wireless Co., Radio House, Queens Road.
- BROADSTAIRS.**
Thornton Bobby, Ltd.
- BURNLEY.**
H. Taylor, Radio House, 11a, Yorkshire Street.
- BURY.**
J. Smith & Sons, 34, Stanley Street.
- CAMBERLEY.**
E. V. Lucas Smith, 29, High Street.
- CAMBRIDGE.**
Hembo Wireless Service, 53, East Road.
- CHESTER.**
Brown & Co., 34-40, Eastgate Row.
- CLIFTONVILLE.**
Thornton Bobby, Ltd., Northdown Road.
- DEAL.**
Burnett's, 71a, 83 and 85, High Street.
- FARNHAM.**
Hale, Ltd., 32, Borough.
- GLASGOW.**
Blackadder, 107, Union Street, C.1.
Murdoch McKillop & Co., Ltd., 101, Hope Street, C.2.
Ewing & McIntosh, Ltd., 427, Sauchiehall Street.
- GREAT YARMOUTH.**
Wolsey & Wolsey, Ltd., 15 and 16, King St.
- GUILDFORD.**
Tiley & Brown, Ltd., 185-186, High Street.
- HUDDERSFIELD.**
Huddersfield Radio Co., Kings Head Arcade.
- LETCHEWORTH.**
Arthur Day, 22-24, Leys Avenue.
- LIVERPOOL.**
Swift's, 284/5, Stanley Road, Bootle.
- LONDON.**
Army & Navy Co-operative Society, Ltd., 105, Victoria Street, S.W.1.
W. J. Carter, 157, Stanstead Road, S.E.23.
A. W. Gamage, Ltd., Holborn; Cheapside; Marble Arch.
Keith Prowse & Co., Ltd., Bond Street and Branches.
- LOWESTOFT.**
Collins & Smith, 1, Mill Road.
- MAIDENHEAD.**
Maidenhead Radio Co., 40, Queen Street.
- MANCHESTER.**
C. B. Cowan, 523/5/7, Stockport Road, Longsight.
- MARSATE.**
Thornton Bobby, Ltd., Queen Street.
- NEWQUAY.**
C. Gerry, 49, Bank Street.
- OXFORD.**
Oxford Radio Supplies, Ltd., 29, Queen Street.
- PLYMOUTH.**
Reeds (Plymouth) Ltd., 75, Coburg Street.
- ST. ALBANS.**
W. J. Elliott, Ltd., Chequer Street.
- SCARBOROUGH.**
G. W. Moore, Ltd., Nelson Street.
- SHEFFIELD.**
Cole Bros., Ltd.
- SIDMOUTH.**
Ford & Son, High Street.
- SOUTHAMPTON.**
Bailey & French, 230a, Shirley Road.
- STAMFORD.**
S. B. Cutting, 65, St. Martins.
- STRATFORD-ON-AVON.**
F. A. Burrell & Co., 2, Union Street.
- WESTON-SUPER-MARE.**
Bristol Wireless Co., Radio House, Queens Road, Bristol.
- WINCHESTER.**
Watson & Childs, Ltd., 7, City Road.
- YORK.**
Cusins & Light, 34, Walmgate. M.C.11

EVERYTHING **The G.E.C.** ELECTRICAL
your guarantee



9 o'clock

'MAGNET' CLEANER TIME

WITH a MAGNET Electric Cleaner you keep the home spotlessly clean. The MAGNET Cleaner is characterised by the finest workmanship and finish. It is made in England by the G.E.C.—the largest electrical manufacturing organisation in the British Empire.

Choose the MAGNET Electric Cleaner for its inherent good points—because, indeed, it will do better everything that a first-class cleaner *should* do, and give years of satisfactory service.

This is only one of the many household tasks you can lighten by the aid of MAGNET Household Electric Appliances, consisting of Irons, Kettles, Toasters, Fans, Fires, Water Heaters, Wash Boilers, Cookers, Grillers, Floor Polishers, Appliances for the Toilet, etc.

THE FAMOUS ALL-ENGLISH CLEANER

PRICE

£12 - 12 - 0

Including attachments. Rack for attachments supplied FREE

HIRER PURCHASE TERMS—

£1 : 3 : 4 deposit

12 monthly payments of £1

Sold by all leading Electrical Contractors, Stores and Ironmongers

WRITE for descriptive literature sent POST FREE.

"Magnet"

ELECTRIC

LABOUR SAVING APPLIANCES

Manufacturers, Wholesale only :

THE GENERAL ELECTRIC CO., LTD.

VISIT OUR SHOWROOMS. Head Office and Public Showrooms :

MAGNET HOUSE, KINGSWAY, LONDON, W.C. 2

Branches and Public Showrooms throughout Great Britain



There are so many things that can be dyed

Those many personal things you treasure—pretty dance and party frocks—dainty lingerie—stockings—all can be renewed and freshened up with Drummer Dyes. A little Drummer Powder works magic. It is the safe way to dye—as easy as rinsing and as harmless to the most delicate fabrics. Superb colours, absolutely fast and true to shade. Never risk a disappointment—remember always to ask for Drummer and be delighted.

DRUMMER DYES

NOW IN POWDER



DOUBLE STRENGTH

NO INCREASE IN PRICE.
4d

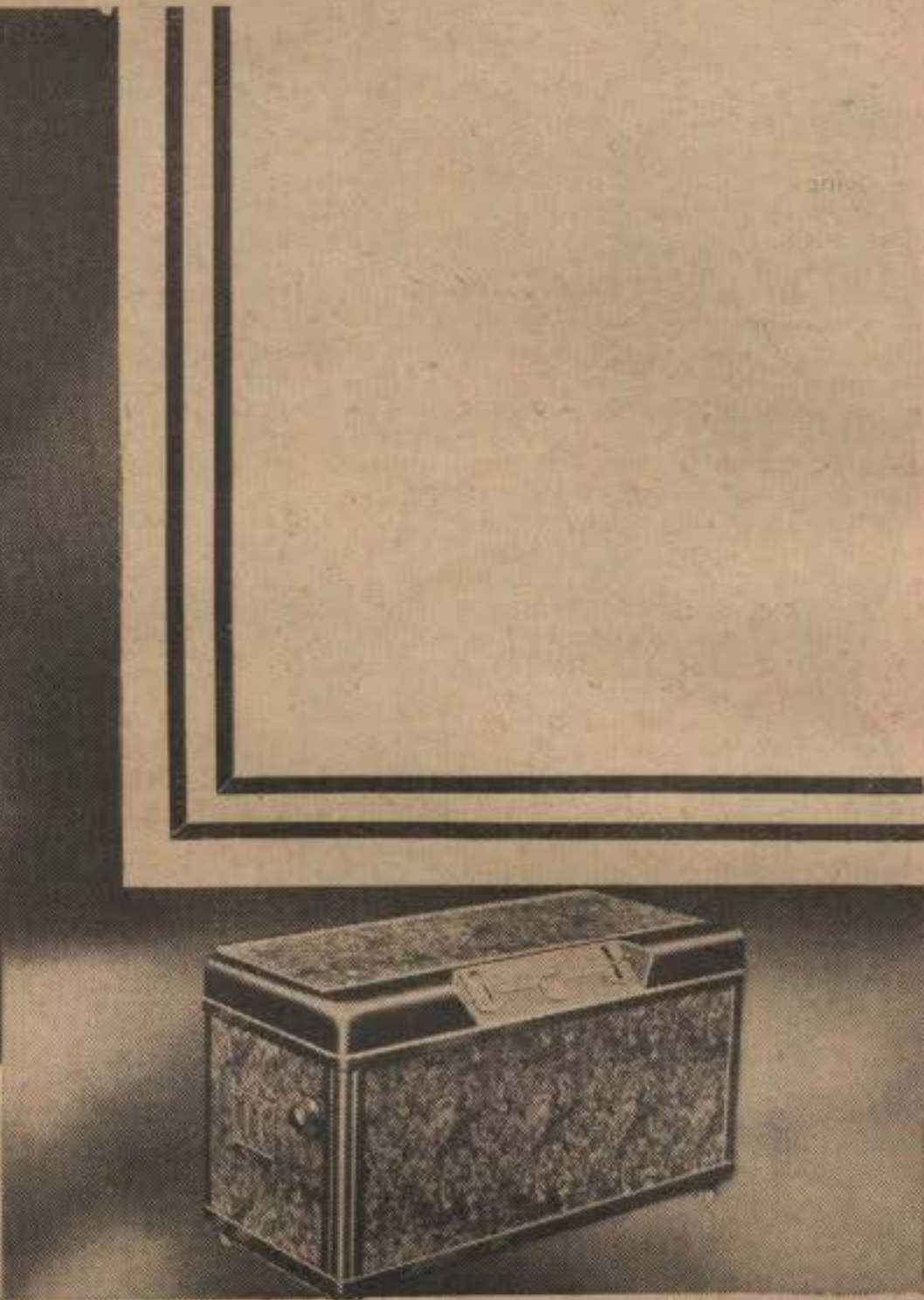
NEVER SAY DYE

Say

DRUMMER

MADE BY EDGES, BOLTON, LANCs.

THE BEST ENTERTAINMENT RADIO AND RECORDS CAN PROVIDE



The best broadcasts—the best records—any music you like, if you have a Philips all-electric Radiogramophone. Its powerful radio receiver gives you any programme you want. Its electric gramophone reproduces your records more perfectly than you would have thought possible. Glorious tone, the re-creation of great music, at the merest whisper or at enormous volume. The cabinet is of polished walnut with fittings of oxidised silver. All the current required is taken from the house (A.C.) electric supply.

Price £80.

Philips 4-valve de luxe all-electric receiver type 2511 (shown on right) operates entirely from the house (A.C.) electric supply, and costs less to run than an electric lamp. One knob to turn to bring in station after station . . . one knob to turn to alter the loudness from a whisper to full orchestra strength. Outstanding value at

£35

for which, if desired, gradual payments can be arranged.

Also:—

2-valve all-electric receivers for A.C. or D.C. mains £12:10

3-valve battery set £12:10

3-valve all-electric receivers for A.C. or D.C. mains £21

3-valve all-electric receiver for A.C. mains £23

Portable £25

4-valve console model £45

Philips loudspeakers specially designed to match each set,

PHILIPS

ALL-ELECTRIC RADIO

Made by the manufacturers of the famous Philips Argenta electric lamps, commercial and industrial fittings and neon signs.

Or on easy Hire Purchase Terms.

PHILIPS LAMPS LTD., Philips House, 145, Charing Cross Road, London, W.C.2

Arko

THE RADIO TIMES

Vol. 29. No. 372.

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

NOVEMBER 14, 1930.

Every Friday. TWO PENCE.

WORDS: NOT OUR SERVANTS BUT OUR MASTERS

THE story is told of a writer who was being sued for payment of his income tax, that, on being asked incredulously by the judge, 'But don't you keep any books?' he replied, 'No, I write them.' Words, too, are a coinage which one keeps no account of, spending them carefully or recklessly, playing pitch and toss and tricks with them, wagering them in argument and scarcely knowing why this word comes to hand and not another, like a penny out of the pocket. So glib and fluid they are that between words, life, and thought, it is impossible to disentangle the relationship. 'Don't you keep an account of words?' 'No, I speak them.' Yet the confusing metaphysics of it is that words illustrate not only themselves, but they rush from their ambush and make a clown out of the person who pretends to use them. There can be no one who has set pen to paper who has not felt, however he might succeed or blunder with words, that they, at the end of the count, would make a fool of him. They put him through his paces, make him skip and perform antics. There is a story of W. B. Yeats producing *The Countess Cathleen* at the Abbey Theatre and stopping to ask a friend, in bewilderment, 'What did I mean when I wrote that line?' One knows what happened to Browning in *Sordello*. And Edward Thomas, knowing the wiles and mercies of his medium, did not keep up the pretence of choice but invited capture:—

Will you choose
Sometimes—
As the winds use
A crack in the wall
Or a drain,
Their joy or their pain
To whistle through—
Choose me
You English words.

The word 'tram' jumps into the head of one who has heard suddenly the rasp of the trolley on the wires, and by 'tram' in all its 'tramminess' he is bound. The same word goes to 'A. E.'s' head, and he is floating up in the air like a bubble and sees:—

... the high-built glittering galleons of the streets
That float through twilight rivers from galaxies of light.

He was that 'A. E.' who excited the Irish love of strong words, and left accuracy to the pedants, by utterly mistranslating a certain passage from a Gaelic author with the fine phrase, 'To Spain and the world's side.' The just conclusion to be drawn from the error being that words may have an exact meaning as they lie dead in the dictionary, but that there, like dead men, they tell no stories. In action, dancing in the mind, leaping off the tip of the tongue or the nib of a pen like swimmers, words ripple away in a fantasy of their own, which one must perforce follow. So that we are not sure if it was Keats, the nightingale, or the English language, which 'Charm'd magic casements, opening on the foam Of perilous seas, in fairy lands forlorn . . .'

How far a writer has imposed his thought

upon his words, and how far the words themselves have gone in seizing the thought without ceremony and transfiguring it! Is fancy bred in the heart or the head? A man like Hazlitt, who was a bit of a scientist and a great deal of a metaphysician, in his curiosity for 'the reason of things,' a writer of the handsome-is-as-handsome-does, 'familiar style,' dissolves his meaning over and over again in sound, metaphor,

[V. S. PRITCHETT offers an
illuminating postscript to J. C.
Squire's recent talks on 'The
Enjoyment of Words.']

and allusion. Constantly, the swing and rhythm of his own words, that are marching straight to the point, start in him brief, digressive flutterings of song and, to quote his own quotation from 'The Indian Jugglers':—

... visions, as poetic eyes avow,
Cling to each leaf and hang on every bough.

And with what art Plato disapproved of artists!

We know of men who are the better for drink, and words, too, are an intoxicant. We see Francis Bacon warmed by his own vocabulary of common sense, as a bencher mulls his judgment with an evening tankard. And Meredith, whose delight in words was such that he found the whole suspense of 'The Egoist' hanging upon the discovery and utterance of that word, enjoyed an intoxication which, at its extreme, inflicted many of his pages with a most horrible kind of verbal indigestion. (That preposterous first chapter of 'The Egoist!') This is a complaint frequent in intensely nervous and poetical natures, who drink unwisely, and at random, of metaphor, and are left writhing under its influence. A writer whose fancy was entirely bred in the head, was Lewis Carroll, the gyring of whose slithy toves is almost the delirium tremens of word-bibbling. James Joyce, in 'Anna Livia,' is on the verge of the same poetic madness, but his fancy is from the heart. Lewis Carroll, one suspects, was a man who hated



and dreaded looking at life, but Joyce is adrift and drowning in it; the waters are rippling against his eardrums and confusing his eyes. Meaning and sound, sound and reverberation, are melting one into the other:—

'My ho head halls. I feel as heavy as yonder elm! Night, night! Temetale of stem or stone. Beside the rivering waters of hitherandthithering waters of. Night!'

This is following words with a vengeance, indeed, with a gulp and a hiccup. But what is consciousness sure of? Where does it begin? We know that when the romantic is befuddled, he fancies the universe, and not himself, has dissolved. This is, perhaps, the state of Mr. Joyce. But it is fitting that this complete abandonment to words should have been the act of an Irishman. The Irish have always believed that there is more meaning to a word than its mere meaning. Oratory is in the air, and a man would sooner say a fine thing than spoil a period by pausing to see if it meant anything. There was an old lady who used to tell of how in Dublin she would ride 'fluent and flippant' in her carriage. In Ireland the melancholy conviction is that there is no meaning in anything to be convinced or melancholy about—a logical feeling in those who hold that anything which sounds true deserves to be so. And which came first, the chicken or the egg, the sound or the meaning?

Tchekoy wrote somewhere of the importance of getting nearer and nearer to the object you wished to describe and not, until the point of touch, describing it. But between the writer and the object is a mist, a mist of words which muffles or transfigures it. Hence sentimentality in a moody author. H. M. Tomlinson's characteristic mist, for example, emanates from one of his favourite words, 'ambiguous,' which appears over and over again in his pages. Of all established self-conscious contemporary 'stylists,' he is the most word-tortured. He belongs to the race of poets who have never written any poetry because they have never had poetic experience, who had too much control of themselves to abandon themselves to words for the words' sake. So that in prose he has the brave air of a little man facing and daring the powers, glorified and appalled by them, but keeping them at their distance. He takes the 'ambiguous' masonry of the sea and rattles it down upon the page. He plays with the sound and light of words like 'emerald' and 'obsidian' as though he were a small and gifted thunderstorm, fascinated by its own flashing and reverberations. But sometimes that sea, whipped and foaming chaotically with metaphor, seems suddenly to lose its fluidity and to go solid. The metaphors have dried it up. Enthusiasm for words mistaken for poetic experience, as a botanist might think he loved nature. Worse writers have sinned more lightly.

Yet, words have had their way with him. The sweet influences of 'p,' 'f' and 'v,' the richness of 'r' and 'l,' the drama of 's' and 'd' and 'n' will give wings to a meaning or put a stone round its

(Continued on page 468.)



Play of Dual Personality.

WE admire the courage of Miss Barbara Burnham, who has adapted Robert Louis Stevenson's 'shocker,' *Dr. Jekyll and Mr. Hyde*, as a radio play. Her adaptation will be heard on Tuesday, November 25 (Regional) and Thursday, November 27 (National).



'Case of Dual Personality.'

Dr. Jekyll and Mr. Hyde, as you will remember, is the story of a doctor who, while investigating the question of Dual Personality, releases a second personality in himself. Dr. Jekyll is a sensitive man of genius—but the Mr. Hyde, the submerged self which he allowed to rise up and capture his soul, is a sadistic brute of repulsive appearance and vile instincts who, when in possession, commits such cheerful outrages as trampling on a child and murdering an elderly member of Parliament. At first glance, the task of making an effective microphone play of a story which hinges upon a physical change, seems almost impossible, but Miss Burnham who, as play adaptor to the Productions Department is experienced in radio technique, has cleverly avoided any attempt to ape the stage and film versions of the play; rather than waste time upon conveying by sound the various changes to which the mutual body of Jekyll and Hyde was subjected, she has emphasized the mental fear and horror of a man caught willy nilly in the toils of a sinister experiment. This method may prove even more effective than stage mechanics and camera tricking in 'putting across' the atmosphere of the story. The play has an effective sound-background of London in the 'eighties—hansom cabs, street music—and the insistent tocsin of the muffin-man. The dual rôle of Jekyll and Hyde is to be played by Leon M. Lion the theatrical manager who is also one of the finest 'character-actors' of the day. A double rôle is difficult to play before the microphone; it will be interesting to see what Mr. Lion makes of his task.

New Gramophone Records.

ARMISTICE Day records formed the first part of Mr. Christopher Stone's programme on Friday, November 7: Raymond Newell in *The Menin Gate* (Col. DB271), and Peter Dawson in *Le rêve passe* (H.M.V. C2045); *The Cockney Spirit in the War* (H.M.V. B3594) and *It's a long, long way to Tipperary* (H.M.V. B3606); with Sullivan's *In Memoriam Overture* (H.M.V. C1992), the Funeral March from Holbrooke's *Bromben* (Col. LX78) and Piatigorsky in Schumann's *Evensong*, cello solo (Parlo. E11058). Other records were Ninon Vallin, soprano, in Hahn's *D'une Prison* (Parlo. RO20120), Harriet Cohen in Brahms's *Ballade in D Minor* (Col. LX70), the Old Ragtimers in *A Ragtime Review* (Col. DX127), and the Berlin State Opera Orchestra in Reissiger's *Mill on the Cliffs* (Parlo. E11055).

'The Broadcasters' Notes on Coming Events

BOTH SIDES OF THE MICROPHONE



Pips, Greenwich, Six.

WE print on page 448 a chart of the present arrangements for Time Signals, Gale Warnings, etc. During the year we receive many requests for these particulars, and we would suggest to listeners that when they have finished with the programmes in this issue, they cut out the chart and fix it near their sets for future reference. The Greenwich Time Signal (famously known as 'The Six Pips') which is broadcast six times on week days during the National programme, and three times on Sundays, is operated direct from Greenwich Observatory. The note of these 'pips' is the same as that of the regular tuning-signal which precedes the re-opening of the programme. Both are generated by a valve oscillating at a frequency of about 1,415 cycles. For the time signal, the oscillator is operated via a relay and landline from the master-clock in the Observatory. At every quarter-hour this makes the connection which sets the valve operating so that the 'pips' are heard at one, two, three, four and five seconds before the quarter, and lastly at the quarter itself. You should, therefore, set your watches by the sixth 'pip'—not, as some listeners appear to imagine, by the third. The B.B.C.'s listeners do not enjoy exclusively the service of this wonderful clock (which is never more than one-tenth of a second in error); it also transmits, at hourly intervals, a special time signal to the G.P.O. for telegraphic circulation to all parts of the country, and, at 10 a.m. and 6 p.m., a series of signals which are broadcast to the world from the Post Office wireless station at Rugby.

Our Choice for the Week.

YOUR National Programmes,' writes a listener from Chichester, 'are so packed with good things, that my husband and I, even after a careful perusal of *The Radio Times*, are in doubt what to select. We want to be selective and not destroy our pleasure by indiscriminate listening, but it really is difficult. We should be very interested to know what your own personal choice would be.' Well, we are always anxious to help, so here goes for the coming week (we are, however, crusty old listeners, so no one must blame us if our selection appears a little specialized). On Monday evening we mean to hear Elizabeth Pollock's 'cartoon' in the vaudeville programme. This is a new kind of impersonation and sounds entertaining. At 9.20 we shall listen to Lord Moynihan; we recall his admirable talk on Lister. At 8 p.m. on Tuesday, we are going to hear the first of Sir James Jeans' talks on the Stars (Sir James started the newspapers clucking with his Rede lecture), then switch off and do the crossword till 9.40, when John Watt presents his *Lapin qui saute*. Mozart being our delight, we mean to tune in for the Queen's Hall Concert on Wednesday; on the same evening we shall be undressing to the strains of Henry Hall (of our enthusiasm for which read elsewhere!) On Thursday, we shall listen to the Gaelic Choir at 7.45, hang on until 9 to hear what Michael Talbot has made of Somerset Maugham's story, and then go out to the pictures. Friday's choice is *Pelléas and Mélisande*; it's a pretty long opera, but we stuck it out last time and want to hear it again. On Saturday we shan't be listening at all—probably because everyone else will—we're funny that way.

Public for Plays.

IT will surely encourage the Productions Director to remark, upon a later page of this issue, with what close interest the development of the radio play has been followed by such a critic as Ivor Brown. From the correspondence which reaches us after each broadcast of a play, we judge that the audience for radio drama is steadily increasing. The disadvantage of plays, from the point of view of those who listen occasionally in search of light entertainment, is that they demand a punctual switching-on, followed by a prolonged period of something approaching concentration. We, ourselves, have on occasions converted drama-phobes by settling them in an arm-chair, placing a bottle beside them, stirring the fire, switching out the light and switching on the loud speaker. We tried this method with *Carnival*, *Brigade Exchange*, *The Republic of Austria*, *Matinée*, *Antony and Cleopatra*, *Strife*, *Journey's End*, *Kaleidoscope*, *St. Joan* and *R.U.R.*, and proselytized with Pauline efficiency. The recently announced programme of plays for the earlier months of next year, includes *The Path of Glory*, a war-satire by L. du Garde Peach, Shakespeare's *Richard the Second*, Shaw's *You Never Can Tell*, and *The Pursuit of Pleasure*, by Lance Sieveking.

Paleface Remarks on Indians.

LAST week we wrote about the South Sea Islands, and how grieved we were to be missing Mr. Clifford Collinson's talk—and now we hear that Mrs. Robert Aitken is to talk on 'The North American Indians' on Friday, November 28, at 10.45 in the morning, a time when we are again too occupied to be able to listen. We are, as you will have gathered already, extremely partial to North American Indians. We first met them on the prairie in the company of one Fennimore Cooper. In those days they were lively souls, with a nice eye for a scalp; today, they are tucked away in reservations and treated to talks on Adult Education. One day a reservation Indian will 'go native' and scalp an Adult Educationist. Awkward questions will be asked and the whole process of education be set back fifty years. A man in Oklahoma, inspired by the rubber bathing beach at Monte Carlo, has invented a synthetic hygienic prairie for 100 per cent. efficient, internationally-minded braves. The Indian of North America belongs



'. . . and scalp an Adult Educationist.'

to the Mongoloid division of our species. He is brown-skinned, with stiff black hair, a broad face and moderate prognathism (anyway, the Encyclopædia says he is). There was a time when every cinema film contained at least one Indian. Those were great days for the Red Man—a lot of galloping round waggons, any amount of harmless shooting, and a pay envelope on Fridays. But fickle Hollywood has now abandoned the Indian in favour of the chorus girl. You can't feature Indians in an all-talking triangle drama; they're so infernally faithful.

With Illustrations by Arthur Watts

BOTH SIDES OF THE MICROPHONE



A. J. Alan : Fires Arranged.

THE following communication has reached us on a postcard from the South Coast: 'What has happened to A. J. Alan? We miss his talks. For days, weeks, months, and a good year, no sounds of him. All our friends are asking the same thing—at Bath,



'He may be punished with death.'

Plymouth, Torquay, Mill Hill. Please say something over the wireless now that the fires have started.' Well, we, too, have missed A. J. Alan, who, we are glad to say, is to broadcast a new story during the first week of December—but the last sentence of that cryptic postcard worries us. We don't like the sound of 'now the fires have started.' The personality of A. J. has always been shrouded in mystery. Does this mean that he is a professional incendiary? The more we think about it all, the less savoury it appears. He has not broadcast since June; too many fires on his books to be able to find time to drop in at Savoy Hill? If our deductions are correct, it looks as though, once detected, Mr. Alan may be out of broadcasting for a period of years (seven, we find, is the maximum sentence for arson, unless Mr. Alan is pert enough to burn one of the King's ships, in which case, under some mossy old law, he may be punished with death). However, we may be quite wrong; it may turn out that he isn't an incendiary at all but just a traveller in hymnals, a music master at a ladies' college or something really nice like that.

The Lore of Dance Music.

THE true music-lovers turn up their classical noses at the enthusiasts of Rhythm, hearing in dance music nothing but noise, noise, and then more noise. The amateurs of syncopation—and how many of them there are we know from our unwieldy letter-bag—would strenuously deny that all dance music is the same. Like the 'classicists,' they have their favourite composers, orchestras, and soloists. We, ourselves, do not pretend to such learning; we gape when a certain friend of ours, listening to an American dance record, exclaims, 'That clarinet! It must be Eddie Bunk! No one else in the world plays as "hot" as that,' with all the enthusiasm of his more serious-minded brother, who, when Brahms comes through from the Queen's Hall, sighs, 'That clarinet passage! Frederick Thurston—what a player!' We do, however, know well enough what we like in dance music to say that we could not stand Ted Lewis, were disappointed in Johnny Hamp, and always enjoy the rhythm provided by Jack Payne, Ray Starita, Hal Kemp, Billy Cotton, and Henry Hall. The last-named directs the Gleneagles Hotel Dance Band, now playing in Manchester until the millionaire's paradise from which it takes its name re-opens for the summer season. This band, which is to broadcast again on Wednesday evenings, November 19 and 26, is catholic in its choice of tunes and interesting in its orchestration—and no one sings!

Bela Bartok Plays His Own Music.

BELA BARTOK will be in London during the week beginning November 24, and listeners will twice have the opportunity of hearing him play his own music. Those who still persist in thinking of Bartok as a wild young man, who, with luck, will one day learn better, may be reminded that he is nearly fifty years old. He has been writing music for forty years. No, he is apparently too far gone now to see the error of his ways, and we had better make up our minds to accept him either as he is or not at all. The choice still remains with us. The purely Hungarian colour of his music is directly the result of the War. Hitherto, he was an ardent traveller and a keen student of the folk-lore of other lands. The War, however, isolated him within the confines of his own country, with the result that all his folk interests sought their satisfaction in an intensive study of Hungarian lore. Thus, much of his most mature work is emphatically in the idiom of Hungarian native music. At the Symphony Concert on Wednesday, November 26 (National), Bartok will be the soloist in his own *Rhapsody for Pianoforte and Orchestra*. Further, a concert of his chamber music will be broadcast on November 24 (National), by Jelly d'Aranyi, Maria Basilides, and the composer.

In Total Darkness.

IN thanking listeners for the £4,800 subscribed to the Wireless for the Blind Fund as a result of the concert broadcast nationally by blind artists, Sir Beachcroft Towse, V.C., Chairman of the Fund, pointed out that, despite their generous contributions in the past, £20,000 is still required to complete the work of providing every blind person in Great Britain and Northern Ireland with a wireless set. A moment's review of all the pleasure which we others have derived from the programmes should make plain how much listening facilities must mean to the sightless. If you have not already done so, please send a contribution, however small, to the Hon. Reginald M'Kenna, Hon. Treasurer, British Wireless for the Blind Fund, 226, Great Portland Street, W.1.

The Jester of Modern Russia.

NEXT to Stravinsky, one of the most talked-of Russian composers to-day is Serge Prokofief. He is the jester among modern musicians. Irony and satire and laughter are his characteristics. Perhaps that is why he appeals so widely today. Born in 1891, he has lived in places as remote from his Russian home as Japan and the U.S.A.; and his most recent home was near Oberammergau. As a Russian, he stands in direct contradiction to such mystic and impressionistic composers as Scriabin. The subjects he chooses are mainly satirical. Next to his opera of the *Three Oranges*, his most popular work is the *Classical Symphony*, which is to be played at the Sunday evening Orchestral Concert, on November 23 (Regional). This work, which is recorded, provides a good example of how the gramophone can establish a world-wide reputation for a modern composer. Most of Prokofief's work is set in a classical mould; as if a figure out of the eighteenth century should go clad in clothes of today.

The Four in Question.

THE new experiment in Vaudeville, of which we wrote last week, begins on Friday, November 28, in a show in which such wireless favourites as Clapham and Dwyer, Ross and Sargent, Teddy Brown, and Ronald Frankau will be introduced by the Foursome and accompanied by a special orchestra directed by Walford Hyden. The Foursome is to appear in one of these special programmes each week for several months to come. The artists concealed behind this *nom de guerre* are Olive Groves, Bernard Clifton, Hermione Gingold, and Ernest Sefton. Mr. Clifton and Miss Gingold distinguished themselves in the recent series of 'Ridgeway Parades.' Olive Groves requires no introduction; her light and charming voice, together with a rare 'sense' of the microphone, have made her for several years one of the most popular of B.B.C. singers. Ernest Sefton, who recently broadcast in *Give me New York!* has for some time taken a regular part in vaudeville and revue. The notion of a specially designed vaudeville programme, with incidental songs, topical sketches, etc., is a very sound one indeed. It remains to be seen whether composer, librettist, producer, and artists are equal to the considerable task of presenting one of these entertainments each week.

Essay on Keeping Warm.

ON Monday, November 24, at 10.45 in the morning, Mrs. Bagot Stack is to talk about 'How to Keep Warm.' It is said, in clubs and places where people face up to the facts of life, that the best way of keeping warm is to wear very few and very light clothes when a child—but as it is a little difficult for most of us who are grown up to wear very few and very light clothes when a child, we must think of something else. Last winter a neurotic gentleman in Thuringia (probably a student who had been jilted by a goose girl) set fire to his clothing. When asked in hospital why he had behaved in this irrational manner, he retorted (to a select gathering of pressmen), 'Irrational, my eye! I find it so difficult to keep warm in such an intemperate climate as that of Thuringia!' Does this suggest anything? No? Then let us pass to Molière, who, unable to afford charcoal, stayed in bed, cosily writing immortal comedy. An under-waistcoat cut from many thicknesses of newspaper keeps one's



'Probably jilted by a goose girl.'

torso in a glow, and we are told that there is a little woman round the corner who will run you up a complete suit from blue sugar bags in no time. Had we any hope that the sub-editors would let it through, we could run on like this for ever, for warmth is a peculiarly fascinating subject. The best way of keeping warm, however, is to get a job as a tomato-forcer's mate and live most of the year in a greenhouse.

'The Broadcasters.'



Editorial Offices: Savoy Hill, W.C.2

Published Every Friday. Price 2d.

Rates of Subscriptions:

12 months (Foreign) 17s.
12 months (British) 15s.
including postage.

Subscriptions should be sent to the Publisher of
The Radio Times, 8-11, Southampton Street,
Strand, W.C.2

AS far as broadcasting is concerned, the Association Football season opened on October 25 with a description of the Arsenal v. West Ham match. It was an exceptionally exciting encounter, and we doubt if there has been a more stirring climax to a broadcast than that last-minute goal of Bastin's which equalized the score. The sudden and overwhelming roar which immediately followed is a memory which listeners will not easily lose. Evidence accumulates of the widespread popularity of the Arsenal among listeners all over the country. One reason for this exceptional popularity is no doubt the knowledge, now general, that the Arsenal is the only club in Division 1 of the League with sufficient independence, vision, and sense of public responsibility, to allow broadcasting from its ground. Packed attendances and an eager wireless following testify to the public appreciation of this attitude. The B.B.C. is sensible of an obligation to avoid preference in the selection of matches on which running commentaries should be broadcast, other than to ensure, as far as lies in its power, that these matches should have the widest possible appeal to those in the areas covered by its transmitters. Before the season opened, therefore, permission in principle was sought from the leading clubs in the First Division to carry out occasional commentaries from their grounds. This was refused by every club except the Arsenal, without explanation. If is, of course, common knowledge that, with the exception stated, even were the clubs themselves willing, the influence of the League Management Committee was sufficiently powerful to cause them to refuse facilities. Had there been any reasonable ground for supposing that damage might be done to gate receipts by broadcasting, there would have been some excuse for this attitude. But, in view of the size of the average Arsenal attendance, the enormous gates achieved generally by this club on its own ground and elsewhere, and the unreasonableness of supposing that gates at other matches are affected when Arsenal matches are being broadcast, some other motive must be sought. Listeners who have expressed curiosity as to why our co-operation is confined to the Arsenal are entitled

to know that this restriction is not the fault of the B.B.C. While it is true that supporters of a club can have but little influence in its direction, it would seem a reasonable concession to their existence to permit them the opportunity, at no cost to the club, of hearing descriptions of away matches in distant towns to which there cannot obviously be a migration *en masse*. Broadcasting has made it possible for those in Huddersfield, Newcastle, Leeds, Manchester, Birmingham, and London, who could not possibly afford the journeys involved, to take an intimate interest in all their team's activities. The League has decreed otherwise. We await a more satisfactory state of affairs with some confidence, for, sooner or later, public opinion has a way of winning out. In the meantime the latest development in obstructionist tactics, which has not, however, appreciably affected the position, was the attempt to make broadcasting conditional upon the consent of both home and visiting teams. We would draw our readers' attention to the Arsenal as an example of a combination of first-class management with a sporting outlook, the latter being as evident in the players as it is in the directors and manager, and we recommend attendance at Highbury (entry being possible!) as proof of our contention.

THE WORLD WE LISTEN IN

It is an interesting speculation how far, if at all, broadcasting has the creative quality of art.

Is it An Art?

If it is creative it has one great element of art; if it is an art it must be creative. But I am inclined to doubt whether, at the stage to which it has so far attained, it is either an art or creative, or whether it is anything more than a medium through which creative art, as well as many things which are neither artistic nor creative, can be communicated to the listener. It is important to consider this from a listener's point of view, because it may help to mitigate certain disappointments and remove some unfair criticisms of which broadcasting is the subject. Broadcasting is so very wonderful; it is the result of a combination of so many technical marvels; it gives to the individual so much that could hardly otherwise be obtainable by him, that he who is so much enriched by it may be inclined to think that it is something creative and magical in itself. But is it? A telegraph line is not creative; a library is not creative. Nor is a picture-gallery art; it is a collection of works of art which, although they may themselves be creations, have no creative effect until they are looked upon by the seeing eye. So I come back to an old theme—the collaboration of the listener in making broadcasting effective. Just as a picture has no life unless it is looked upon, and a book no life unless it is read, so broadcasting has no life until the listener joins himself to it, when something happens. He is to broadcasting what light is to colour. Have you ever realized that in complete darkness there is no such thing as colour; that you, when you lie in your bed in a pitch-dark room at night, are yourself coal-black? Yes, my pretty friend, your jade eyes and your shell-pink ears and your golden hair are in the dark all black, and your whole fair skin blacker than that of any Ethiopian.

Well, something like that is true of broadcasting and the listener. The programmes are nothing in themselves. From the musical point of view, which is where we most certainly approach art, they may be regarded as a

Creative Listening

collection and a collective presentation of great and small works of art. But the music in a week's programmes is not in itself and cannot be a symmetrical and artistic thing; it is a collection placed at your disposal by the B.B.C. If you saw it all going on in the studios, you would realize this. It is not happening in your room at all; it is happening here in the studios; and if you wished to hear it, and did not possess a wireless set, you would have to journey in trains and cabs and omnibuses at all inconvenient hours of the day and night in order to make it a reality. It is you, really, at some time or other, who have to make your selection by choosing when you will switch on your set; and the measure and manner of your doing that is the artistic measure of what broadcasting is to you. The broadcasting programmes are, in this respect, very like the British Museum or the National Gallery, or a great library. No one who uses a library would dream of beginning at the first book on the first shelf and going steadily through in the order of shelves in the cases. And a great collection like the National Gallery, as many a footsore gazer who has got no farther than the middle of the Primitives could testify, is in itself nothing but a bewilderment or confusion. The only way to use the library is to select your books; the only way to use the National Gallery is to make up your mind what picture or pictures you wish to see, spend your time with them, and then come away. And the only way to enjoy broadcasting, or to get out of it the art that it has to give you, is to decide what you mean to listen to, and listen carefully and critically to that.

This week, for example, if you listen with preparation and understanding to nothing except to Debussy's Opera, *Pelléas and Mélisande*, that lovely

Bullets and Bubbles

work which is so rarely heard, you, in collaboration with the B.B.C., will have been enriched by contact with a great work of creative art. But if you just happen to switch on in the middle of it, and don't understand it or try to, it will be wasted on you; in so far as you are concerned, nothing will have happened. I know that rare instances like that of Sir Walford Davies, who would seem almost to have evolved an art of his own with the microphone, tend to stultify my argument. But it is not really so; it is not art, but technique, that Sir Walford gives us in his Tuesday talks. True, he is himself an artist, and his technique is such that we may easily mistake it for art; but to do so is to use words either pedantically or very loosely. To all art technique is indispensable, but all technique is not art. The magic of the microphone superadds wonder to Sir Walford's accomplished and beautiful utterances, and may indeed to some give them the semblance of sublime creations; but they are, in fact, a straightforward and rational combination of thought, knowledge, sympathy, imagination, and utterance, and they go straight to the listener's heart like bullets to the bull's-eye. But without the listener they would be nothing—spent in space; not bullets, but bubbles.

Filson Young

A GIGANTIC DOUBLE-BASS DRAWN BY MULES

is included by Matthew Quinney among the curiosities of Concerts of the Past.

AS an enthusiastic absentee from public concerts (though more and more inclined to absorb homeopathic doses of the simpler and more tuneful kinds of music through my loud-speaker), I have been interested and on the whole pleased to discover how recent was the birth of that queer form of entertainment. It is a mere babelet beside the theatre, for example, and even opera (a kind of show that would be very much to my taste were there no music to distract attention from the drama) is of respectable antiquity in comparison.

One of my patient musical friends roused my interest the other day by saying that the public concert, at all events in London, owes its origin to a coal dealer named Thomas Britton, honourably nicknamed by his associates as the 'musical small-coal man.' Clearly, here was a man worth reading about. I have duly looked him up, and find he was as interesting as I expected him to be. Pursuing my researches a bit farther, however, I find that, although Thomas gave concerts, they were not the first. The 'onlie begetter' of the English concert was John Banister, a Londoner, born in 1630, son of one of the parish waits of St. Giles-in-the-Fields. What were the waits? The word drew me to overhauling of volumes, and I find they were originally men who waited and watched at city or castle gates, and who gave out the hour of the night by blowing a whistle or some other instrument. (The words 'waits' and 'watch' are connected: Anglo-Saxon, *wacan*; Middle English, *waitan*.) A record of the middle of the fifteenth century speaks of 'A Wayte that nightly from Mychelmas to Shreve Thorsdaye, pipe the watche within this Courte fowere tymes; in the somer nightes iii tymes, and makete Bon Gayte at every chamber, doore, and office. . . .'

It was natural that the more ambitious among the waits should not be content with blowing a mere signal; soon they tried their hand at tunes, and so developed into minstrels, becoming in due course a breed of parish musicians with

something like an officially recognized position. Banister, then, was son of a wait. Having no concern with him save as a concert-giver, I pass by his interesting life as court musician to Charles II, and come to the year 1672. In the *London Gazette* of December 26 of that year appeared an advertisement:—

These are to give Notice, that at Mr. *John Banister's* House, now called the Musick School, over against the *George Tavern* in White Fryers this present Monday, will be Musick performed by excellent Masters, beginning precisely at four of the Clock in the afternoon, and every afternoon for the future, precisely at the same hour.

Banister hired 'an obscure room in a publik hous neer the Temple back gate, filled it with tables and seats, and made a side box with curtains for the musick.' He charged a shilling a head, 'call for what you pleas.' To this obscure 'publik hous' came the best players and singers, 'and much company to hear'; 'there was very good musick and divers musicall curiositys were presented, as for instance, Banister himself upon a flageolet in Consort, wch. was never heard before nor since.' So we learn from some Memoires quoted by the diligent Pulver ('Biographical Dictionary of Old English Music'). Banister seems to have made what we should now call a box-office success of his venture, for he moved to a more central room later, and the concerts went on regularly until shortly before his death in 1679.

It would have been a delightfully topsy-turvy state of things if the first concert had been organized by a coal dealer, but, as we see, the honour must go to a musician, and evidently a good one. Nevertheless, Britton's was the more interesting enterprise in many ways. He himself was something of a character. A Northamptonshire man, he came to London to sell coal or charcoal. A man with natural good taste, he hobnobbed with brainy folk, and by diligently collecting and reading books he became very learned on such abstruse subjects as chemistry, astrology, and antiquarian matters in general. His place of business was a small stable, rented at £4 per annum; his coal was stored in the lower part, and overhead was a loft reached by means of a rickety ladder. The site was in Clerkenwell, where (I am told) the Bull's Head Tavern now stands. Any musical reader who resorts to the Bull should give a thought and drain a glass to the memory of Thomas. In 1678 he arranged this loft as a music room, and (fired, perhaps, by the success of Banister), started weekly music makings. His aristocratic friends rallied round him, and constituted themselves into a musical club. Among the members and performers was, appropriately, Banister's son, John Banister II. The distinguished performers who climbed up that rickety ladder and delighted the company included Handel himself; and the audience comprised everybody who was anybody in the arts. The concerts were free at first, but, accommodation becoming strained, a fee of ten shillings a year was charged. Coffee was served at a penny a dish, so there was no calling 'for what you pleas'; you took what was provided. Britton attracted so many eminent men that he was held by the proletariat to be a political agent, or at least a sorcerer. Here is a contemporary description of his headquarters:—

His Hut wherein he dwells, which has long been honoured with such good company, looks without side as if some of his Ancestors had happened to be executors to old Snorling Diogenes, and that they had carefully transplanted the Athenian

Tub into Clerkenwell; for his House is not much higher than a Canary-pipe, and the Windows of his State Room but very little bigger than the Bung-hole of a Cask.

It is with regret that one reads of the unhappy end of this delightful chap. To the club there came one evening a ventriloquist named Honeyman (may his bones lie uneasily for what he did to poor Britton!). Being one of those pests all too kindly known as practical jokers, Honeyman 'threw his voice' under the floor or up in the rafters or somewhere, and uttered a ghostly warning to Britton that unless he knelt down and said a prayer on the spot he would die within a few hours. Poor Britton (who had no doubt been made credulous and superstitious by his study of astrology), duly prayed, but the occurrence stuck in his mind and caused his death a few days later. If you wish to see what he was like, you will find his likeness, painted by Wollaston, in the National Portrait Gallery. This most attractive character had a library of nearly 2,000 books, and his memory will remain green long after most of his aristocratic patrons are forgotten. We could do with more coal merchants like him today—not for the sake of music, but because the coal dispensed by such men could surely be depended upon.

Of queer concerts and concert-happenings much might be written; some of the previous articles in this series have touched on them. I end with a note concerning one of the strangest musical performances ever given, and I choose it because it provides the completest of contrasts with the concerts in Britton's Clerkenwell loft. I quote it from Wanda Landowska's 'Music of the Past'; she gives as her authority Lavoix's 'L'Histoire de l'Instrumentation':—

At the monster concert given in 1615 at Dresden by the command of the Elector of Saxony, one of my compatriots, a certain Raposki, of Cracow, had brought from the Low Countries, on a wagon drawn by eight mules, a double-bass more than eight yards tall. To it had been fitted a little ladder, which made it possible to reach the neck of the instrument; and across the strings of this giant double-bass was drawn by many arms an enormous bow. This machine, however, seemed not to suffice. The grandiose idea was then conceived of improvising a double-bass by means of a windmill stretched with heavy cables which four men were employed to vibrate by means of a heavy piece of notched wood. On one side of the orchestra was a great organ on

(Continued on page 468.)





WHAT THE OTHER LISTENER THINKS

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



EXPLAINING 'DIFFICULT' MUSIC.

Your editorial in *The Radio Times* of October 24 has compelled me to take up the pen in support of Mr. Scholes, whose letters in *The Observer* I have also read. The B.B.C. must look this issue in the face and realize that if it is worth while broadcasting this music at all it is worth while seeing it through. You admit that this music appeals only to a few listeners; 'the majority' of people are not 'musical,' and you surely do not expect that 'unmusical' people are going to listen through a programme of 'difficult' music. So how, may I ask, are they going to gain the experience—the only effective form of education? On the other hand, the people who do give this type of music a hearing are 'the body of music critics and musical enthusiasts who made up that Liège audience,' and here indeed we have 'the man who is moved to discover the why and the wherefore.' With whom does the responsibility of supplying the 'why and wherefore' rest more than with the B.B.C., who have taken this music up? I fancy that there is someone available who can give a talk on music without making it sound a 'high-falutin' business,' and such a talk could be the means of arousing the interest of the ordinary listener in 'difficult' music.—*G. W. Wright, Bahewell.*

DOWN IN THE FOREST!

As a regular listener, I must say how I enjoyed *One Night In Summer* in Monday evening's Vaudeville. I doubt if any other listener had as real effects as myself. Knowing that it was to



be a Forest Fantasy, I took my portable into the middle of a large wood near the village, and the reception was good. It was a bright, starlight night, and at times I felt as if I was actually the stranger in the forest with the 'Forest People'; and to bring it to perfection, when the cry of the owl came through the set one near by answered its call. What could one want better?—*R. H., Shenley.*

TREMBLING WITH EMOTION!

I READ with interest the letter from 'Anti-Wobbler,' and should be interested to know whether he has ever seen a cinema organ at close quarters, or has only heard them broadcast. A well-known cinema organist once said that 'if the organ was played without tremulants it sounded churchy and unemotional.' Above all, the unit organ must be emotional. The vibratos on a good cinema organ are properly regulated and there should be no 'wobble,' whereas on a straight organ the so-called 'tremulant' produces a pronounced 'wobble.'—*One of the Wobblers.*

ANOTHER AMBITION.

In Reply to 'Ten Years Old,' Boodle.

Did I but own the B.B.C.,
Supremely happy I would be;
The hideous jazz, it's rum-tum-tum
No more through boundless space would come.
The lady artists' weird 'top note,'
Which now so often gets my goat,
Would silenced be: such shrieks again
Should never rend the homes of men.
Those songs which no one understands
I'd relegate to other lands;
No more would listeners have to grieve
The lack of songs like 'Genevieve,'
And nightly it would be the vogue
To listen to an Epilogue.

—*J. Lettis (aged 14), Cefn-Coed.*

NOT A PIFFLE PAGE!

IN answer to 'F. D. P. G.' of Cheshire—he says that far too much space is allotted to the letterpress in *The Radio Times*. Why not withhold your own piffle, 'F. D. P. G.' and allow the space to be used for something sensible? If all letters printed were such as yours this page should most certainly be entitled the 'Piffle Page.'—*E. A. P., Walthamston.*

'PAT ON THE BACK.'

VERY many thanks to 'F. D. P. G.' for the opening his letter affords. I consider that not enough space is allotted to 'What the Other Listener Thinks,' and in my judgment it should be doubled. This page is invariably the first I read, and often the only literary page in your paper, because it is the only indispensable accompaniment to the programmes.—*S. E. W., S.W.17.*

[The Editor has been greatly heartened by the many letters which he has received denying 'F. D. P. G.'s' suggestion that this page is 'piffle.']

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 MORNING SERVICE CHORISTERS.

DEAR CHORISTERS.—May I express my sincere appreciation to you all on behalf of my family and myself for your excellent singing every morning? In particular I desire to thank the lady soprano—she has such a bright and cheerful voice, completely devoid of shrieking and a veritable treat to listen to.—*J. Russell Fearn, Blackpool.*

TO THE PRODUCER OF 'NURSE HENRIETTA.'

DEAR SIR.—Congratulations; you leave enough to our imagination and do not distract with needless noises. You gave us as little 'noise' as possible—just enough to help and none to annoy. One voice is all that is necessary and not a single word was missed. The first radio drama that I have really enjoyed and understood.—*A. G., Cheltenham.*

TO MR. JACK PAYNE.

DEAR MR. PAYNE.—I have read the letter to you from a Leyton listener which appeared in *The Radio Times* for October 24. I also am a great lover of music, and appreciate your dance orchestra very much. But I have a great worry: I wish that you would bid us listeners a cheery 'Good afternoon' or 'Good evening, everybody.' How are you and the kids, and the cats and the dogs? I cannot recollect ever hearing you do this except once when you said: 'Good night, everybody.' You should have said, 'And a very good night to all Leyton listeners, especially to Mr. Smith, Mr. Bull,' and then read the list of all the Leyton listeners, with a trill on the piano for the twins. I have often wondered why you do not do this; other dance band conductors do so; they even shake hands with everybody. Hoping that you will not mind, and will not take me for an idiot, I wish you a very good night, Mr. Payne.—*Another Leyton Listener.*

TO MR. E. R. APPLETON.

DEAR MR. APPLETON.—It gives me very great pleasure to offer you my sincere compliments and thanks on behalf of the children for the very excellent reproduction of Bible incidents. I admire a man who gives his best to the welfare of the boys and girls, for I am sure that much care and thought has been given on your part to make the Sunday afternoon for the children such a beautiful service. I personally enjoy every incident you have given to us, and look forward, with Betty and Joan, to many more.—*J. H. Reeder, Willesden Green.*

TO MR. MAURICE COLE.

DEAR MR. MAURICE COLE.—Among the tedious and irritating pounding and tickling of pianoforte keys which passes for playing in these days, your consistently intelligent and musical playing soothes our ravaged ears. To one like myself, who is now prevented by paralysis from playing, your satisfying performances are a joy. What more can I say? You, at any rate, will understand.—*E. E. S., Chatham.*

TO MR. ROBERT SILVESTER.

DEAR MR. SILVESTER.—I feel we must let you know how thoroughly we all enjoyed your most delightful performances on the violin on Monday, October 27. It caused quite a consternation among some of the Stamford listeners. The beautiful tone you got was much remarked upon. One gentleman, who confesses to having heard all the best violinists, called it 'violin playing extraordinary,' and it was 'The Dragon Fly,' for instance. With our united best wishes.—*The Mayor and Mayoress of Stamford.*

TO MR. CHRISTOPHER STONE.

DEAR MR. STONE.—One of these days when I am very, very rich, I shall purchase a castle having a tower, the top of which is some distance from the ground. In this tower I shall build a room, acoustically perfect as possible, and spend perhaps an hour a day with a super-gramophone in it. Beautiful maidens, similarly attired, will pass me the records for approval before playing them, and occasionally they will say: 'Red



hot dance record as broadcast by Mr. Stone' or 'Patriotic piffle as broadcast, etc.' or 'Drawing-room ballad as, etc.' or 'Descriptive record including yodelling as, etc.' These records will immediately be seized by me, and flung out of the window, and the resulting tinkle as they smash on the ground beneath will be as much music as one can genuinely expect from a record, as broadcast, etc.—Yours with tears, dear Mr. Stone, *Miscaber.*

THE FAITH OF GREAT COMPOSERS.

THE club confères of your correspondent, 'Topnote,' must have some quaint ideas. My own musical knowledge is not extensive, but I think I am right in saying that no Jewish composer has ever attained the dignity of 'great mastership.' No clearer proof of this could be furnished than the list given by 'Topnote.' Have these musical debaters never read *The Radio Times*? Never heard the term 'Kapellmeister' applied to Bach, Schubert, Mozart, Handel? Nor of the Abbé Liszt and the Abbé Gounod? In any case, a moderate acquaintance with any composer's works provides a fair indication of his religious beliefs, if any. *Missa Solemnelle, Requiem Mass, Stabat Mater*, these are obviously inspired by Roman Catholicism, just as *Messiah* could not possibly have been written by any but a staunch Protestant. Mendelssohn's father was a German Jew, but I always understood that he went over to the Christian Church when he adopted the name of Bartholdy. I am not sure where, or why, Toati comes in but I fancy he was a Veledictarian!—*A. Stevenson Dunn, Forfar.*

THE PIANO LID.

PLEASE convey my thanks to the Announcer who so promptly answered a remark I made on a recent Tuesday evening, at 8.55



p.m., during a Gerstman Parkington Programme. Hearing a bang, I asked 'What was that?' Immediate reply, 'That was only the piano lid.'—*J. F. B., Kenton.*

JAZZING THE CLASSICS.

THIS afternoon I heard Schubert's Serenade transformed into a piece of dance music (a fox-trot); last night a waltz adapted from the 'Londonderry Air,' and about a week ago, a similar sort of slaughtering of Saint-Saëns' 'Le Cygne.' Dear sir, I implore the B.B.C. to allow any orchestra to play for us only on condition that no such airs be maltreated.—*A. Verdier, Battersea Park.*

MURDER ON THE HIGH 'C's'!

I AM suffering profoundly as I write from the efforts of a female singer of the usual depressing 'gallery-greenery' type so frequently loosed on the defenceless listener. The remedy is, I know, to switch off, but when these vocalists are cropping up between perfectly good orchestral items the labour involved is considerable, and the chance of missing the opening of the awaited small allowance of real music is not to be borne. Surely it is time that all concerned realized that the human voice, in 90 per cent. of cases, is very far from a thing of beauty when used with musical intent. Singers, therefore, should be barred from orchestral concerts and given a section of the programme to themselves, with which to delight those eccentrics who care for that form of torture. Please, please let us have those magnificent orchestral renderings uncontaminated and left free from the tiresome encroachments of vocalists—particularly women.—*D. E. Simmonds, S.E.13.*

PISTOLS FOR TWO—

THERE is a word which describes the mental type to which 'R. Tattersall,' the writer of the letter entitled 'Unmusical Britons,' in *The Radio Times* for October 31, belongs. What does the creature mean by telling us that scientific achievements have only come from 'unmusical' Britons? By unmusical, does he mean utterly devoid of musical feeling, or merely not contributing to the composition of music? If the first, can he prove that any British scientist he cares to think of was indifferent to music because of his scientific bent? If the second, let him apply to himself a hundredfold the word I did not write at the opening of this letter. Really, it is a national discredit that anyone could have the ignorant effrontery to voice that most hideous of all fallacies about the incompatibility of science and art in regard to the mental activities of any nation; as if a nation can produce only one type of mind—hideous nightmare, to imagine us all with minds like that of the writer of 'unmusical Britons'! And to have the cheek to send his letter for publication to the literary organ of the largest musical organization in the country! *Canaille!* There, it is out!—*Outraged.*

—AND COFFEE FOR ONE.

I FIND it difficult to conceive how people like 'P. H. Sandifer,' of London, can muster the courage to inflict their sordid opinions on the public. His letter but shows the platitudinous convention of his nature. It must be obvious that the appreciative element of Jack Payne's audience 'exceeds' that of genius 'P. H. Sandifer,' and that such letters but show the utter narrowness of their authors' minds. Applied synecopation is essentially an unconventional form of music, and if such spouses of Mrs. Grundy as P. H. Sandifer deplore such unconvention, then let them wallow in the profundity of classic music.—*Alleynian.*

THE DUTCHNESS OF IT: ONE DAY IN VEERE

THE chronicle of a single day in a single town may do more to depict the Netherlands than columns of statistics or pages of pictures. The town is Veere, then; the day any day this summer.

Now Veere is on an island called Walcheren, and Walcheren is part of the southern coastal province of Zeeland. Some centuries ago the town was a place of grandeur. It was the Marquisat of William of Orange, and today Queen Wilhelmina is Veere's Marchioness. It has a tiny harbour, which was important in the sixteenth century as the sea terminus for the cargoes of Scotch wool which made their way thence overland to the looms of Ghent and Bruges. There were 16,000 inhabitants in Veere in those days, several hundreds of them being Scotsmen. There were rows of packhouses, with typical stepped-up façades which have now disappeared. The city was fortified, and so was the port. Today the seal of Veere shows two warriors with bludgeons standing each on a tower on either side the watergate. One of the towers remains, the other has vanished. The fortifications are grassy knolls now and the peasants plant potatoes on them.

Several relics of old times remain. The town hall, on the market place, is one of the finest examples of mediæval lay architecture extant. The 'Scotshuis,' or Scots House, stands beside the quai still. It is owned by an English girl now, and is an exquisite piece of its period. The battered church, a huge Gothic structure, ruined by Napoleon's armies, looms over all and can be seen for miles, setting off the airy lightness and symmetry of the town hall tower, whose chimes ring the hours with 'Ein Feste Burg' and the half hours with 'Wilhelmus.'

Beyond the dykes and the port are the lucent waters of the Veergat, merging with the North Sea. To the south five miles, the towers of Middelburg rise, in the middle of the island, like the hub of a wheel. Five miles beyond them is the busy port of Flushing, where the ferry from Harwich docks daily.

It is very early morning and the shrimp fleet is preparing to leave the quai. There are twenty sturdy vessels, 'hoogaarts' and 'botters,' flat-bottomed, lee-boarded, carrying big brown mainsail, topsail, jib, and staysail. Their crews are mostly men from Arnemuiden across the island, dour, devout, a father and three sons, two brothers and two nephews, or some other close-knit family combination. They tow their craft along to the harbour mouth, where the ebb sweeping out to sea catches them. Then there are twenty sails, their peaks just visible above the dyke rim, dotting the sky.

Presently Veere wakes. One of the earliest callers on the quai is Hector de Buck, with the milk. Hector is a fine cobby St. Bernardish cart dog, one of the happiest of that forlorn dog army which pulls its heart out over the Dutch cobbles. But sympathy is wasted on Hector. He likes his job, his neighbours, his master, his master's small children. He will be through work by three o'clock and will have a plunge in the harbour, if the tide is right.

Mr. Perels is up early, too. He is the local constable, a distinguished patriarchal figure in blue and gold, wearing appropriate William II whiskers under his chin from ear to ear. Mr. Perels, in a career of several decades, has arrested two malefactors, both casual drunks. But he is also the guardian of the town hall,



The Holland of our dreams—Dutch peasants in national costume as it is worn in Volendam.

which takes more time, and a repository for historical information in any one of four quick-sputtered languages.

The sun is up now, literally pulling the rich vegetation out of Walcheren's soil. The flowers are riotous in Veere, and the farms are heavy with produce. Two barges moor alongside the quai, and big draught horses drag their loads of grain alongside for shipment by canal to Amsterdam or up the Rhine or Schelde. . . .

Morris Gilbert writes of Holland as a real country with real people; not of its stirring history of revolt and rebellion, of world trade and empire overseas, but of life as it is lived in a corner of Holland today. A Dutch National programme will be relayed by London Regional on Friday, November 21.

Breakfast is substantial in Veere. It begins with a 'boterham,' a thick slice of fresh-baked bread spread with a sole or meat. Then comes, perhaps, a curry—for Veere is East Indies-conscious. Hardly a family but has some relative out in Java or Sumatra or Borneo or Bali. Then comes tea, and another 'boterham,' this time spread with jam or 'pompelmoos.' The Veerites eat heartily. At 11 o'clock comes 'coffee-drinking,' at one o'clock lunch, at four o'clock 'tea-drinking,' and six or a little later, dinner. And then, about 9 o'clock everybody sits down again around the table to drink a little tea.

Bakers, butchers, cobblers, blacksmiths, all the craftsmen of the self-contained little community of 900 citizens, are busy. Tourists gape. Artists etch, paint, draw, and stipple. Out on the Middelburg road Bode Adamse, one of the two local expressmen, who make the daily ten-mile return trip to Middelburg with massive wagons, is holding his reins lightly. There is a screeching motor horn behind. Bode Adamse veers his stubborn nag from the left side of the road, where he shouldn't be, to the right, where he should have been. The car

behind—one of the two private automobiles which Veere boasts—pulls up beside him.

'Bode,' a voice demands, 'why don't you keep to the right? Every time I meet you you're on the wrong side the road.'

'I can't help it, Mevrouw,' the Bode cheerfully responds. "'Tisn't my fault. It's that horse. He's *zoo ontzettend links*.'

Whereupon the Bode chirrups, the car speeds away, and the old horse, who is 'so unspeakably left-handed,' puts his shoulder against the collar again. . . .

It is night. The quai is silent, its row of gabled houses—almost every house proudly displaying somewhere in its façade an English cannon-ball hurled from old brass throats of men-of-war when Lord Chatham's Walcheren expedition captured the place in 1809—dark. But presently there is a sound of music. A drum beats, flutes, clarinets, and horns crash into melody. It is Veere's own band playing in the market place.

In a few minutes almost the whole population is in the square under the shadow of the town hall. Then the parade starts. It is one of the most popular amusements of the season, this weekly *optocht*, which might be translated as a musical march-around. The band leading, everybody parades. Boys and girls skip on ahead, their elder sisters more demurely linking arms in their wake, their fathers and mothers swaying lustily along in good order. Down the quai the procession comes, a long, dancing, noisy, cheerful train.

Everyone joins in this night, for it is a special occasion. We are marching to serenade a sprightly villager on the occasion of his hundredth birthday. It isn't very often we can see a man a hundred years old, particularly so vigorous an example of centenarian as this. So we all march.

He only retired a few years ago, dubiously entrusting his business, which is carting, to his son, a mere lad of seventy-five, who has the aid of his own son and grandson.

Up a back street we swing and cluster round a modest sixteenth-century door. It opens. The object of our serenade stands there, wearing short broadcloth costume jacket, double buttons of gold filagree at the neck, fine big silver buttons at the waist, gold earrings, and a small black-visored cap. Our burgomaster lifts up his voice in congratulatory phrases. The bandmaster follows him. The dominie is in the throng and presses forward to shake the centenarian's hand. The crowd of several hundred listens, rapt. Finally the band strikes up. It is playing the Doxology. Then a decent silence, and then the festivities are over.

Perhaps there are parables of Veere in Bode Adamse's horse and in the parade in honour of the centenarian. Veere has its own ways of doing things, some of them '*onzettend links*.' But they do them, and doing them they live to be a hundred. They get over the ground, and they get through time, as successfully and slowly as the Bode's nag. And they don't change. One iridescent noon—the Walcheren air has gossamer wings in it—or one slow late sunset is of a piece with another. Things and people persist in Veere, stubbornly, lengthily persist.

Perhaps that is the Dutchness of it.

MORRIS GILBERT.

Our Music Editor introduces

the Music of the Week

THE OPERA OF 'PELLEAS AND MELISANDE'

Sunday Evening Orchestral Concert: Bach, Mozart, and Ethel Smyth—Haydn's 'Sunrise' Quartet—Debussy's Opera—A Mozart Symphony—and one by the composer of 'Prince Igor.'

A Brahms Clarinet Sonata.

('National,' Sunday, 4.15.)

IN four of Brahms' last pieces of chamber music, such admirable use is made of the clarinet that one might imagine he had made a long study of the instrument and its possibilities. What really happened was, that he was tremendously impressed, like everybody who heard him, by Mühlfeld, the first clarinetist of the Meiningen Orchestra and one of the very foremost, if not indeed the best, player of his day. Mühlfeld was so stout that when he stood up to play solos he gave the impression of not needing his hands at all to support the instrument. And the tone he produced was no less round and mellow; nor was there that unpleasing difference between the lower and higher registers which some clarinet players give us. With Mühlfeld's beautiful playing in mind, Brahms composed his clarinet trio (clarinet, cello, and pianoforte), quintet for clarinet and strings, and two clarinet sonatas with pianoforte, of which this is the second. It is full of Brahms' beautiful suave melody, calm and contemplative or impassioned by turns, in every way as noble and splendid music as the better-known sonatas for violin and pianoforte. There are only three movements. The instruction *Allegro amabile* (the first movement of the A Major sonata for violin and pianoforte has the same mark) gives the clue to the mood of the first. The next is an impetuous Scherzo with a broadly melodious Trio, and the third is a tender theme on which Variations follow.

Mozart.

('National,' Sunday, 5.15.)

MOZART lovers, who complained that the Proms this year treated them but scurvily, must have seen how richly other broadcast programmes make amends to them and him. This week we can hear a serenade, a symphony and a divertimento, as well as five lovely arias. The first of the three which Miriam Licette is to sing on Sunday afternoon is one of the most exquisite airs Mozart ever wrote. The sentiment is absurdly exaggerated, as befits its place in the plot. Susanna, disguised as her mistress, the Countess, is seeking to hoodwink the amorous Count, by way of teaching him a lesson, a ruse which succeeds admirably. The next aria belongs to the part of Cherubino, the page, who cannot make up his mind whether he is more in love with his mistress or with Susanna. In this charming little song, he asks to be told what nature of thing love is, so that he may know whether that really is the malady from which he suffers such pangs. The other song is also one of his, from the first act. He has earned the Count's grave displeasure, not by any means for the only time, and begs Susanna to ask the Countess to plead for him. And by way of proving his devotion to his lady, he sings his latest song composed in her honour.

A Serenade.

('Regional,' Sunday, 9.5.)

MOZART had at command so inexhaustible a fund of pure melody that he can never have needed, as less gifted people do, to make use of old material for the making of new pieces. In the rare cases in which he did turn back to earlier works, we may be sure that it was because he had some special interest in it. The first, second, third and seventh movements of this serenade appeared originally as a string quintet early in 1768, when Mozart was barely twelve. Twelve years later he embodied them in a serenade of seven movements for thirteen wind instruments, without making any change worth mentioning in the structure of the original movements. The instruments are two oboes, two clarinets, two basset-horns, two horns, two bassoons and double-bass (or double bassoon). The basset-horn, for which Mozart had a special affection, is to all intent a clarinet in F, with a longer bore and additional low keys.

A Bach Concerto.

('Regional,' Sunday, 9.5.)

WHEN Bach gave up his post at Weimar in 1717, to become Kapellmeister to the Prince of Anhalt-Cöthen, he found opportunities for writing, and taking part in, secular orchestral music, of which he took the fullest advantage. This concerto, like a good many others, is thought to belong to that time, though not very much of its origin is known. It is usual to think of it as an arrangement of a violin concerto which has been lost. It was clearly music which he liked himself; he made use of both the first two movements at other times in Church cantatas—one of the many instances in his work which make it clear that he could see no hard-and-fast line between sacred and secular music, so long as it was sincere and wholesome. There are three movements in this concerto: the first is a big robust *Allegro*, of which the chief tune is boldly announced at the outset by all the strings in unison; in the second, *Adagio*, a theme of rather solemn import, also played first by the strings in unison, becomes anon the bass for a very beautiful, song-like melody on the pianoforte. The third, again an *Allegro* which has a spirit of wholesome merriment in spite of its minor mode, is based on two figures, heard simultaneously at the opening—one beginning with a downward scale, and the other mounting vigorously upwards.

'Prince Igor'

('Regional,' Sunday, 9.5.)

BORODIN'S *Prince Igor* ranks among the finest of operas on national subjects. The story has been called 'The King Arthur' legend of Russia; it is based on twelfth century chronicles compiled by a monk, and it is difficult to know how far they are legend and how far real history. They set forth how Igor and his son, Vladimir, go out with their armies to fight the country's enemies, leaving Galitsky, brother of Igor's queen, Jaroslavna, as Regent. Galitsky takes advantage of Igor's absence to indulge in wild orgies, and is on the point of claiming the throne for himself, when news comes that Igor and his armies have been overwhelmed by the Polovsti. It is while Igor and his son are captives that they are entertained by the dances which listeners know well as one of the most stirring pieces of Borodin's music. With the help of a trusted servant Igor escapes, but Vladimir is left in the enemy's hands; the alarm of their escape was given by Kontshakovna, daughter of the Polovsti. She and Vladimir have fallen in love with one another, and the magnanimous Polovsti decrees that they shall be united and that Igor is not to be pursued. The opera closes with his return to throne and queen, with every prospect of a new and peaceful reign. The Overture begins with a slow motion, before the vigorous main theme makes its appearance. Its impetuosity gives way to a much quieter second tune, played first as a horn solo, and though other tunes appear, notably on the basses, it is the first and its energetic rhythm which dominate the most part of the Overture.

Haydn's 'Sunrise' Quartet.

('Regional,' Monday, 9.35.)

HAYDN'S great wholesome sanity, the delight with which he extolled the good things and the beauty of life, his kindly laughter, are all expressed with his own inexhaustible fund of happy melody, in the string quartets which form one of the greatest treasures he left us. It was he who first gave the form anything like its present importance: Before his day quartets were not much more than solos for the first violin, with the other three instruments accompanying. But in his, the other parts began to have a share of equal importance with the leader, and all have thoroughly enjoyable innings. Haydn wrote no fewer than seventy-six quartets, almost all of them

in the usual design, the first movement having two main tunes which are stated, then developed, and finally repeated, thus making up what is known as 'sonata' form, the shape in which first movements of symphonies and sonatas are also usually cast. Then there is always a minuet with its alternative section known as the 'trio,' a slow movement of melodious and song-like character, and a last movement in which, as in the first, Haydn's unflinching cheerfulness found full scope to express itself. This, among the last which he wrote in his mellow age, is affectionately known, from the soaring melody with which it opens, as *The Sunrise*.

Brahms' First Quartet.

('Regional,' Monday, 9.35.)

IT is the first which he gave to the world, but we know that it is not by any means his first essay in so difficult a form. How many earlier quartets were scrapped can only be guessed, though fairly well guessed from the ease and masterly certainty with which this one takes its own confident, self-assured way. It used to be thought that he found it difficult to reduce his massive conceptions to the narrow confines of four solo string instruments. And even long after this and its companion quartet had proved the absurdity of so mistaken a view of him, it used still to be objected that these were no true string quartets because the instruments so often have to play in double stopping. But full as are the effects which he gains in that way, the four instruments keep their own characters, and blend one with another, with a purity like Haydn's. Even if it be true that he contrived to make the four instruments produce the rich fullness which an orchestra can give us, that is surely no ground of reproach. This C Minor quartet is Brahms in a mood of exalted tragedy. Both themes in the tempestuous first movement have a feeling of storm and darkness, and there is a brooding sadness, too, over the Romance, the second movement. The chief melody with which it begins and ends is broken in upon by another, not less striking than the first. The whole movement is amazingly rich and varied in its texture. The Scherzo, with its Trio, contrasted both in key and in measure, is far removed in spirit from the original meaning of the name—a jest. It, too, is mourning. The last movement, terse and vigorous, is like an epilogue summing up what the other three have said.

Pelleas and Melisande.

('Regional,' Tuesday, 7.0; 'National,' Friday, 7.45.)

VAGUE and shadowy like ghosts, Maeterlinck's hero and heroine are borne to their tragic fate through a twilight gloom; the unreal atmosphere of fiery is about them and we see them only through a veil, like figures of another planet, remote from us and all our rough and tumble world. Their tragedy is a ghostly counterpart of *Tristram and Iseult's*, set before us with a tenderness and fragrance, a sense of hushed mystery, wholly unlike Malory's or Wagner's full-blooded human story: only Maeterlinck's poetic fantasy could win our interest for creatures so intangible, and only Debussy, among musicians, could spin the same fine texture in tones. Author and composer are indeed well met. The text is taken straight from the play: here is no boiled-down 'version' made to fit the needs of opera, like *Faust* or *Mignon*. It is bound to lose in translation, but much of its beauty is preserved in its English guise, enhanced and enriched as it is by Debussy's music; Maeterlinck has been better served by English translators than many of his contemporaries. But it is not drama of the order which can be summed up in a few lines: its subtle fragrance cannot be bottled as an essence. Nor, fortunately, is there any need for such a sacrifice: the libretto is available as usual. The opera made its first appearance at the Opéra Comique, Paris, in 1903, and it was there, five years

(Continued on page 448.)

'BEACHCOMBER' DISCOVERS A DRAMATIST

When 'Beachcomber,' the satirist of 'The Daily Express,' writes about an Eskimo playwright called O, we don't know what to think.

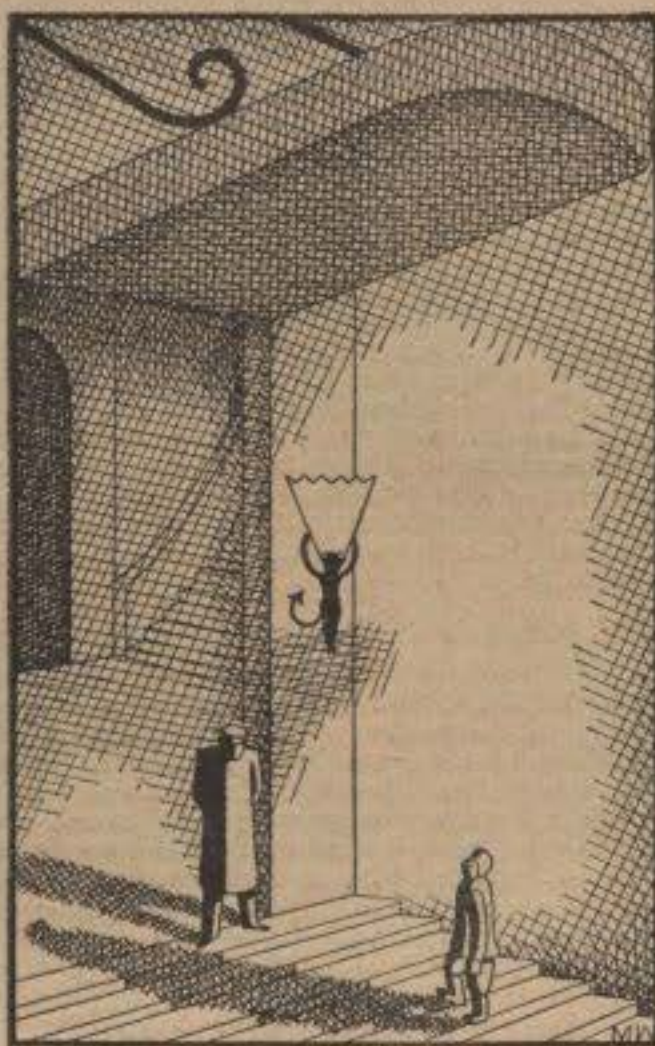
THE play which I have the honour of introducing to you today is the mature work of the little-known Eskimo dramatist, O. The play was written at the time when the dramatist was steeped in the Naturalism of Mactierlinck, Strindberg, Ibsen, Tchekov, Pirandello, and Toller. But although the hands of the masters lie heavy over the play, nobody but O could have written it, and nobody but Mr. Rattle could have translated it.

The play has many qualities which make it suitable for broadcasting. It is short, unintelligible, crisply written, human, and not overloaded with action. In the original version there are entire scenes taken from other plays, but the present translator has suppressed them. He has also omitted that strange Act IV, during the whole of which the stage is empty, and nothing is heard but apples falling from a tree. Mr. Rattle thought that a silence of half an hour, though no doubt valuable to the audience for recuperative purposes, might lead timid listeners to imagine that the whole thing had broken down. Nor is the machinery for representing falling apples perfected as yet. Other changes should be noticed. Mr. Rattle judged—and rightly, I think—that the long conversation in Act II, about the boy in the train who has measles, should be ruthlessly cut. The Eskimo sense of humour is not the English sense of humour, and mothers with boys at school do not like to be reminded of epidemics. Again, the joke about the sleigh, which depends entirely for its effect on two technical Eskimo words, has been replaced by a well-known pun.

Those who have seen or read the play in its original form will remember that the climax in Act I is reached when three hundred washerwomen from the Eastern Urals pass slowly and in single file across the stage, singing Russian Easter music. The number of washerwomen has been cut down to ten, as the original procession occupies nearly three-quarters of an hour, and swells the salary list to absurd proportions.

Minor changes made by Mr. Rattle are no less interesting. For instance, the custom among Eskimo jugglers of the old school is to produce a small reindeer from a very large woollen hat. To an Englishman this idea is preposterous. The familiar top-hat and rabbit have therefore been substituted. Then there is the famous scene in which Erik Whale-Neck goes mad, and is haunted by a *tumobou*, or Eskimo field-mouse. In the new version the haunting is done by a welfare-worker.

Now, as to the scenery. It was the author's strong wish that the décor should be up to date, and should make use of all the modern discoveries, such as moons that change



colour second by second, concrete furniture, steel flowers, glass tables, and so on. The first act, which takes place on the ice four hundred miles from the nearest settlement, was, in the original, a masterpiece of simplicity, and attempts have been made to suggest illimitable stretches of ice by constant references in the dialogue to Arctic wastes—but in the lightest and drollest manner, as in the following passage:—

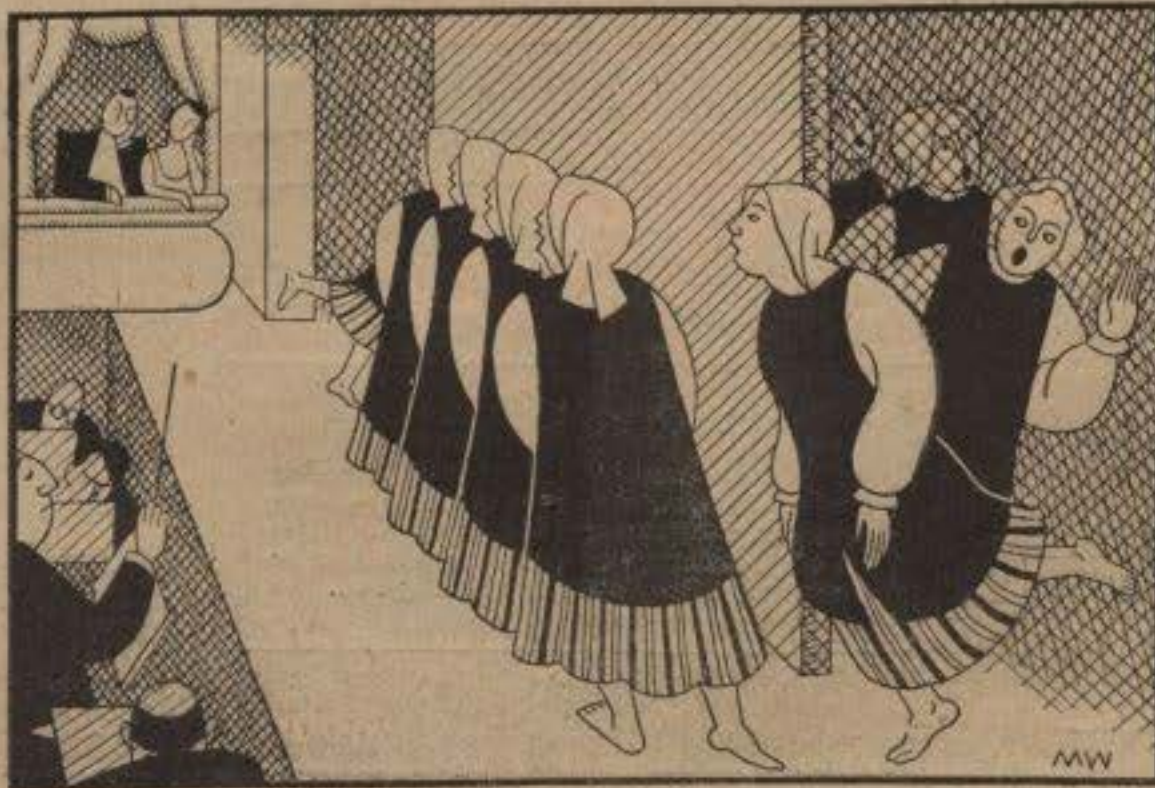
BROUDA: This Arctic waste is cold, Snobo.

SNOBO: Then I will put my arm round it.

(Tries to embrace her.)

BROUDA: No. No. Something tells me, Snobo.

SNOBO: Something tells you what, Brouda?



BROUDA: No. It's cold.

SNOBO: It is very cold. What makes it cold?

BROUDA: The ice. Miles of ice.

SNOBO: Ah. Ice.

BROUDA: Do you like ice, Snobo?

SNOBO: Who can tell whether he likes ice? Do you like ice, Brouda?

BROUDA: It is cold. I do not like as much ice as this. The whole world is ice.

A curiously modern note is struck during Act III. The Eskimo village girls have all gone down to the *vik* to draw water, but have been unable to smash the ice. They sit down against the snow-covered rocks and talk of the commercial traveller from Copenhagen, who has been trying to sell the works of Tchekov and Strindberg in the market-place.

1ST GIRL: He is tall and yellow-haired, like Pawo.

2ND GIRL: He has small eyes like a rat.

3RD GIRL: I would leave my home for him.

Critics (notably Bugloss) have seized on that last line as showing the influence of the new ideas of freedom and emancipation on O. It is claimed that in that line the author himself is speaking for all the repressed and imprisoned girls of his own land, and dreams of a day when the Eskimo girl will be as free as her more civilized sisters of England and America. This view is borne out by an article which O wrote in the *Eskimo Evening News* many years ago. It was called 'Why Eskimo Girls Leave Home.' In the course of the article the author no doubt made use of legitimate exaggeration. He drew a partially fantastic picture of girls sitting at home on a winter's evening in their huts, with nothing to do but salt whale's flesh, sharpen harpoons, and weave mats of reindeer skin.

But the arrival, in such a world, of a westernized and good-looking salesman could not but have a disturbing effect. Add to that the prospect of Strindberg and Tchekov for a winter's evening, and the excitement in the market-place becomes intelligible.

If this play, when it is broadcast, is successful, I see no reason why anything else should not be broadcast. And I'll be hanged if I can resist quoting a scene from a later play by the same author, which seems to me to be as good as anything even Toss-hauss ever did.

KLAUS (Entering the palatial hall): Is this the Medmore Union and Palace Hotel?

PORTER: No. This is Hell. (The scene disappears in flames.)

For sheer symbolism, imagery, allegory, and fantasy one would have to go far to beat this.

MUSIC OF THE WEEK

(Continued from page 446.)

later, that Maggie Teyte began her brilliant operatic career in the part of Melisande which she is to sing in the broadcast performances. She has sung it on many of the world's stages, including at least two in London—Covent Garden and His Majesty's—and is acclaimed everywhere as the ideal Melisande. It was at Covent Garden, also, that she created the part of the Princess in Holst's *Perfect Fool*, and her singing and impersonation of Marguerite, Cherubino, Antonia, and many other rôles, has endeared her to the whole world's opera lovers.

A Symphony in Three Movements.

(National, Wednesday, 3.30.)

MOZART spent his twenty-third and twenty-fourth years in his native town of Salzburg, not very happy, although he had been made warmly welcome on his return from an ill-fated journey to Paris and other centres. He was organist to the Court and the Cathedral, but found his duties irksome and uncongenial, and his salary was certainly not princely—about £40 a year, in our money. He was as active as ever in composition, and there is very little in the fine work produced in these two years which reflects either the grief at his mother's death nor any of the disappointments which had befallen him away from home; the two symphonies which belong to that period—this and No. 319 in Köchel's Catalogue—are rich in those qualities of buoyant happiness which we know so well in his music. The autograph of the score is dated at Salzburg, 29th August, 1780, and one interesting thing about it is that it includes the first page of a Minuet, which has been ruled out after it was written. So far as we know the Symphony was not played until the following year, and it is probably the one to which Mozart refers in a letter, saying: 'I quite forgot to tell you that the symphony had a magnificent performance, and the most complete success.' (Though he was writing in German, he used the words 'magnifique' and 'success'). 'There were forty violins, the winds

were all doubled, ten violas, ten double basses, eight cellos, and six bassoons—an impressive orchestra for those far-off days. For years he had been familiar with success of that order, though not with prosperity nor substantial rewards: he might well forget to mention a thing so usual as to be almost a matter of course.

Two More Arias of Mozart.

(National, Wednesday, 8.0.)

THE Cantata, *Il Re Pastore* (The Shepherd King), from which the first of these two arias comes, was composed by Mozart at the age of nineteen specially for a gala performance at Salzburg in honour of a visit which the Archduke Maximilian made in 1775. There are only three characters, King Alexander of Macedonia, Aminta, a shepherd, and Elisa, a shepherdess. The King has captured the city of Sidon and placed the shepherd on its throne. He instructs him to marry a Princess, but Aminta declares his undying love for Elisa; the King gives his blessing to their union, and Elisa shares her shepherd's throne. In this melodious air, with a solo violin imitating the delicate phrases of the voice part, she sings of her unswerving loyalty to her faithful spouse.

The other aria is from a Motet for soprano voice, composed, two years earlier, while Mozart was on a visit to Italy.

Borodin's Most Popular Symphony.

(National, Wednesday, 8.0.)

BORODIN, like many of his compatriots in the modern Russian school of music, was, strictly speaking, an amateur. Medicine was his real life-work, with chemistry as his special subject, and at the early age of twenty-eight he was assistant Professor of Chemistry in the Medical Schools of Petrograd. His text-books on the science are looked up to as of real value and importance. He had a large part, too, in founding the Petrograd School of Medicine for Women, and gave one of his daily lectures there on the day on which he died. When we remember the strenuous life he led and the scanty nature of his musical equipment, the volume of music which he

left, and the high level which much of it reached, are both astonishing. His opera, *Prince Igor*—founded on an old Russian story which corresponds in many ways to our King Arthur legends—will always rank as among the finest of national operas, and all his work is bold and original. The second symphony owes its origin also to a patriotic impulse. In listening to it, one has to remember that Borodin had something of the East in his blood—his father was a Prince of the old State, Imeretia, beyond the Caucasus—and that the warmth and brilliance of the East appealed to him strongly.

Nietzsche's Philosophy in Music.

(National, Wednesday, 9.15.)

THAT sounds rather terrifying, and it would be foolish to pretend that 'Also sprach Zarathustra' is as easy to understand and enjoy as *Don Juan* or *Der Rosenkavalier*. But regarded simply as music, apart from its almost religious meaning, it is impressive in the breadth of its tonal design, and masterly in the use of its material. And, its lofty plane of thought notwithstanding, it has flashes here and there of the mischievous humour of Till: Till and Zarathustra were composed about the same time, in 1894 and 1895. When they first appeared they were met with the criticism most often flung at him in those early days, that he chose subjects which could not be expressed in terms of music; if that be true of Till and his story, it is surely truer of this work, which sets out to expound a system of philosophy. Zarathustra, or Zoroaster was a Persian seer who flourished some 5,500 years before our Christian era, teaching that the world was a conflict between good (Ormuzd) and evil (Ahriman), in which the good was bound ultimately to prevail. The great German thinker, Nietzsche, reaching something of the same conception of life, called one of his most important books 'Also sprach Zarathustra' ('Thus spake Zoroaster'). Its central idea, even now but imperfectly grasped by the thoughtful world at large, inspired Strauss' Tone Poem, the fifth of them in order of their appearance. He conducted the first performance of it himself, at Frankfurt, in 1895; it was first heard in England in 1897, August Manns conducting it at a Crystal Palace Concert.

TIME SIGNAL AND GALE WARNING CHART

Showing Service of Time Signals and Gale Warnings as from October 12, 1930

WEEKDAY SERVICE—TIME SIGNALS.

STATION.	10.15 a.m.	10.30 a.m.	12.0 noon.	1.0 p.m.	4.45 p.m.	6.30 p.m.	9.0 p.m.	10.15 p.m.	11.30 p.m.
National 1554.4 m.	BIG BEN	GTS	BIG BEN*	GTS	GTS	GTS	GTS		GTS
London National 261.3 m.			BIG BEN*	GTS		GTS	GTS		
London Regional 356.3 m.	BIG BEN	GTS	BIG BEN*			GTS		GTS	
Midland Regional 479.2 m.			BIG BEN			GTS		GTS	
Provinces						GTS	GTS		

SUNDAY SERVICE—TIME SIGNALS.

STATION.	10.30 a.m.	3.0 p.m.	3.30 p.m.	9.0 p.m.
National 1554.4 m.	GTS	GTS		GTS
London National 261.3 m.		GTS		GTS
London Regional 356.3 m. and Midland Regional 479.2 m.			GTS	GTS
Provinces		GTS		GTS

* BIG BEN.

If circumstances are favourable Big Ben will be broadcast at the beginning of any programme emanating from London. The day's programme on week-days will also be concluded, when possible, with Big Ben.

GALE WARNINGS.

Gale Warnings, when required, will be broadcast as follows:—

Weekdays.

- 10.30 a.m. National with Shipping Forecast.
- 1.0 p.m. National.
- 4.45 p.m. National.
- 6.30 p.m. With Time Signal during first G.N.B.
- 9.15 p.m. approx. National, with Shipping Forecast.

Sundays.

- 10.30 a.m. With the National Shipping Forecast.
- 3.0 p.m. National.
- 9.0 p.m. With the National Shipping Forecast.

If Albert Sandler is your favourite



You heard him originally from Eastbourne. Now you hear him from London. You heard him last on Sunday, the second of November. You are going to hear him regularly for some time to come. You will hear him make wonderful melody and harmony on the strings of his famous violin. You will hear his music as he would like you to hear it if you use a Lissen New Process Battery in your set.

For there comes from this battery such fine power that your loudspeaker utterance keeps clear and loud all the time, natural and true. All the light and shade of fine music conceived by a master mind and played by a master's hand is there for you to enjoy if you use the Lissen New Process Battery. The fine current of this battery is due to the new process and new chemical combination which is known and used only by Lissen, and you can get it in no other battery.

Ask for a Lissen New Process Battery at any one of 10,000 radio dealers. If you value fine radio reproduction be firm in saying you want "Lissen."

Made in all sizes—all capacities—all voltages to suit your needs.



LISSEN LIMITED, WORPLE ROAD, ISLEWORTH, MIDDLESEX

IVOR BROWN: MASK TO MICROPHONE

In the Final Chapter of his History Ivor Brown arrives at the Age of the Microphone

CAME the cinema—as its own film-captions are accustomed to express the fact of arrival. The art of the silent shadows is essentially different from that of the vocal player, and it is not my business to discuss its possibilities. In any case, that art had but twenty years of active life, for it has now been supplanted by the talking film, which has been able to provide a close mechanical reproduction of the stage-play. The cinema had the misfortune to miss out childhood; it was born grown up and born with a silver spoon in its mouth, or rather with a complete outfit of gold plate set all around it. Consequently it lacked the sweet simplicities of a young art; it was never poor, never childish in the true sense of the word; it had no folk songs. The genius of Charlie Chaplin did, indeed, draw back the public to realize the cinema's capacity to house anew the eternal pantomime and pathos of the clown. But for the most part the cinema was a true product of the jazz age; its celluloid was larded with sentiment and devoted to the manufacture of thrills or to stirring the voluptuous passions of the poor with its mirror of hearts aflame amid the most expensive surroundings. There was, apart from this sensual catering for the million, an art of the cinema pursued by the few. But the industry was of far more importance than the art, and its reactions on the theatre are worth noticing.

The vast cinema public never overwhelmed the smaller army of playgoers. The theatre's new rival scrambled with much clamour and much cunning to monopolize the money available for expenditure on entertainment. What it achieved was the creation of a new multitude of people who spent their evenings out of the home; it did not break down the loyalty to the theatre's supporters. It may have recruited some of those whose main interest in the stage was the magnetism of the star-performer, for the cinema exploited the star-system with all the dazzle and the trumpets of publicity and made continuous appeal to those who needs must love the brightest when they see it. But in London the number of theatres grew instead of dwindled and, after the Great War, when the silent film was at the summit of its success and popularity, the theatre both in Europe and America developed a new vitality despite the increased competition.

The cinema affected the theatre most in the small towns, where poorly-paid and poorly-equipped companies had struggled to keep alive the traditional allure of the tinsel and the foot-light, and to perpetuate the fascination of blood and thunder and buffoonery. Here the film was indeed a powerful enemy. The film, arriving late in the High Street of the small town, did arrive with a 'full Hollywood company.' The countryman saw, for a tiny entrance fee, the authentic images of Charlie Chaplin and Mary Pickford and not third-rate imitations of the great performers. It was hard on the strolling players of the road, whose dramas, humbly staged and dressed, seemed like ha'porths of small beer after the generous floods of cinematic spectacle. The great melodramas, with which Mr. Arthur Collins of Drury Lane used annually to 'surpass himself,' as the critics always said, were put out of action. For the presentation of shipwrecks and earthquakes the camera could easily beat the regiment of stage-hands toiling amid canvas. Yet, even with the great advantages of cheapness and convenience, the cinema

never overcame the human interest in watching the human performer and the desire for a direct contact with the actor's craft and presence. The touring company might find times hard; its old home was turned to a movie-house, but one direct result of this was the growth of an immense amateur theatrical movement. The people who had been deprived of theatre determined to make theatre for themselves, and the quite astonishing growth of the societies united under the British Drama League was a remarkable answer to the challenge of the film. For the new amateur was no longer engaged on



United Artists

THE GENIUS OF CELLULOID.

Charles Chaplin in the costume in which he has appeared since the early days of the Cinema. *City Lights*, the latest film of this brilliant producer-comedian, is eagerly awaited.

pleasant fooling, no longer reviving for his own amusement the past successes of Shaftesbury Avenue. He was a serious theatrical worker, writing, acting, and producing for himself with an ambition beyond the normal reach of the professional.

In 1929 the technicians of the cinema had so improved the reproduction of speech in simultaneity with the showing of the film that the silent picture became unsaleable. The 'talkies' raised a new issue. They brought the screen far closer to the theatre, and immediately began to offer the public close mechanical reproductions of the stage-play. These 'tinned' versions of theatrical successes could be given in premises more modern and at prices less exacting than

those of the theatre. For a moment there was panic; now it seemed that the human actor who had held the stage since he first mimed the resurrection rites of Osiris or the triumph of Spring over Winter, was finally to be driven from his platform. The machine had beaten him, as it had beaten the horse and the sailing-ship. But the panic was unjustified. The play-going public continued to go to the play. The London theatre, for example, instead of wilting away before the 'talkies,' added to its numbers. The most sensible attitude to the 'talkies' was that of Mr. C. B. Cochran, who argued that the coming of the mechanical rival had simplified the position for the theatrical manager. Let the 'talkies' have the routine part of entertainment for their kingdom; let the machine provide the mechanical thrills and the mechanical fun. Here was fitness for purpose; logic demanded it. Thus the theatre had the dull part of its work removed from its hands; it could now concentrate on doing the unusual, the exciting thing; above all, it could be the frame of that in which the machine could never rival it, the display of personality.

It is therefore likely that the 'talkies' will diminish the quantity of the theatre and simultaneously improve its quality. There will be no harm done if musical comedies are turned out on factory lines and served in tins for universal consumption. That section of the industry may change its quarters entirely from the stage to the studio. Meanwhile the art of the theatre will be disencumbered of much tedious service of indiscriminating minds and be the more free to specialize in its own particular work. The human voice, for instance, may be rendered in some sort by the 'talkie,' but the delicate tones of speech, the lustre of personality, and the fine shades of theatrical artistry remain beyond the reach of the machine. The 'talkie,' which seemed likely to pillage the theatre, has merely removed its heavy baggage and more tiresome impediments and left it with its limbs set free. That, at any rate, seems to be the most plausible, as well as the most cheerful, reading of the situation as it stands at present.

The rapid development of radio at the beginning of the 1920's was a reasonable cause for alarm in the theatre. When, for a tiny sum, the citizen might have laid on to his home every oral attraction, the world's finest music rendered by the world's finest musicians, as well as information, instruction, and entertainment of all kinds, would he not be resolutely the man who stays at home and keeps his money in his pocket? Fortunately for the theatre, homes, even with wireless, are not so popular as all that. The playgoer continues to go out. But, if he chose to remain indoors, he could still have his theatre, still have the player at his service. If there could be a silent drama without words, why not a spoken drama without views? The B.B.C. began to experiment. The first wireless plays depended very largely on ingenious sound-effects. The author devised his scene mainly to this end. An accident in a coal mine, for instance, was a good theme for the drama that was to be heard and not seen. It was interesting, but the limitations of the technique were obvious, and the broadcast drama had to be developed on more generous lines than those suggested by adroit manipulation of the noise-machine.

The mummer at the microphone was offered various methods of making invisible drama effective. In the first place there is always the

LAST CHAPTER: MANY INVENTIONS

The Silent Film, the Talkie, Radio and, perhaps, Television—thrusting rivals of the Theatre.

magic of the mighty line. If broadcasting can do justice to music it may do no less for poetry, provided the executants know their job. Consequently poetic drama has been much utilized, with Shakespeare naturally at the head of the bill. The Elizabethans are particularly good subjects for the microphone, because they made their scene and their atmosphere with their marvellous fertility of phrase. When you attend *Hamlet* or *Macbeth* in the theatre, the scene may attract the eye, but the spectacle is really inessential, for Shakespeare gives you Elsinore, as he gives you Inverness, with the brilliant illumination of his matchless vocabulary. Thus the listener need not strain his imagination when he is receiving Elizabethan drama by wireless; the blackness of night or the radiance of a summer day flow through his ear. Furthermore, music, as well as the text, helps to mark a change of camp. In the B.B.C.'s production of *Antony and Cleopatra*, for instance, the trumpet amply intimated the martial camp of Rome, while the more sensuous harmonies whispered a move to Cleopatra's barge or palace. Granted that the verse be well spoken, there is no reason why the Shakespearean actor should not use the microphone to admirable purpose.

Next there is the play of argument. When the drama ceases to be the frame of handsome personality and becomes the forum of opinion, it enters the sphere in which broadcasting may be a more than adequate medium of the dramatist's purpose. A good deal of modern drama, particularly of that which is Shavian in fact or derivation, is debate. It does not greatly matter whether you see the characters of such a piece as *Getting Married* in their habit as they move; you can meet them with the mind's eye, and enjoy the feast of reason in their company. The play of debate, whether written primarily for the stage or the microphone, speaks for itself, and does not need a mass of explanation. Of course, atmospheric effects, peculiar to the radio drama, can be used to enhance the excitement of an argument. An excellent example of this is the recently-broadcast *Red Tubs*, a radio war-play in which the rights

and wrongs of obeying an order which may sacrifice many lives are argued by various types of the military mind amid the roar of guns and with flash-backs to G.H.Q. or the trenches. The microphone thus strikes at mind and emotion simultaneously.

The command of motion is a great asset of the radio-play. That power was shared by the Elizabethan dramatist who would alternate twenty lines spoken in England with a sudden flight to France or Scotland or any corner of the map. The audience thought nothing of the journey. Radio, like Puck, 'can put a girdle round the earth in forty minutes,' and

to this was suddenly to be jogging once more about London in a hansom-cab, dropping in at the Old Empire, meeting the ballet-girls, and hearing the old tunes with a lilt instead of the modern moanings of the dance. In this radio-play the creation of atmosphere by the mobility of the story, and by the adroitness of musical reminiscence, provided a remarkable example of the range and scope possessed by the invisible drama.

Lastly, there is the type of abstract radio-play of which Mr. Lance Sieveking is a special practitioner. In *Intimate Snapshots* he has built up a pattern of mind-states. There is a central

point of argument. Does life, after all, consist of an infinite repetition of apparently pointless experiences? Or is this view merely the cynical ignorance of youth? To find the answer we meet the routine-workers in a tubelift, scrubbing a schoolroom floor and in a newspaper office, and listen to the rhythm of the common round of each. As the various experiences fade up and fade out we have a rapid summary of the human scene, and of the same personal happiness that may temper the different forms of drudgery, and make life still an adventure for the seeming slaves of the machine. Radio, equipped with its seven-league boots, can cover the ground with a speed denied to the theatre. The listener is not asked to toil at visual imaginings; the content of the drama is oral, as the nature of broadcast plays demands.

It is not within my province to discuss the possibilities of television; these articles attempt to be history, and must leave prophecy to the prophets. It is enough to say that the microphone has provided new scope and employment for actor and author without harm or danger to the theatre. Stage and studio have their separate functions and capacities, and one may easily be a good member of the public audience in the playhouse and the private audience at home. Play-boy and playgoer have had a history stretching over many thousands of years from mask to microphone; who will set a limit to their future?

IYOR BROWN.

THE COMPLEX SCRIPT WHICH GUIDES THE RADIO PRODUCER IN HIS WORK.

A page reproduced from the working script of Mr. Sieveking's abstract play, *Kaleidoscope*. The written directions refer to the seven studios utilized in such productions for purposes of effects, cross-fading, etc.

the uses of mobility can be strikingly employed. Take the case of the relations between capital in the City and labour in the tropics. Mr. Galsworthy once attacked the problem in his stage play *The Forest*. Mr. L. Du Garde Peach, handling a similar issue in *Ingredient X*, a *Play of City, the Sea, and the Jungle*, a composition specially made for the microphone, had the tactical advantage of being able to move rapidly from Lombard Street to mining camp, with interludes on the ship which is carrying the hard-won cargoes through a hurricane. There is no interval to cool off your compassion, as there has to be in the theatre. Another great success of the microphone was Mr. Holt Marvell's rendering of Mr. Compton Mackenzie's *Carnival*. To listen

DOUBLE THE LIFE

Saves half your battery costs

You know that the electricity in a battery is produced by a combination of chemicals and zinc. A battery can only give out the amount of electricity produced by the chemicals put into it by the makers. By a special process known only to Grosvenor, the chemicals in a Grosvenor Battery are concentrated by enormous mechanical pressure and produce double the quantity of electricity ordinarily contained in a battery. This is packed into electrically welded zinc cans of heavy gauge, hermetically sealed by a special leakproof system that prevents

any waste of current. The Grosvenor is the only battery made with double the quantity of electricity concentrated into it, giving double the life and it costs no more. This Double Life Battery will definitely give you purer, stronger and clearer reception and will bring in stations that you have never heard before. Take one home with you to-night and prove for yourself its amazing performance and its wonderfully long life. Refuse any substitutes—we will send you one by return C.O.D. and postage free, but please send us the name of your dealer.

CONCENTRATED ELECTRIC ENERGY

- gives twice
the amount of
H.T. Current

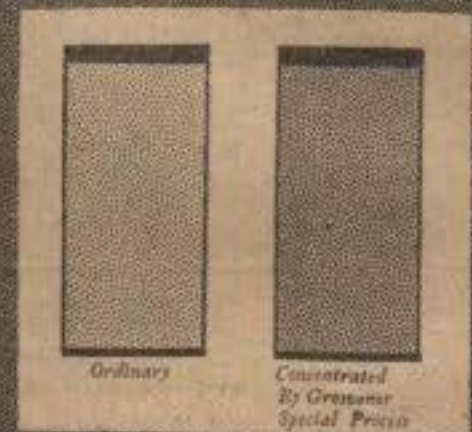
GROSVENOR
RED LINE

7'6

FOR
66 Volts

11'6

FOR
99 Volts



GROSVENOR STRAIGHT LINE

HIGH TEST BATTERY

For Five Years Grosvenor has stood the test of British Portable Set Makers where all others have failed—and now the NEW DOUBLE LIFE GROSVENOR is available for all sets, portable or otherwise.

GROSVENOR ELECTRIC BATTERIES LTD. 2-3 White Street, London, E.C.2.

Buy one now — and start saving

November 16

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. 106) BACH

GOTTES ZEIT IST DIE ALLERBESTE ZEIT
(God's Time is the best)

Singers:

- MARY HAMLIN (Soprano)
- DORIS OWENS (Contralto)
- BRADBRIDGE WHITE (Tenor)
- KEITH FALKNER (Bass)
- THE WIRELESS CHORUS

Players:

- ELEANOR WILKINSON (Harpsichord)
- LESLIE WOODGATE (Organ)

Conducted by STANFORD ROBINSON

(For the words of the Cantata see page 454)

3.45 FOR THE CHILDREN

'Something to do on Sunday Evening' introduced by a talk on 'How the Gospels were made,' by MISS HETTY LEE, M.A. (Mrs. R. HOLLAND), of the National Society

4.0 MISSIONARY TALK

By Miss E. MORGAN, of THE CHURCH OF ENGLAND ZENANA MISSIONARY SOCIETY
'Work among the Deaf and Dumb in India'

4.15 Chamber Music

- LINDA SEYMOUR (Contralto)
- HAYDN DRAPER (Clarinet)
- REGINALD PAUL (Pianoforte)

HAYDN DRAPER and REGINALD PAUL
Sonata in E Flat (Op. 120, No. 2) ... *Brahms*
Allegro amabile; Appassionato; Andante;
Allegro

(See note on page 448)

LINDA SEYMOUR

- Der Ton (The Tone) ... *Joseph Marx*
- Wer hat dies Liedlein erdacht (Who conceived this little song?) ... *Gustav Mahler*
- Das irdische Leben (The earthly Life) ... *Hugo Wolf*
- Die Nacht (The Night) ... *Hugo Wolf*
- Abschied (Farewell) ... *Hugo Wolf*

HAYDN DRAPER and REGINALD PAUL

A Mosaic in ten Pieces with Dedication
Richard Walthew

5.15 A RECITAL

by

MIRIAM LICETTE (Soprano)

- Deh vieni, non tardar (O come, do not delay) ... *Mozart*
- Voi che sapete (Ye who know) ... *Mozart*
- Non so piu (I know no more) ... *Mozart*

(See note on page 446)

Have you seen but a white Lily grow? ... *Anon.*
Nymphs and Shepherds ... *Purcell*

Der Nussbaum (The Walnut Tree) ... *Schumann*
Marienwurmchen (Ladybird) ... *Schumann*
Auf Flügeln des Gesanges (On Wings of Song) ... *Mendelssohn*

Les Cloches (The Bells) ... *Debussy*
Pantoches (Marionettes) ... *Debussy*
Mandoline ... *Debussy*

5.45-6.15 SCIENCE AND RELIGION—VIII

The Rev. C. W. O'Hara, S.J.

6.30 A RELIGIOUS SERVICE

(In Welsh)

Relayed from THE SILOH CONGREGATIONAL CHURCH, PENTRE, RHONDDA
Trefn Y Gwasanaeth



The Rev. C. W. O'HARA, S.J. (left), gives the 'Science and Religion' talk at 5.45. THE BISHOP OF CHICHESTER (right) gives the address in the service from Ferring Church at 8.0.

Gweddi

Emyr 761, Yr Afon a lifodd (Ton, Joanna)

Darlenn rhan o'r Beibl

Cor-Gan 13 ... *Dupuis*

Gweddi

Emyr 759, Fy Nhad a'm Duw (Ton, Bartholdy)

Cyhoeddi

Anthem, Bendigedig fyddo Arglwydd Dduw

Israel ... *John Thomas*

Proeth gan y Parch L. IDRIS DAVIES

Unawd gan Mr. TOM BONNELL

Emyr 900, Caed trefn i faddeu pechod (Ton, Twrgwyn)

Gweddi

Y Weddi Apostolaidd



A PAGE FROM A SERVICE BOOK, written and illuminated in France in the thirteenth century. Miss Hetty Lee will refer to this picture in her talk to the children this afternoon.

(Defnyddir, Y Caniedydd Gynulleidfaol)
Organydd, TOM DAVIES
Arweinydd, JAMES DAVIES
(From Cardiff)

8.0 A RELIGIOUS SERVICE

From the Parish Church of ST. ANDREW, FERRING, near Worthing

Organ Voluntary, Wareham ... *Conway*
Evensong

Special Psalm, 29

Lesson, St. John xvii, 19 to end

Magnificat, Chant

Creed, Responses and Collects

Hymn, Jesus, where'er Thy people meet (Ancient and Modern, No. 529) (English Hymnal, 422) (Tune, Wareham)

ADDRESS BY THE RIGHT REVEREND THE LORD BISHOP OF CHICHESTER, D.D.

Hymn, O God of Jacob (Ancient and Modern, 512) (English Hymnal, 447) (Tune, Martyrdom)

The Blessing

8.45 The Week's Good Cause

Appeal on behalf of THE ASTHMA RESEARCH COUNCIL by the Very Reverend H. R. L. SHEPHERD, C.H., D.D., DEAN OF CANTERBURY

Donations will be gratefully received by Sir Albert Stern, K.B.E., C.M.G. (Hon. Treasurer), Asthma Research Council, 14, South Street, W.1

8.50 'The News'

WEATHER FORECAST, GENERAL NEWS BULLETIN
Shipping Forecast

9.5 THE GERSHOM PARKINGTON QUINTET

and

THE WIRELESS CHORUS

Conducted by STANFORD ROBINSON

in a programme of

MUSIC OF THE FOUR NATIONS

ENGLAND

QUINTET
Selection of English Tunes

CHORUS

English Songs:

Early one Morning; On the Banks of Allan Water; All among the Barley; The Lass of Richmond Hill

WALES

QUINTET
Selection of Welsh Tunes

CHORUS

Welsh Songs:

Land of my Fathers; The Ash Grove; All thro' the Night; Men of Harlech

SCOTLAND

QUINTET
Selection of Scottish Tunes

CHORUS

Scottish Songs:

Ye Banks and Braes; Annie Laurie; Bonnie Mary of Argyle; Loch Lomond

IRELAND

QUINTET
Selection of Irish Tunes

CHORUS

Irish Songs:

Dear little Shamrock; Come back to Erin; The Minstrel Boy; Oft in the stilly Night

10.30 Epilogue

'THE KINGDOM OF HEAVEN'

'THE LAST SHALL BE FIRST'

(For details of this week's Epilogue see page 471)

SUNDAY

LONDON PROGRAMMES

November 16

NATIONAL

1,148 kc/s (261.3 m.)

For fuller details see National Programme (Daventry, page 453)

3.0 CHURCH CANTATA (No. 106) BACH

3.45 FOR THE CHILDREN

'Something to do on Sunday evening, introduced by a talk on 'How the Gospels were made,' by Miss HETTY LEE, M.A. (Mrs. R. HOLLAND) of the National Society.

4.0 Missionary Talk

By Miss E. MORGAN, of THE CHURCH OF ENGLAND ZENANA MISSIONARY SOCIETY

'WORK AMONG THE DEAF AND DUMB IN INDIA.'

4.15 Chamber Music

LINDA SEYMOUR (Contralto)

HAYDN DRAPER (Clarinet)

REGINALD PAUL (Pianoforte)

5.15 A Recital

By MIRIAM LICETTE (Soprano)

5.45-6.15 'SCIENCE AND RELIGION'—VIII

The Rev. C. W. O'HARA, S.J.

8.0 A RELIGIOUS SERVICE

From the PARISH CHURCH OF ST. ANDREW, FERRING, near WORTHING

With an Address by The Rt. Rev. THE BISHOP OF CHICHESTER

8.45 The Week's Good Cause

Appeal on behalf of THE ASTHMA RESEARCH COUNCIL

8.50 'The News'

WEATHER FORECAST, GENERAL NEWS BULLETIN

9.5 THE GERSHOM PARKINGTON QUINTET and

THE WIRELESS CHORUS
Conducted by STANFORD ROBINSON
A programme of
Music of The Four Nations

10.30 Epilogue

LONDON REGIONAL

842 kc/s (356.3 m.)

3.30 A Military Band Concert

THE WIRELESS MILITARY BAND

Conducted by CHARLES LEGGETT

Overture, Carnaval RomainBerlioz

LEONARD GOWINGS

(Tenor)

Du bist wie eine Blume

(Ev'n as a lovely

Flower); Der Nuss-

baum (The Walnut

Tree)Schumann

Quand tu chantes

(When you sing)

Gounod

BAND

Four Humoresques,

Op. 101Dvorak

GLADYS PALMER

(Contralto)

ClaribelHead

Dirge in Woods; Look-

ing Backward Parry

BAND

Hungarian Dances, Nos.

5 and 6.Brahms

LEONARD GOWINGS

Rose, softly blooming

Spahr

Faery Song (The Im-

mortal Hour) Boughton

A Summer Idyll. Head

BAND

The Sea and Sinbad's

Ship (Scheherazade)Rimsky-Korsakov

GLADYS PALMER

The Pilgrim's SongTchaikovsky

Zueignung (Dedication)Strauss

Morgen (Tomorrow)Strauss

BAND

Andante and Rondo Capriccioso ...Mendelssohn

5.0-5.15 BIBLE READING

THE LETTERS OF ST. PAUL—XVI

I Timothy, iv and v

8.0 A RELIGIOUS SERVICE

FROM THE STUDIO

Hymn, My God how wonderful Thou art (English 441; Methodist Hymnal 54)

Thanksgiving and Confession

Hymn, Jesus the very thought of Thee (English Hymnal, 419; Methodist Hymnal, 110)

Scripture Reading

Intercession

Hymn, Dear Lord and Father of Mankind. (English Hymnal, 383; Methodist Hymnal, 410)

Address by the Rev. EDWIN W. SMITH, Literary Superintendent of the British and Foreign Bible Society

Hymn, The King of love my Shepherd is (English Hymnal, 490; Methodist Hymnal, 72)

Benediction

'Prayers will be selected from Services for Broadcasting 'The Fatherly Care' (page 24) and 'The Avenues of the Spirit' (page 31).

8.45 National Programme

8.50 'The News'

WEATHER FORECAST, GENERAL NEWS BULLETIN; Regional News

9.5 Sunday Orchestral Concert—IV

THE B.B.C. ORCHESTRA

(Leader, ARTHUR CATTERALL)

Conducted by B. WALTON O'DONNELL

Overture, Prince IgorBorodin

EGON PETRI (Pianoforte) with Orchestra

Concerto in D MinorBach

ORCHESTRA

Serenade in B Flat for Wind Instruments (K. 361)

Mozart

On the Cliffs of Cornwall (Prelude, Act II,

The Wreckers)Ethel Smyth

(Notes on page 446.)

10.30

Epilogue

THE SUNDAY CONCERT



EGON PETRI is the soloist in the Sunday Orchestral Concert tonight at 9.5 p.m.

THIS WEEK'S BACH CANTATA

Cantata No. 106, GOTTES ZEIT IST DIE ALLERBESTE ZEIT (God's Time is the Best) (Actus Tragicus)

COMPOSED, so far as we can tell, at the end of the great Bach's twentieth year, this was no doubt specially written for someone's funeral, though we do not know whose. The text is as beautiful as the music itself. It is taken from Scripture, and the contrast between the Old Testament idea of death as dreadful and the New Testament's welcome of eternal life is nobly set forth.

The Cantata begins with a little Sonatina as Prelude, for two flutes, two volle da gamba (the old-world ancestor of the cello), and the usual continuo (figured bass) and organ; it is built up on one of the motives of transfigured grief which listeners have heard in many of the Cantatas, and the small orchestra is used with wonderful effect. Throughout the Cantata there are no other instruments; the flutes are used only in their lower register—melancholy rather than bright, tone—and along with the gentle viola make up an accompaniment which is wholly in keeping with the tender character of the words.

After the first sentence of the opening chorus, solemn and impressive, there is a joyous fugue to the words 'In Him live we'; it gives way to solemnity again at the end, 'and in Him we die.' A little tenor aria follows, and then the bass announces with great vigour 'Set in order thine house' from 'Isaiah,' the chorus joining with 'It was of old decreed.' The soprano voices break in with beautiful effect, 'Yea come, Lord Jesus,' and the orchestra, in the accompanying figure, plays the fine old chorale 'I have cast my burden on the Lord.' The next part is a dialogue between alto and bass, with words from the Gospel, and the two voices join at the end, the alto singing 'In joy and peace

I pass away' to the notes of a splendid old chorale. The final Chorale, fully accompanied, is based on the old hymn tune, 'In thee, O Lord, is my hope.' The last line is worked out into a big choral fantasia, and the attentive listener will hear the orchestra playing the voices' theme in notes of twice their length.

No. I.—Sonatina.

No. II.—Chorus:

God's own time is the best for evermore,
In Him we live and have our being so long as
He wills. In Him, too, we die at His own time,
when He wills.

(Tenor):

Oh Lord, teach us to consider that our days are numb'ed,
and lead us in Thy way.

(Bass):

Set in order thine house, for thou must perish
and from the living go forth.

(Chorus):

It was of old decreed; man thou art mortal!

(Soprano):

Yea, come, Lord Jesus.

No. III.—Aria (Alto):

Into Thy keeping my spirit I commend;
Thou hast me redeemed, Lord, Thou art God of truth.

(Bass):

Lo, to-day shalt thou be with me in Paradise.

(Alto):

In peace and joy I shall depart
So God hath will'd it; He comforteth my fearful heart,
Peace hath fill'd it; so my God vouchsafed hath,
For death like as sleep cometh.

No. IV.—Chorus:

All glory, pow'r and majesty
Oh God the Father and Son, to Thee,
And to the Holy Spirit!
For Thou dost save man from the grave,
Through Christ, our Saviour, Amen.

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

Cantatas for the next four Sundays are:

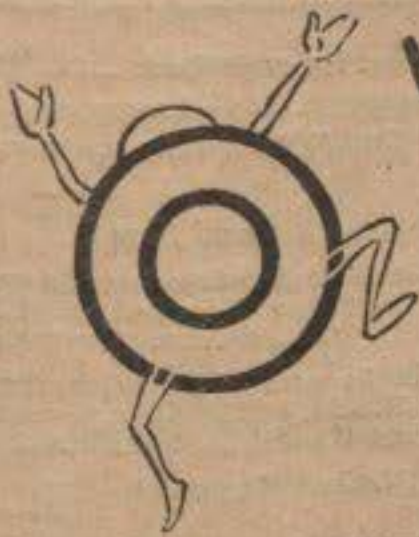
Nov. 23. No. 159. Wohl dem, der sich auf seinem Gott

Nov. 30. No. 36. Schwingt freudig euch empor.

Dec. 7. No. 70. Wachet, betet, seid bereit allezeit.

Dec. 14. No. 123. Gelobet sei der Herr, mein Gott.

Better Wireless at less cost with the Lively 'O' Rechargeable H.T. Battery



You can definitely improve your Wireless and reduce the cost of using it too with the Lively 'O' Rechargeable H.T. Battery. Why continue to waste money on H.T. Dry Batteries that are useless when run down? For only a few shillings—much less than the cost of new Dry Batteries—the Lively 'O' Recharge-

able H.T. Battery can be recharged whenever necessary (once every three or four months). It will give years of reliable service. The Lively 'O' supplies your Set with smooth, pure H.T. current in abundance—it will put new life and vitality into your Wireless. You can buy the Lively 'O' at any Wireless Shop.

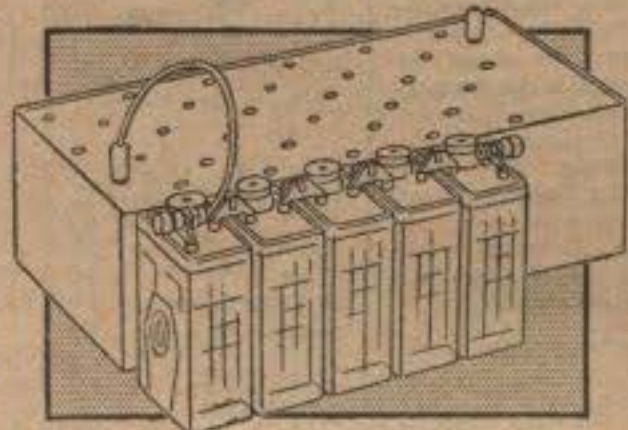
Two Types:

- Standard 10 volt Unit
For three-valve Sets
Capacity 2,750
milliamps **5/6**
- Extra Large Capacity
For larger Sets
(5,500 milliamps)
Per 10 volt Unit **6/9**

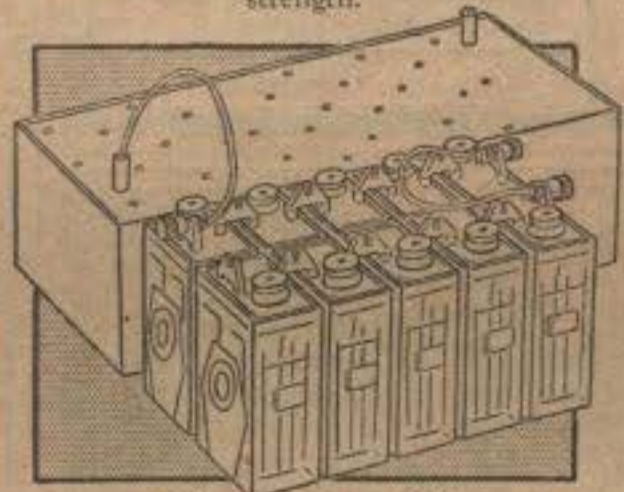


RECHARGEABLE H.T. BATTERIES

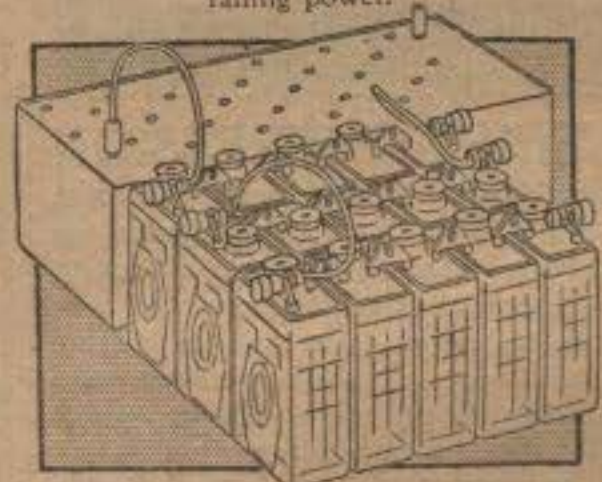
How you can rapidly assemble an Oldham without feeling its cost.



To-day buy a Lively 'O' 10 volt Unit and connect it to your "dying" H.T. Dry Battery so "bolstering-up" its fading strength.



Next Week bring another Unit into use, still further reinforcing your battery's failing power.



This Week after another Lively 'O' Unit comes into action. Already you will notice an improvement in your Wireless. Continue to buy a unit a week until you have assembled the voltage you want. Thus you will have built up a complete Lively 'O' Rechargeable H.T. Battery without feeling its cost! Start now to assemble your Lively 'O' and use it as it grows.

Oldham & Son, Ltd., Denton,
Manchester. Telephone: Denton
301 (4 lines).

London: Bush House, Aldwych,
W.C.2. Telephone: Temple
Ear 3039.

London Sales Service: 40 Wicklow
Street, King's Cross, W.C.1. Tele-
phone: Terminus 4416 (3 lines)

Glasgow: 200 St. Vincent Street.
Telephone:
Central 4015.

♥ 6525



SHOCK and VIBRATION PROOF

Men of the Services—well-known T.F. riders—engineers—these men have proved—by strenuous use in all parts of the world—that Services watches defy the hardest conditions. They are ideal watches for sporting and everyday use—value is unchallenged. Why not a Services for YOU? Post the coupon for catalogue.



POST FREE
DESPATCH RIDER.

SHOCK & VIBRATION PROOF. Tuned, Tested, Guaranteed. 12 or 24 Hour Dial. Complete with strap. 15/6.

Luminous (12-Hour only). 17/6.

IN TWO RANGES In Nickel, Silver and Gold, with 12-Hour Dial or 24-Hour Dial (as used in the Services).

CATALOGUES:

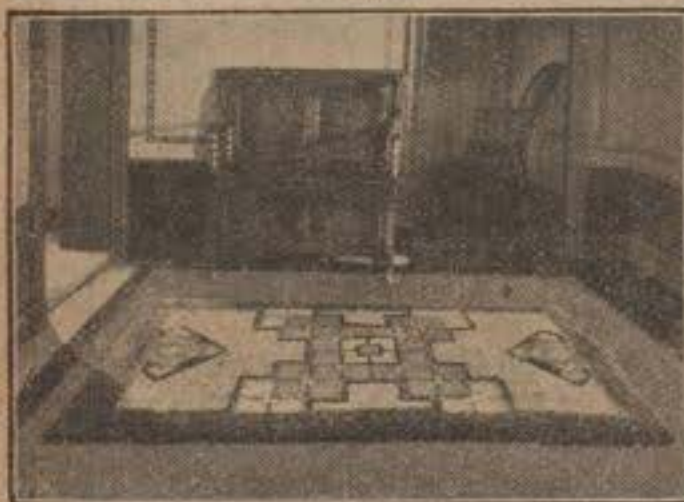
1. Sports.
2. De Luxe.



TO THE SERVICES WATCH CO., LTD. (Dept. R.O.), Leicester.

Please send me Catalogue No.

Name
Address



THE FIRST IMPRESSION

on entering the hall is of the cheerful colours in the deep, bright, beautiful rug spread upon the beeswaxed floor. It was made by hand during the long winter evenings. So were the cosy hearthrug in the dining-room and the bedside rug in the guest-room. The lovely colours were chosen from the ninety-two shades in which Turkey Rug Wool is obtainable.

Does rug-making interest you? Then send for the new illustrated book, RUGCRAFT, which gives the fullest and clearest instructions for making rugs and contains five full-page coloured diagrams, price 6d., post free, together with free samples of wool, from Dept. 43, Patons and Baldwins, Ltd., Alloa, Scotland, or Halifax, England.

TURKEY RUG WOOL
BEST AND GOES FURTHEST



SUNDAY 626 kc/s (479.2 m.) **November 16**
MIDLAND REGIONAL

3.30 An Afternoon Concert

THE MIDLAND STUDIO ORCHESTRA
Directed by FRANK CANTELL
BERNARD ROSS (Baritone)
JOYCE ROLLITT (Pianoforte)

ORCHESTRA
Selection of Sullivan's Songs arr. Henley
BERNARD ROSS
The Pipes of Pan Elgar
Oh, could I but express in Song Malashkin
Thanksgiving Cowen

ORCHESTRA
Still as the Night Bohm
Oriental
Albeniz, arr. Salabert

JOYCE ROLLITT
Ballad in F, Op. 38 Chopin

ORCHESTRA
Second Suite, The Maid of Arles Bizet

BERNARD ROSS
The Yeomen of England German
Sea Fever .. Ireland
The Lord is my Light Allisen

ORCHESTRA
Nocturne, A Midsummer Night's Dream Mendelssohn

JOYCE ROLLITT
Ballad in G } Brahms
Minor .. }
Romance.. }
Spinnlied (Song without Words, No. 4) Mendelssohn

ORCHESTRA
Norwegian Dance Grieg

5.0-5.15 BIBLE READING
THE LETTERS OF ST. PAUL—XVI
I Timothy, iv and v
(London Regional Programme)

8.0 A RELIGIOUS SERVICE
Conducted by the Rev. J. T. HODGSON
(of the Wesley Chapel, Nottingham)
Relayed from THE ALBERT HALL, NOTTINGHAM
Order of Service

Hymn: O worship the King (4, Methodist Hymnal)
Invocation and Lord's Prayer
Lesson: St. John, Chapter xvi, Verses 25 to 33
Anthem: Hark, hark my Soul Shelley
Prayer
Hymn: Come, Sinners, to the Gospel feast (270, Methodist Hymnal)
Address: The Companion of the lonely
Hymn: Sun of my Soul (910, Methodist Hymnal)
Benediction
Vesper

Organ Voluntary, Imperial March Elgar
At the Organ, T. H. SHEPPARD
Music by THE WESLEY CHAPEL CHOIR

8.45 The Week's Good Cause

Appeal on behalf of THE ASTHMA RESEARCH COUNCIL by the Very Reverend H. R. L. SHEPPARD, C.H., D.D., DEAN OF CANTERBURY
Donations will be gratefully received by Sir Albert Stern, K.B.E., C.M.G. (Hon. Treasurer), Asthma Research Council, 14, South Street, W.1
(National Programme)

8.50 'The News'
WEATHER FORECAST. GENERAL NEWS BULLETIN

9.0 Midland News

9.5 Sunday Orchestral Concert—IV

EGON PETRI (Pianoforte)
THE B.B.C. ORCHESTRA
(Leader, ARTHUR CATTERALL)
Conducted by B. WALTON O'DONNELL
Overture, Prince Igor Borodin

9.20 Egon Petri and Orchestra
Concerto in D Minor Bach
Allegro; Adagio; Allegro



JOYCE ROLLITT (pianist) is a soloist in the concert given by the Midland Studio Orchestra this afternoon.

9.45 ORCHESTRA
Serenade in B Flat for Wind Instruments (K. 361) Mozart
On the Cliffs of Cornwall (Prelude, Act II, The Wreckers) Ethel Smyth
(London Regional Programme)

10.30 Epilogue

THE RADIO TIMES,
The Journal of the British Broadcasting Corporation,
Published every Friday—Price Two pence.
Editorial address: Savoy Hill, London, W.C.2.
The reproduction of the copyright programmes contained in this issue is strictly reserved.

November 16 CARDIFF SUNDAY

968 kc/s (309.9 m.)

WESTERN REGION

3.0-6.15 *National Programme*

6.30 **A RELIGIOUS SERVICE**
(IN WELSH)
Relayed from
THE SILOH CONGREGATIONAL CHURCH,
PENTRE, RHONDDA
(National Programme)
Trefn Y Gwasanaeth

Gweddi
Emyn 761, Yr Afon a lifodd (Ton, Joanna)
Darllen rhan o'r Beibl
Cor-Gan 13 (Dupuis)

Gweddi
Emyn 759, Fy Nhad a'm Duw (Ton, Bartholdy)
Cyhoeddi
Anthem, Bendigedig fy-
ddo Arglwydd Dduw
Israel (John Thomas)
Pregeth gan y Parch L.
IDRIS DAVIES
Unawd gan Mr. TOM
BUNNELL
Emyn 900, Caed trein i
Inddu spechod (Ton,
Twrwgwyn)



The Rev. L. IDRIS DAVIES gives the address in the service in Welsh which Cardiff is relaying from the Siloh Congregational Church this evening at 6.30.

Gweddi
Y Weddi Apostolaidd
(Dofnyddir, Y Caniedydd
Gynulleidfaol)
Organydd, TOM DAVIES
Arweinydd, JAMES
DAVIES

8.0 **A RELIGIOUS SERVICE**

8.45 *National Programme*

9.0 *West Regional News*

9.5 **A Concert**
Relayed from
THE PARK HALL, CARDIFF
NATIONAL ORCHESTRA OF WALES
(Cerdoria Genedlaethol
Cymru)
(Leader, LOUIS LEVITUS)
Conducted by WARWICK BRAITHWAITE

Two Hungarian Dances Brahms
PERCY HEMING (Baritone) and Orchestra
Star of Eve (Tannhäuser) Wagner
ORCHESTRA
Suite, Casse Noisette (Nutcracker) ... Tchaikovsky
PERCY HEMING and Orchestra
Drako's Drum } (Songs of the Sea) Stanford
The Old Superb ... }
ORCHESTRA
Fantasy, Cinderella Eric Coates

10.0 *National Programme*

10.30 **Epilogue**

10.40-11.0 **The Silent Fellowship**

SWANSEA

1,040 kc/s (288.5 m.)

3.0-6.15 *National Programme*

6.30 *West Regional Programme*

8.0 *National Programme*

9.0 *West Regional News*

9.5 *London Regional 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 *London Regional Programme*

10.30 **Epilogue**

BOURNEMOUTH

3.0-6.15 *National Programme*

8.0 *National Programme*

9.5 *London Regional Programme*

10.30 **Epilogue**

MANCHESTER and LEEDS

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

3.0-6.15 *National Programme*

7.50 **A STUDIO SERVICE**
Conducted by Dr. A. J. GRIEVE
(Principal, Lancashire Independent College,
Manchester)
Sacred Music by THE NORTHERN WIRELESS
QUARTET

8.45 *National Programme*

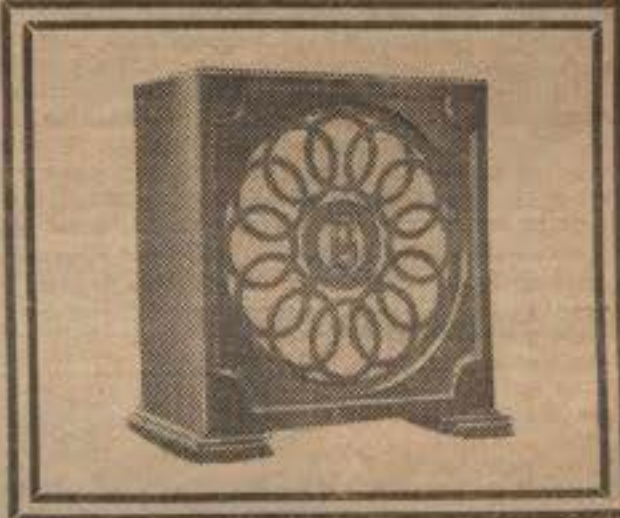
9.0 *North of England News*

9.5 **An Orchestral Concert**
THE NORTHERN WIRELESS ORCHESTRA
Conducted by T. H. MORRISON
(Leader, JOHN BRIDGE)
ELSIE SUDDARY (Soprano) (From Leeds)

10.30 **Epilogue**



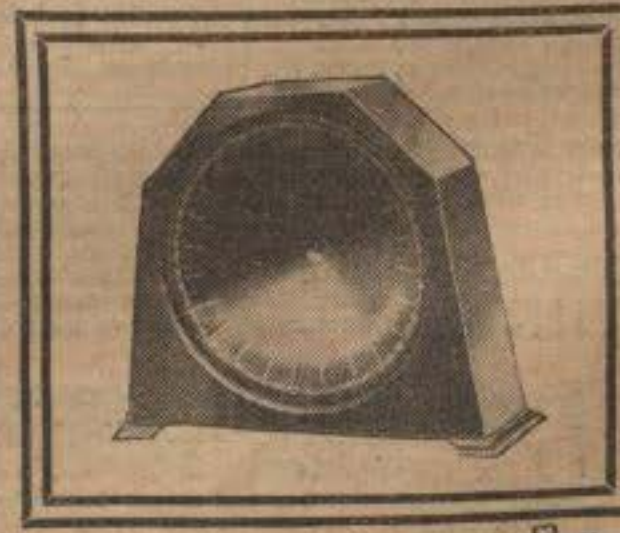
Brown Famous DUPLEX Loud Speakers



THE truth and fidelity with which the Brown Duplex Loud Speaker above recreates the performance of the artist is daily astonishing more and more listeners. Its tone and powers of reproduction are amazing: V.10, Oak, £5 0 0; V.12, Oak, £7 0 0; (Mahogany 10-extra); V.15, (fitted with pitch control) £12 10 0.

The new Brown Mascot (below) embraces the advantages of the Duplex diaphragm. In its new form it stands alone for quality reproduction at a low price. Solid Oak Cabinet, £3 3s. Solid Mahogany Cabinet £3 10s.

S. G. BROWN, Ltd.,
Western Av., N. Acton W.3



GREAT HAIR GROWTH DISCOVERY.

Frederick Godfrey solves Problem of first importance—
Baldness & Hair Troubles Conquered—New Hair for All.



MR. FREDERICK GODFREY
the well-known British Hair Specialist, whose discovery in relation to Hair Growth is one of the most important scientific achievements of recent times.

WONDERFUL FREE GIFT TO READERS.

Post Form Below which Entitles every Reader to Free Supply of the marvellous Hair Tonic, which has demonstrated to the Scientific World that a Perfect Head of Hair can be secured and retained at any age—Free from Scurf—Falling—Loss of Colour, or any other Defects which are at present so prevalent and disfiguring to both Men and Women.

THAT hair troubles and even complete baldness are on the increase, not only amongst men, but also amongst women, is a definite fact.

It is, therefore, most timely that Mr. Frederick Godfrey, the well-known Hair Specialist, states he has discovered how the handicap of Loss of Hair can be removed and new Hair grown.

Fortunately for all who are afflicted with imperfect hirsute adornment and protection owing to Falling Hair, Scurf, Greasy Scalp, Patchy Baldness, Discoloured Hair, Grey or White Hair, Lustreless or Brittle Hair, Mr. Godfrey goes further than merely making this statement.

He offers to-day to every reader of this paper, the condition of whose hair is not all that is desired, a free trial of the remarkable Hair Tonic which he has produced and which has played so important a part in the hair betterment of many thousands of people.

GRAVE SOCIAL AND BUSINESS HANDICAP.

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

Beginning to look old as the result of thinning or greying locks has hindered many a man and woman's chances of

PERMANENT YOUTHFUL APPEARANCE.

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

RECORD OF SUCCESS.

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

Our advice to all is: Write off at once and test for yourselves what this new discovery will do towards enhancing your personal appearance. We have every confidence as the result of hundreds of tests that no one will be disappointed.

SEND NO MONEY
By a special arrangement, Readers of this paper are to receive a Trial Supply of Frederick Godfrey's wonderfully successful Hair Tonic Free.



Mrs. F. Willis was quite bald on 6th of May 1930, when this photograph of her scalp was taken. The side photograph shows her splendid head of Hair to-day, thanks to Mr. F. Godfrey's Discovery.



READ MRS. WILLIS'S REPORT

and send the Form below for Free Trial Supply for yourself.

Chalvey, Slough, Bucks.
25th September, 1930.

Dear Sir,—My hair is growing lovely, it is black and curly on top, but it is a little grey at the side, but I am quite satisfied, as I was quite bald six weeks ago.

The doctors were surprised to see how it had grown. I enclose photographs, and you may use them, and this letter, as you will. When I have had the final treatment I will send you another snap.

Thanking you for a great hair lotion,
I am, Sir, Yours truly,
Mrs. F. WILLIS.



W. Woodward, of 47, Redfield Road, J. Sage, of 52, Redfield Road,
C. Roper, of 10, Chilcompton Road, W. Turner, of 12, Chilcompton Road,
G. Mears, of 9, Chilcompton Road, J. Chivers, of 11, Chilcompton Road,
All of Midsomer Norton, Nr. Bath.

QUITE BALD IN JUNE

Six men certify what the New Hair Discovery has done for their friend Mr. E. Gregory. Send form below and benefit YOUR hair.

DECLARED at Midsomer Norton in the County of Somerset the 23rd day of October, One Thousand Nine Hundred and Thirty, before me, A. F. B. THACKER, A Commissioner for Oaths.



Mr. Gregory was completely bald in June, 1930. Note his hair to-day.

advancement; it has even cost numbers their very livelihood; owing to their position having been given to younger-looking folk.

I, Ernest Gregory, of 13, Chilcompton Rd., Midsomer Norton, Bath, Somerset, do solemnly and sincerely declare that in June of this year I was bald all over my head. I consulted Mr. Frederick Godfrey, Hair Specialist, of Whatstandwell, Matlock, and by virtue of his advice and Treatment my hair has been fully restored. All baldness has now disappeared. Prior to consulting Mr. Godfrey I tried various preparations and well-known remedies for restoring my hair, but without success. Within one week of Mr. Godfrey's treatment being used I could see signs of new hair appearing. I therefore persevered with the Treatment, and I am now able to state that my hair is in perfect condition due entirely to Mr. Godfrey's treatment and advice. As a final testimony to this fact I give my photograph and also a photo of myself and six friends who also testify that my hair has grown again after being bald.

(Signed) ERNEST GREGORY.

IF YOUR HAIR IS IMPERFECT or you are afflicted with Falling Hair, Scurf, Greasy Scalp, Patchy Baldness, Discoloured, Grey or White Hair, Lustreless or Brittle Hair, Post the Coupon To-day.

FOR NEW HAIR GROWTH POST THIS FORM

Entitling to FREE TRIAL SUPPLY of Frederick Godfrey's Tonic Hair Dressing.

SEND NO MONEY

SIMPLY ENCLOSE 3d. IN STAMPS TO COVER POSTAGE AND PACKING.

Name
(Please print Name and Address in Block Letters).

Address

My Hair Complaint is

Radio Times 14/11/30
I enclose 3d. stamps (value 3d.) towards the cost of postage and packing.

Post this Form direct to
F. GODFREY (R.T. Special Offer Dept.),
Whatstandwell, Matlock, Derbyshire.

November 17

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 'KEEPING HEALTHY'—III
Mrs. BAGOT STACK: 'Walking for Health'—II

12.0 ORGAN RECITAL

By RUSSELL W. K. TAYLOR,
Assistant Organist, SOUTHWARK CATHEDRAL
TOM PURVIS (Tenor)

RUSSELL W. K. TAYLOR
Voluntary in C Minor.....Maurice Greene
Sonata in C.....Rheinberger

TOM PURVIS

Recit., *Depart,*
enough my Treas- } *Bach*
ure I retain
Air, *Ye Foes of Man*

RUSSELL W. K. TAYLOR
Concerto in F.....Handel
Prelude and Fugue in E
Minor.....Bach

TOM PURVIS

Recit., *'Tis well,*
my Friends .. } *Handel*
Air, *Call forth thy*
Powers

RUSSELL W. K. TAYLOR
Three Minnets by *Handel,*
Mozart, and Bach
A Thanksgiving Processional .. *Herbert Brewer*

1.15 An Orchestral Concert

Relayed from
THE NATIONAL MUSEUM OF
WALES
(From Cardiff)

NATIONAL ORCHESTRA OF
WALES

Conducted by WARWICK
BRAITHWAITE

Overture and Venusberg Music (Tannhäuser) *Wagner*
Symphonic Poem, *En Saga*.....*Sibelius*
Racoczký March.....*Berlioz*

2.0 East Anglian Herring Fishing Bulletin

2.10 FOR THE SCHOOLS

Mlle. CAMILLE VIÈRE and M. E. M. STÉPHAN:
'French Dialogue—V, Un Grand Match de
Rugby'

2.25 Interlude

2.30 Miss RHODA POWER: 'Children of Other
Days:—The Middle Ages—IX, Dick learns a
Craft'

3.0 Interlude

3.5 Miss RHODA POWER: 'Stories for Younger
Pupils—IX, Prince Ivan and the Grey Wolf
(Russian)'

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

4.15 A Concert
FLORENCE GLENN (Mezzo-Soprano)
THE ISON TRIO

5.15 The Children's Hour
Canzonetta (*Cwi*) and other Piano Solos, played
by
CECIL DIXON

'The Council of War,' being the seventh incident
from 'Treasure Island' (*R. L. Stevenson*),
The Story of 'The Odd Puppy' from 'Jock of
the Bushveld' (*Sir Percy Fitzgerald*)

'FLOWER OF A THOUSAND NIGHTS'
A CHINESE SCENA

Book and Lyrics by Gladys Hay-Dillon
Music by Walford Hyden
Adapted by Dennis Hoey

Flower.....GLADES HAY-DILLON
Min Den.....ISABELLE MARDEN
Wung Tai.....DENNIS HOEY
A Western Lover.....B. CURRINGTON

Scene: The Village of Tuan Tralo in Central China

ORCHESTRA, conducted by WALFORD HYDEN

RONALD FRANKAU
Entertainer

MELVILLE GIDEON

GERSHOM PARKING-
TON and his ORCHESTRA
who will play through-
out the programme

THE WEEKLY
THEATRICAL
CARTOON

MARION LORNE

Impressionist
ELIZABETH POLLOCK

Material by HERBERT
FARJEON

9.0 'The Second News'

WEATHER FORECAST,
SECOND GENERAL NEWS
BULLETIN

9.15 Shipping Forecast;
New York Stock Market
Report

9.20 'THE FUTURE
OF MEDICINE'—V

The Rt. Hon. Lord
MOYNIHAN, K.C.M.G.,
C.B., F.R.C.S., President
of the Royal College of
Surgeons: 'Surgery'

9.40 THE
B.B.C. ORCHESTRA

Conducted by
STANFORD ROBINSON

FRANK TITTERTON (Tenor)

ORCHESTRA
Symphony in E Flat (K.18).....Mozart
Allegro; Andante; Presto

FRANK TITTERTON with Orchestra
Celeste Aida.....Verdi

ORCHESTRA
Pizzicato (Sylvia).....Delibes

FRANK TITTERTON with Pianoforte
Sims Reeves's Songs:
My Pretty Jane.....Bishop
Tom Bowling.....Dibdin
Come into the garden, Maude.....Balfe

ORCHESTRA
Suite of Modern Dances.....Stanford Robinson
Fox-trot; Tango; One-step

11.0 DANCE MUSIC

THE AMBASSADOR CLUB ORCHESTRA, conducted by
EDDIE GROSS-BART, from THE AMBASSADOR CLUB

11.15-12.0 JACK HARRIS'S GROSVENOR HOUSE BAND,
from GROSVENOR HOUSE

THE WEEKLY THEATRICAL CARTOON*
MARION LORNE



Impressionist
Elizabeth Pollock

In Tonight's
Vaudeville



Material by
Herbert Farjeon

Between 7.45
and 9.0

*The first of a weekly series of character studies of famous stage artists, written by Herbert Farjeon and presented by Elizabeth Pollock. These 'cartoons' are an attempt to provide listeners with something more ambitious than the usual form of impersonation.

6.0 POETRY OF TODAY—XII

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
SCHUBERT'S MISCELLANEOUS PIANOFORTE MUSIC

Played by
JOHANNE STOCKMARR
Wanderer Fantasy

7.0-7.20 MR. DESMOND MACCARTHY
'NEW BOOKS'

7.25 'WORLD ORDER OR DOWNFALL'—II
Professor ARNOLD TOYNBEE: 'Economics versus
Politics'

7.45 Vaudeville
JOAN and NANCY ALLEN-BROWN
Songs and Duets, with Ukulele Accompaniment
GUSTAVE FERRARI
Tenor

MONDAY

LONDON PROGRAMMES

November 17

842 kc/s

LONDON REGIONAL

(356.3 m.)

- 10.15 *National Programme*
- 11.0-11.30 Experimental Television Transmission by the Baird Process
(256.3 m. Vision; 261.3 m. Sound)
- 12.0 Famous Love Songs
EVA HART (Soprano)
AUBREY MILLWARD (Baritone)
- 12.30 An Instrumental Concert
MYRA COHEN } (Pianoforte Duets)
THELMA NURICK }
- 1.0 LIGHT MUSIC
LEONARDO KEMP and his PICCADILLY HOTEL ORCHESTRA
From THE PICCADILLY HOTEL
- 2.0-3.0 LOZELLS PICTURE HOUSE ORCHESTRA
Conducted by ERNEST PARSONS
(From Midland Regional)
- Overture, Orpheus in the Underworld *Offenbach*
Intermezzo, Gallantry *Ketelbey*
Selection, Tosca *Puccini*
Londonderry Air *arr. O'Connor Morris*
Waltz, Voices of Spring *Johann Strauss*
Selection, Phi-Phi *Christine*
- 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 A Brass Band Concert
(From Newcastle)
CON LODGE INSTITUTE PRIZE BAND
Conducted by Mr. G. RITCHIE

Selection, Faust *Gounod*
Suite, In Old Vienna *Schubert*
Dance; Rosamunde; Moment Musical;
Menuet



HELEN PERKIN *Elliott and Fry*
plays in the Chamber Music Concert to be broadcast tonight at 8.35.

CHARLTON and BATEY (*Entertainers*)
The working Man *Charlton*
She's got to come from Devon. *Weston and Lee*

BAND
Selection, The Gondoliers *Sullivan*
Humoresque, Slidin' thro' the Rye *Truman*

CHARLTON and BATEY
Mrs. Meggot visits the Infirmary *Charlton*

BAND
Humoresque, Lasses and Lads *Truman*
Selection, Rigoletto *Verdi*

8.0 Monsieur E. M. STÉPHAN: French Talk

8.30 Regional News

8.35 Chamber Music

HELEN PERKIN (*Pianoforte*)
THE STRATTON STRING QUARTET
GEORGE STRATTON (*Violin*)
WILLIAM MANUEL (*Violin*)
LAWRENCE LEONARD (*Viola*)
JOHN MOORE (*Violoncello*)

Quartet in B Flat, for Strings (Op. 76, No. 4)
Haydn

Allegro; Adagio; Minuetto; Allegro

HELEN PERKIN

Sonata in A Flat, for Pianoforte.....*Haydn*

QUARTET

Quartet in C Minor, for Strings.....*Brahms*I. Allegro; II. Romance; III. Allegretto
IV. Adagio

(See notes on page 446.)

9.45 DANCE MUSIC

MARIUS B. WINTER and his DANCE ORCHESTRA

10.15 'The Second News'

WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN

10.30 DANCE MUSIC

THE AMBASSADOR CLUB BAND, directed by
EDDIE GROSS-BART, from THE AMBASSADOR CLUB11.15-12.0 JACK HARRIS'S GROSVENOR HOUSE BAND
from GROSVENOR HOUSE

- 12.0 Organ Recital
by
RUSSELL W. K. TAYLOR
Assistant Organist, Southwark Cathedral
Relayed from SOUTHWARK CATHEDRAL
TOM PURVIS (*Tenor*)
- 1.15-2.0 LIGHT MUSIC
THE NATIONAL ORCHESTRA OF WALES
(From Cardiff)
- 2.10 FOR THE SCHOOLS
Mlle. CAMILLE VIERE and Monsieur E. M. STÉPHAN: 'French Dialogue—V, Un Grand Match de Rugby'
- 2.25 Interlude
- 2.30 Miss RHODA POWER: 'Children of Other Days—The Middle Ages—IX, Dick learns a Craft'
- 3.0 Interlude
- 3.5-3.20 Miss RHODA POWER: 'Stories for Younger Pupils—IX, Prince Ivan and the Grey Wolf (Russian)'

NATIONAL

1,148 kc/s (261.3 m.)

For fuller details see National Programme
(Daventry, page 459)

5.15 THE CHILDREN'S HOUR

6.0 POETRY OF TODAY—XII

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

SCHUBERT'S MISCELLANEOUS PIANOFORTE MUSIC

Played by

JOHANNE STOCKMARR

7.0-7.20 Mr. DESMOND MACCARTHY:
'New Books'

7.25 Professor ARNOLD TOYNBEE: 'World Order or Downfall—II, Economics versus Politics'

7.45 Vaudeville

9.0 'The Second News'

WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN

9.15 New York Stock Market Report

9.20 'THE FUTURE OF MEDICINE'—V

The Rt. Hon. Lord MOYNIHAN, K.C.M.G., C.B.,
F.R.C.S.: 'Surgery'

9.40-11.0 An Orchestral Concert

FRANK TITTEYTON (*Tenor*)

THE B.B.C. ORCHESTRA

Conducted by STANFORD ROBINSON

YOU CAN BANISH YOUR CATARRH AND HEAD NOISES



**I WILL TELL
YOU HOW**

CATARRH IS CURABLE! I KNOW it! I've PROVED it! And I'll prove it to YOU, free of cost, NOW! Never mind what you've already used, I tried and failed for years, but now I AM FREE and YOU can be—thanks to the important discovery that—

Catarrh is in the Colon—not the Nose!

It's a new way—entirely DIFFERENT and SUCCESSFUL, Approaches Catarrh from the CORRECT ANGLE—removes the CAUSE. Under its influence hawking, spitting, sneezing, nose blowing, heartburn, head noises, nausea, dizziness, and catarrhal headaches quickly and PERMANENTLY disappear. No need to wait and pay out a lot of money. You can stop your catarrh suffering OVERNIGHT.

CATARRH IS DANGEROUS!

CATARRH IS DANGEROUS as well as UNPLEASANT! It induces mental and physical dullness—undermines your health, and weakens your will. Neglected, it leads to serious throat diseases, deafness, gastritis, asthma, bronchitis, and CONSUMPTION. Don't waste any more time or money on WORTHLESS INHALANTS, but ask me to tell you how you can get rid of your catarrh and head noises, not merely for a day, a week, a month, or a year, but permanently. Send no money—just tear out this announcement, write your name and full address on its margin and post to-day. No charge for this valuable information, and no obligation to act upon it.

Allan Cooper

109, Kingsway, London, W.C.2

R.T.
14/11/30

HAVE YOU CATARRH?

- Does your nose feel stuffed up?
- Does mucus drop into your throat?
- Have you noises in the head?
- Is your hearing failing?
- Do you catch cold easily?
- Is your breath offensive?
- Do you cough up phlegm?
- Is your throat sore?
- Is there a tickling in your throat?
- Is your memory poor?
- Do you get tired quickly?

Why suffer the misery of Catarrh, Stopped Nostrils, Headache and Deafness when you can end these troubles quickly and safely?

DONT SEND ONE PENNY

Fashion's Latest

Model

THIS

BELTED

CORSELETTE



FOR **1/-**

—WITH ORDER.

The Ambron Belted Corselette illustrated is an improved type of garment, giving the combined support of Corset and Brassiere in one. Made in strong striped Pink or White Coutille. Fitted with under-belt (7-inch busk). Surgical elastic insets on hips. Adjustable shoulder straps. Six suspenders.

Spiral Steels run practically the full length of the back of the Corselette, giving an unbroken line of support. Equally suitable for slim, medium or full figures.

Examine it at Home.

Pay by Instalments.

So confident are we that it will please you that we will send this Ambron Belted Corselette for you to try on in your own home, upon receipt of just 1/- Deposit. The full Bargain Price is only 8/11, balance of which you may pay by monthly instalments, if preferred.

Send Deposit and Coupon NOW, while you think of it.

B.C. BARGAIN COUPON

Please send me on approval, a new Ambron Belted Corselette at present bargain price of 8/11. My measurements are:

BUST..... **Hips**.....

State whether pink or white preferred.

Sizes range from 30-in. to 46-in. Bust.

I enclose 1/- deposit, with 4d. postage, and will remit balance of 7/11 either in one sum or by monthly instalments of 2/- or more. If not satisfied, and I return the goods at once unworn, you will refund my deposit.

State Bust and Hip measurements and enclose Coupon with name and full address and postal order crossed thus: / /.

(Overseas and Irish Free State, full cash only.)

Radio Times, 14/11/30. No. 298.

Post your Order at once to—

AMBROSE WILSON, LTD.,
298, AMBRON HOUSE, 60, VAUXHALL
BRIDGE ROAD, LONDON, S.W.1

To be broadcast
NOVEMBER
 18 & 21

DEBUSSY'S
Pelléas and
Mélisande

The B.B.C. have issued an opera libretto to accompany 'Pelléas and Mélisande.' It is in the form of a 32 page booklet, very attractively printed, containing notes on the composer — one of the most fascinating of all musicians, and full notes on the opera, in addition to the libretto itself. It can be had for 2d. post free of The B.B.C. Bookshop, Savoy Hill, W.C.2

MONDAY

626 kc/s (479.2 m.)

November 17

MIDLAND REGIONAL

12.0 *London Regional Programme*

2.0-3.0 **LOZELLS PICTURE HOUSE ORCHESTRA**

Conducted by **ERNEST PARSONS**

Overture, Orpheus in the Underworld *Offenbach*
 Intermezzo, Gallantry *Ketelbey*
 Selection, Tosca *Puccini*
 The Londonderry Air *arr. O'Connor Morris*
 Waltz, Voices of Spring *Johann Strauss*
 Selection, Phi-Phi *Christiné*

5.15 **THE CHILDREN'S HOUR**

'Catching Sunbeams,' a Fairy Story, by **CICELY FLEMING**

7.10 **EDGAR WHEATLEY (Violin)**

On Wings of Song *Mendelssohn*
 Gavotte *Lulli, arr. Burmester*

CONSTANCE ASTINGTON

I know a Bank *Julius Harrison*
 Lullaby *Harty*
 The early Morning *Graham Peel*

ORCHESTRA

Ballet Music, Idomeneo (for Strings and Piano-forte) *Mozart, arr. Marshall*

7.43 **EDGAR WHEATLEY**

Slav Dance, No. 2 *Dvorak, arr. Kreisler*
 La Gitana (The Gipsy) *Kreisler*

'STARS OF THE PAST'

Some Melodies of Bygone Days and their Singers

Gracie Leigh

Gertie Millar

Dan Leno

Herbert Campbell

R. G. Knowles

T. E. Dunville



T. E. Dunville



Gertie Millar

Presented by
Sara Sarony
Sydney Lester
 and

The Midland Studio Orchestra
 Directed by **Frank Cantell**

To be broadcast tonight at 8.35

Songs at the Piano by **SARA SARONY** and **JACKO FRANK RAWLINGS** and his Xylophone
PERCY FREEMAN (*Synceopated Pianisms*)
 'How we travel about,' 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**

Directed by **FRANK CANTELL**

Overture, Fingal's Cave *Mendelssohn*

CONSTANCE ASTINGTON (Soprano)

All through the Night } *Traditional Songs*
 Cherry Ripe }
 Drink to me only }

ORCHESTRA

Slav Dances *Dvorak*
 No. 1 in C; No. 5 in A

ORCHESTRA

Spanish Dances *Moszkowski*

8.0 *London Regional Programme*

8.30 *Midland News*

8.35 'Stars of the Past'

Some Melodies of Bygone Days and their Singers

Presented by

SARA SARONY

SYDNEY LESTER

and

THE MIDLAND STUDIO ORCHESTRA

Directed by **FRANK CANTELL**

(See centre of page)

9.45 **DANCE MUSIC**

JACK KERR and his BAND

Relayed from **TONY'S BALLROOM, BIRMINGHAM**

10.15 'The Second News'

WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN

10.30-11.0 *London Regional Programme*

November 17 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
(*Cerddoria Genedlaethol Cymru*)
(Leader, LOUIS LEVITUS)
Conducted by WARWICK BRAITHWAITE
Overture and Venusberg Music (Tannhäuser) Wagner
Symphonic Poem, En Saga Sibelius
Racoczy March Berlioz

2.0 *National Programme*

5.15 THE CHILDREN'S HOUR
JOHN RORKE (*Baritone*)

6.0 Mr. ROWE HARDING: 'Welsh Rugby Foot-
ball Topics'
(*From Swansea*)

6.15 *National Programme*

9.15 West Regional News

9.20 *National Programme*

9.40-11.0 A Musical Comedy
Programme
NATIONAL ORCHESTRA OF WALES
LIGHT ORCHESTRA
Conducted by REGINALD REDMAN
Selection, Ruddigore Sullivan
HILDA BLAKE (*Soprano*) and Orchestra
Philomel (Monsieur Beaucaire) Messenger
Are my Lanterns shining? (The Rebel Maid) Phillips
THE ORCHESTRA
Fox-trot, Ka-lu-a (Cabaret Girl) Kern
JOHN RORKE (*Baritone*) and Orchestra
A Bachelor gay (Maid of the Mountains) Fraser-Simson
I like you in Velvet (Lady Madcap) Rubens
THE ORCHESTRA
Waltz, Tom Jones German
HILDA BLAKE and JOHN RORKE
Where true Love hath found a Man (Merrie
England) German
They didn't believe me (To-night's the Night) Rubens
THE ORCHESTRA
Fox-trot, Rio Rita Harry Tierney
HILDA BLAKE
A little Maiden (Gipsy Love) Lehar
Princess Charming (Vicar of Wakefield) Lisa Lehmann
JOHN RORKE
Dear, delightful Women (Balkan Princess) Rubens
I love the Girls (Betty)
THE ORCHESTRA
Selection, San Toy Sidney Jones

SWANSEA

1,040 kc/s (288.5 m.)

10.15 THE DAILY SERVICE

10.30-11.0 *National Programme*

1.15 *National Programme*

2.0 *National Programme*

5.15 *West Regional Programme*

6.15 *National Programme*

9.15 West Regional News

9.20-11.0 *National Programme*

PLYMOUTH

1,040 kc/s (288.5 m.)

10.15 THE DAILY SERVICE

10.30-11.0 *National Programme*

2.0 *National Programme*

5.15 THE CHILDREN'S HOUR
'COUNCIL OF WAR'
from
TREASURE ISLAND
(*R. L. Stevenson*)
leads to
'THE SECRET DOCUMENT'
(*Norman Hunter*)

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*

2.0-11.0 *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. 2.0:—National Programme. 3.20:—The Northern Wireless Orchestra. Ethel Woolley (Soprano) (From Newcastle). 4.17:—Douglas Hall (Violin) (From Leeds). 5.15:—The Children's Hour. 6.0:—National Programme. 9.15:—North of England News. 9.20:—National Programme. 9.40-11.0:—A Jewish Programme. The Northern Wireless Orchestra. Conducted by T. H. Morrison (Leader, John Bridge) The Manchester Hazorim (Jewish Folk Song) Society, Miriam Elias. Selected Items.

IF
YOU SMOKE
FOR PLEASURE

Player's
please



10 for 6^{D.}

20 for 11^{1/2} D.

It's the
Tobacco
that Counts

Issued by The Imperial Tobacco Company
(of Great Britain and Ireland), Limited.

N.C.C.I.D.

THIS IS THE MAN

WHO
ORIGI-
NATED THE
SLOGAN



J. Bennett

LET ME
BE
YOUR
FATHER.

The Bennett College commenced its wonderful history in 1900, since when it has acted as Father and advised and helped into prosperity tens of thousands of men who would otherwise have remained in the rut.

THE MOST SUCCESSFUL & MOST PROGRESSIVE CORRESPONDENCE COLLEGE IN THE WORLD

Our gigantic connection brings us in touch with all the big employers; therefore, although we do not undertake the work of an employment agency, we certainly do know where the demand exceeds the supply. If you think you are in a rut, if advancement seems slow, or if your career is undecided or unsatisfactory, write to me, telling me your age, past experience, present employment, and anything else that may help, and I will tell you what chances there are; if they are suitable for you and, if so, how you may attain your objective. We have full particulars in connection with all courses, and special courses can be combined to meet all requirements. We specialise in preparation for all examinations; most moderate fees, payable monthly.

IT COSTS NOTHING TO ENQUIRE.
WE TEACH BY POST IN ALL PARTS OF THE WORLD.

ALSO ASK FOR OUR NEW BOOK
(Sent Free of Charge)

THE HUMAN MACHINE SECRETS OF SUCCESS

Note Address carefully and please quote Dept. No. 7

THE BENNETT COLLEGE, LTD.,
Dept. 7,
SHEFFIELD



"Fifty-five shillings

was all
it cost"

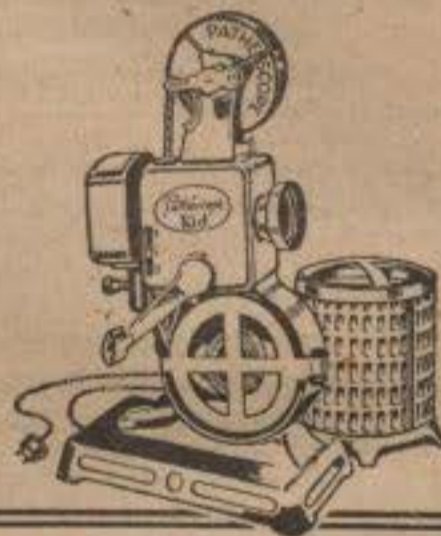


- a real home cinema complete

How often does an entirely new hobby, providing joyous entertainment for one long evening after another, cost as little as 55/-? That is all you pay for the Pathéscope Kid Home Cinema which is the rage now.

You simply plug it into your electric light or battery, turn the handle, and, there, in your own drawing-room is a picture the size of a newspaper, as interesting, as clear, as free from flicker as those in a public cinema. Charlie Chaplin, Harold Lloyd and Gloria Swanson, cartoons, travel, kiddies' films and strong drama are all at your disposal for home showing. Six hundred films to choose from costing no more than gramophone records, all guaranteed non-inflammable.

The first step is to post the coupon to-night for full particulars. Then, when you've got your Pathéscope (all the best Photographic Dealers stock it), you can send out your own super programme to friends with invitations to your own cinema.



To PATHÉSCOPE, Ltd.
(Dept. R.2.)
5, Lisle Street, London, W.C.2.

Please send, free, full particulars of the Pathéscope Kid Home Cinema and details of latest film releases.

Send also (scratch out if not required) complete film catalogue containing summaries of plots, for which I enclose 6d.

Name

Address

PATHÉSCOPE KID HOME CINEMA

November 18

DAVENTRY

193 kc/s (1,554.4 m.)

TUESDAY

NATIONAL PROGRAMME

10.15 a.m. THE DAILY SERVICE

10.30 TIME SIGNAL, GREENWICH; WEATHER FORECAST

10.45-11.0 'WHERE YOUR FOOD COMES FROM'—VI 'BUTTER FROM NEW ZEALAND'

12.0 Songs of Sibelius HELEN TAYLOR (Contralto) KATHLEEN BELDON (Soprano)

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

2.5 East Anglian Herring Fishing Bulletin

2.10 FOR THE SCHOOLS Mr. ERIC PARKER: 'Out of Doors Week by Week'—VIII, Clouds, Mist, and Fog'

2.25 Interlude

2.30 SIR WALFORD DAVIES: 'Music—IX, Reading Rise and Fall at Sight' (a) Beginners' Lesson (b) Miniature Concert (c) Advanced Lesson

3.30 Interlude

3.35 M. E. M. STEPHAN: Early Stages in French—IX

4.0 Interlude

4.5 SPECIAL TALK FOR SECONDARY SCHOOLS 'Careers'—V. Lord RIDDELL: 'Salesmanship'

4.25 Interlude

4.30 THE PRINCE OF WALES PLAYHOUSE ORCHESTRA Conducted by FRANK WESTFIELD Relayed from LEWISHAM

March, The Prairie Flower... Hume Overture, Life's Laughter... Rust Morceau, Roaming through the Roses... De Rose Selection, The Cabaret Girl... Kern Piccolo Solo, L'Oiseau du Bois... Le Theatre Ballad, What a perfect Night... Cameron Serenade, O Solo Mio (O my Sun)... Di Capua Finale, In a Japanese Garden... Chenoweth

5.15 The Children's Hour

'THE OLD LADY'S BEDROOM,' from 'THE PRINCESS AND THE GOBLINS' (George Macdonald), arranged as a Dialogue Story with Incidental Music played by ERNEST LUSH

6.0 Topical Talk

7.25 'AI OR C3—THE FUTURE OF THE RACE—II'

Mrs. MARY ADAMS: 'What do we owe to our Forefathers?'

7.45 THE WIRELESS MILITARY BAND

Conducted by B. WALTON O'DONNELL

HELEN ALSTON (Mezzo-Soprano)

LESLIE ENGLAND (Pianoforte)

BAND Overture, Alfonso and Estrella... Schubert LESLIE ENGLAND and Band First Movement, Concerto in A Minor Grieg

8.0-8.30 'THE STARS IN THEIR COURSES'—I

Sir JAMES JEANS, F.R.S.

'The Sun's Family: Planets New and Old'

BAND Three Dances (Henry VIII)... German Morris Dance; Shepherd's Dance; Torch Dance

HELEN ALSTON All round my Hat, Gloucestershire Folk Song... arr. Sterling Mackinlay Windy Nights... Helen The Cow... Alston My Bed is like a little Boat... Alston

BAND Tarantelle de Belphegor... Albert

9.0 'The Second News'

WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN

9.15 Shipping Forecast; New York Stock Market Report

9.20 TALKS ABOUT MUSIC Mr. VICTOR HELY-HUTCHINSON

9.40 'AU LAPIN QUI SAUTE' A REALLY PARISIAN CABARET (See centre of page)

10.20-12.0 DANCE MUSIC

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

9.40 A Really Parisian Cabaret 'Au Lapin Qui Saute' Produced by John Watt Greta Keller Leonard Henry Lenghi Cellini Peggie Robb-Smith Guy Pelham Bolton Ross & Sargent Jack Padbury and his Cosmo Club Six

TUESDAY

LONDON PROGRAMMES

November 18

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 **An Instrumental Concert**
HILDA DOBBS (Soprano)
THE CHELSEA OCTET

1.0 **REGINALD FOORT**
At the ORGAN of THE NEW VICTORIA

2.0-3.0 **THE MIDLAND STUDIO ORCHESTRA**
Directed by FRANK CANTELL (From Midland Regional)
Overture, *Mirella*... Gounod
Suite, *The Myrtles of Dainascus*... Woodforde-Finden
The Ox Minuet... Haydn
A Summer's Morn... Haines
Fantasy, *The Pearl Fishers*
Bizet, arr. Tacan
Waltz, *Thoughts*... Alford
Suite, *Intermezzi*... Rosse



MAGGIE TEYTE (centre), sings in this evening's performance of *Pelleas and Melisande*, the opera by DEBUSSY (left) to a drama by MAETERLINCK (right), which will be repeated in the National programme on Friday night.

6.40 **REGINALD H. DIXON**
At THE ORGAN of THE TOWER BALLROOM, BLACKPOOL
Relayed from Manchester
Dance of the Hours... Ponchielli
Blumengeffluster... Von Blon
Roxyettes... Parmentier

THE B.B.C. ORCHESTRA
Conducted by PERCY PITT

Cast
Pelleas (Grandsons of Arkel) { TUDOR DAVIES
Golaud } { KENNETH ELLIS
Arkel (King of Allemonde) FOSTER RICHARDSON
A Physician .. BERNARD ROSS
Melisande MAGGIE TEYTE
Genevieve (Mother of Pelleas and Golaud) EVELYN ARDEN
Serving Women
Narrator, FILSON YOUNG
Acts I, II and III
(See note on page 446.)
8.45 Regional News (and Interval)

9.0 **Pelleas and Melisande**
Acts IV and V
10.15 'The Second News'
WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN
10.30-12.0 **DANCE MUSIC**

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

7.0 **Pelleas and Melisande**
A Lyric Drama in 5 Acts and 12 Tableaux
By MAURICE MAETERLINCK
Music by CLAUDE DEBUSSY
THE WIRELESS CHORUS
Chorus Master, LESLIE WOODGATE

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

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

12.0 **Songs of Sibelius**
HELEN TAYLOR (Contralto)
KATHLEEN BELDON (Soprano)
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
2.0-2.5 *Experimental Transmission for the Radio Research Board by the Fultograph Process*
2.10 **FOR THE SCHOOLS**
Mr. ERIC PARKER: 'Out of Doors Week by Week—VIII, Clouds, Mist, and Fog'
2.25 **Interlude**
2.30 **Sir WALFORD DAVIES**: 'Music—IX, Reading Rise and Fall at Sight'
(a) Beginners' Lesson (b) Miniature Concert (c) Advanced Lesson
3.30 **Interlude**
3.35 **Monsieur E. M. STÉPHAN**: Early Stages in French—IX
4.0 **Interlude**
4.5-4.25 **SPECIAL TALK FOR SECONDARY SCHOOLS**: 'Careers'—V, Lord RIDDELL: 'Salesmanship'
5.15 **THE CHILDREN'S HOUR**
6.0 **Topical Talk**
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 465)
6.35 London Stock Exchange Report; Fat Stock Prices for Farmers
6.40 **The Foundations of Music**
SCHUBERT'S MISCELLANEOUS PIANOFORTE MUSIC
Played by JOHANNE STOCKMARR
7.0-7.20 'PLAYS AND THE THEATRE'
Mr. JAMES AGATE
7.25 'A1 or C3—The Future of the Race'—II
Mrs. MARY ADAMS: 'What do we owe to our Forefathers?'
7.45 **A Military Band Concert**
THE WIRELESS MILITARY BAND
Conducted by B. WALTON O'DONNELL
HELEN ALSTON (Mezzo)
LESLIE ENGLAND (Pianoforte)
BAND
Overture, *Alfonso and Estrella*... Schubert
LESLIE ENGLAND and Band
First Movement, *Concerto in A Minor*... Grieg
BAND
Serenade *Espagnole* (Spanish)... Bizet
Fugue à la Gigue... Bach, arr. Holst
HELEN ALSTON
Lazy Song... Corinne Moore Lawson
Singin' wid a Sword in ma Han (Negro Spiritual) arr. Rosamond Johnson
A little Coon's Prayer... Barbara Hope

BAND
Rustic Suite (*Pique Dame*) (Queen of Spades) Tchaikovsky
Sarabande; *Chloe and Daphne*; Minuet; Chorus of Shepherds
LESLIE ENGLAND
Prelude in B Minor, Op. 32, No. 10 Rachmaninov
Mazurka in F Sharp Minor... Chopin
BAND
Three Dances (*Henry VIII*)... German
Morris Dance; Shepherd's Dance; Torch Dance
HELEN ALSTON
All round my Hat, Gloucestershire Folk Song arr. Sterling Mackinlay
Windy Nights... Helen Alston
The Cow... Helen Alston
My Bed is like a little Boat... Helen Alston
BAND
Tarantelle de Belphegor... Albert
9.0 'The Second News'
WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN
9.15 New York Stock Market Report
9.20 **Sir WALFORD DAVIES**: 'Music and the Ordinary Listener'
9.40-10.20 'Au Lapin Qui Saute'
A Really Parisian Cabaret
Produced by JOHN WATT
12.0-12.30 Experimental Television Transmission by the Baird Process (356.3 m. Vision; 261.3 m. Sound)

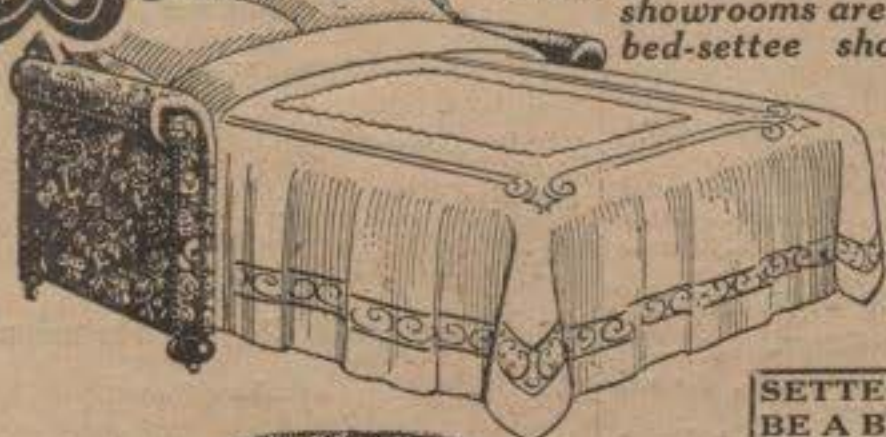
PRICES from £8:15:0

(or 16 monthly payments of 13/3)

High quality 3-piece bed-settee sets from £14:14:0

"Stay the Night"

The "Stay the Night" is the best bed-settee made and is obtainable only from us. Our Argyll Street showrooms are the largest bed-settee showrooms in the country



A cane-panel model.



A hide or rexine model with loose velvet cushions.

IN SMALL HOUSES EVERY SETTEE SHOULD BE A BED-SETTEE

MODERN BED-SETTEES AND 3-PIECE BED-SETTEE SETS

OVER 40 ATTRACTIVE MODELS AND 100 TASTEFUL COVERING FABRICS, AT MODERATE PRICES

In recent years a growing number of people have found the modern Bed-Settee a great convenience—especially in small houses or flats. The "Stay the Night" is very handsome as a settee in any model, and opens out in two easy movements to a full size double spring bed, 6' 3" long by 4' 6" wide (or baby models if desired). The blankets fold away inside the settee when closed.

THE "STAY THE NIGHT" is a fine example of British workmanship. In appearance it will do credit to your home. It will often be a great convenience as a bed to your relations or friends. It costs no more than an ordinary settee.

CUT OUT AND POST COUPON TO-DAY

To **BED-SETTEES LTD.**,
12-14, Argyll Street,
Oxford Circus, W.1.

Please send me by return free catalogue and selection of patterns without obligation.

NAME.....

ADDRESS.....

R.T. 14/11/30

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

**VOTED
THE BEST
BATTERY**
in "Wireless World"
Public
Ballot



Exide GEL-CEL

Every year an Exide Battery wins this distinction. This now-famous Ballot is voted in by the more advanced wireless experimenters—men who know what to look for in a battery. In the Exide Gel-Cel—the new jelly acid battery—they have seen advantages never before available in a low-tension battery for portables. Examine them yourself, and next time insist on an Exide Gel-cel. There is a size to suit every set. Prices range from 13/-

Obtainable from Exide Service Stations or any reputable dealer. Exide Service Stations give service on every make of battery.

Exide Batteries, Clifton Junction, nr. Manchester

Branches at
London, Birmingham, Bristol, Manchester and Glasgow

TUESDAY

626 kc/s (479.2 m.)

November 18

MIDLAND REGIONAL

12.0 London Regional Programme

1.0 REGINALD NEW

At THE ORGAN OF THE BEAUFORT CINEMA
Relayed from WASHWOOD HEATH, BIRMINGHAM
Overture, Morning, Noon and Night in Vienna

Suppé
The Phantom Melody..... } *Ketelbey*
In a Persian Market..... }
Nocturne in E Flat..... } *Chopin*
Patrol, The wee MacGreegor..... } *America*
Dreaming..... } *Schumann*
Incidental Music, A Kiss for Cinderella

Bucalossi
Second Norwegian Dance..... } *Grieg*
The March of the Giants..... } *Finch*

2.0-3.0 THE MIDLAND STUDIO ORCHESTRA

Directed by FRANK CANTELL

Overture, Mirella..... } *Gounod*
Suite, The Myrtles of Damascus..... } *Woodford-Finden*

The Ox Minuet..... } *Haydn*
A Summer's Morn..... } *Hainca*
Fantasy, The Pearl Fishers..... } *Bizet, arr. Taran*
Waltz, Thoughts..... } *Alford*
Suite, Intermezzi..... } *Rosse*

5.15 THE CHILDREN'S HOUR

'The Lazy King,' a Story Play, by GEORGE
GOSSAGE
DOROTHY SUMMERS in light Songs
J. H. MATTHEWSON (*Bass Clarinet*)
Songs by HAROLD CASEY (*Baritone*)

6.0 London Regional Programme

6.15 'The First News'

WEATHER FORECAST, FIRST GENERAL NEWS
BULLETIN

6.40 JACK VENABLES

in
'Syncopated Pianisms'

7.0 London Regional Programme

8.45 Midland News

9.0 London Regional Programme

10.15-10.30 'The Second News'

WEATHER FORECAST, SECOND GENERAL NEWS
BULLETIN

WORDS NOT OUR SERVANTS, BUT OUR MASTERS

(Continued from page 439)

neck, and you have to be mighty quick and skilful to know which of the two is going to happen. It is not a question of the 'right' word. No one knew more about 'right' words than the late C. E. Montague, but his book, 'A Writer's Notes on his Trade' is clotted and curdled with them. There was a surfeit of felicity. Was ever a writer so carefully gorged till his meaning died? His healthy prose in that book made the mistake of telling you how rich and healthy it was. If only he had split an infinitive or mixed a metaphor! This choice of too many right words is a kind of literary nepotism, whereby words give the next jobs to their friends, and the state of Denmark becomes as rotten as an old pumpkin. But the point which I wanted this criticism of the Tomlinson—Montague school of conscious stylists to make, was that the ripple of prose into poetic fantasy must be made with such art that one does not 'stick' in the words, but escapes from them by their associations. So that the mind flies on more fleetly than any immediate meaning. I suspect that an author should be just ahead of his immediate meaning—and therefore the reader—just as the mind is ahead of the pen. There must be a sense of escape. The 'inevitable' word, the 'right' word, has a great deal of the death sentence in it.

So that whether God made a man a Classicist or a Romantic, a Duke of York who could march his words up to the top of a hill and down again in good order, or an inspired unfortunate to whom one word can suggest as many things as there are stars to a blow on the temple—whatever he be, let him pray to be mercifully used by that horde which ranges with fantastic intent between Alpha and Omega. And, on the whole, let him keep no account—and nothing will be proved against him.

V. S. PRITCHETT

A GIGANTIC DOUBLE-BASS

(Continued from page 443.)

which Father Serapion worked hands and feet with might and main. A battery of mortars replaced the kettle-drums.

The execution was worthy of this fine preparation. The prima donna, Bigozzi, of Milan, sang so well and so long that she died of it three days later. G. Scoppio, of Cremona, one of the most skilful violinists of the time, executed the hardest pieces of his repertory holding his violin behind his back. The success of the day was a double fugue representing the battle between the Assyrians and the Israelites. It was executed with such ardour that the foreign singers who played the Assyrians started to quarrel with the Dresden choristers who took the part of the Jews, and the chorus ended in a real battle.

With this stirring instance of the power of music in soothing the savage breast, I end my dips into some of the odd sides of musical history. Musicians have no doubt scoffed at my temerity; but I hold that as the excursions have done much to remove my own insensitiveness to the concord of sweet sounds, they may have been of service in developing some readers' interest in music. Anyway, do musicians themselves realize and make enough use of the human and other interest in musical history as a means of propaganda for their overrated art? I doubt it. That is mainly why I, a mere outsider, have ventured into the field.

MATTHEW QUINNEY.

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

November 18 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*
- 5.15 THE CHILDREN'S HOUR
‘Crossing the Bridge to Long Ago Somerset—VIII, Lancelot’
by DAN’L GRAINGER
- 6.0 Mr. V. E. NASH-WILLIAMS, M.A., F.S.A.,
Keeper of Archaeology, National Museum of Wales: ‘The Field Work of the National Museum of Wales. Research on Land and Sea—V, The Early History of Wales’
- 6.15 *National Programme*
- 7.0 EGWYL GYMRAEG
A Welsh Interlude
(From Swansea)
‘Pyncau'r Dydd Yng Nghymru’
Gan
Yr Athro E. ERNEST HUGHES
‘Current Topics in Wales’
A Review, in Welsh
by
Professor E. ERNEST HUGHES
- 7.25 *National Programme*
- 7.45 A Concert
Relayed from
THE PATTI PAVILION
SWANSEA
(From Swansea)
NATIONAL ORCHESTRA OF WALES
(Corddorfa Genedlaethol Cymru)
(Leader, LOUIS LEVITUS)
Conducted by WARWICK BRAITHWAITE
Prelude and Love-Death (Tristan and Isolda)
Wagner
WALTER WIDDOP (Tenor) and Orchestra
THE ORCHESTRA
Symphony No. 4 (The Welsh) Cowen
- 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*
- 2.5 *National Programme*
- 5.15 West Regional Programme
- 6.15 *National Programme*
- 7.0 EGWYL GYMRAEG
(A WELSH INTERLUDE)
(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*
- 2.5 *National Programme*
- 5.15 THE CHILDREN'S HOUR
‘The Old Lady's Bedroom,’ from THE PRINCESS
AND THE GOBLIN, by GEORGE MACDONALD
- 6.0 *National Programme*
- 7.0 Mr. WALTER P. WEEKES,
‘The Old Songs of Devon’—I, with illustrations
by VICTOR MADDOCK (Baritone)
- 7.25 *National Programme*
- 7.45-9.0 *London Regional 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*
- 2.5 *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. 1.15-2.0:—The Manchester Tuesday Midday Society's Concert, relayed from the Hawksworth Hall, Manchester. A Recital by Charles Ellam (Pianoforte). 2.5:—National Programme. 4.30:—The Opening of the Extension of the Leeds Maternity Hospital (From Leeds). 5.15:—The Children's Hour. 6.0:—The Significance of Building. Mr. A. P. SIMONS: ‘The Layman's Point of View.’ 6.15:—National Programme. 7.0:—Literature and the Age of the Machine—III. Professor Ifor Evans: ‘The Machine and the Dramatist.’ 7.25:—National Programme. 7.45:—A North Regional Programme. A Revue by L. du Gardie Peach. Muriel Abstead, Lucia Rogers, Harold Cluff, W. E. Dickman, D. W. King, F. A. Nichols, A. G. Mitcheson, J. Woods-Smith, D. E. Ormerod, J. Edward Roberts, Michael Volsey, Walter Jones (Baritone), Nan Brown (Soprano), The Revue Chorus. Produced by Victor Snythe. Supported by The Northern Wireless Orchestra. 9.0:—National Programme. 9.15:—North of England News. 9.20:—National Programme. 10.20-12.0:—Dance Music. Bertini's Dance Band, relayed from the Empress Ballroom, the Winter Gardens, Blackpool.

Take
Hall's Wine
to strengthen
you



There is nothing so good as Hall's Wine for giving strength to the weak and new life to all who are run down. Hall's Wine is a true Tonic Restorative and is prepared from the formula of a famous doctor. It contains valuable health-giving properties found in no other tonic wine. It makes your blood rich and fills you with health. It feeds your nerves and gives you splendid energy. It strengthens your system to withstand the chills and colds that Autumn's changeable weather may bring.

BE SURE YOU GET

Hall's Wine

The Supreme Tonic Restorative

LARGE BOTTLE 5/6

SMALLER SIZE 3/3

Obtainable from all Wine Merchants, Licensed Grocers and Chemists.





**CHILDREN
love them!**

Made of solid stone, perfectly shaped, charmingly coloured and delightful to handle, Lott's Bricks are a fascinating toy, appealing to the imagination and constructive instincts of boys and girls of all ages.

WENDY'S HOUSE

LOTT'S BRICKS

- the ideal present for a Boy or Girl

Designed by an architect, they make faithful reproductions in miniature of the buildings you see around you every day. Diagrams and instructions in each Box.

Priced at 2/-, 3/6, 5/-, 7/6, 12/6, 21/- & 35/-

Here are some new developments.

RAILWAY BOX. A splendid new set that will delight every boy interested in model railways. Most realistic models of Stations, Signal Boxes, etc., can be made with it. Price 17/6.

Those who already possess Lott's Bricks will appreciate one of the new **ACCESSORY SETS** of Gothic Church Windows and Doors, and Lattice Windows, etc., for Tudor Blocks. Prices 5/- and 10/-.

A.B.C. BOX. A delightful introduction to the alphabet for the little ones. The letters are embossed in brilliant colours on solid stone building bricks. With blackboard and chalk. Price 2/6.

Obtainable of all leading Stores and Toy Dealers.

Send a penny stamp to-day for Book, beautifully illustrated in colours, telling you all about **LOTT'S BRICKS**.

To Dept. R.T.1, Lott's Bricks Ltd., Watford, Herts.

Two Steeples No. 83 Socks

Two Steeples No. 83 Socks look good and feel good, yet the greatest evidence of their goodness is in their wear. For only then does the material—St. Wolstan Wool, the highest grade pure botany—fully reveal its quality.

No. 83 Socks are made in a ribbed style eminently suited for men's wear and there are over thirty handsome ingrain shades to choose from—a shade for every suit.

ALSO No. 72, A LIGHTER WEIGHT.
No. 30—NEAT CHECK PATTERN Etc.
4/6 PER PAIR.

Write for descriptive folder.

DEPT. 9
TWO STEEPLES LTD.,
WIGSTON,
LEICESTERSHIRE



How to make your own WIRELESS COMPONENTS AND ACCESSORIES



Free

6^d. BOOK

Here is a really comprehensive work for the home constructor. It contains full details for making all kinds of components, from a fixed resistance to a compression type variable condenser.

Instructions for making four different cone loudspeakers are given—The "Truetone" Cone, A Corner Speaker, The "De Luxe" Cone, and the "Simplicity" Cone. There are also constructional articles on making many useful units, such as—"Sacking" the Local, the "Stabiliser" and How to Make an Output Filter.

Other articles deal with general constructional work, and the tools required. Actually, the latter need only be quite simple ones, because simplicity, hand in hand with efficiency, has always been the main consideration when designing the components and accessories in this handbook.

32 Pages of MONEY SAVING DETAILS

The Wireless Constructor

On Sale at all Newsagents and Bookstalls. Price with FREE Book **6^d.**

The Amalgamated Press, Ltd.

November 19

DAVENTRY

WEDNESDAY

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 WEEK IN WESTMINSTER'
 By THE COUNTESS OF IVEAGH
 12.0 Gramophone Records

5.15 The Children's Hour
 Violin Solos played by DAVID WISE
 The Story of 'How the Boys made Cakes' from 'What Happened Then?' (W. M. Letts)
 6.0 'GOING TO LIVE IN THE COUNTRY'—III
 Mr. J. W. ROBERTSON SCOTT: 'Fitting Oneself In'

8.0 B.B.C. Symphony Concert —V
 Relayed from THE QUEEN'S HALL, LONDON (Sole Lessees, Messrs. Chappell and Co., Ltd.)
 ELISABETH SCHUMANN (Soprano)
 THE B.B.C. SYMPHONY ORCHESTRA (Leader ARTHUR CATTERALL)

1.0 Light Music
 FRASCATI'S ORCHESTRA
 Directed by GEORGES HAECK
 From THE RESTAURANT FRASCATI
 2.0 Song Cycles
 DOROTHY KITCHEN (Soprano)
 BURTON HARPER (Bass)
 2.25 Interlude
 2.30 FOR THE SCHOOLS
 Professor WINIFRED CULLIS, C.B.E.: 'Biology and Hygiene for Senior Schools: Your Body Every Day—IX, How the Transport System is Worked—II'
 2.55 East Anglian Herring Fishing Bulletin
 3.0 Mr. J. C. STOBART and Miss MARY SOMERVILLE: 'Children in Books—IX, Goody-goody (The Fairchild Family)'

B.B.C. SYMPHONY CONCERT

The fifth concert in the series will be relayed from the Queen's Hall tonight at 8.0,

with

ELISABETH SCHUMANN

THE B.B.C. SYMPHONY ORCHESTRA
 (Leader, Arthur Catterall),

conducted by

SIR HENRY WOOD.

The programme will include songs by Mozart and by Mahler, Borodin's Symphony No. 2 in B Minor, and Strauss' Symphonic Poem, Also sprach Zarathustra.

Full details in col. 3. Notes on the music on page 448.

Conducted by
 SIR HENRY WOOD
 Divertimento, No. 2, in D (K.131) Mozart
 Arias:
 L'Amoro (I will love him) (Il Re Pastore) (The Shepherd King) Mozart
 (Violin Obligato, ARTHUR CATTERALL)
 Alleluja (Exultate Jubilate) Mozart
 Symphony, No. 2, in B Minor Borodin
 Allegro; Scherzo (Prestissimo)—Trio (Allegretto); Andante; Allegro

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

9.25 B.B.C. Symphony Concert
 Part II
 ELISABETH SCHUMANN with Orchestra
 Ich atmet' einen linden Duft (I breath'd a tender Fragrance); Wer hat dies Liedlein erdacht? (Who conceived this little Song)?
 Mahler
 Symphonic Poem, Also sprach Zarathustra 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, Savoy Hill, W.C.2. Prices: 2s. to 12s., including Entertainment Tax)

3.25 Interlude
 3.30 Symphony Concert
 From THE PAVILION, BOURNEMOUTH (From Bournemouth)
 THE BOURNEMOUTH SYMPHONY ORCHESTRA
 Conducted by Sir DAN GODFREY
 Symphony in C (K.338) Mozart
 Allegro; Andante; Allegro
 (See note on page 448)
 Violin Concerto (Op. 59) Holbrooke
 Allegro; Larghetto; Maestoso—Vivace (SYBIL EATON)
 Ballet Music, Hérodiade Massenet
 The Egyptians; The Babylonians; The Gauls; The Phœnicians; Finale
 4.45 REGINALD NEW
 At THE ORGAN OF THE BEAUFORT CINEMA, Relayed from WASHWOOD HEATH, BIRMINGHAM
 Romantic Overture Keler Bela
 Serenade Braga
 In a Canoe Zamecnik
 March in E Flat Lefebvre Wely

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
 SCHUBERT'S MISCELLANEOUS PIANOFORTE MUSIC
 Played by
 JOHANNE STOCKMARR
 Fantasy, Op. 78, first three movements
 7.0-7.20 Mr. F. W. RHODES, Poultry Superintendent, South Eastern Agricultural College, Wye: 'Poultry on the Farm.' (Under the auspices of the Ministry of Agriculture)
 7.25 'INDUSTRY LOOKS AHEAD'—VIII
 Mr. C. LE MAISTRE: 'Industrial Standardization'
 7.45 Interval

10.15 Topical Talk
 10.30 Shipping Forecast; New York Stock Market Report

10.35-12.0 DANCE MUSIC
 HENRY HALL'S GLENEAGLES HOTEL BAND, from the MIDLAND HOTEL, MANCHESTER

This Week's Epilogue:
 'THE KINGDOM OF HEAVEN'
 'THE LAST SHALL BE FIRST'
 New Church Hymnary, No. 547, Put thou thy Trust
 Matt. xix, 23-30
 New Church Hymnary, No. 557, He that is down
 Phil. ii, 5-9

WEDNESDAY LONDON PROGRAMMES November 19

LONDON REGIONAL (356.3 m.)

842 kc/s

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 Dr. ERNEST BULLOCK
Organist and Master of the Choristers of WESTMINSTER ABBEY
Relayed from ALL SAINTS', MARGARET STREET

Concerto in B Flat.....Handel
Choral Prelude, St. Mary.....Charles Wood

ALAN CRACROFT (*Baritone*)
When from my Love, I looked.....Bartlett
My lovely Celia.....arr. Lane Wilson
What if I speede.....Robert Jones
Weep you no more, sad Fountains.....Dowland
Song of Momus to Mars.....Boyce

Dr. ERNEST BULLOCK
Prelude in E Flat.....Stanford
Prelude and Fugue in B Minor.....Bach

ALAN CRACROFT
A Lover's Garland.....Parry
Sweet Chance that led my Steps.....Head
Yarmouth Fair.....arr. Peter Warlock

Dr. ERNEST BULLOCK
Choral Prelude, Winchester Old.....E. B. Farrar
Scherzetto.....Vierne
Rhapsody, in C.....H. Statham

1.0 Gramophone Records

1.30 THE MIDLAND STUDIO ORCHESTRA
Directed by FRANK CANTELL
(From Midland Regional)

Three Country Sketches.....Howgill

HARRY SENNETT (*Tenor*)
Here in the quiet Hills.....Gerald Carne
An Eriskay Love Lilt.....arr. Kennedy Fraser
Love went a-riding.....Frank Bridge

ORCHESTRA
Fantasy, The Merry Wives of Windsor
Nicolai, arr. Tavan

HARRY STANIER (*Violoncello*)
Adagio.....Bach
Goyescas.....Granados

ORCHESTRA
Songs without Words (Nos. 48 and 14)
Mendelssohn

HARRY SENNETT
My little London Flower.....Haydn Wood
Kishmul's Galley.....arr. Kennedy Fraser
The Lost Seagull.....David Phipson

2.35-3.0 ORCHESTRA
Divertissement, A Day in Naples.....Byng

HARRY STANIER
Lacrymosa.....Grazioli
Vivace.....Sammartini

ORCHESTRA
Military March.....Schubert

3.30 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 A MILITARY BAND CONCERT
THE WIRELESS MILITARY BAND
Conducted by B. WALTON O'DONNELL

Overture, Bolisario.....Donizetti

NORMAN WILLIAMS (*Baritone*)
Helen of Kircubedell.....Peel
Tomorrow.....Peel
Don Juan's Serenade.....Tchaikovsky

BAND
Three Dale Dances.....Arthur Wood

KORSHINSKA (*Harp*)

BAND
Fantasy on Finnish Airs
Dargomijsky, arr. Gerrard Williams

NORMAN WILLIAMS
Three little Songs.....Maude Valerie White
When the Swallows homeward fly; A Memory;
Let us forget
The Gay Highway.....Drummond

BAND
Three Characteristic Pieces.....Hadley
Wood Pixies; October Twilight; In Old Granada

KORSHINSKA (*Harp*)

BAND
Norwegian Bridal Procession.....Grieg

8.0 Mr. OTTO SIEPMANN: Gothic Talk

8.30 Regional News

8.45 'Au Lapin Qui Saute'
A Really Parisian Cabaret
with LEONARD HENRY, LENGHI CELLINI, PEGGIE ROBB-SMITH, GUY PELHAM BOLTON, ROSS AND SARGENT, GRETA KELLER,
JACK PADBURY AND HIS COSMO CLUB SIX
Produced by JOHN WATT

9.15 A Pianoforte Recital of Schubert's Music by CAROLA GEISLER-SCHUBERT
Impromptu in C Minor, Op. 90, No. 1
Mennetto in B Minor, (Sonata in G, Op. 78)
Impromptu in G, Op. 90
Impromptu, Op. 142, No. 2
Impromptu in F Minor, Op. 142

9.40 'Before the Party'
Adapted for the microphone by MICHAEL TALBOT from the Short Story by SOMERSET MAUGHAM
Characters in order of their appearance:
Kathleen Skinner, Mr. Skinner, Mrs. Skinner, Millicent, A Maid
Caste:—
HERMIONE GINGOLD, RICHARD GOOLDEN, DORA BARTON, LILIAN HARRISON, JEANNE MANNERS
Produced by VAL GIELGUD

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

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

12.0 Gramophone Records

1.0 Light Music
FRASCATI'S ORCHESTRA
Directed by GEORGES HAUCK
From the RESTAURANT FRASCATI

2.0 Song Cycles
DOROTHY KITCHEN (*Soprano*)
BURTON HARPER (*Bass*)

2.25 Interlude

2.30 FOR THE SCHOOLS
Professor WINIFRED CULLIS, C.B.E., 'Biology and Hygiene for Senior Schools: Your Body Every Day—IX, How the Transport System is Worked'—II

2.55 Interlude

3.0-3.25 Mr. J. C. STUART and Miss MARY SOMERVILLE: 'Children in Books—IX, Goody-goody (The Fairchild Family)'

NATIONAL
1,148 kc/s (261.3 m.)
For fuller details see National Programme (Daventry, page 471)

5.15 THE CHILDREN'S HOUR

6.0 'GOING TO LIVE IN THE COUNTRY'—III
Mr. J. W. ROBERTSON SCOTT: 'Fitting Oneself In'

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
SCHUBERT'S MISCELLANEOUS PIANOFORTE Music
Played by JOHANNE STOCKMARR

7.0-7.20 Mr. F. W. RRODES, Poultry Superintendent, South Eastern Agricultural College, Wye: 'Poultry on the Farm' (Under the auspices of the Ministry of Agriculture)

7.25 'INDUSTRY LOOKS AHEAD'—VIII
Mr. C. LE MAISTRE: 'Industrial Standardization'

7.45 Interval

8.0 B.B.C. Symphony Concert—V
Relayed from THE QUEEN'S HALL, LONDON (Sole Lessees, Messrs. Chappell and Co., Ltd.)

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

9.25 B.B.C. Symphony Concert Part II

10.15 Topical Talk

10.30-10.35 New York Stock Market Report

LEARN HOW TO EARN- and earn while you learn

FASCINATING HOME OCCUPATION

There is an amazing National demand for home-made confectionery. The National Confectionery Industry teaches you a new and easy home method of making sweets and chocolates which sell at high prices. You can begin earning after the first few lessons.

NO EXPERIENCE NEEDED

The course of the N.C.I. is written by experts, but is made so easy that you simply have to follow the instructions to make quick-selling confectionery. Your kitchen is your workshop. You work in your own time and in your own way. Members of the Industry are—at this moment—earning money, although they have only taken the first few lessons. The course teaches you every detail of confectionery making—even down to keeping accounts.

FREE OUTFIT

With the first lesson, you receive absolutely free of charge, complete materials and outfit to enable you to commence production at once.

THE FULL STORY A 28-page coloured booklet, "The Happy Highway to Success," explains in full the wonderful money-making opportunities of the N.C.I. This book has brought happiness and financial freedom to hundreds of men and women. We will send you a copy free. Fill in, cut out, and send the coupon to-day.

SELLING AND BUYING PRIVILEGES

Every member of the N.C.I. is entitled to valuable privileges which include—

- Selling your products to our Distributing Department at highest market prices.
- Buying your raw materials at special wholesale prices.
- Obtaining advice on any point from Advisory Board free.

YOU RISK NOTHING

To every member of the N.C.I. we give a **GUARANTEE**. We guarantee to teach you how to make quick-selling confectionery. We guarantee to purchase your products if you do not wish to sell them to local shops or through a shop of your own. Your success is assured in every way.

**FROM
£5
A WEEK!**



FREE BOOKLET—POST TO-DAY

To
National Confectionery Industry, Ltd.,
(Dept. B.Z.), 87, Regent Street, London, W.1.

Send me, without obligation, your free book, "The Happy Highway to Success," details of your Free Outfit Offer and Guarantee, and proof that I can earn from £5 a week. I enclose 3d. in stamps to help pay postage, etc.

NAME.....

ADDRESS.....

PRINT PLAINLY IN PENCIL—INK WILL BLOT.

AX



*"I had almost forgotten
to buy the 'Ardern's'"*

The end justifies the means. Ardern's "Star Sylko," the British-made thread, gives the best results, and any small effort taken in getting the best is always justified by years of satisfaction.

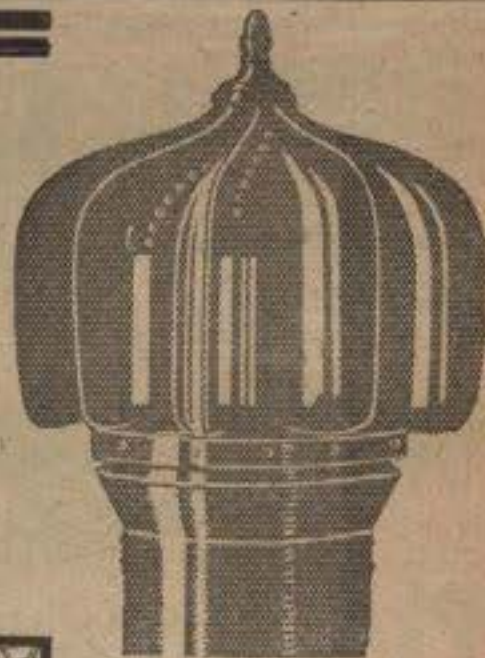
AMENDED HISTORY.
The Raleigh Legend.

**Ardern's
STAR SYLKO**

is in three sizes: fine, No. 8; medium, No. 5; coarse, No. 3. The colour range embraces every possible colour and shade.

£300 in cash prizes. See "Fancy Needlework Illustrated" No. 100, price 2d., from newsagents and needlework shops.

**CURE
THAT
SMOKY
CHIMNEY**



**FIT
EWART'S
EMPEROR
SMOKE
CURE**

EWART & SON, LTD.

(Established 1834)

246-50, Euston Road, London, N.W.1.

Telephone: Museum 2570

*The Cowl
that Cures*

Men! You must see
The DAYMARK RAZOR SET



MYATT DAYMARK RAZOR
Daymark Blade, Spare Blade Box and handsome Leatherette spring lid Case complete for

2/6

ENJOY A NEW SHAVING TREAT

The Daymark Device put Myatt Blades in a class apart. Now comes the Myatt Daymark Razor—unique—exclusive—offering better value for money than you have ever known before. It strikes a new note in shaving comfort. Its special features are all designed to make your shaving simpler and pleasanter than ever. A Daymark Blade in a Daymark Razor is the quintessence of shaving luxury—yet together they cost only 2/6.

NO EXPOSED PRONGS TO IRRITATE TENDER SKINS; CUTTER CHANNEL FOR EASY CLEANING; POLYBON PIPS GIVE TRUE PARALLEL BETWEEN BLADE AND GUARD; PERFECT BALANCE ENSURES SMOOTH CLEAN GLIDE.

MYATT
DAYMARK RAZORS & BLADES
MADE IN ENGLAND
Sole Manufacturers:
W. J. MYATT & CO., LTD., BIRMINGHAM.



SPLASH to your HEART'S CONTENT

There's Linovent under the linoleum and no water can get through. The floor is warmer, too, and rich and soft to walk on because of Linovent. This perfect underlay for all fixed floor coverings replaces the old insanitary felting. It stops all board-marks and checks dry rot. Linovent is cheap, but it makes linoleum last twice as long. Your local furnisher will give you full details. Find out to-day. Do not wait until you lay new linoleum; put Linovent under your existing floor covering NOW, and enjoy the amazing difference. Supplied by all Furnishing Houses, Stores, etc. If any difficulty, write to us direct.

10½
Per Sq. Yd.

ENGERT & ROLFE, LTD. (DEPT. 9),
Poplar, London, E.14.

UNDER THE LINO PUT LINOVENT

WEDNESDAY 626 kc/s (479.2 m.) **November 19**
MIDLAND REGIONAL

12.0 *London Regional Programme*

1.30 **THE MIDLAND STUDIO ORCHESTRA**
Directed by FRANK CANTELL
Three Country SketchesHowgill
HARRY SENNETT (Tenor)
Here in the quiet HillsGerald Carne
An Eriskay Love Liltarr. Kennedy Fraser
Love went a-ridingFrank Bridge

ORCHESTRA
Fantasy, The Merry Wives of Windsor
Nicolai, arr. Tavan

2.8 **HARRY STANIER (Violoncello)**
AdagioBach
GoyescasGranados

8.35 *London Regional Programme*

9.15 **From the Musical Comedies**
THE MIDLAND STUDIO ORCHESTRA
Directed by FRANK CANTELL
Selection, The Belle of New York
Kerker, arr. Godfrey

GEORGE DAWKINS (Baritone)
Love and Wine (Gipsy Love)Lehar
Couleur de Rose (The Quaker Girl)
Monckton and Talbot
The Heart of a Sailor (The Marriage Market)
Lohr and Jacobi



HARRY SENNETT (left) and HARRY STANIER (centre) take part in the concert given by the Midland Studio Orchestra at 1.30. GEORGE DAWKINS (right) sings in the programme of music from the Musical Comedies tonight

ORCHESTRA
Songs without Words (Nos. 48 and 14)
Mendelssohn

HARRY SENNETT
My little London FlowerHaydn Wood
Kishmul's Galleyarr. Kennedy Fraser
The lost SeagullDavid Phipson

2.35-3.0 ORCHESTRA
Divertissement, A Day in NaplesByng

HARRY STANIER
LacrymosaGrazioli
VivaceSammartini

ORCHESTRA
Military MarchSchubert

ORCHESTRA
Lover, come back to me (The New Moon)
Rimberg

Argentine Tango (The Sunshine Girl)Rubens
Fox-trot, Spread a little Happiness (Mr. Cinders)
Ellis

GEORGE DAWKINS
If Love's content (Tom Jones)German
Dear, delightful Women (The Balkan Princess)
Rubens

ORCHESTRA
Selection, FrodericaLehar, arr. Jones

5.15 **THE CHILDREN'S HOUR**
'The Queen, the Prince and the Robber,' a Tale of the War of the Roses, by ESTELLE STEEL-HARPER
Vocal Items by THE CLEF TRIO
The Week's Sport, by MAURICE K. FOSTER
LEONARD DENNIS (Violoncello)

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

10.30-10.35 *Experimental Transmission for the Radio Research Board by the Fullograph Process*

6.0 *London Regional Programme*

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

6.40 *London Regional Programme*

8.30 *Midland News*

We are asked by the British Federation of Musical Competition Festivals (22, Surrey Street, London, W.C.2) to call the attention of amateur orchestras to the existence of the above Library. It was founded to encourage the formation of amateur orchestras, and to help those already in existence, especially the smaller ones in schools, villages, factories, and social and educational societies. Only purely orchestral music is available; a list of it, and the very reasonable terms on which it may be borrowed, can be ascertained on application to the Librarian of the Federation at the above address.

November 19 CARDIFF WEDNESDAY

968 kc/s (309.9 m.)

WESTERN REGION

10.15 THE DAILY SERVICE

10.30-11.0 *National Programme*

1.15 A Symphony Concert
Relayed from
THE NATIONAL MUSEUM OF WALES
NATIONAL ORCHESTRA OF WALES
(Cerddoria Genedlaethol Cymru)
(Leader, LOUIS LEVITUS)
Conducted by WARWICK BRAITHWAITE
Concerto grosso No. 10, in G Minor *Handel*
(For Oboe, Cembalo, and Strings)
Symphony No. 2, in A Minor *Saint-Saëns*
March, Pomp and Circumstance No. 1, in D
Elgar

2.0 *National Programme*

3.30 THE WEST REGIONAL TRIO
FRANK THOMAS (*Violin*)
RONALD HARDING (*Violoncello*)
HUBERT PENGELLY (*Pianoforte*)
Four Contrasts *Alec Rowley*
Two Old French Dances *Bombic*
Menuet Antique *Robert Elkin*
MADGE THOMAS (*Contralto*)
I attempt from Love's Sickness to fly .. *Purcell*
Fear no more the Heat of the Sun
Walford Davies
When I was one and twenty *Somercell*

THE TRIO
Petite Suite *Debussy*
Trio No. 9, 1st Movement *Haydn*
Pavane *Fauré*

MADGE THOMAS
A good Child } *Q. ilter*
The Lamplighter }
Where go the Boats }
Foreign Children }

THE TRIO
Trio in C Minor, Slow Movement .. *Mendelssohn*
Vesperale *Cyril Scott*
To Spring *Gregg*
Fairy Frolic *Quilter*

4.45 *National Programme*

5.15 THE CHILDREN'S HOUR
MADGE THOMAS (*Contralto*)
'The Mouse and the Microphone'
By LENA DUTTON

6.0 *National Programme*

10.30 West Regional News

10.35-11.0 *National Programme*

SWANSEA

1,040 kc/s (288.5 m.)

10.15 THE DAILY SERVICE

10.30-11.0 *National Programme*

1.15 *West Regional Programme*

2.0 *National Programme*

5.15 *West Regional Programme*

6.0 *National Programme*

10.30 West Regional News

10.35-11.0 *National Programme*

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
Turn to Wireless—West 'How the Boys made Cakes' (from 'What Happened Then') by W. M. LETTS

6.0 *National Programme*

10.30 Local News and Mid-week Sports Bulletin

10.35-11.0 *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
ENA WEBSTER (*Violin*)
REGINALD RAMM (*Baritone*)

5.15 THE CHILDREN'S HOUR

6.0 *National Programme*

10.30 North of England News

10.35-12.0 DANCE MUSIC
HENRY HALL'S GLENEAGLES HOTEL BAND,
relayed from THE MIDLAND HOTEL, MANCHESTER
(*National Programme*)

CUT THIS OUT AND TRY IT!

A simple recipe for XMAS PUDDING

Take three-quarters of a pound of flour, two teaspoonfuls of BORWICK'S BAKING-POWDER, two ounces of bread crumbs, one and a half pounds of suet, two pounds of raisins, one pound of currants, ten ounces of sugar, two ounces of almonds, one pound of mixed candied peel, salt and spice to taste. Mix the ingredients well together, and add six eggs, well beaten, and three-quarters of a pint of milk; divide in two, and boil eight hours.

"HOME-MADE" WITH BORWICK'S MEANS A PERFECT XMAS PUDDING

INSTANT RELIEF for ASTHMA



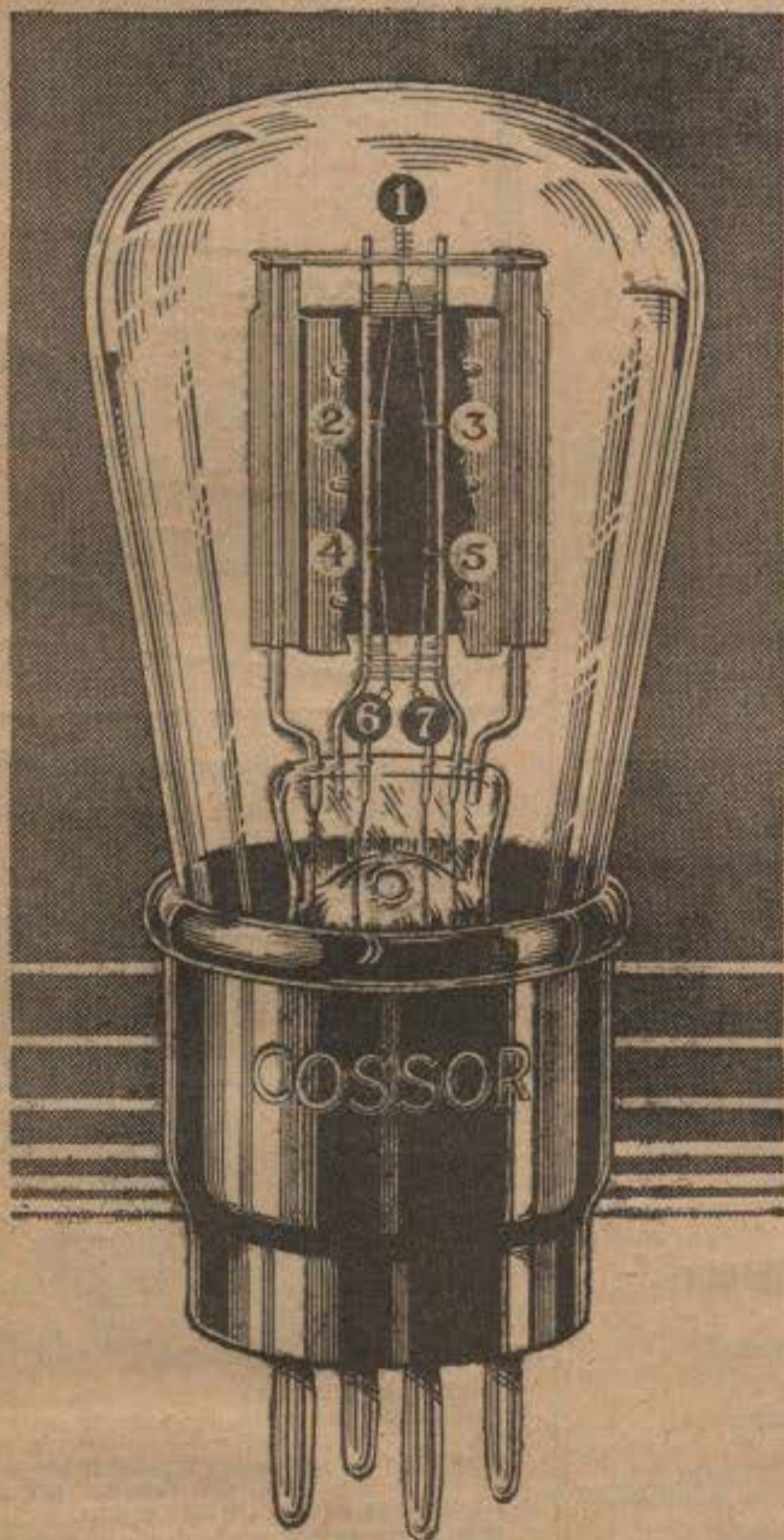
POTTER'S ASTHMA CURE gives instant relief. The moment you inhale it the terrible coughing fit's cease . . . acts like a charm. Most effective in croup, whooping cough, bronchitis, hay fever, cold-in-the-head, etc. All chemists sell it—1/6 per tin or 1/9 post free from makers.

FREE OFFER Write-to-day for free trial of Potter's Asthma Cure, Smoking Mixture and Cigarettes, and Booklet "Are you Asthmatic?" Send 2d. stamp for postage.

POTTER & CLARKE, Ltd.
61J, Artillery Lane, London, E.1.



Seven point suspension *definitely prevents* microphonic noises



Cossor 210 DET., 2 volts, .1 amp.
Impedance 13,000. Amplification Factor 15. Mutual Conductance 1.15 m.a./v.
Normal working Anode Voltage 90-150. Price **8/6**

*—by eliminating
filament vibration*

Microphonic noises in a Receiving Set are usually traceable to the Detector Valve. Nine times out of ten the cause is filament vibration. Look at the illustration alongside. This shows the internal construction of the new Cossor Detector Valve. See how the filament is held—not only top and bottom—but also by four insulated hooks spaced at intervals throughout its length. The purpose of these hooks is to damp out any tendency for filament vibration. Therefore by using this “steep slope” Cossor Detector Valve in your Receiver the possibility of microphonic noises is definitely eliminated and you are assured of greater volume with absolute tonal purity.

Send for one of the novel, circular Station Charts which have just been issued. They give identification details of nearly 50 stations and space is provided for entering your own dial readings. Enclose 2d. stamp and head your letter “Station Chart R.T.”

THE NEW
COSSOR
DETECTOR VALVE

DEFINITELY FREE FROM MICROPHONIC NOISES

November 20

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'—X
'NAUGHTY CHILDREN—I, THE DESTRUCTIVE CHILD,' by Miss O. A. NIXON

12.0 EDWARD O'HENRY
at the ORGAN of TUSSAUD'S CINEMA

1.0 A Concert
LEEN HOCHLOFF (*Baritone*)
THE ANTON TSCHAIKOV TRIO

2.0 East Anglian Herring Fishing Bulletin

2.10 FOR THE SCHOOLS
Dr. ERNST DEISSMANN: 'German Reading—V, Brüder Grimm: I, Die Sieben Raben, p. cxi; II, Daumerlings Wanderschaft, p. 138'

2.25 Interlude

2.30-2.45 Mr. A. LLOYD JAMES: 'English Speech—IX, More about Good and Bad Sounds'

3.0-3.45 EVENSONG
From WESTMINSTER ABBEY

4.5 'THE MUSIC OF SOME GREAT COMPOSERS'—IX
Modern English Concert
Mr. C. ARMSTRONG GIBBS

4.25 Interlude

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

5.15 The Children's Hour
MABEL CONSTANDUROS and MICHAEL HOGAN
in 'Mrs. BUGGINS' BIRTHDAY'
There will also be Songs by HELEN HENSCHEL,
which will include 'Three Nonsense Songs'
(V. Hely-Hutchinson)

6.0 Mr. V. C. CLINTON BADDELEY
Reading from
'DAVID COPPERFIELD'
By CHARLES DICKENS

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

6.30 London Stock Exchange Report

6.35 Market Prices for Farmers

6.40 The Foundations of Music
SCHUBERT'S MISCELLANEOUS PIANOFORTE MUSIC
Played by
JOHANNE STOCKMARR
Fantasy, Op. 78, last movement
Two pieces in E Flat Minor and E Flat Major



'BEFORE THE PARTY.'

Adapted for the microphone by Michael Talbot from the short story by

SOMERSET MAUGHAM.

Characters in order of their appearance:

Kathleen Skinner Mr. Skinner
Millicent Mrs. Skinner A Maid

Produced by Val Gielgud. Tonight at 8.25.

7.0 'THE CINEMA'
Mr. FRANCIS BIRRELL

7.25 'WHAT IS LIBERTY?'—II
Professor ERNEST BARKER Litt.D., LL.D.,
Professor of Political Science, Cambridge University

7.45 AN EXCERPT FROM A CONCERT
by the
INVERNESS GAELIC MUSICAL ASSOCIATION
(CEOLRAIDH GHÀIDHLIG INBHRINIS)
THE INVERNESS GAELIC CHOIR
Conducted by LEWIS J. OWEN
(From Aberdeen)

Suas Leis a Ghàidhlig.....arr. Smiuton
MacCrimmon's Lament for Ruaidh Mòr
arr. Nesbitt
Till, till, oigh mo Rùn.....arr. Murray
D. M. MACKENZIE (*Tenor*)
Maidh Bhòidheach.....arr. Owen
Nighean Donn Mo Ribhinn Og...arr. Morrison

WOMEN'S VOICES
An Colneachan.....arr. Owen
Puinneagan Call.....arr. Hunter
JESSIE MACLEOD and WALTER W. M. ROSS (*Duet*)
Och nan och! 'Smì fo Léireadh...arr. Owen

MEN'S VOICES
C'ait an Caidh an Ribhinn an Nochd
arr. MacCallum
Horo, mo chuid chuideachd thu
arr. Nesbitt

STEWART MACINNES (*Tenor*)
Caisteal a' Ghlinne.....arr. Ferguson
Coòl nan Cruinneag.....arr. Ferguson

THE CHOIR
Mo nighean chruinn donn arr. MacDonald
Glencoe Lament.....arr. Nesbitt
Hi Ri Ri Tha e Tighinn...arr. MacDonald
Relayed from THE CENTRAL PICTURE HOUSE, INVERNESS

8.25 'Before the Party'
Adapted for the microphone by MICHAEL TALBOT

From the Short Story by SOMERSET MAUGHAM

Cast:
HERMIONE GINGOLD
RICHARD GOOLDEN
DORA BARTON
LILIAN HARRISON
JEANNE MANNERS
(See centre of page)

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

9.15 Shipping Forecast; New York Stock Market Report

9.20 Captain ROBERT A. L. HARTMAN: 'That Sinking Feeling'

9.40 THE GERSHOM PARKINGTON SAXOPHONE ORCHESTRA
* And AN ITEM from THE LONDON PALLADIUM

10.30 DANCE MUSIC
JACK HARRIS'S GROSVENOR HOUSE BAND, from GROSVENOR HOUSE

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

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

THURSDAY

LONDON PROGRAMMES November 20

NATIONAL

1,148 kc/s (261.3 m.)

For fuller details see National Programme (Daventry, page 477)

- 12.0 EDWARD O'HENRY
at the ORGAN of TUSSAUD'S CINEMA
- 1.0 A Concert
LEEN HOCHLOFF (*Baritone*)
THE ANTON TSCHAIKOV TRIO
- 2.10 FOR THE SCHOOLS
Dr. ERNST DEISSMANN: 'German Reading—V,
Brüder Grimm: I, Die Sieben Raben, p. exi; II,
Daumerlings Wanderschaft, p. 136'
- 2.25 Interlude
- 2.30-2.45 Mr. A. LLOYD JAMES: 'English Speech
—IX, More about Good and Bad Sounds'
- 3.0-3.45 EVENSONG
From Westminster Abbey
- 4.5-4.25 'THE MUSIC OF SOME GREAT
COMPOSERS'—IX
By Mr. C. ARMSTRONG GIBBS
- 5.15 THE CHILDREN'S HOUR
- 6.0 Mr. V. C. CLINTON BADDELEY
Reading from 'DAVID COPPERFIELD,'
by CHARLES DICKENS
- 8.15 WEATHER FORECAST, FIRST GENERAL NEWS
BULLETIN
- 8.30 London Stock Exchange Report
- 8.35 Market Prices for Farmers
- 6.40 The Foundations of Music
SCHUBERT'S MISCELLANEOUS PIANOFORTE MUSIC
Played by
JOHANNE STOCKMARK
- 7.0 'The Cinema'
Mr. FRANCIS BIRRELL
- 7.25 Professor ERNEST BARKER: 'What is
Liberty?'—II
- 7.45 THE INVERNESS GAELIC CHOIR
(From Aberdeen)
- 8.25 'Before the Party'
Adapted for the microphone by MICHAEL TALBOT
from the Short Story by SOMERSET MAUGHAM
- 9.0 WEATHER FORECAST, SECOND GENERAL
NEWS BULLETIN
- 9.15 New York Stock Market Report
- 9.20 Captain ROBERT A. L. HARTMAN: 'That
Sinking Feeling'
- 9.40-10.30 THE GERSHOM PARKINGTON
SAXOPHONE ORCHESTRA
And AN ITEM from THE LONDON PALLADIUM

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 A Ballad Concert
(From Midland Regional)
- NIALL LYALL (*Baritone*)
Droop not, young Lover *Handel*
When dull Care *arr. Lane Wilson*
Vulcan's Song *Gounod*
- THOMAS HIGGINS (*Pianoforte*)
Waltz in A Flat *Chopin*
Triana *Albeniz*
- FLORENCE CHANDLER (*Soprano*)
For you alone *Geehl*
Now sleeps the crimson Petal *Quilter*
I heard you singing *Eric Coates*
- ARTHUR KENNEDY (*Viola*)
Kol Nidrei (Hebrew Melody) *Max Bruch*
- CHARLES GELLION (*Tenor*)
O Vision entrancing *Goring Thomas*
I heard a Piper piping *Peterkin*
Love's Appeal *Hubert Brown*
- 1.0 THE SHEPHERD'S BUSH PAVILION
ORCHESTRA
Directed by LOUIS LEVY, from SHEPHERD'S
BUSH PAVILION
- 2.0-3.0 THE MIDLAND STUDIO ORCHESTRA
Directed by FRANK CANTILL
(From Midland Regional)
- Selection, Henry VIII *Saint-Saëns, arr. Myddleton*
Berceuse (Cradle Song) *Arabo, Chaminade*
Cavalry Trot *Rubinstein*
Idyll, Softly unawares *Lincke*
Selection, The Rebel Maid *Phillips*
Three Dances (Nell Gwyn) *German*
- 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 'FOOD SUPPLY AND THE FUTURE'—II
Professor R. G. STAPLEDON: 'Grasslands of the
Future'
- 7.0 THE VICTOR OLOF SEXTET
Waltz, Eugen Onegin *Tchaikovsky*
Andante (2nd Violin Sonata) *Bach*
- Bourrée (3rd Violoncello Sonata)
Bach, arr. Woodhouse
Three Songs without Words *Mendelssohn*
Lyric Suite *Grieg, arr. Weninger*
Shepherd's Boy; Norwegian Rustic March;
Nocturne; March of the Dwarfs
- 7.40 A VAUDEVILLE PROGRAMME SURROUNDED
BY GOLF
BOBBIE COMBER
The Plus Fifteen man, will introduce the artists
First Golf Skit by A. P. GARLAND
ALEC MCGILL and GWEN VAUGHAN
The Cheerful Chatterers
GEORGE DOSHER
Bass-Baritone
Second Golf Skit by A. P. GARLAND
JULIAN ROSE
Our Hebrew Friend
JOSEPHINE TRIX
In Light and Syncopated Songs
Third Golf Skit by A. P. GARLAND
MARIUS B. WINTER'S BAND
- 8.55 Regional News
- 9.0 Choral and Orchestral Concert
Dance Music
THE WIRELESS CHORUS
and
THE B.B.C. ORCHESTRA
Conducted by JOSEPH LEWIS
Overture, Di Ballo (The Ball) *Sullivan*
Waltz and Chorus, Light as Air (Faust) *Gounod*
Siebel *LESLEY DUDLEY*
Faust *JOHN TURNER*
Mephistopheles *GEORGE BAKER*
Two Hungarian Dances *Brahms*
MAY BLYTH and Chorus
Scena (La Fille de Madame Angot) *Lecocq*
Turning, turning
Dance of the Hours (La Gioconda) .. *Ponchielli*
Operetto Cycle, The Belle of the Ball
Herbert Oliver
The Belle *MAY BLYTHE*
The Flapper *LESLEY DUDLEY*
The Dowager *EDITH FURMEDGE*
The Lover *JOHN TURNER*
The M.C. *GEORGE BAKER*
THE WIRELESS CHORUS
- 10.15 'The Second News'
WEATHER FORECAST, SECOND GENERAL NEWS
BULLETIN
- 10.30 DANCE MUSIC
JACK HARRIS'S GROSVENOR HOUSE BAND, from
GROSVENOR HOUSE
- 11.15-12.0 BILLY MASON and his CAPHEANS, from
THE CAFÉ DE PARIS



A Vaudeville programme surrounded by
GOLF
will be broadcast this evening at 7.40, and a
Choral and Orchestral programme composed of
DANCE MUSIC
of the past will be broadcast at 9.0.
For details see above.



**BATTERY ACID
CANNOT CREEP PAST
FULLER BATTERY
TERMINALS**



ONLY on Fuller 'Sparta' Wet Batteries will you find these patent double grease-cups. They provide an impregnable barrier which neither the acid itself nor its fumes can pass. Thus with a Fuller Sparta there is no risk of "creeping" with its subsequent corrosion and short circuits. This is only one example of the thoroughness of the Fuller 'Sparta' specification. Consider also:

PLATES: Fuller's "Mammoth" plates. The plate that the modern type of valve demands. Reduces recharging requirements to a minimum. Does not sulphate even if left 12 months in a partly discharged condition.

PASTE: Micro-porous — another unique "Fuller" feature. Even more porous than ordinary "crumbly" paste—yet strong and permanent under constant use.

CARRIER: The only fool-proof carrier yet designed. Cannot slip. Yet the interlocking handles fold right out of the way when not required.

Type L.D.G. — 2 volts 60 ampere hours. Price 9s. 6d.

Full list of H.T. Batteries and L.T. and H.T. Accumulators on request.

**FULLER
'SPARTA' SUPER
BATTERIES**

Obtainable through Fuller Service Agents or any reputable dealer
FULLER ACCUMULATOR CO. (1926) LTD., CHADWELL HEATH, ESSEX

**Even if you are
VERY
DEAF**



The tiny Fortiphone Earpiece

this marvellous new invention will enable you to enjoy conversation at once and to hear in Church, Theatre, Cinema and Concert Hall comfortably and without embarrassment.

If you have but a spark of hearing left, this marvellous invention will enable you to hear both nearby and distant sounds as clearly and distinctly as those whose hearing is normal—to converse with perfect freedom and privacy and without the least embarrassment—to listen to wireless and to hear the voice of a speaker in church, concert hall or theatre, from any angle and at any normal hearing distance as clearly as the whisper of the person seated next you.

The New "Universal" Fortiphone responds equally to every note in the scale, and gives pure, undistorted reproduction of every tone of the voice, every note of music. The volume of sound can be controlled at

will. On a woman, the earpiece can be quite invisible; on a man it is less conspicuous than eye-glasses. No headband is necessary. Thousands already know, through the New "Universal" Fortiphone, the great joy of hearing restored. One grateful user writes: "It is like living in a new world to be able to hear again." And another: "You have made two people much happier than they have been for years—my mother and myself." No matter how often you have been disappointed, remember that the New "Universal" Fortiphone is an entirely new discovery. Test it—our unique Home Trial Plan enables you to do so BEFORE YOU BUY.

**Test it at Home 15-30 days
without obligation to purchase!**

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

**Special Christmas
REDUCED PRICES
to all who apply within 10 days!**

*Our offices are opposite the Regent St. 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)
308 REGENT STREET, LONDON, W.1.

Please send full particulars of the new "Universal" Fortiphone, your Home Trial Plan without obligation to purchase, and Special Christmas Reduced Price Offer, to

Name

Address

*Phone: Langham 1034, R.T. 14.11.30.40

**AUTUMN
AUTOMATICALLY
CALLS FOR
BOVRIL**

TOURING

■ Touring comes very near the top of the list of uses for the New Ford car. The New Ford is so easy to drive and it leaves the driver and passengers so rested at the journey's end that it invites touring to spots of natural and historical interest and to the homes of distant friends.

■ Week-end and holiday touring in a New Ford car is by no means limited to the Summer. Owners of New Fords assure us that Winter brings no end to their healthful enjoyment of the open road.

■ Of course, the New Ford is kept busier than ever in Winter with business appointments for the man and with shopping and a multiplicity of other convenience errands for the woman and her children.

■ The snug comfort, safe braking and the remarkable road holding qualities of the New Ford make it an especially suitable car for Winter driving.

IT'S AN
ILL WIND—



Now we can have

a

Crompton

LAMP

"for lasting brilliance"

Crompton Lamps will save you money.
Ask your Dealer about them, or write to—

CROMPTON PARKINSON LTD., BUSH HOUSE, LONDON, W.C.2.

THURSDAY November 20 626 kc/s (479.2 m.) MIDLAND REGIONAL

12.0 A Ballad Concert

NIALL LYALL (*Baritone*)
Droop not, young Lover.....*Handel*
When dull Care.....*arr. Lane Wilson*
Vulcan's Song.....*Gounod*

THOMAS HIGGINS (*Pianoforte*)

Waltz in A Flat.....*Chopin*
Triana.....*Albeniz*

FLORENCE CHANDLER
(*Soprano*)

For you alone.....*Geel*
Now sleeps the crim-
son Petal.....*Quilter*
I heard you singing!
.....*Eric Coates*

ARTHUR KENNEDY
(*Viola*)

Kol Nidrei (Hebrew
Melody).....*Max Bruch*

CHARLES GELLION
(*Tenor*)

O Vision entrancing
.....*Goring Thomas*
I heard a Piper
piping.....*Peterkin*
Love's Appeal
.....*Hubert Brown*

1.0 London Regional Programme

2.0-3.0 THE MIDLAND STUDIO ORCHESTRA

Directed by FRANK
CANTELL

Selection, Henry VIII
.....*Saint-Saëns, arr. Myddleton*
Berceuse (Cradle Song) Arabe.....*Chaminade*
Cavalry Trot.....*Rubinstein*
Idyll, Softly unawares.....*Lincke*
Selection, The Rebel Maid.....*Phillips*
Three Dances (Nell Gwyn).....*German*

5.15 THE CHILDREN'S HOUR

'Stories from the Hearthrug—How we Got the
First Sleeping Suit,' by MILDRED FORSTER
CHRISSIE THOMAS and her Musical Glasses
'Roadways,' a Talk by ALFRED BUTLER,
illustrated by Songs, including 'The Roman
Road' (Henty)

6.0 London Regional Programme

6.15 'The First News'

WEATHER FORECAST, FIRST GENERAL NEWS
BULLETIN

6.40 London Regional Programme

7.0 Organ Recital

by
DR. HAROLD RHODES

Relayed from COVENTRY CATHEDRAL

Fantasy and Fugue on Bach.....*Liszt*
Andante (Quintet in G Minor).....*Mozart*
Allegro (Sonata No. 5).....*Bach*
Andante sostenuto.....*Alan Gray*
Postlude in D.....*Smart*



ERIC COATES,
a programme of whose music will be broad-
cast tonight at 9.30.

7.30 An Orchestral Concert

Relayed from the
TOWN HALL, BIRM-
INGHAM

THE CITY OF
BIRMINGHAM OR-
CHESTRA

Conducted by
LESLIE HEWARD

ARTHUR CAT-
TERALL (*Violin*)

ORCHESTRA

Overture in D.....*Haydn*
Overture (Suite) in D.....*Bach*

ARTHUR CATERALL
and Orchestra

Violin Concerto
.....*Sibelius*

8.35 Midland News

8.40

STUART VINDEN
Reading, 'The Drawback'
(*Maurice Baring*)
(From the Studio)

8.55

Concert
(Continued)

ORCHESTRA
Suite, Le bourgeois Gentilhomme (The would-be
Gentleman).....*Strauss*
Overture, Leonora No. 1.....*Beethoven*

9.30 The Music of Eric Coates

THE MIDLAND STUDIO ORCHESTRA

Directed by FRANK CANTELL

Suite, Summer Days
Entr'acte a la Gavotte
Two light syncopated Pieces
Romance, Mirage
Selection of Popular Songs.....*arr. Higgs*

10.15-10.30 'The Second News'

WEATHER FORECAST, SECOND GENERAL NEWS
BULLETIN

November 20 CARDIFF THURSDAY

968 kc/s (309.9 m.)

WESTERN REGION

10.15 THE DAILY SERVICE

10.30-11.0 National Programme

2.0 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 Great Toytown Way
A Dialogue Story
By S. G. HULME BEAMAN

6.0 Mr. D. RHYNS PHILLIPS: 'Some Old Welsh
"Toasts"' (From Swansea)

6.15 National Programme

6.35 Market Prices for Farmers

6.40 National Programme

7.45 First Concert (33rd Season)
of
The Newport Choral Society
Relayed from
THE CENTRAL HALL, NEWPORT

Solomon

AN ORATORIO
by HANDEL

Artists
1st Woman MEGAN THOMAS (Soprano)
2nd Woman .. LILIAN KEYES (Mezzo-Soprano)
Narrator TREFOR JONES (Tenor)
High Priest }
Solomon .. } HAROLD WILLIAMS (Baritone)

NATIONAL ORCHESTRA OF WALES
(CERDDORFA GENEDLAETHOL CYMRU)
(Leader, LOUIS LEVITUS)
THE CHOIR of THE NEWPORT CHORAL SOCIETY

Conducted by ARTHUR E. SIMS

PART I

THE DEDICATION OF THE TEMPLE

Overture
Chorus: Your harps and cymbals sound
Solo (High Priest): Praise ye the Lord
Chorus: Let all the earth unto the Lord
Recit. (Solomon): Lord God of Israel
Recit. and Air (Narrator): Sacred Raptures
Cheer my Breast
Chorus: Through all the land
Recit. (Solomon): Blessed be the Lord
Air (Solomon): What though I trace
Recit. (Narrator): And Solomon brought up the
daughter
Air (The Queen): With thee th' unshelter'd
moor I'd tread
Chorus: May no rash intruder

PART II

THE WISDOM OF SOLOMON

Chorus: From the censor
Recit. (Narrator and 1st Woman): Then came
two women
Trio (1st and 2nd Women and Solomon): Pity,
Lord, a mother's fears
Recit. (Narrator, 2nd Woman, and Solomon):
And the other woman said
Recit. (1st Woman): O my Lord
Air (1st Woman): Stay thy hand
Recit. (Narrator and Solomon): Then the king
answered
Chorus: From the East unto the West
Air (Narrator): See the tall Palm
Air (1st Woman): Every sight these eyes be-
hold
Recit. (Solomon): Hear, O my people
Chorus: Praise the Lord

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

2.0 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

2.0 National Programme

5.15 THE CHILDREN'S HOUR
'THE RUNAWAYS'
A Play founded on Charles II's adventure at
Charmouth after the Battle of Worcester
By UNA BROADBENT

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 National Programme

2.0-12.0 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. 12.0-1.0:—A Ballad Concert. John Duxbury (Flute), Hilary Davis (Pianoforte), Margaret Barker (Contralto). 2.0:—National Programme (Leeds only). 4.30:—An Orchestral Concert, relayed from Parker's Restaurant, Manchester. Parker's Restaurant Orchestra. Musical Director, Laddie Clarke. 5.15:—The Children's Hour. 6.0:—National Programme. 6.35:—Market Prices for Northern English Farmers. 6.40:—National Programme. 7.45:—A Brass Band Concert. Eccles Borough Band, conducted by James Dow. 8.25:—National Programme. 9.15:—North of England News. 9.20-12.0:—National Programme.



for
the Aged.

Benger's Food is an abundant source of nutrition for aged persons. Those whose digestive powers are impaired will find it very soothing and comforting.

Taken at night Benger's induces restful sleep.



Regd. TRADE MARK.

Sold in tins, 1/4, 2/3, etc.

Booklet post free from
BENGER'S FOOD, LTD.,
Otter Works, Manchester.

197b

ANOTHER WONDERFUL OFFER!
THE MASTER 5
TONE, RANGE AND SELECTIVITY
IN A CASE LITTLE LARGER THAN A
MANTELPiece CLOCK



Clock type mantelpiece sets, limited quantity only! In beautifully finished walnut cabinet, size 15" x 16 1/2" x 9". 5 valves (3 H.F., Screened Grid Power Detector, Super Power Output). Magnavox moving coil loudspeaker. Four tuned circuits controlled by one dial. Wavelengths 200-600 metres. Astonishing range and tonal quality. Available for 110-120 volts & 200-250 volts A.C. only. 12 months' written guarantee. Cash refunded if not entirely satisfactory.

19 GNS

Or delivered on the first of 18 monthly payments of **23/9**

BON MARCHÉ LTD
Brixton, S.W.9

Make it this way



RECIPE FOR ... ECCLES CAKE

1. Make a good short or puff paste.
2. Take a piece the size of an egg and roll it out.
- 3 Place 1 dessertspoonful of Robertson's Mincemeat ('Golden Shred' Brand) in the centre.
4. Gather the edges of pastry together on the top; turn over and roll lightly.
5. Prick lightly with a fork.
6. Bake ten minutes in a quick oven.

Robertson's Mincemeat

GOLDEN SHRED BRAND.

319 N.S.

FREE! to Women who love Flowers

Materials and Directions for making SWEET PEAS



Now you can have lovely flowers in your home all the year round. For easily and quickly you can learn to make delicate sweet peas, gorgeous roses, yellow daffodils, flaming poppies—more than 60 kinds of decorative flowers to sell, as gifts, as favours, or for home decoration—all by the new Dennison method.

To prove it to you, we will send you, absolutely free, complete directions and sample materials for making a bouquet of sweet peas. Send coupon.

DENNISON'S, Dept. D.F., Kingsway, London, W.C.2.
Send me free instructions and sample materials for making Sweet Peas.

Name

Address

Town..... County.....

Why not let us include some of these Dennison Books?
Mark those you want and enclose proper amount.
.....Sealing Wax Craft 6d.....Pochette Handbags (Free)
.....Crepe Paper Flowermaking 6d.....Lampshades (Free)
.....Crepe Paper Costumes 6d.....Crepe Paper Curtains (Free)
.....Party Table Decorations 6d Novelty Dolls (Free)

Dennisoncraft



A BOOK WORTH READING!

*It tells you how
to add charm and
distinction to your
home!*

WRITE for this intensely interesting book, "The Secret of the Home Beautiful." It shows how your home will assume a new charm—how all your furniture will be protected from scratches and the wear of daily use. Read how Polished Plate Glass can achieve this for you, whilst saving hours of tedious cleaning and polishing. It is certainly worth while to know how to add brilliance to your home and to reduce labour at the same time. Fill in this coupon and post it now!

THE PLATE GLASS PUBLICITY BUREAU,
9, Southampton St., High Holborn, W.C.1

POLISHED PLATE GLASS *Beautifies & Protects*

COUPON

Post in unsealed envelope, use halfpenny stamp.
TO THE PLATE GLASS PUBLICITY BUREAU,
9, Southampton St., High Holborn, London, W.C.1
Please send me, post free, a copy of your booklet,
"The Secret of the Home Beautiful."

Mr., Mrs., Miss

Address

Men's GUINEA MASCOTS

"Your footprint in leather"

SOLID leather, solid comfort and solid craftsmanship combine to make Guinea Mascots for Men long wearing and distinctive footwear of an unusual kind. They are in fact, your footprint in leather, scientifically shaped to give the maximum of ease from the very first day of wear. There is a style for every occasion, every purpose and every man every day of his life. Ask for Mascots by name.

Style M160
In Patent, Glace, Box
or Willow Calf.



21/-

NORVIC SHOE CO., NORTHAMPTON

FREE! to all pianists



BILLY MAYERL'S OWN BOOK

Written personally by this world-famous composer and pianist—revealing the secrets of his own amazing success—telling how you can play syncopated dance tunes and film themes as he does—a book as fascinating as its title, "Lightning Fingers." Be sure to write to-day for your Free copy, marking your enquiry "Syncopation."

and one for beginners

If you cannot play a note of music send to Billy Mayerl for his other intriguing book, "Me and my Piano." It will show you how to become an accomplished pianist. Mark your enquiry "Beginner."

THE BILLY MAYERL SCHOOL
Studio,
29, Oxford Street, London, W.1
Birmingham Branch: 49, St. Albans
Road, Smethwick.



Overseas Branches—South Africa:
P.O. Box 5828, Johannesburg.
Transvaal. New Zealand: 175/177,
Hereford Street, Christchurch.
India: P.O. Box 61, Bombay.

November 21

DAVENTRY

FRIDAY

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 'READING FOR FUN'—VI

Mrs. OLIVER STRACHEY: 'Books about Everyday Life'

12.0 A Sonata Recital

RITA SHARPE (*Violoncello*)

RAE PHILLIPS (*Pianoforte*)

Sonata in D *Bach*

Sonata in G Minor ... *Rachmaninoff*

Andante; Allegro Scherzando

12.30 ORGAN RECITAL

By C. H. TREVOR

Organist and Director of the Choir,

St. Peter's, Eaton Square

Relayed from ST. MARY-LE-BOW

ETHEL BARKER (*Contralto*)

C. H. TREVOR

Prelude and Fugue in C Minor

Mendelssohn

Trio in B Flat, Op. 189, No. 10

Rheinberger

ETHEL BARKER

Autumn Storms } *Grieg*

The Poet's Heart }

I Love Thee }

C. H. TREVOR

Alla Marcia, Op. 167, No. 8

Rheinberger

Folk Tune *Percy Whitlock*

Two Pieces *Karg-Elert*

Sempre Semplice, Op. 86, No. 7

Quasi Scherzo, Op. 83, No. 15

ETHEL BARKER

The Heart worships *Holst*

Songs my Mother taught me

Dvorak

Where Corals lie *Elgar*

C. H. TREVOR

Siciliana (Concerto, Op. 3, No. 11)

Vivaldi

Scherzo in E *Gigout*

Sketch, In a Chinese Garden

Stoughton

Trumpet Minuet *Hollins*

1.30 A RECITAL OF GRAMOPHONE RECORDS

By CHRISTOPHER STONE

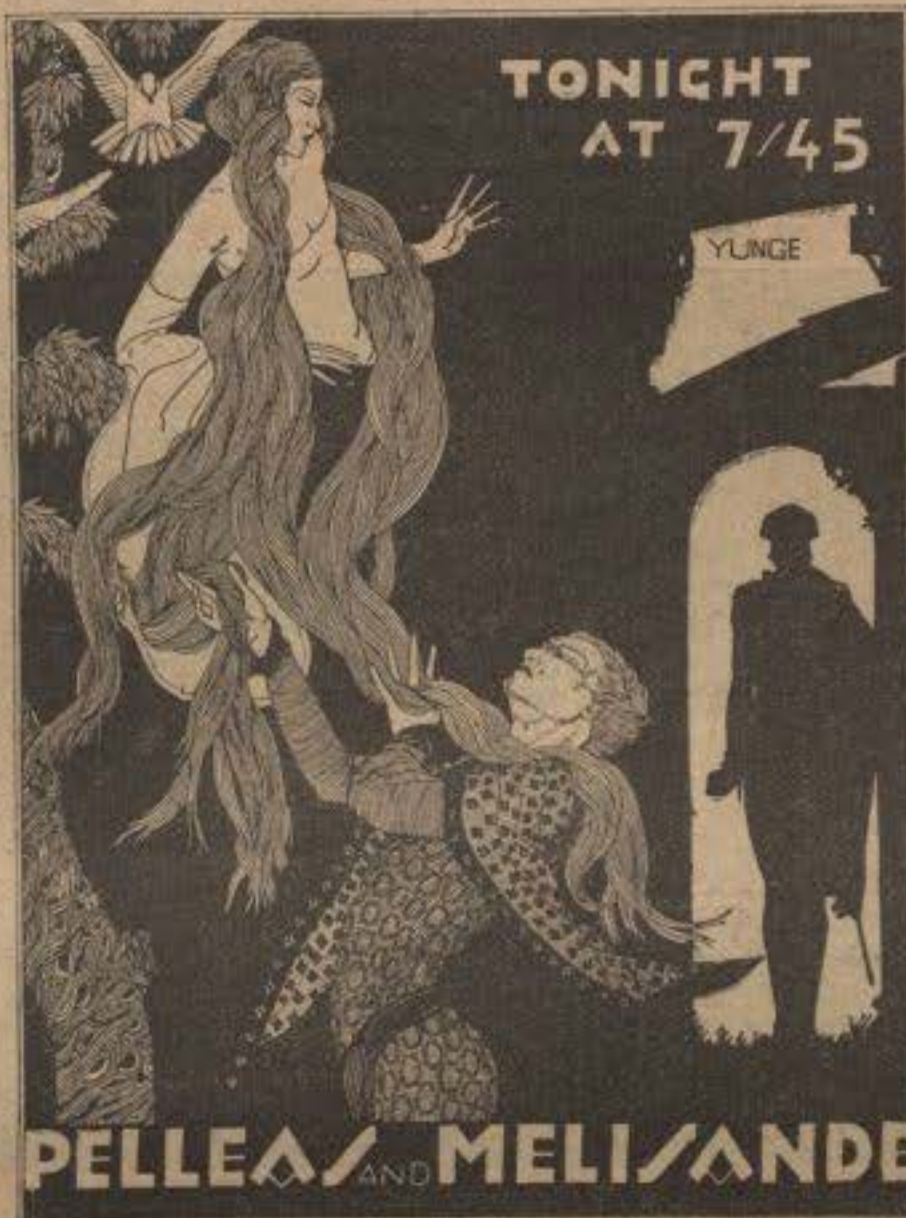
2.25 Interlude

2.30 FOR THE SCHOOLS

'Rural Science.' Mr. D. WARD CUTLER: 'Life in the Soil—V, The Food of Soil Creatures'

2.55 East Anglian Herring Fishing Bulletin

3.0 PEOPLES AND LANDS OF THE BRITISH EMPIRE—IX, The Pacific. Mr. CLIFFORD COLLINSON: 'Life of a Trader in South Sea Islands'



A Lyric Drama in 5 Acts and 12 Tableaux
by
MAURICE MAETERLINCK

Music by

CLAUDE DEBUSSY

THE WIRELESS CHORUS

Chorus Master, LESLIE WOODGATE

THE B.B.C. ORCHESTRA

Conducted by PERCY PITT

Cast

Pelleas } (Grandsons of Arkel) { Tudor Davies
Golaud } { Kenneth Ellis
Arkel (King of Allemonde) Foster Richardson
A Physician Bernard Ross
Melisande Maggie Teyte
Genevieve (Mother of Pelleas and Golaud) Evelyn Arden

Serving Women

Narrator, Filson Young

The first part of the opera, consisting of Acts I, II, and III, will begin at 7.45, and the second part (Acts IV and V) at 9.45.

3.20 Interlude

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

3.40 Interlude

3.45 Concert to Schools

THE SYBIL EATON QUARTET
SYBIL EATON; PIERRE TAS; RAYMOND JEREMY; ALLEN FORD
TOM PICKERING (*Tenor*)

4.30 Light Music

MOSCHETTO and his ORCHESTRA
FROM THE MAY FAIR HOTEL

5.15 The Children's Hour

'Eustace gets into a Hole,' written and told by C. E. HODGES
'Animal Suite,' played by THE GERSHOM PARKINGTON QUINTET
At approximately 5.30 p.m.
HERE AND THERE—No. VI,
being a summary of the week's news by STEPHEN KING-HALL

6.0 The Rev. W. R. JOHNSON: 'Choosing next year's Seeds'

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
SCHUBERT'S MISCELLANEOUS PIANOFORTE MUSIC

Played by

JOHANNE STOCKMARR

March in E, 12 Ländler

Scherzo in B Flat

7.0-7.20 THE B.B.C. MUSIC CRITIC

Mr. ERNEST NEWMAN

7.25 'THE DARK CONTINENT'—VIII

'THE SETTLER LOOKS AT AFRICA'

7.45 Pelleas and Melisande

(See centre of page and note on page 446)

9.10 'The Second News'

WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN

9.25 Shipping Forecast; New York Stock Market Report

9.30 The Hon. HAROLD NICOLSON
'People and Things'

9.45 Pelleas and Melisande

Acts IV and V

11.0 DANCE MUSIC

BILLY COTTON and his BAND, from CIRO'S CLUB

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

FRIDAY

LONDON PROGRAMMES

November 21

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 THE MIDLAND STUDIO ORCHESTRA
Directed by FRANK CANTELL
(From Midland Regional)
WINIFRED MORLAND
(Mezzo-Soprano)

1.15 Light Music
MOSCHETTO and his ORCHESTRA
From THE MAY FAIR HOTEL

2.15-3.0 DANCE MUSIC
(From Midland Regional)
JACK KERR and his Band
Relayed from TONY'S BALL-
ROOM, BIRMINGHAM

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. OR-
CHESTRA

Conducted by JOSEPH LEWIS

Overture, Si j'étais Roi (If I were King)... Adam
SHERIDAN RUSSELL (Violoncello) and String
Orchestra
Pièces en Concert Couperin
Prélude; Sicilienne; La Tomba; Plainte;
Air de Diable
ARTHUR BROUGH (Baritone)
One January Morning (Tom Jones)
If Lov's content German
ORCHESTRA
Waltz, Wiener Blut (Vienna Life) Johann Strauss

SHERIDAN RUSSELL
Largo (Violoncello Sonata) Chopin
Pièce en forme de Habanera Ravel
Minuet Rameau

ARTHUR BROUGH
In Summertime on Brodon.... Graham Peel
O, Mistress mine Sullivan
Now sleeps the crimson Petal..... Quilter
Phantoms Stewart

9.0 Dutch National Programme
(From Holland)

By THE KATHOLIEKE RADIO OMROEP
(ROMAN CATHOLIC BROADCASTING SOCIETY)

Stars } Bernard Zuccera
Song of the Moor }
Jesus has a Garden } W. Pijper
Whom I like (Ancient Dutch Song) }
(Singer, SUZE LUGER)

(Accompanied by F. BOSCHART)

CHOIR
Beat the Drum... } H. Cuyppers
Let Song and Music }
Song (with Solo)... } B. Zuccera

Boys' CHOIR
Old Dutch Songs... H. Cuyppers
There was a Maiden; Saint
Cecilia; The Garden of Jesus
Dutch Rustic Songs and
Country Dances for Violin and
Pianoforte..... Röntgen
O unhappy time; Spanish
Peasants' Dance; Old
Woman; Nor Day nor Night
is my Rest; The Fool;
Colterom

(Violinist, HEBB WATERMAN)
(Pianist, HEBB FRANCOIS)
Nocturne..... W. Landre
(K.R.O. ORCHESTRA)

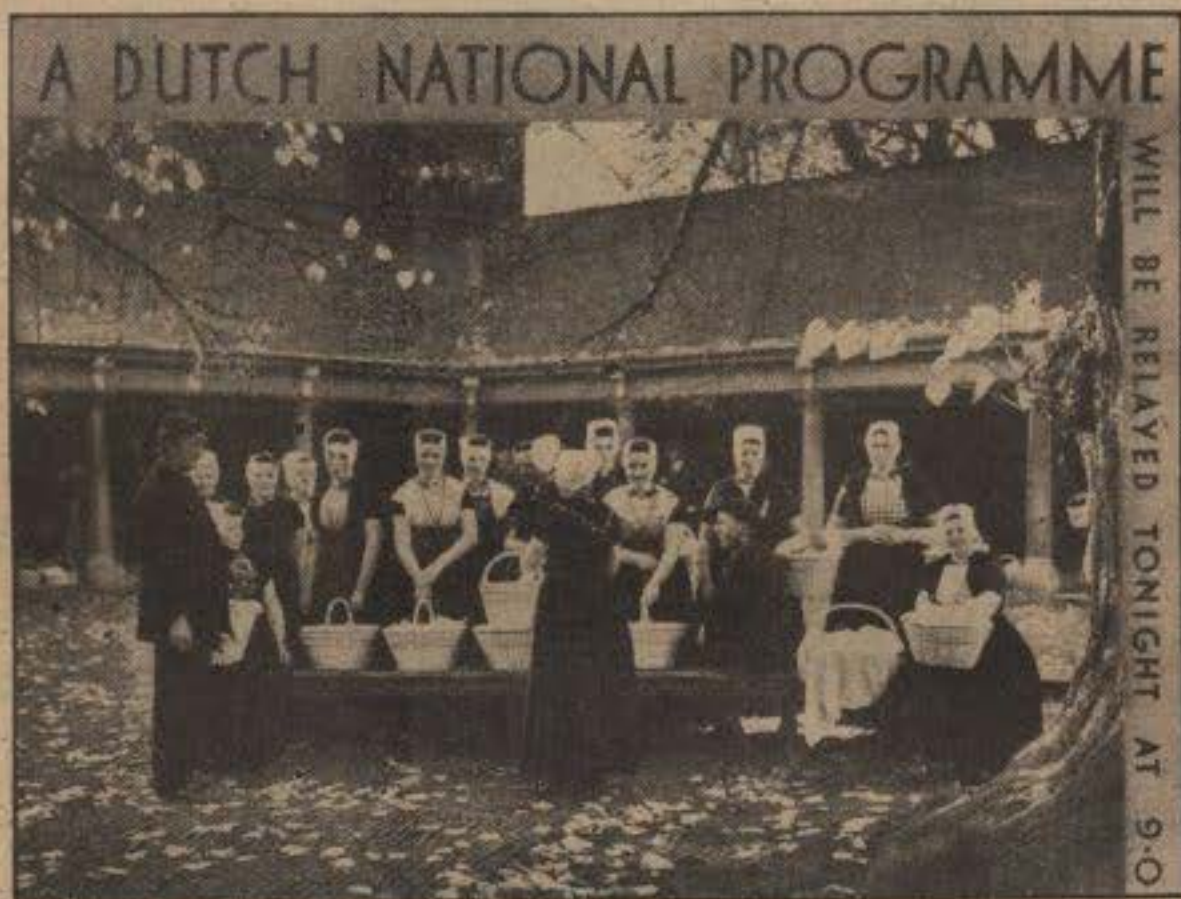
10.15 'The Second News'
WEATHER FORECAST, SECOND
GENERAL NEWS BULLETIN

10.30 DANCE MUSIC

BILLY COTTON and his CIRO'S CLUB BAND, from
CIRO'S CLUB

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

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



ORCHESTRA
Ballet Music (Faust) Gounod

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

8.25 Regional News

8.30 'ELECTRICITY IN OUR BODIES'—II
Mr. BRYAN H. C. MATTHEWS: 'How the Body
Currents are Measured'

12.0 A Sonata Recital
RITA SHARPE (Violoncello)
RAE PHILLIPS (Pianoforte)

12.30 Organ Recital
By C. H. TREVOR
Relayed from ST. MARY-LE-BOW
ETHEL BARKER (Contralto)

1.30 A Recital of Gramophone Records
By CHRISTOPHER STONE

2.25 Interlude

2.30 FOR THE SCHOOLS

3.45-4.30 Concert to Schools—V

5.15 The Children's Hour

6.0 The Rev. W. R. JOHNSON: 'Choosing next
Year's Seeds'

NATIONAL
1,148 kc/s (261.3 m.)
For fuller details see National Programme
(Daventry, page 483)

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
SCHUBERT'S MISCELLANEOUS PIANOFORTE
MUSIC
Played by JOHANNE STOCKMARR

7.0-7.20 THE B.B.C. MUSIC CRITIC
Mr. ERNEST NEWMAN

7.25 'THE DARK CONTINENT'—VIII
'THE SETTLER LOOKS AT AFRICA'

7.45 Pelleas and Melisande
A Lyric Drama in 5 Acts and 12 Tableaux by
MAURICE MAETERLINCK
Music by CLAUDE DEBUSSY

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

9.25 New York Stock Market Report

9.30 The Hon. HAROLD NICOLSON: 'People and
Things'

9.45-11.0 Pelleas and Melisande
Acts IV and V

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



MIDNIGHT REVIEW

"I wonder if it's the battery?" said father after puzzling over the set till midnight: and when he tried an Ever Ready instead, the reception was perfect. That's what the Ever Ready was designed for—to give perfect reception as well as to last a long time. All through its long life it stays up to the pitch. You get no fading. You have no distortion. The Ever Ready is made by an exclusive process—an exceptionally thorough and careful process. It is guaranteed to give satisfactory service by a company that has been making reliable batteries for 28 years.

It stays alive for months, and while it's alive it's *awake!*



Ever Ready Batteries are made for all wireless sets. If you own a portable you can obtain an Ever Ready of the right size and shape to fit it. Write for free list, which gives full particulars, including exact dimensions in inches.

**BRITISH-MADE
HIGH-TENSION
BATTERIES**



The batteries that give unwavering power

THE EVER READY CO. (GT. BRITAIN) LTD., HERCULES PLACE, HOLLOWAY, LONDON, N.7

Same price as petrol



Conserve the life of your battery For easy starting change over to **NATIONAL BENZOLE MIXTURE**

NATIONAL BENZOLE COMPANY, LIMITED
WELLINGTON HOUSE, BUCKINGHAM GATE, S.W.1
(The distributing organisation owned and entirely controlled
by the producers of British Benzole)

Sleepy "heavy-eyed"
mornings
come from too little
DEEP sleep at night



"MY JOB IS REAL HARD WORK. It makes constant demands on my energy and strength and needs a steady nerve, so you can understand how important it is for me to sleep well at night. That's why I drink Horlick's Malted Milk at bedtime. I can rely on it to give me sound sleep from which I wake up feeling refreshed and invigorated."

MR. PHIL JONES, 73, Honley Road, Catford, S.E.

— Here's a way
to keep well-rested
...vigorous... fit!

"UP WITH THE LARK"—fresh, ready for anything and everything the day may bring... how easy it is to feel like that after a night of restful deep sleep!

For it is depth of sleep that counts — scientists tell us — not the number of hours one lies in bed!

Nevertheless, statistics show that 70 out of every 100 people fail to get the profound rest they need. And so, too often, we are still tired when we get up. Horlick's is a splendid means of promoting restful sleep — sleep that leaves one fresh, alert and vigorous next day.

For Horlick's, because of its soothing warmth, its abundant and easily digestible nutriment, helps

you to get to sleep quickly and to sleep soundly all night. Start taking Horlick's today! Your chemist or grocer has it in sealed glass bottles in four sizes. Also the Horlick's Mixer. Ask, too, for the Malted Milk Tablets.



HORLICK'S

Plain or Chocolate Flavoured

MADE IN ENGLAND

FRIDAY

626 kc/s (479.2 m.)

November 21

MIDLAND REGIONAL

12.0 THE MIDLAND STUDIO ORCHESTRA
Directed by FRANK CANTRELL
Selection, Ballad Memories arr. Baynes
WINIFRED MORLAND (Mezzo-Soprano)
Wayfarer's Night Song Easthope Martin
Gipsies Graham Peel
Hymn to the Nativity Hubert Brown
Husheen Needham
ORCHESTRA
Serenade and Spanish Dance, An Evening in
Aranjuez Schmelzing
Waltz, La Berceuse Waldteufel
Skipton Rig Holliday

WINIFRED MORLAND
Love is a Sickness
Armstrong Gibbs
The Sky above
the Roof
[Vaughan Williams
What's in the Air
today?
Robert Eden

ORCHESTRA
Miniature Suite
Eric Coates
Rustic Dance
(Airs and
Graces)
Monckton

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
'The Adventures of the Barber's Pole,' by
HELEN M. ENOCH
HAROLD MILLS (Violin)
Songs by TONY
'Towers and Spires—Retrospect and Conclusion,'
by ARTHUR L. HORSBURGH
BERT COPLEY will entertain

6.0 London Regional Programme

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

6.40 Light Music
PATTISON'S SALON ORCHESTRA
Under the direction of NORRIS STANLEY
Relayed from THE CAFE RESTAURANT,
BIRMINGHAM

Overture, Maritana Wallace
Waltz, Dream on the Ocean Gung'l
NORRIS STANLEY (Violin)
Legend Wieniawski
Zapateado Sarasate

ORCHESTRA
Selection, The Gondoliers Sullivan
Siamese Patrol Lincke

7.30 A Military Band Concert

Relayed from THE TOWN HALL, BIRMINGHAM
THE CITY OF BIRMINGHAM POLICE BAND
Conducted by RICHARD WASSELL
March (Suite in E Flat) Holst
Overture, Rosamunde Schubert
ALFRED BUTLER (Baritone)
The Call Herbert Oliver
Limehouse Hyden

BAND

Suite, Peer Gynt
Grieg, arr. Godfrey
BERT COPLEY
(Entertainer)
'Laughs and
Logic'

BAND
The Flight of the
Bumble Bee;
The Dance of
the Tumblers;
Rimsky-Korsakov,
arr.
O'Donnell

8.25 Midland News

8.30 London
Regional
Programme



WINIFRED MORLAND (mezzo-soprano) sings during the midday concert. ALFRED BUTLER (baritone) is a soloist in the Military Band Concert this evening at 7.30.

9.5 Dutch National Programme

(From Holland)
(London Regional Programme)
By
THE KATHOLIEKE RADIO OMROEP
(ROMAN CATHOLIC BROADCASTING SOCIETY)
Stars Bernard Zuccera
Song of the Moor }
Jesus has a Garden } W. Pijper
Whom I like (Ancient Dutch Song) }
(Singer, SUZE LUGER)
(Accompanied by F. BOSCHART)

CHOIR
Beat the Drum } H. Cuyppers
Let Song and Music }
Song (with Solo) B. Zuccera
BOYS' CHOIR
Old Dutch Songs H. Cuyppers
There was a Maiden; Saint Cecilia; The
Garden of Jesus

Dutch Rustic Songs and Country Dances for
Violin and Pianoforte Röntgen
O unhappy time; Spanish Peasants' Dance;
Old Woman; Nor Day nor Night is my Rest;
The Fool; Colterom
(Violinist, HEER WATERMAN)
(Pianist, HEER FRANCOIS)
Nocturne W. Landro
(K.R.O. ORCHESTRA)

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

10.30-11.0 DANCE MUSIC
BILLY COTTON and his CIRO'S CLUB BAND from
CIRO'S CLUB
(London Regional Programme)

November 21 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
THE SUPER SIX
6.0 Mrs. DOROTHY HOWARD ROWLANDS: 'Old
Weston—II. Holiday-making in Weston 100
years ago'
6.15 National Programme
9.25 West Regional News
9.30-11.0 National Programme

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
9.25 West Regional News
9.30-11.0 National Programme

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
A SURPRISE DAY
6.0 National Programme
9.25 Local News
9.30-11.0 National Programmes

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 Home-
wife's Problems—VI; Miss E. J. Jenkinson: 'A Summing Up.'
6.15—National Programme. 9.25—North of England News.
9.30-11.0—National Programme.

SAMUEL PEPYS, Listener, By R. M. FREEMAN

Oct. 27. A thing that pleased me was having a letter this day from some Fleet St photographers craving leave to take my portrait, as a distinguished man of letters, for circulating to the news-sheets. Which is a proud thing. But my wife, after the manner of wives, believes they onelie call me 'distinguished,' so as to get the order. Lord! How shrewd a purge of a man's good opinion of himself (however deserved) be marriage, and the longer he lives married, the shrewder the purge!

Sent off mine incomings-tax this day, being last allowable day under the collector's final notice, with a heavy heart, as well as a-plenty of inward damns and other maledictory matters.

Oct. 28. Dined this night, my wife and I, with Mr. Wix and his lady, 8 of us in all. Among these a popinjay fellow of a painter, Mrs. Wix's cozen, who takes my wife in and makes up to her most insinuatingly. Overheard him telling her, along with other matters, of his meditating a picture of Mary Queene of Scots' 4 beautiful Marys and wonders if there be anie chance (supposing he execute his project) of procuring my wife to sit to him for Mary Bethune. Where to she, albeit evading a direct answer, is, I can see, fit to jump for joy at his soe flattering tribute to her. Yet how can she be fool enough not to perceive that all he be after (if anything more than philandering extravagance) is to get a passable model free of expence.

Anon to bridge, wherein playing a rubber, with Mrs. Wix to my partner, against this painter fool and Mrs. Jimble, we had them down 900 (at 1s. a 100) and soe I took 9s. of him, to my great content. His name, I find, is Blimson, and is, Wix tells me, a notorious favourite with the women. But what

they can see in the fellow, beyond his oylly tongue and yet oylly-looking face, God knows.

Concluded matters with dancing to Jack Harris's Grosvenor House band, but, having an onset of the gout to my left heel, I had to sit out of this. My wife dancing 2^{ce} with Blimson, who moved, methought, in an awkerd loutish sort of way, and soe I remarked to her in the way home. In which, soe far from denying it, she did readily agree; more readily than liked me, the suspicious look it hath (in face of my wife's usuall contradictiousness) of being put on onelie to throw me off the scent, as guilefull woman will. This did both trouble and anger me, but I was thoughtfull to hide it behind a careless front; since if there be mischief afoot, I shall the sooner discover it by doing naught to set my wife on her guard, and soe, with Heaven's help, resolved.

Oct. 29. This day 41 y^{es} was born the girl I loved best till I married my wife, but now ½ wish I had married her instead, being that she w^d never have lookt at oylly Blimson 2^{ce}, much less danced with him 2^{ce}.

Nursing my gouty heel within doors this afternoon, and my wife gone shopping (or soe she says, but how am I to know?) I did think to beguile my sad thoughts with the wireless. Heard a very good concert by The Bristol Children's Concert Socy. But Lord! Presently how it went to mine heart to hear these children's innocent voices singing 'The Lass of Richmond Hill'! An old favourite of mine, ever since my wife and I did first croon it together on The Terrace at Richmond in our courting daies, holding hands and looking down on moonlit Thames whereby have often since called her my Lass of Richmond Hill, but doubt I ever shall again, and do now hate the very sound of it almost.



THIS IS HOW TO KILL RATS

LAY cubes of Ratthanat where the rats frequent in the proportion of one cube to six rats.

Re-lay the following evening, to ensure that any rats which had escaped are also killed. In case there are any young in the nests, lay again in 5 weeks' time to kill them too—then your premises are completely freed.

Ratthanat is used by the London County Council even for sewer rats—which are the most difficult to kill. Ratthanat is guaranteed perfectly harmless, and non-poisonous to human beings, domestic animals, poultry and livestock.

RATTHANAT
THE 100% INFALLIBLE RAT KILLER

1/3 (4 cubes) and 3/4 (12 cubes) from Boots and all Chemists and Stores. If any difficulty in obtaining, Post Free from:—
RAT EXTERMINATORS, LTD., 7, Simpson House, Shipply Place, Minories, London, E.C.3.
Quotations for quantities for larger premises (docks, warehouses, etc.) supplied on request.

CERES
GUARANTEED ENGLISH MANUFACTURE



From 9/6 upwards

If you wish to cultivate that "man about town" feeling, it is essential to wear

CERES HATS

OBTAINABLE AT ALL GOOD HATTERS

**"ESSE"
SAFETY**



In thousands of homes and offices, overnight or even during the week-end, the "ESSE" Stove left burning steadily and economically ensures a comfortably warmed room in the morning. Fire is never out. Fill with clean, smokeless anthracite once daily

Large variety of designs from £2 - 15 - 0 upwards.

Room 14 ft. by 16 ft. well heated for 24 Hours for 4½d.

"ESSE"

Ask for "ESSE" Book and name of nearest Stove Dealer from

SMITH & WELLSTOOD, LTD., BONNYBRIDGE, SCOTLAND.
Showrooms—11 Ludgate Circus, London, E.C.4; and at Liverpool, Edinburgh and Glasgow.



The hair dressing for all Sportsmen

COROFIX

After the rough and tumble of the game a brisk rub—then Corofix. Non-greasy! Non-sticky! Does not make the hair wiry, hard or scaly, but sets it in its natural condition

COROFIX

The Corofix Bottle with the Screw Cap is specially suitable for your kit-bag

Obtainable from all High-class Chemists and Toilet Dealers

1/9 and 1/3

The product of THE CROWN PERFUMERY CO. LIMITED
CX 14-228A GUNARD BUILDING, LIVERPOOL

SEVERE TEST

"Britannic"—the original and most famous Expanding Watch Bracelets in the world—still maintain in spite of low-priced imitations their supremacy by reason of their durability and excellence of finish.

Proof that the "Britannic" is made to stand up to severe test is evinced by the following extract from a letter received:

"We sold this Watch Bracelet 12 years ago, and our customer is delighted with the way it has worn."

FROM LEADING JEWELLERS.

Every "Britannic" is fully guaranteed for FIVE YEARS, during which time springs will be replaced, if necessary, free of charge, through your Jeweller.



BRITANNIC

EXPANDING WATCH BRACELET

If you would like an illustrated list, or have any difficulty about Guarantee, write BCM/Britannic 20, London.

In many designs and widths, complete with Watches, from £4 4s. 0d. Also with hooks to replace ribbons or straps, for ladies or men.

Both Saving for the future



They have both been putting aside all they could spare from their earnings and investing the money regularly in Savings Certificates. Very soon they will have enough between them to set up their own little home. National Savings Certificates offer the small investor good interest with absolute security.

NATIONAL Savings CERTIFICATES

National Savings Certificates can be obtained in single documents representing 1, 5, 10, 25, 50 and 100 Certificates, costing 16s., £4, £8, £20, £40 and £80 respectively. They can be obtained from any Money Order Post Office, or Bank, or through a Savings Association.

THE A·B·C OF TASTIER COOKING



G is Good Gravy The kind that is made When a spoonful of Bisto is called to its aid.

There's nothing like Bisto for making plenty of thick, rich, delicious gravy, easily and quickly. A joint or any meat dish will taste much better served with lots of Bisto gravy.

BISTO for better gravy

Manufactured by Cerebos Limited



November 22

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' -X
'WOOD CARVING,' by Mr. H. H. GRIMWOOD

1.0-2.0 Light Music

THE COMMODORE GRAND ORCHESTRA
Directed by JOSEPH MUSCANT
From THE COMMODORE THEATRE

Overture, The Merry Wives of Windsor *Niccolai*
Song Waltz, Ever and Forever *Clapham*
Miniature Suite *Eric Coates*
Fox-trot Ballad *A. T. Jeffrey*
Pot-Pourri *Schubert, arr. Petran*
Fox-trot Ballad, Californian Sonnade
Gilbert and Nicholls
Fantasy, Coppelia *Delibes, arr. Tavan*
Selection, Frederica *Lehar*

3.5 East Anglian Herring Fishing Bulletin

3.10 Arsenal v. Middlesbrough
A Running Commentary
on the
Second Half of the Match
Relayed from the Arsenal Football Club Ground,
Highbury
By Mr. GEORGE F. ALLISON

4.15 London Regional Programme

4.45 REGINALD NEW
At THE ORGAN of THE BEAUFORT CINEMA
Relayed from WASHWOOD HEATH, BIRMINGHAM
Selection, Classical Memories *arr. Ewing*
The Way to the Heart *Lincke*
The Bells of St. Mary's *Adams*
Turkish Patrol *Michaelis*

5.15 The Children's Hour

JANE WILSH comes home
The last of the 'Southward Ho' series
(*Franklyn Kelsey*)

6.0 A RECITAL OF NEW SONGS
By AILEEN D'ORME

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
SCHUBERT'S MISCELLANEOUS PIANOFORTE MUSIC
Played by
JOHANNE STOCKMARR
Impromptu in G Flat
Impromptu in A Flat

7.0 Topical Talk

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

7.30 A Popular Concert
Arranged by ALLAN BROWN
THE CENTRAL BAND OF H.M. ROYAL AIR FORCE
(By permission of the Air Council)
Conductor, Flight-Lieut. JOHN AMERS, M.B.E.,
Director of Music, Royal Air Force
Relayed from KINGSWAY HALL

THE BAND
March, The Standard of St. George *Alford*
Selection, Carmen *Bizet*
BESSIE JONES (Soprano)
Will o' the Wisp *Spross*
Serenade *Gajnod*
Il Bacio (The Kiss) *Arditi*

THE BAND

Waltz, Les Patineurs (The Skaters) . . *Waldteufel*
(Xylophone Obligato, A. G. LANE)

E. J. TAMPLIN (Cornet)
Maire, my Girl *Aitken*

LEONARD HENBY (Entertainer)

HARRY DEARTH (Bass)

Trade Winds
Port of Many Ships *Keel*

ALLAN BROWN (Organ)

Grand Chœur in D (Alla Handel)..... *Guilmant*

THE BAND

Suite from Masque Music, The Merchant of
Venice *Sullivan*
Introduction and Bourrée; Valse Lente;
Finale
Accompanist, Mr. GEORGE ISON

9.0 'The Second News'

WEATHER FORECAST, SECOND GENERAL NEWS
BULLETIN

9.15 Shipping Forecast

9.20 'EDGES OF THE WORLD'—XII

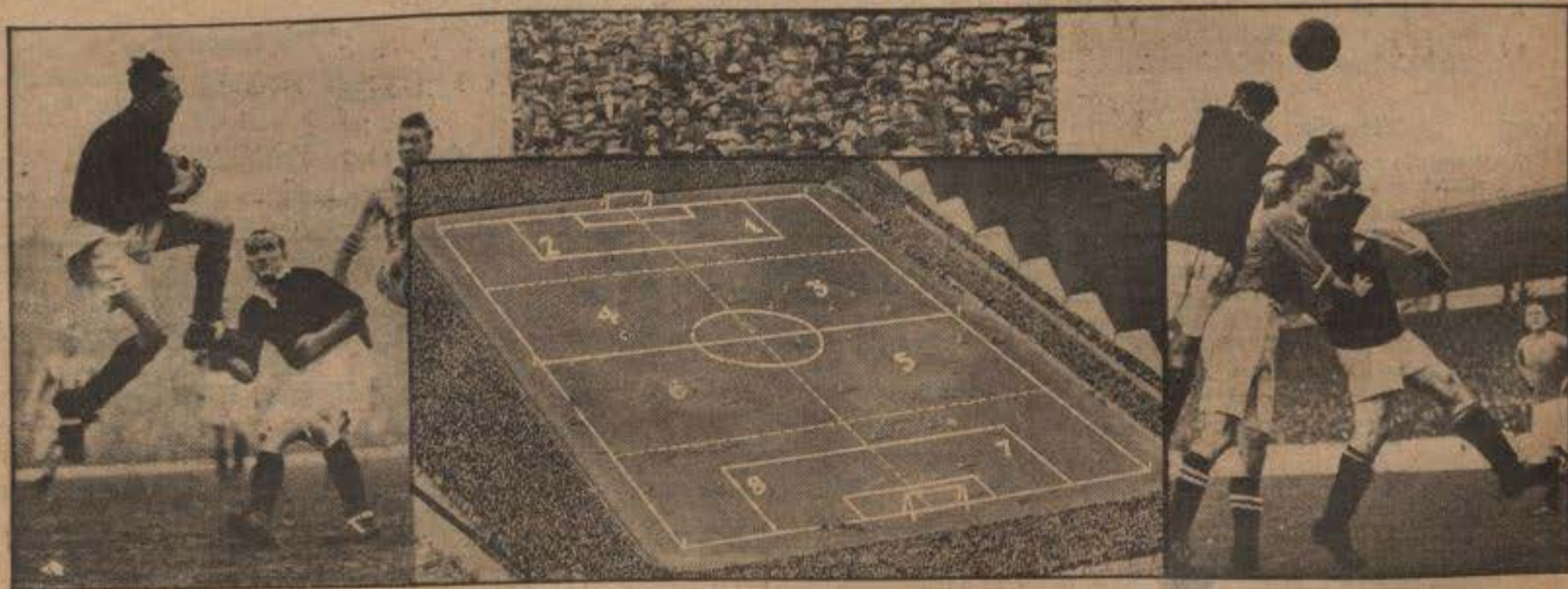
9.35 String Orchestral
Programme

THE B.B.C. ORCHESTRA
Conducted by GODFREY BROWN

Suite from the Water Music . . *Handel, arr. Harty*
Adagio and Scherzo (furious) from Symphony
No. 1 in D *Dvorak*
Sarabande and Dance *Debussy, orch. Ravel*
Norwegian Rhapsody *Lalo*

10.35-12.0 DANCE MUSIC

AMBROSE'S BAND from THE MAY FAIR HOTEL



Listen to Mr. Allison's commentary on the second half of the Arsenal v. Middlesbrough match this afternoon.

SATURDAY LONDON PROGRAMMES November 22

LONDON REGIONAL (356.3 m.)

842 kc/s

10.15-11.0 National Programme

1.0-2.0 National Programme

3.30 A Light Orchestral Concert

EVELYN HANSON (Soprano)
TOM BROMLEY (Pianoforte)
THE B.B.C. ORCHESTRA
Conducted by JOSEPH LEWIS

Overture, Poot and Peasant
Suppé

EVELYN HANSON and
Orchestra

E'amore un ladroncello (Love
is a little Thief) (Cosi Fan
Tutte) (The School for
Lovers) *Mozart*

ORCHESTRA
Norwegian Rhapsody No. 1
Svendsen

TOM BROMLEY and Orchestra
Concerto, No. 2, in A .. *Liszt*

EVELYN HANSON

Clair de Lune (Moonlight) *Fauré*
Au bord de l'eau (At the Water's Edge)
Fêtes Galantes *Hahn*
Papillons (Butterfly) *Chausson*

ORCHESTRA
Keltic Suite *Foulds*

4.45 National Programme

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

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

6.40 London Sports Bulletin

6.45 THE GERSHOM PARKINGTON QUINTET

JOHN THORNE (Baritone)

QUINTET
Suite, Othello *Coleridge-Taylor*
By the Tamarisk *Eric Coates*

JOHN THORNE
Three Shakespeare Songs *Quilter*
Come away, Death; O Mistress mine; Blow,
blow, thou Winter Wind

Nocturne in E Flat *Chopin, arr. Sarasate*
Guitarre *Moszkowski*
Slav Dance in G Minor *Dvorak, arr. Kreisler*
Carmen Fantasy *Bizet, arr. Sarasate*

8.25 Regional News

8.30 'THE SPIRIT OF ADVENTURE'—VIII

9.0 Vaudeville

JOAN and NANCY ALLEN-BROWN

Songs and Duets with Ukulele
Accompaniment

GUSTAVE FERRARI
(Tenor)

A CHINESE SCENA
'FLOWER OF A THOUSAND
NIGHTS'

Book and Lyrics by GLADYS
HAY-DILLON

Music by WALFORD HYDEN
Adapted by DENNIS HOEY

Flower
GLADYS HAY-DILLON

Min Den
ISABELLE MARDEN

Wung Tai
DENNIS HOEY

A Western Lover
B. CURRINGTON

ORCHESTRA {conducted by WALFORD HYDEN
Scene: The Village of Tuan Tralo in Central
China

RONALD FRANKAU
(Entertainer)
MELVILLE GIDEON

GERSHOM PARKINGTON and his ORCHESTRA
will play throughout the Programme

THE WEEKLY THEATRICAL CARTOON
Impressionist, ELIZABETH POLLOCK

Material by HERBERT FARJEON

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



WALFORD HYDEN (left) is the composer and conductor, GLADYS HAY-DILLON the librettist and lyricist, and DENNIS HOEY (right) the adaptor, of the Chinese Scena, FLOWER OF A THOUSAND NIGHTS, that will be broadcast in the Vaudeville programme tonight.

QUINTET
Suite of Dances (Where the Rainbow ends)
Quilter
Nocturne *Borodin*

JOHN THORNE
Three Nonsense Songs *Hely-Hutchinson*
The Owl and the Pussycat; The Table and
the Chair; The Duck and the Kangaroo

QUINTET
None but the weary Heart *Tchaikovsky*
Selection, Bitter Sweet *Coicard*
Ma Curly-headed Baby *Clutsam*

8.0 A VIOLIN RECITAL
by
LOUIS GODOWSKY
Praeludium and Allegro. *Pugnani, arr. Kreisler*

3.10-4.15 ARSENAL v. MIDDLESBROUGH
A Running Commentary on the Second Half
of the Match
By Mr. GEORGE F. ALLISON
Relayed from THE ARSENAL FOOTBALL CLUB
GROUND, HIGHBURY

5.15 THE CHILDREN'S HOUR

6.0 A RECITAL OF NEW SONGS
By AILEEN D'ORME

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

NATIONAL

1,148 kc/s (261.3 m.)

For fuller details see National Programme
(Daventry, page 439)

6.40 London Sports Bulletin

6.45 The Foundations of Music
SCHUBERT'S MISCELLANEOUS PIANOFORTE MUSIC
Played by
JOHANNE STOCKMARR

7.0 Topical Talk

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

7.30 Kingsway Hall Concert

9.0 'The Second News'

WEATHER FORECAST, SECOND GENERAL NEWS
BULLETIN

9.20 'EDGES OF THE WORLD—XII'

9.35-10.35 THE B.B.C. ORCHESTRA
Conducted by GODFREY BROWN

PRAISE FROM THE PRESS & PROFESSOR LOW

DAILY EXPRESS—"Under actual test this neatly built two-valve set received fourteen stations at full loud-speaker strength with in five miles of Brookman's Park, and this excellent performance by no means exhausts its possibilities."

DAILY HERALD—"The 'Double Two' gets home and foreign stations at full loud-speaker strength. Exhaustive tests have been carried out to secure the maximum efficiency at the lowest possible cost."

PEOPLE—"What I consider to be one of the most remarkable sets ever produced. There had an opportunity of testing this two-valve set very fully, and the results really are remarkable. Even a kiddie can log at least half a dozen stations in an evening with London transmitting. I think there is a big future for this receiver."

PROFESSOR LOW—"I have to congratulate you on producing at the remarkably low price of 50/- an efficient and reliable wireless set which can bring reception from British and Continental Stations at Loud-Speaker strength."

TESTED IN 148 CENTRES

Double Two Wireless Sets have been set up and thoroughly tested in 148 Centres in the British Isles, so that no matter where you live, the set has already been proved to work perfectly in your neighbourhood for home and foreign stations.



50/-
COMPLETE WITH VALVES

EARTHQUAKE IN THE RADIO WORLD

DOUBLE TWO
2-valve Set complete with valves

[weekly sales exceed 9,000 Sets]

The Double Two is the most compact and trouble-free radio set ever invented. A child can work it. Simpler than a crystal set. The Double Two Set is the "Morris" of the wireless world—efficient—perfect—inexpensive.

What station do you want? Regional? Stick that plug in. You've got it, perfectly clear. National? Plug in there. You've got it, by itself. No 'back stage' noises of other stations. Italy? Turn the Dials according to the simple-to-follow instructions. In comes a famous Italian opera. Now some Spanish music! Out goes Italy and in comes a blood-stirring Andalusian tango. What about a bit of German heavy stuff? In you come, Germany. Every other station cut out automatically while you listen to the one you want. Better than a crystal set, eh? Or that "made-up" valve set you're always having trouble with. It's the cheapest set in the world to run—costing a few pence a week.

Even with only an indoor aerial you can listen to the British stations, but with an efficient outdoor aerial foreign stations come in as clear and pure as any standard 4-valve set at full loud-speaker strength—you can tune it down if baby's sleeping. The Double Two valves give twice the power and life of ordinary valves. But you've got to hear the Double Two to believe it. Don't delay—post one of the coupons to-day.

SEVEN DAYS FREE TRIAL

We invite those who cannot believe an article is good unless they pay a high price for those who doubt our claims to try the Double Two in their own homes for seven days free.

Read What Owners Say

"Your set is everything that you advertised. I am at present listening to Huizen (on Loud Speaker) on an indoor aerial while local station is working."—A. Hugo, 64, Upper Parliament Street, Liverpool. 30.9.30.

"I am more than satisfied. I just put a covered aerial on the bed pulled it along the floor and was amazed to hear two or three foreign stations beside the local station four miles away."—D. Hathaway, 9, Brighton Avenue, Reddish. 27.9.30.

"..... It does everything you claim it will do. I get better reception on your two valve set with an indoor aerial than my father does with a 3 valve set with an outdoor aerial. Please send particulars to five of my friends, names and addresses enclosed."—F. H. Blackburn, 56, Station Road, Finchley, N.3. 2.10.30.

£1,000 GUARANTEE

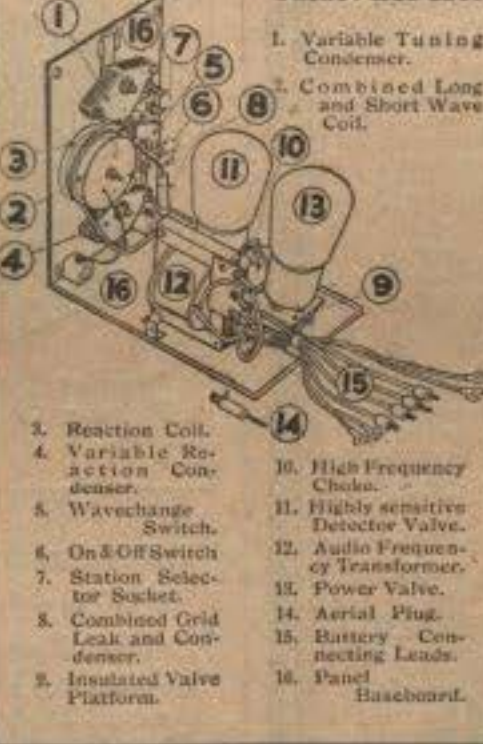
So that you may place the utmost confidence in our sincerity and the truth of every statement made about the Double Two Set, we have deposited a cheque for £1,000 with our bankers, Barclay's Bank, Ltd., Borough, London, S.E.1, which will be paid to anyone who can disprove the fact that each of the above testimonials is a few out of thousands! is entirely voluntary and not paid for in any shape or form.

CANNOT BE COPIED

ASTOUNDING price is not the only amazing feature of the "Double Two." Its unique performance cannot be equalled by any other 2-valve set because Patents throughout the World prevent its design from being copied.

EVERY COMPONENT 100% PERFECT

MADE IN ENGLAND
By HUSTLER, SIMPSON & WEBB LTD.,
55-57, Tanner Street, London, S.E.1
Phone: HOP 2244



- 1. Variable Tuning Condenser.
- 2. Combined Long and Short Wave Coil.
- 3. Reaction Coil.
- 4. Variable Reaction Condenser.
- 5. Wavechange Switch.
- 6. On & Off Switch.
- 7. Station Selector Socket.
- 8. Combined Grid Leak and Condenser.
- 9. Insulated Valve Platform.
- 10. High Frequency Choke.
- 11. Highly sensitive Detector Valve.
- 12. Audio Frequency Transformer.
- 13. Power Valve.
- 14. Aerial Plug.
- 15. Battery Connecting Leads.
- 16. Panel Baseboard.

YOU CAN SEE AND HEAR THE DOUBLE TWO AT:

- LONDON:**
DOUBLE TWO SHOWROOMS:
159, Borough High Street, London Bridge, S.E.1.
11, Liverpool Street, E.C.2.
245, Tottenham Ct. Rd., W.1.
65-66, Houndsditch, E.
- BIRKENHEAD:**
111, Grange Road
- BIRMINGHAM:**
29, Martineau Street.
- BLACKPOOL:**
9, Leopold Grove.
- BOLTON:** 76, Bradshawgate.
- BRADFORD:** 2, Bank Street.
- BURY:** 34, Stanley Street.
- BURNLEY:** 38, Rock Street
- BURNLEY:**
11a, Yorkshire Street.
- CARDIFF:** 119, Queen Street.
- CREWE:** Eddelston Road.
- CROYDON:** 31, Surrey Street.
- DUNDEE:** 69, 75, Wellgate.
- DUNFERMLINE:**
13, Crichton Street
- DUNFERMLINE:**
137, High Street.
- EDINBURGH:**
66, South Bridge.
- GLASGOW:** 2, Bridge Street.
- HANLEY:** 41, Broad Street.
- HOUNSLOW:** Staines Road.
- HULL:** 497, Hessel Road.
- LANCASTER:**
3, Brock Street.
- LEEDS:**
33, Queen Victoria Street.
- LIVERPOOL:**
112, Whitechapel.
15 & 27, Manchester Street.
- MANCHESTER:**
3, Hanging Ditch.
32, Withy Grove.
74, Oxford Road.
67, Corporation Street.
103, Shudehill.
- MONMOUTH:**
St. James Street.
- NEWCASTLE:**
7, St. Andrew's Buildings, Gallowgate.
- NEWPORT:** 3, Dock Street.
- NORTHAMPTON:**
47, Abington Street.
- NORTH SHIELDS:**
66, Camden Street.
- NOTTINGHAM:**
27, King Street.
- PAISLEY:** 9, Moss Street.
- PRESTON:** 89, Friargate.
- ROCHDALE:** 2a, Toad Lane.
- ROCHDALE:** 12, 14, Newmarket.
- SHEFFIELD:**
73, Porter Street.
- SOUTHAMPTON:**
181a, High Street
- STAFFORD:**
Tipping Street.
- STIRLING:** 12, Upper Craig.
- STOCKPORT:**
8, Princes Street.
- STOKE-ON-TRENT:**
149, London Road
- SUNDERLAND:**
46, Crow Tree Road.
- SWANSEA:**
18a, Oxford Street.
- WAKEFIELD:** 59, Northgate
- WARRINGTON:**
64, Butter Market Street
66, Church Street
26, Horsemarket Street.
- WIGAN:** 62, Market Street.
- YORK:** 19, Blake Street.

COMPLETE EQUIPMENT

Double Two Set with Loudspeaker, Two Accumulators and Battery



If you do not possess a loud-speaker and batteries, you will of course, require them to go with the set. We have chosen the best loud-speaker—the world-famous Amplion Guinea Cone. This loud-speaker has wonderful purity of tone and range of volume. To complete the accessories outfit we have included TWO FULLER 'SPARTA' 2-volt accumulators, so that you can always have one in use. There is also included a 103-Volt FULLER 'SPARTA' H.T. and G.B. Battery, which has an amazingly long life.

The complete outfit, which includes: One Double Two Set (with valves); One Amplion Guinea Cone; Two Fuller 'Sparta' Accumulators; One Fuller 'Sparta' H.T. and G.B. Battery, will be sent direct to you, securely packed and carriage paid, for the inclusive sum of

AMPLION Loudspeaker 79/6
FULLER Accumulators and Battery Including DOUBLE TWO SET & VALVES

COUPON A Post to: HUSTLER, SIMPSON & WEBB, Ltd., 55/57, Tanner Street, London, S.E.1.

Dear Sirs: Please send me, by return, ready to use, carriage paid, with full instructions, (illustrated) for fixing up:—

- (1) One Double Two Set, complete with valves, at 50/-
- OR
- (2) with the additional accessories outfit, as described 79/6 (Cross out items not required).

for which I enclose in full payment. I order the Double Two under the condition, that if within 7 days I am not entirely satisfied in every way with it, and return it, you will refund my money without question.

Name

Address

R.T.1 (USE BLOCK LETTERS)

COUPON B

Post (½d. stamp on an unsealed envelope will do) to:— HUSTLER, SIMPSON & WEBB, Ltd., 55/57, Tanner Street, London, S.E.1.

Dear Sirs, Please send me without obligation your illustrated folder and fullest details of your Double Two Wireless Set.

(If you want details of our "EKCO" A.C. Mains Equipment offer, please state A.C. Mains Voltage here.....)

Name

R.T.1 Address

(USE BLOCK LETTERS)



DEAF

YOUR HEARING
It rests with YOU
whether it is an
Asset or Liability!

THOSE with all senses at the highest possible stage of perfection usually carry everything before them and achieve success. Men, women, and children now recognise that it is within their scope either to miss things because of defective hearing (thus tolerating the handicap) or to HEAR everything, though deaf, by getting help and relief with "Ardenite," the INCONSPICUOUS and ONLY INDIVIDUAL-METHOD which places Hearing within the reach of all.

THE NEW PHANTOM "ARLENTE"

is entirely different from all else in the deaf world—the only way to renew your hearing faculties naturally, giving true-to-tone results for conversation, Church, wireless, music, talkies, telephone, sport, school, shopping, etc. You need expert and personal interest and help (there is nothing casual about Nature) that is why the "Ardenite" method has been described as "Nature's" equivalent by those who have benefited. Wonderful reports have been received from people of all classes and ages suffering from Middle Ear (catarrh), Nerve (head noises), Otosclerosis, Flu, Fever (quinine), senile and deafness from other causes.

Chosen for commendation by EVERY important Medical Paper and "Truth," Chosen for recommendation by leading Aurists.

Chosen for Hearing by Prof. Sir Ambrose Fleming, Kt., M.A., B.Sc., F.R.S. (famous inventor of the wireless valve), and many deaf Doctors.

Reasonable Standard Prices put "ARLENTE" and HEARING within the reach of all.

COME IN AND ASK TO HEAR

Hours: 10-6 daily.

TEST ARLENTE FREE.

Or if unable to call, write for details and MEDICAL REPORTS.

FREE HOME TESTS ARRANGED

MR. H. DENT'S

Ardenite

FOR DEAF EARS
SUITE 77,

**309 OXFORD STREET,
LONDON, W.1.**

(Between Oxford Circus and Bond Street Tube Stations.)

Phone: Mayfair 1589/1718.

BRISTOL - 64, PARK ST.
CARDIFF - 9, DUKE ST.
KULL - 37, JAMESON ST.
EXETER - 271, HIGH ST.
DUBLIN - 97, GRAFTON ST.
MANCHESTER - 27, KING ST.
BIRMINGHAM - 118, NEW ST.
EDINBURGH - 111, PRINCES ST.
GLASGOW - 206, SAUCHIEHALL ST.
NEWCASTLE - 23, BLACKETT ST.

TO HELP—"ARLENTE" is supplied through National Health Societies, Ministry of Pensions, Y.M.C.A., Salvation Army, British Legion, St. Dunstons, National Amalgamated Approved Society—all federations, societies, insurance, etc.

TO SAFEGUARD.—Whatever hearing method you have got, good, bad or indifferent (even of foreign make), if unable to get service (because of mushroom firms which come and go), we will help you. Call or write.

HEAR AS YOU PAY!

Convenient arrangements can be made for those who desire to payout of income.

SATURDAY

626 kc/s (479.2 m.)

November 22

MIDLAND REGIONAL

3.30 A Light Orchestral Concert

(London Regional Programme)

EVELYN HANSON (Soprano)

TOM BROMLEY (Pianoforte)

THE B.B.C. ORCHESTRA

Conducted by JOSEPH LEWIS

Overture, Poet and Peasant..... *Suppé*

EVELYN HANSON with Orchestra

E'amore un ladroncello (Love is a little Thief)
(Così Fan Tutte) (The School for Lovers)
Mozart

ORCHESTRA

Norwegian Rhapsody No. 1..... *Svensden*

6.0 London Regional Programme

6.15 'The First News'

WEATHER FORECAST, FIRST GENERAL NEWS BULLETIN

6.40 Midland Sport

6.45 COME, PIPE A SONG

THE MIDLAND STUDIO CHORUS

Directed by NIGEL DALLAWAY

7.15 Popular Celebrity Concert

Relayed from THE CENTRAL HALL, WALSTALL



HERBERT LEEMING (left), PHYLLIS ARCHIBALD, and ERIC ROBERTS (right) take part in the Popular Celebrity Concert which is being relayed from the Central Hall, Walsall, this evening at 7.15.

TOM BROMLEY and Orchestra

Concerto, No. 2, in A..... *Liszt*

EVELYN HANSON

Clair de Lune (Moonlight)..... } *Fauré*

Au bord de l'eau (At the Water's Edge)... }

Fêtes Galantes..... *Hahn*

Papillons (Butterfly)..... *Chausson*

ORCHESTRA

Keltic Suite..... *Foulds*

4.45 REGINALD NEW

At THE ORGAN OF THE 'BEAUFORT CINEMA'

Relayed from WASHWOOD HEATH, BIRMINGHAM

Selection, Classical Memories..... *arr. Ewing*

The Way to the Heart..... *Lincke*

The Bells of St. Mary's..... *Adams*

Turkish Patrol..... *Michaelis*

5.15 THE CHILDREN'S HOUR

'Toots and Prattle—a flute for a Franc,' by
FRANCES PEARMAN

Songs by BERNARD SIMS (Baritone)

Musical Selections by THE HILO HAWAIIAN
MELODY MAKERS

'The World around us,' a Topical Talk, by
KENNETH LAWSON

PHYLLIS ARCHIBALD (Soprano)

SHERLOCK THOMAS (Baritone)

ERIC ROBERTS (Violin)

HERBERT LEEMING (Entertainer)

8.25 Midland News

8.30 London Regional Programme

9.0 VAUDEVILLE

(London Regional Programme)

10.15 'The Second News'

WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN

10.30-10.35 Experimental Transmission for the
Radio Research Board

By the Pullograph Process

November 22 CARDIFF SATURDAY

968 kc/s (309.9 m.)

WESTERN REGION

10.15 THE DAILY SERVICE

10.30-11.0 *National Programme*

12.0-12.45 A Popular Concert
Relayed from
THE NATIONAL MUSEUM OF WALES
NATIONAL ORCHESTRA OF WALES
(Cerdorfa Genedlaethol Cymru)
(Leader, LOUIS LEVITUS)
Conducted by WARWICK BRAITHWAITE
Suite, No. 2, L'Arlésienne (The Maid of Arles) *Bizet*
Largo *Handel*
Chanson Triste (Song of Sadness) *Tchaikovsky*
Rhapsody Espana (Spain)..... *Chabrier*

3.5 *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

6.0 *National Programme*

6.40 Regional Sports Bulletin

6.45 *National Programme*

7.0 'WALES TODAY AND TOMORROW'—IV
MR. ISAAC J. WILLIAMS
'The Artistic Standpoint'

7.20 *National Programme*

7.30 DANCE MUSIC
THE GRAND SPA HOTEL NEW DANCE ORCHESTRA
Relayed from the GRAND SPA HOTEL,
CLIFTON, BRISTOL

7.45 An Operatic Concert
Relayed from
THE ASSEMBLY ROOM, CITY HALL, CARDIFF
NATIONAL ORCHESTRA OF WALES
(Cerdorfa Genedlaethol Cymru)
(Leader, LOUIS LEVITUS)
Conducted by WARWICK BRAITHWAITE
{Prelude, Tristan and Isolde *Wagner*
Overture, The Merry Wives of Windsor... *Nicolai*
BEN WILLIAMS (Tenor) and Orchestra
Is't Love or Fancy (Madame Butterfly)
Farewell, O happy Home } *Puccini*
THE ORCHESTRA
Statue Music (Orpheus) *Gluck*
(Solo Flute, KEITH WHITTAKER)
Ballet Music (Samson and Delilah)... *Saint-Saëns*
ALICE MOXON (Soprano) and Orchestra
Caro Nome (Dear Name) (Rigoletto) *Verdi*
THE ORCHESTRA
Suite, No. 1, L'Arlésienne (The Maid of Arles)
Bizet

9.0 *National Programme*

9.15 West Regional News

9.20 *National Programme*

9.35 A PROGRAMME
by the
BRISTOL LISTENERS' CLUB

EILEEN MORGAN (Soprano); E. GAMAGE (Tenor)
REGINALD BUSSELL (Baritone); Duets by EILEEN
MORGAN and REGINALD BUSSELL; PERCY SMITH
(Entertainer at the Piano) and 6QW

10.35-12.0 *National Programme*

SWANSEA

1,040 kc/s (288.5 m.)

10.15 THE DAILY SERVICE

10.30-11.0 *National Programme*

12.0-12.45 *West Regional Programme*

3.5 *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

3.5 *National Programme*

5.15 THE CHILDREN'S HOUR

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*

3.5-12.0 *National Programme*

MANCHESTER and LEEDS

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

10.15:—The Daily Service. 10.30-11.0:—National
1.0:—The Northern Wireless Orchestra. Marie Boyd (Contralto).
3.5:—National. 4.15:—The Northern Wireless Orchestra. E.
Nickell Lean (Contralto) (From Leeds). 5.15:—Children's Hour.
6.0:—Mr. Donald H. Smith ('Wharfedale' of 'The Motor
Cycle'): An Eye-Witness Account of the Lancashire Motor-
Cycle Grand National. 6.15:—National. 6.40:—Regional Sports
Bulletin. 6.45:—National. 7.0:—Professor T. H. Searls: 'The
Cinema and Education.' 7.20:—The Royal Horticultural Society's
Bulletin for Northern English Listeners. 7.30:—A Light Or-
chestral Concert. 9.0:—National. 9.15:—North of England
News. 9.20:—National. 9.35:—The Summer Mummies (In
Winter Garb). 10.35-12.0:—National.

INDIGESTION & CONSTIPATION

cause

SELF-POISONING

but **CICFA** brings

RESTORED HEALTH!

No one can measure the evil wrought by that scourge of civilisation—CONSTIPATION—the result of Bowel Indigestion. It pollutes the blood stream, undermines the general health, and produces that depressing feeling of "never being fit."

Medical men have given the name of auto-intoxication (which means simply "self-poisoning") to the condition which follows neglect of Constipation.

FOOD STAGNATION

Digestion is a joint function of both Stomach and Bowel. Usually Indigestion begins in the Stomach, and is generally due to an insufficient supply of the necessary digestive ferments. When the undigested food enters the upper part of the Bowel, the trouble increases, because, not being in the right state for the Bowel to deal with, it forms into small, hard lumps, known as "starch balls." Frequently these "starch balls" remain in the Bowel for days, and this undigested food is the source of the acids and poisons which work such havoc throughout the system. These poisons give rise to severe headaches, irritability, bad complexion, the feeling of "never being fit," etc. Further, these acids lodge in the joints and deep-seated muscles, and in time lead to Rheumatism, Lumbago, etc.

PURGING IS USELESS

Purging gives temporary relief by forcibly removing the Bowel contents, but does nothing whatever to REMOVE THE CAUSE of the trouble, and is generally followed by more acute Constipation.

DUAL ACTION OF CICFA

Cicfa has a unique two-fold action (1) it gives speedy relief, and (2) it supplies in ideal form the necessary digestive ferments to supplement and stimulate the natural digestive juices.

By promoting easy and complete digestion, Cicfa relieves the strain on the whole of the digestive system. Constipation is prevented, and consequently "self-poisoning" ceases, with the result that there is a great improvement in the general health, and the former sufferer feels a "new being."

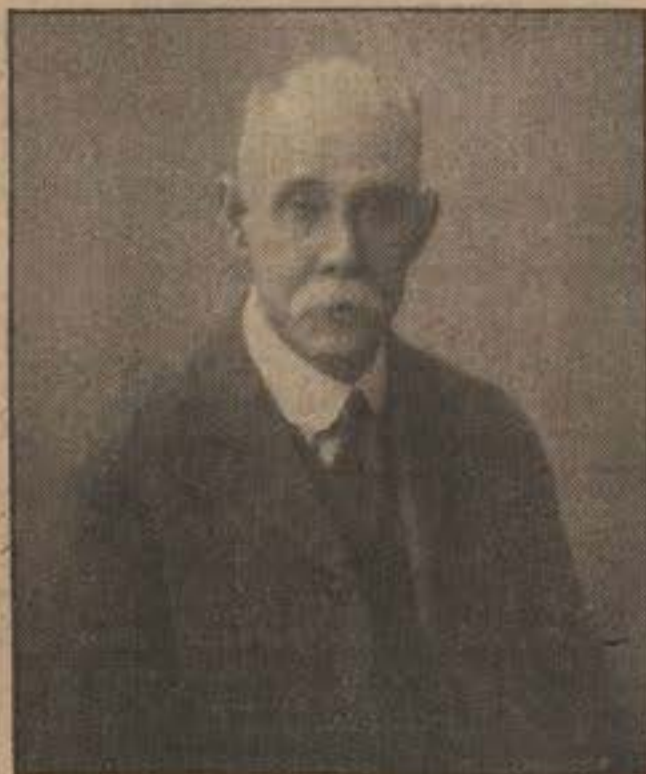
Of All Chemists, Price 1/3 & 3/-

TEST FREE!

Send your name and address with this coupon, and a 1d. stamp for postage, and receive a 10-meal test of this wonderful



Only one sample given to each family.
THE CICFA CO., 8, Duke St., Manchester Sq., London, W.1



Mr. E. W. ANDERSON, who has been building organs all his life, will give a series of talks to children on the secrets on the craft, starting on November 28.

Music from Days Gone By.

THOSE who listen to the Celebrity Concert which is to be broadcast from Walsall on Saturday, November 29, will be taken back to 1830 by the 'Old-Time Singers' in their entertainment of music from the days of our great grandparents. Lovely old-world costumes will lend the right atmosphere—stiff silk and lace for the ladies, while the gentlemen besport themselves in flowered waistcoats! They will sing folk songs and shanties, and duets and trios. Gilbert Bailey, who has a particularly fine baritone voice, is the leader of the party. He learnt his art with Plunket Greene, one of the finest singers of folk songs in England, and will surely recapture the real spirit of the good old days. The soprano of the party is the daughter of David Stephen, the distinguished Scottish musician, who has arranged many of the old-time trios for his daughter and her friends.

A Midland Pianist.

MISS SIDONIE WASSERMAN, who is to play for Midland Regional listeners on Wednesday, November 26, would have studied at the Paris Conservatoire had she not, on the eve of her intended departure, been present at a concert at which Irene Scharrer was playing a concerto. By the time the second movement was reached Miss Wasserman had decided that no one but Irene Scharrer should be her teacher. For three years she took almost daily lessons, and spent a good deal of time in the famous pianist's home. Later, when Miss Scharrer's public engagements gave her no time for teaching, her young pupil worked with Frederick Dawson, another great English pianist, with whom she studied the delightful *Staccato* of Vogrich, which, with a group of Chopin pieces, will be included in her programme on November 26. Miss Wasserman has been broadcasting since the days of experimental transmissions from the old station at the G.E.C. works at Witton.

'MERCIAN'S' NOTES FOR MIDLAND LISTENERS

A CONCERT FROM WALSALL

Folk Songs and Shanties by the 'Old-Time Singers'—Another Birmingham Vaudeville Programme—A Championship Winning Band at the Studio—Chamber Music by Studio Orchestra Players—The Fine Record of a Midland Violinist—Something About Organs for the Children.

A 'Championship' Band.

THE Ripley United Silver Prize Band, which won the Junior Championship of the British Empire at the Crystal Palace a few months ago, is to broadcast from the Midland Regional station on Monday, November 24. Although it has been in existence for thirty-seven years, the Band has come to the fore only in the last five years or so. It is often heard at Matlock, Leicester, Coventry, and other places. With the exception of two, the players are all miners—even the conductor himself—Mr. W. J. Saint—who works in a pit during the day and makes music at night.

Vaudeville at Birmingham.

A WHISTLER who can cover three octaves and smoke a cigarette at the same time is in the Vaudeville programme for Midland Regional listeners on Thursday, November 27. George Parr has whistled all over the United States and down the Mississippi, too. Still more musical fun comes from Frank Rawlings and Percy Freeman, with their saxophones and bells. Harold Clemence, 'the Lugubrious One,' is visiting the studio that night and he is sure to have a finger in the pie. Three play-actors have also promised to put over a little sketch by Stuart Ready. It is called a comedy, but I am not so sure about it. If a man meets a girl in an ante-room where the waiter keeps—but, there—I mustn't give the plot away or you will all guess what is intended to be a surprise at the end. The Studio Orchestra players insist on coming into the show, so Charles Brewer, who is producing it, has roped them in.

Chamber Music for the Midlands.

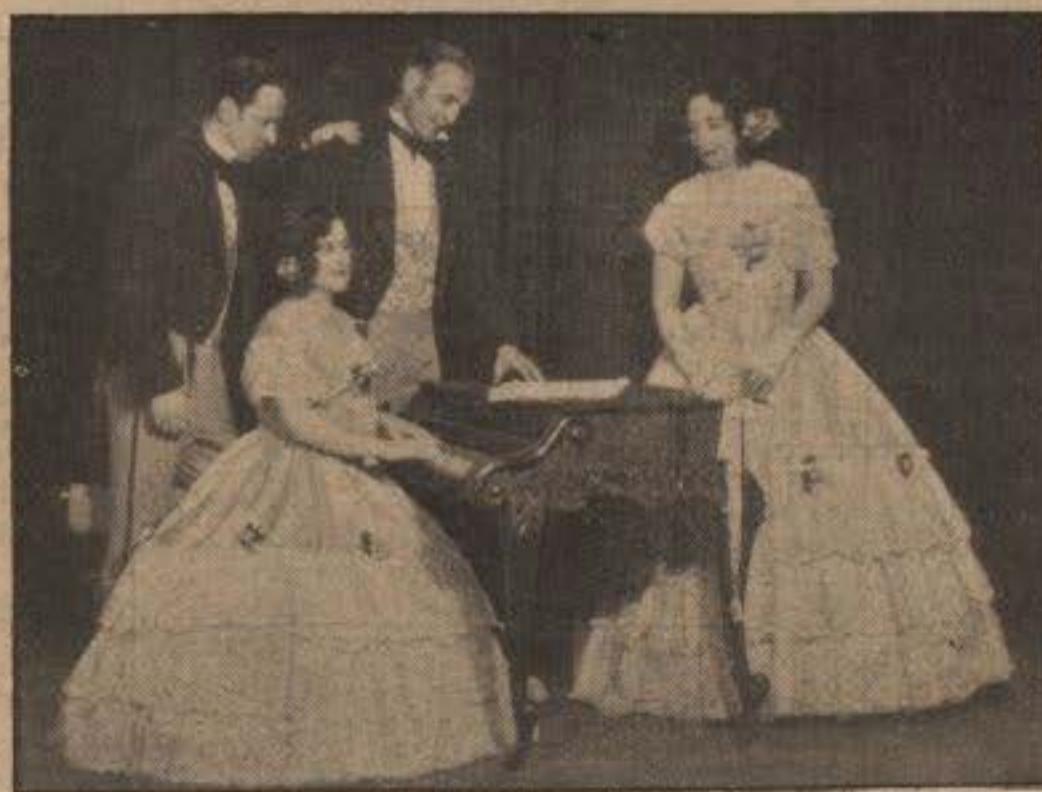
SOME members of the Studio Orchestra have arranged a special musical treat on Friday, November 28, for those listeners who love a bit of chamber music. They have chosen Mozart's *Quintet in A Major for Clarinet and String Quartet*—a work which the lowest 'brow' will find irresistible. Mozart is a true 'classic' of composers, and his music is full of gaiety—it teems with lovely rhythm, and tunes a man can hum after the set is switched off. So if you are one of those who protest that chamber music is dull, try again on November 28.

A Popular Fiddler.

MISS EDA KERSEY, who is to play a Corelli Sonata at the Birmingham Studio on Wednesday, November 26, is a great favourite with Midland listeners. Although she broadcast from the Birmingham Studios for the first time only three years ago, she has crammed a lot into a short time, having played fourteen concertos with orchestra, over a hundred different solos, and a bunch of sonatas. Her debut at the station created something of a sensation because she gave the first broadcast performance of Dohnanyi's *Violin Concerto*, and played it so finely that the orchestra applauded enthusiastically at the end.

An Engineer Talks on Organ-building.

THE secrets of organ-making will be told to Midland Regional children in a series of talks entitled, 'Something About Organs,' which Mr. E. W. Anderson is to begin on Friday, November 28. Mr. Anderson, who is the son of Sir William Anderson, the famous engineer who for ten years was head of Woolwich Arsenal, has always had a *flair* for 'making things,' and when he was little more than a boy he built himself an organ during his holidays. It was a neat little affair with seventy-five metal pipes and proper stop-knobs. He constructed the whole of the inside mechanism, and thus acquired his first knowledge of organ building. The little instrument is still in use in a tiny church in the Midlands. Mr. Anderson shared with his father the discovery of the 'fan' blower. It came about in this way. The organ at the Goldsmiths' Institute in London was constantly 'going on strike' in the middle of a performance, and Sir William Anderson and another famous engineer, Sir Frederick Bramwell, discussed how best the matter could be remedied, with the result that Sir William asked his son to try a fan blower of the kind used for blacksmith's forges. The fan blower was a complete success and since that day has been universally adopted in halls and churches.



Claude Harris

THE OLD-TIME SINGERS

will give a broadcast of music of other days, from Walsall, on November 29.

WEST REGIONAL NEWS BY 'STEEP HOLM'

CHOSEN BY CIVIC DIGNITARIES

Favourite Old Musical Numbers selected by West Regional Mayors to be broadcast—The Life of a Tug-Boat Skipper—Cardiff's 'K.K.K.' to arrange a Programme—New Fortnightly Feature by the N.O.W.—Maestro Singers in the Cardiff Studio—More About Old Weston.

Old Favourites Programme.

THE Lord Mayor of Bristol and the Mayors of Gloucester, Bath, Taunton, Bridgwater, and Wells have been invited to name what they regard as their favourite old musical numbers for inclusion in a special programme, arranged by Mr. A. G. Powell, for West Regional listeners, on Thursday, November 27, at 9.40 p.m. Listeners will be very interested to see how their choice works out. A similar concert was organized about two years ago, when songs that had not been heard of for many years were submitted. One song selected by the oldest inhabitant of Bristol, a lady in her 104th year, was *The Cottage by the Sea*, but, unfortunately, the music could not be obtained, and her next choice was *Sweet Belle Mahone*. Mr. Powell has arranged many programmes for broadcast from Cardiff, and his latest success was a Naval Affair on Board H.M.S. *Flying Fox*, which was given during Bristol Radio Week.

Tug-boats.

A TUG-BOAT Skipper is to be the subject of the next 'Intimate Interviews' broadcast for West Regional listeners on Saturday evening, November 29. I was not aware, until told the other day by one of the chief tug owners in the country, that there are three distinct sides to the tug business. There is harbour and river towage, which includes towage into dry docks; the deep sea or long distance towage of sailing ships, hulks, or broken-down steamers; and the important and sometimes dangerous jobs associated with salvage work.

The Laws of China.

MANY interesting stories can be told of dramatic rescues by tug-boats, which sometimes have their amusing side. My friend told me about a Chinaman who called on a tug-boat owner to offer his thanks to those who had saved him from a watery grave. His gratitude seemed to go a long way when he announced: 'According to the laws of China, I am your slave.' When the tug-boat owner graciously waived any rights he might have in that connection, the Chinaman said: 'According to the laws of China, you will have to keep me for the rest of my life!' There is no doubt that tug-boat work has an extraordinary fascination for those connected with it. Some time ago my friend took one of his men to London, and, wishing to give him an enjoyable outing, he said: 'Where shall we go?' The answer was unexpected, but, on the whole, not surprising. 'Well, if it's all the same to you sir, I would like to go down to the river to see the tugs!'

Child Centres in the Rhondda.

AN important talk on 'Child Centres in the Rhondda' will be given by Mrs. Muriel Matters Porter, on Thursday, November 27, at 6 p.m. Mrs. Matters Porter trained under Dr. Maria Montessori in Barcelona in 1916, and organized child centres in the East End of London and in the Home Counties during the War. She takes great interest in housing reform, and is a member of the executive of the National Housing and Town Planning Council. She came to the Rhondda to establish nursery centres in January, 1929.

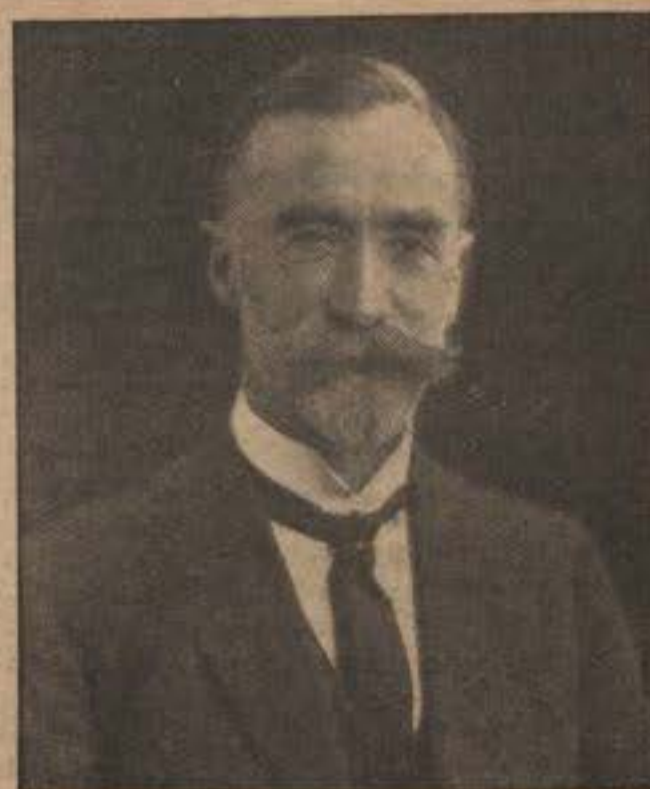
The 'K.K.K.'

THERE is no need to get alarmed at the announcement that a programme arranged by the 'K.K.K.' will be broadcast to West Regional listeners on Tuesday evening, November 25. The 'K.K.K.' in Cardiff has nothing to do with the dark clan which bears the same initials, especially as the new Lord Mayor of Cardiff (Alderman R. G. H. Snook) is president of the organization, which includes a Member of Parliament, several local councillors, magistrates, clergymen, and journalists. The main function of the body is to meet every morning at eleven o'clock for coffee, when topics of all kinds are talked over. Generally, an expert is present to make a valuable contribution to the discussion. The group, which has been in existence for two years, has about forty members, each of whom must 'stand coffee' all round on his birthday. Marriages and silver weddings are also remembered in the same style. The club entertains distinguished visitors to Cardiff, assists local charitable institutions, and arranges visits to interesting places in the country.



THE MAESTRO SINGERS

will pay their first visit to the Cardiff Studio on Friday, November 28.



THE NEW LORD MAYOR of Cardiff, Alderman R. G. H. Snook, is president of the Cardiff 'K.K.K.', who have arranged a programme to be broadcast on November 25.

National Orchestra of Wales.

FORTHCOMING arrangements for the N.O.W. are as follows: Sunday, November 23, 4.45 p.m., Edward German programme from the Studio. Wednesday, November 26, 1.15 p.m., Concert in the Coal and Shipping Exchange, Cardiff, instead of at the National Museum of Wales; it is hoped to make this a fortnightly feature. Wednesday, November 26, 3.30 p.m., Orchestral Concert in the Studio with John Collinson (tenor). Monday, November 24, and Saturday, November 29, midday concerts at the Museum.

A Variety Programme.

A VARIETY programme arranged for Friday, November 28, at 10.5 p.m., will include items by the Maestro Singers, who will be paying their first visit to the Cardiff Studio. Two of the singers are Welshmen—Mr. Dan Jones (tenor), who comes from Pontardawe and needs no introduction to the Principality, and Mr. David Edwards (bass), from Haverfordwest, is one of the few professional singers to hail from Pembrokeshire. Mr. Appleton Moore, the manager, was a principal baritone with the Carl Rosa Opera Company and at Covent Garden, while Mr. William Heseltine (tenor) won fame as principal in Sir Barry Jackson's production, *The Immortal Hour*.

Weston in the 1840's.

SOME amusing thrills of the 1840's will be described by Dorothy Howard Rowlands, in her third talk on 'Old Weston,' which is in the programme for Friday, November 28, at 6 p.m. In those days the Bristol-Exeter Railway line missed the village of Weston by a mile-and-a-half, and a horse-drawn train conveyed visitors from the Old Junction. On one occasion this string of open trucks, bringing passengers from the 2 o'clock 'down' and the 5.30 'up' trains came to grief, the horse falling down dead and derailing its load, so that passengers were compelled to finish their journey on foot.

De Luxe — in appearance — AND performance

The new Platignum de Luxe in six lustrous mottlings!



26

Six new lustrous mottlings, fittings that are gold in everything but name, non-dulling, untarnishable; super ink capacity and a Platignum Senior nib that makes writing effortless and trouble-free! De Luxe in name, performance, and appearance, Platignum is all that this famous name stands for, and covered by the Platignum 100% efficiency guarantee. Money cannot buy better writing service. This pen gives for 2/6 a lifetime's writing satisfaction — that is unconditionally guaranteed. Ask your stationer to show you the whole range.



—and the **5/-** Platignum de Luxe Writing Set

A snake skin effect, silk and velvet lined jewel case cradles a Platignum de Luxe pen and propelling pencil matching in any of the six Platignum de Luxe colours. The pencil with golden fittings propels, repels, and expels its own lead, carries spare leads in the barrel and an eraser under its cap. Surprising value, 5/- complete.

Six lustrous mottlings.
Black and Silver,
Blue and Silver,
Green and Silver,
Black and Gold,
Red and Gold,
Green and Gold.

The metal from which Platignum nibs are made is uncorrodible by any ink in any climate.

Platignum DE LUXE

If unable to obtain write to the makers: —
THE MENTMORE MANFG. CO., LTD. (Dept. TR3), Platignum House, Hackney, London, E.9.
Illustrated list of Platignum Pens, Pencils, Writing, Desk, and Wallet Sets free on request.

Stop wearing Braces!

Enjoy Greater Freedom.

All over the world men are discarding awkward, chest-cramping braces for the 'SPAN' Patent HALF-Belt—the modern Trousers Support. Worn across the small of the back, it supports the trousers from the hips and leaves the chest and shoulders gloriously free. No abdominal compression. Even when "all dressed up," you feel as free and easy as you do in "knock-about" tweeds. The 'SPAN' prevents the shirt riding up, holds underpants securely, gives your trousers that Savile Row hang. Whether you are a two or a ten suit man, one 'SPAN' will do. Changed in a jiffy, but once fixed, always in position. For business, evening wear, or sport, you will find the 'SPAN' takes a great load off your shoulders. Ask your outfitter or order by post to-day. Illustrated folder free on request. "The 'SPAN' is a great success. I have dispensed with Braces and Belts for ever," writes W. B. P. 'SPAN' BRACER CO. (Dept. 3), Castle Green, Bristol, England.



This will take a great load off your shoulders!

Send waist measure with order.

The 'SPAN' Patent HALF-Belt

ORDER BY POST TODAY In BLACK, BROWN, GRAY, or WHITE with set of self-fixing, threadless buttons (extra buttons 3d. per set) and our guarantee of satisfaction. Give waist measurement and state colour. Enclose cheque or P.O. Trade Inquiries invited. **4/9** POST FREE. Abroad, 3d. extra.

Aladdin IS THE GREATEST AND MOST ECONOMICAL OIL LIGHT IN THE WORLD

REDUCED FIRE INSURANCE confirms its safety



From town and country throughout Great Britain the call for the Aladdin Wonder Lamp increases daily. The Aladdin is world-famed for efficiency, safety, simplicity, durability, cleanliness and appearance. It is the lamp that gives the highest condenser temperature oil light obtainable at a cost of LESS than a farthing an hour. The lamp for which there is a standing Reward offer of £5,000 if you can find its equal in 26 important points.

REFUSE IMITATIONS. Do not waste your money, risk your security or impair your eyesight by being misled into buying an IMITATION. Every good ironmonger can supply you with an Aladdin and give you full particulars of Lloyd's Special Aladdin Fire Insurance Policy.

Aladdin INCANDESCENT OIL LAMP

Send us for illustrated catalogue or ask your ironmonger to show you a full range of Aladdin models. Aladdin Industries Ltd., 130 Aladdin House, 118 Southwark Street, London S.E.1. West-End Showrooms: 48 Mortimer Street (near Oxford Circus) W.1. Paris: 149 Boulevard Ney.

The Stewart Electrical Radiator Cooker-Kettle Combination BOWL FIRE

Boils Kettle. Heater stands upright to warm rooms. Perfect Radiator. Will not rust or burn out. Ideal for Sickrooms and heating Baby's Food. Can be moved from room to room. Stands anywhere. Cleaner than Gas. NO DANGEROUS FUMES. Works off any Lighting Circuit. Supplied in any voltage. Fully descriptive illustrated List free. Send order NOW with name of usual Electrician. **25/-** including 3 Heat Plug.

Portable. Adjustable Reflector to direct Heat where it is wanted. Copper Bowl, highly polished, black lacquered base and frame. (500 watts). Complete with Flex and Adaptor. **11/6 COMPLETE**

Send for Illustrated List of Stewart Electrical Appliances. The Cooper-Stewart Engineering Co., Ltd. (Dept. R.T.), 135/137, Long Acre, London, W.C.2, also at 63, Tithebarn St., Liverpool (Bank 4008). West of Scotland Agents: R. Stirling & Co., 167 Holm St., Glasgow (Central 6388).

for **NURSING MOTHERS**

Robinson's "Patent" Groats and milk keeps mother fit and healthy. It adds to the nutritive value of milk and counteracts its constipating effect. Doctors and nurses recommend...

ROBINSON'S "patent" GROATS

For a FREE copy of "My Book" on the welfare of infants and children—write to **KEEN, ROBINSON CO., LTD.** (Dept. E.T.3), Carrow Works, Norwich

CARNIVAL GOODS OF DISTINCTION.

HATS, NOVELTIES, BALLOONS, JOKES, DECORATIONS, etc., etc.

Have something different from the large selection that "Unedus" offers for **YOUR NEXT DANCE.** Low prices and quick deliveries.

Dance organisers should send today for our latest free catalogue.

"UNEEDUS" (Dept. L. W.), 70/72, Arundel St., Portsmouth.

KEEP YOUR BOYS AT HOME!

...or rather, let a Riley Billiard Table do it for you. The Billiard Table is delivered on first payment of 12/3, the balance you pay by easy monthly instalments. Cash price £115.0. Riley's pay carriage, take all transit risks, and give 7 days' Free Trial.

Riley's "Combina" Billiard and Dining Tables. Ready for either duty in a few minutes. Can be had in various sizes and styles for cash or easy terms. Riley's are the largest makers of billiard tables in Great Britain. Send for FREE Art List.

30 FREE Billiard Tables. Send for details and price list.

E. J. RILEY, LTD., Raymond Works, ACCRINGTON and Dept. 5, 147, Aldergate St., London, E.C.1.

Free! 128 PAGES

ENGINEER'S GUIDE TO SUCCESS

containing the widest selection of engineering courses in the world **GET IT**

Quality for a well-paid position in Engineering by studying at home with the T.I.G.B. Become an A.M.I.C.E., A.M.I.Mech.E., A.M.I.E.E., etc. Inquiries will be successful if Guaranteed. WRITE NOW to "The Engineer's Guide to Success" and mention the branch post or qualification that interests you. **T.I.G.B., 23, Temple Bar House, London, E.C.4.** Founded 1917, 16,000 Successes

TWO GREAT ACHIEVEMENTS IN THE WORLD OF MUSIC



CELESTION MODEL Z.20

Without doubt the most attractive Loud-Speaker at its price. It is operated by a highly sensitive electromagnetic reed movement working in conjunction with the famous Celestion reinforced diaphragm of special size and shape. Its reproduction will delight the most critical music-lover. The really high and extremely low frequencies are reproduced with remarkable fidelity. The cabinet, of selected oak or mahogany, is of particularly attractive design.

Oak - - £7 : 15 : 0
Mahogany - £8 : 5 : 0

Throughout the constant striving for better and still better radio, one fact stands predominant: the *final word* in all radio reproduction rests with the Loud-Speaker.

Whatever your Receiver it is consequently essential that your Loud-Speaker should be the best you can obtain. You will be well advised, therefore, to ask your radio dealer for a practical demonstration of Celestion Loud-Speakers—"The Very Soul of Music."

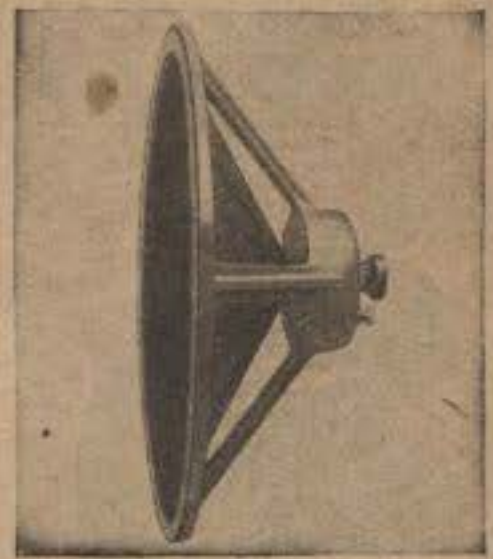
Hear them at any good Radio dealer's or write to us for particulars.

CELESTION

The Very Soul of Music

LOUD-SPEAKERS

Celestion, Ltd., Kingston-on-Thames. Showrooms: 106, Victoria St., S.W.1



CELESTION CHASSIS D.20

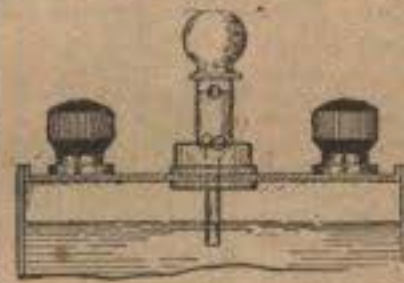
A complete Celestion Loud-Speaker (except for cabinet) with Unit and Diaphragm correctly and permanently mounted in relation to each other. Easily and quickly fitted in any Radio-Gramophone, Portable or Cabinet Receiver, or on standard baffle-board. Particularly sensitive, with a remarkably wide frequency response, giving particularly life-like reproduction. The finest addition which can be made to any Receiver. Embodies all the exclusive features, including the Celestion reinforced diaphragm, which have made the name Celestion foremost in Sound Reproduction.

Price complete
£3 : 3 : 0

FOREMOST NAME IN SOUND REPRODUCTION

SERVICES FOR BROADCASTING

A collection in book form of prayers, hymns, epilogues, and forms of service used in B.B.C. religious services. In paper covers 1s. 3d. post free. In cloth 2s. 4d. post free: of the B.B.C. Bookshop, Savoy Hill, W.C.2.



BATTERY CHARGE INDICATOR

Chaslyn Vent Type Hydrometer.

For High and Low Tension Accumulators, can be left permanently on accumulator and is guaranteed accurate. No Mess—Easy to read—shows at a glance state of charge—increases life of battery.

Over 500,000 in use.

Price 1/6 Each.

From your Wireless Dealer or from
J. H. COLLIE & CO., 10, Cannon Place, LIVERPOOL.

STONE'S GINGER WINE

SIP IT—DRINK IT—DRAIN IT

AND FEEL ALL AGLOW

The ORIGINAL Green Ginger Wine. Famous since 1740.

Free TO AMBITIOUS MEN

VALUABLE BOOK ON CAREERS

The "Guide to Careers in Secretariats, Accountancy and Commerce," published by the Metropolitan College, St. Albans, is veritably an atlas of the world of Commercial Success. Every young business man should obtain a copy. 156 pages of valuable information, and a priceless



stimulus to be up and doing. And it is FREE. Convincingly it tells how, with the least time and expense, while following his usual occupation, anyone with average ability can obtain a sound, practical business training by post, and thereby qualify for a more responsible position with consequent higher remuneration. Send coupon at once for your Free copy.

COUPON-POST NOW

Please send me a copy of the 136-page "GUIDE TO CAREERS in Secretariats, Accountancy, etc.," to keep, without charge or obligation.

NAME _____
 (in Capitals)
 ADDRESS _____
 Radio Times,
 Nov. 14, 1930.

METROPOLITAN COLLEGE

Dept. G7/4, ST. ALBANS.



Devotees of the KROPP

The Undergraduate The long smooth glide of the close-cutting Kropp is obtained every day, with a touch on the strop. No other razor requires so little attention to ensure a perfect shave every morning.

KROPP
 ALL BRITISH
 It never requires grinding

From all Hair-dressers, Cutlers, Stores, etc.
 In case. Blackhandle 10/6
 In case. Ivory handle 18/-

Send postcard for a copy of "Shavers' Kit," Booklet No. 100.

Wholesale only: Osborne, Garratt & Co., Ltd., London, W.1.

READICUT RUG WOOL

CUT IN LENGTHS 2 1/2 or 3 1/2 INCHES READY FOR USE

Make a BETTER Rug in HALF the time. No winding, gauging or cutting up to do. See range of 100 shades and make up a colour scheme to tone with your room. Shops cannot offer such a wide range of shades or such value and quality. Compare with shop prices and note what you save. PER LB., FROM 1/9

WRITE NOW FOR FREE SAMPLES of our Ring Wools, 5 Fold Wools, Cable Wools, etc., in Hanks and Ready Cut, Carvas, etc. Also particulars of our FREE GIFT SCHEME to

The READICUT WOOL CO.
 Dept. R.T., OSSETT, YORKS.

HINTS FOR HOME DECORATORS

Best Book Obtainable

Full instructions on: PAINTING, PAPERHANGING, STAINING, GRAINING, VARNISHING, ENAMELLING, STENCILLING, SIGNWRITING, POLISHING, etc. Much valuable information is given on renovating Floors, Damp Walls, Baths, Furniture, etc.; and scores of recipes for making paints, colours, inks, dyes, stains, insecticides, household, domestic, and spring cleaning preparations. This book enables the amateur to decorate the home throughout and saves pounds in decorators' bills.

144 PAGES. Price 1/- Post Free.
 Satisfaction guaranteed or money refunded.
 TEXALO MANUFACTURING CO.
 (Dept. R.T.)
 SOUTH SHORE, BLACKPOOL, Lancs.

Give your Records the best needles "KIRBITONE"



save the irritating scratch and wooliness inseparable from imperfect needles. Made by the largest Needle manufacturers in the Kingdom, whose 200 years of experience has been devoted to the production of the perfect needle for every purpose.

In boxes of approximately 200 needles at 9d. per box, of Gramophone Dealers and Music Sellers.

Hand this SPECIAL OFFER COUPON and 6d. only for sample 9d. box to your retailer, who will exchange on behalf of the manufacturers.

KIRBY, BEARD & Co., Ltd.,
 Ravenhurst Works, Birmingham;
 also London, Redditch and Paris.

The BEDFORD 3 Piece Suite

65/-

Corr. yald Eng. & Wales. OR EASY TERMS

All seat cushions reversible.

2 Solid Oak Frame Adjustable Arm Chairs each fitted with 2 soft, well filled velvet cord cushions any colour.

And a Solid Oak Frame Settee fitted with 3 soft, well filled velvet cord cushions. The Settee can be converted in a moment into a large, full length bed, as illustrated.

Write for new illustrated Coloured List B.

Chairs, Reg. Letters or Crossed P.O.'s to: NORTH HUGGS TRADING CO., LTD., 32, Shaftsbury Avenue, Piccadilly Circus, W.1.

SETTEE EXTENDED as a bed 41ins wide.

HIDE GAUNTLETS

Overall length 15 inches.

Of pliable, nut-brown stout hide, specially treated to render absolutely waterproof.

Cut in one piece, fingers gusseted and linen lined, these splendid gloves are well-nigh indestructible and will give endless Postage 6d. wear.

Money-back guarantee.

Take advantage of these surplus Govt. military gauntlet gloves now as they are an absolute bargain and undoubtedly cost treble our price to produce. Full men's size only.

3/11

NUTTALL, 13, GOODMAYES, ILFORD.

NEW DISCOVERY HEALS SKIN DISEASE

POSITIVELY REMOVES EVERY TRACE OF ECZEMA, PSORIASIS, ETC., AND HEALS BAD LEG.

These are strong claims, but they are backed by hundreds of grateful letters from all quarters. This great new discovery is removing every form of skin disease. It will take away your complaints, however long you have been tormented.

7 Days' FREE SUPPLY.

Enclose 1/6 stamp (for part postage), with your name and full address, and 7 Days' free trial supply—sufficient to do you good—will be sent to you under plain cover. You will get rid of your troubles once and for all, for the results of this treatment are permanent.

Write to-day. Test this remarkable remedy at once. Write to the actual discoverer, Mr. Arthur Thornton (Dept. R.T.8), Evelyn House, 62, Oxford Street, London, W.1.—ADVT.

BAGATELLE

ensures winter night pleasure for the family

Only 7/6 down—and the 6ft. Riley Bagatelle Table is delivered to you, complete with all accessories ready for play. Pay the balance in 19 monthly instalments. Cash price £6 10 0. Riley's pay carriage and take all transit risks; 7 days Free Trial. Beside the 6ft. model, two other sizes are available—7ft. and 8ft. Each folds away when not in use.

Write to-day for list giving full particulars.

32 FREE BILLIARD TABLES. Write for details.

E. J. RILEY, LTD.,
 JASPER WORKS, ACCRINGTON,
 and at Dept. 17, 147, Aldersgate Street, LONDON, E.C.1.

Try this NEW Self-contained aid for the DEAF FREE!

NOTE THE SIZE

The SONORA Aid for the Deaf fits into a waistcoat pocket. Enables music, speech, etc., to be heard at a remarkable distance. Simply hold it to the ear—nothing more. Send name and address and the SONORA will come to you—for 8 days' FREE trial. Send no money. £2.2.0 Cash price Or 5 monthly payments of 10/- each.

D. & J. Hill, Ltd., West End consulting room, Oxford Circus House, 245, Oxford Street, Oxford Circus, 267A, Gray's Inn Road, W.C.1., also 483, Chester Road, Manchester. (Consultations 2 to 5.) Supplied under National Health Benefit.

When replying to advertisements please mention *The . . . Radio Times*

You can't enjoy "good turns" if suffering from HEADACHE or NEURALGIA

—but why suffer at any time? Take a ZOX immediately the pain starts. ZOX acts like magic. Sufferers say it is the only remedy they know for prompt relief. 30 years' reputation.

2 ZOX FREE

2 Powders Free if you forward a stamped addressed envelope for same. Chemists and Stores sell ZOX at 2s. each, or 1s. 6d. and 3s. per box. For the Free Powders write ZOX Mfg. Co., Dept. "R," 11, Hatton Garden, London, E.C.1. Mention "Radio Times."

This Book is FREE! Send Postcard TO-DAY

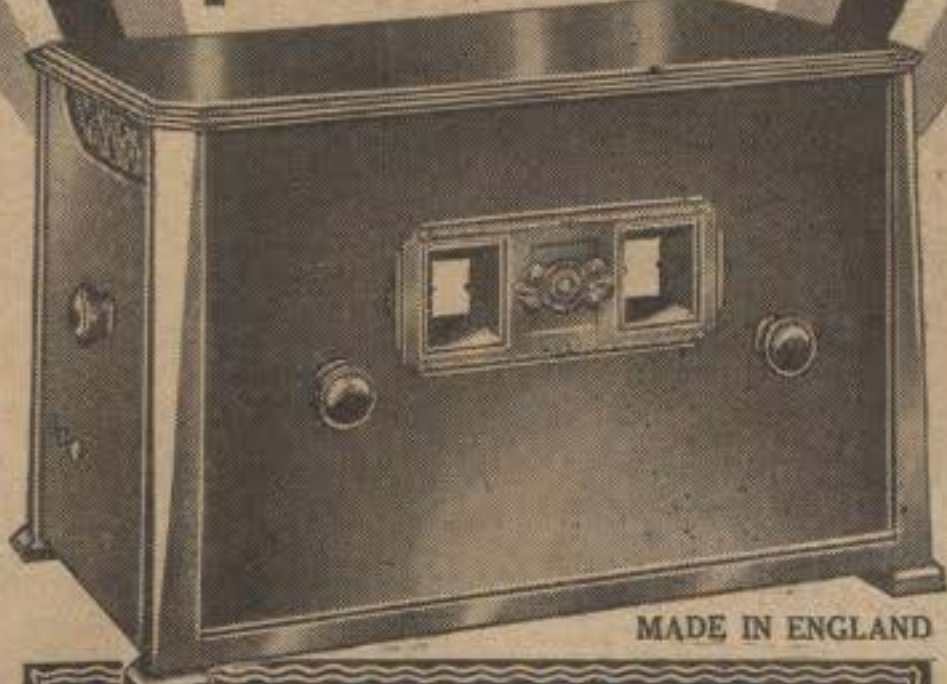
Write to me for my Free new and Enlarged Edition of the "Walpole Herbal" by Sir John Hill. "Get Back to Nature and Live," containing 1700 Medical Recipes and Prescriptions which have cured hundreds and a large broadsheet of amazing and convincing Testimonials. Write AT ONCE, and find how Nature can Cure You!

W. ALOYSIUS BROWNE, F.N.A.M.H.
 (Dept. R.T.), 133/134, St. Mary's Street, SOUTHAMPTON.

Books Free in British Isles only, other parts 1/-.

EVERYTHING **G.E.C.** ELECTRICAL

ALL-ELECTRIC
The set that
lowers costs and
raises the
standard of
performance



MADE IN ENGLAND

GECOPHONE

REGISTERED TRADE MARK

**3 VALVE ALL-ELECTRIC
A-C MAINS RECEIVER**

This GECophone Receiver not only excels in workmanship, finish and performance, but represents a standard of good value which until now could never be associated with all-electric radio. Let this set, therefore, be your choice.

GECophone 4-VALVE ALL-ELECTRIC RECEIVER

An extraordinarily powerful receiver representing the superlative in all-electric radio technique. Price **£30**

Sold by all leading Wireless Dealers.

Manufacturers, Wholesale only:

The GENERAL ELECTRIC Co., Ltd.

Head Office and Public Showrooms:

MAGNET HOUSE, KINGSWAY, LONDON, W.C.2,

Branches and Public Showrooms throughout Great Britain

PRICE

£18

WITH OSRAM VALVES
AND ROYALTY

HIRE PURCHASE

*Terms £1:16:0 deposit,
12 monthly payments
of £1:8:4. Ask your
dealer for particulars.*

POST THIS COUPON TO-DAY

To
THE GENERAL ELECTRIC CO., LTD.
Magnet House, Kingsway, London, W.C.2

GECOPHONE

Please send particulars of the
GECophone 3-Valve All-Electric
Receiver.

Name

Address

..... R.T.

*Cut out coupon and paste on post card or enclose in
unsealed envelope. Halfpenny postage in either case.*

THE PICK OF THE PROGRAMMES ON THE PICK OF THE ALL ELECTRIC THREE'S



Here is Your Opportunity—Make Wireless Batteries—It is a Paying Proposition!

WHETHER you are a Wireless Enthusiast or not, you know what an enormous demand there is for Wireless Batteries—a demand which is ever increasing by leaps and bounds. If you are a Wireless Enthusiast you know also that you and millions of others are constantly on the look out for BETTER Batteries. Here is a way in which you can meet the demand for BETTER Batteries and Profit Financially—*make them yourself in your Spare Time by means of our Patented Method and Formula.* By making your own Batteries you can SAVE money—by supplying your friends and others you can MAKE MONEY—and you may make up to £300 a year per licence!

ANYBODY CAN DO IT!

YOU Can Do This:

It has probably never crossed your mind before. You have thought of Batteries as "Technical" things—always regarded them as something "mysterious."

The exact opposite is the case. Study the pictures on the left and you will see how really simple it is.

You will need no expensive "plant" or machinery—only a few simple tools and hand presses. You need have no special accommodation—a start can be made upon your present Kitchen Table. The Children can help you.

WE WILL TELL YOU HOW

You may know nothing about Wireless or Electricity—it doesn't matter in the slightest. We will tell you how to do it—FREE. After receiving our instructions you can start right away to Manufacture! And the

work is intensely interesting as well as easy—more fascinating than making your own Wireless Set! The saving is huge—an average worker can complete a 60 volt H.T. Battery in 2 hours at a cost of 2/3 approximately! Compare this with Shop Prices! **Make Your Friends' Wireless Batteries and MAKE MONEY.**

Consider what this means to you. Not only can you SAVE Money on your own Batteries—and get BETTER Results—but directly your friends know of them they will want some, too! Thus, you can begin to build up a Profitable Spare-Time Business and reap a Golden Harvest from the Wireless and Electrical Market. Many men are already making comfortable EXTRA incomes in this Pleasant, Easy Way.

There's MONEY in it—big Money if you are energetic and anxious to get out of the rut! What could you do with £300 a year?

PROFITS GUARANTEED

Your Market is unrestricted—it can never become overcrowded—you sell where you like and when you like. If necessary, we will purchase sufficient of your output to guarantee you a weekly Profit, providing it reaches the required standard of efficiency, which is easily attainable. We will continue your training FREE until you reach that standard—that's fair, isn't it?

Don't hesitate—if you have never seen a Battery before you can MAKE Money this way. Let us explain this GILT-EDGED, HONEST PROPOSITION fully. Write at ONCE! Make your SPARE Hours—GOLDEN Hours!

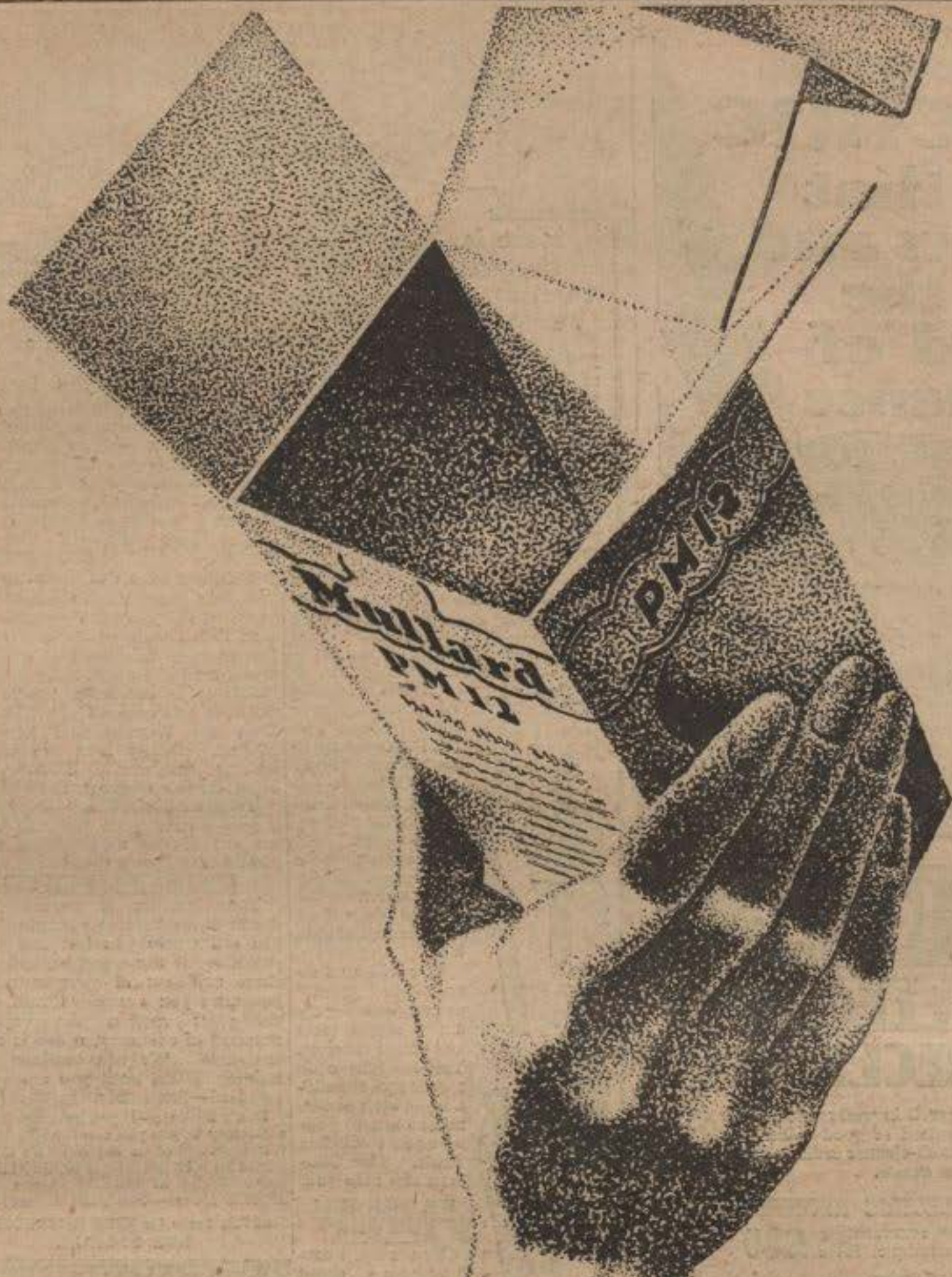
Send this Form for FREE INSTRUCTIONS HOW TO START.

COUPON

To Mr. V. ENGLAND-RICHARDS,
THE ENGLAND-RICHARDS CO.,
LTD., 432, King's Lynn, Norfolk.
Sir—Please send me at once, and FREE,
full details as to how I can Make Wireless
Batteries and Make Money at Home in my
spare time. I enclose 2d. stamps for
postage.

Print your name and address
boldly in capital letters on a plain
sheet of paper and pin this coupon
to it.
"Radio Times," 14/11/30.





Somebody's got
 better radio!
Mullard
 THE · MASTER · VALVE

Advt.: The Mullard Wireless Service Co., Ltd., Mullard House, Charing Cross Road, London, W.C.2.

Atks