

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

THE RADIO TIMES

THE JOURNAL OF THE BRITISH BROADCASTING CORPORATION

NATION SHALL SPEAK PEACE UNTO NATION

Vol. 29. No. 375.

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

DECEMBER 5. 1930

Every Friday. TWO PENCE.

HERE ARE SOME OF THE PEOPLE YOU WILL HEAR



Dean Inge
Sunday



Sir James Jeans
Tuesday



Hermann Scherchen
Wednesday



Lamond
Wednesday



Rt. Hon. W. Omsby-Gore
Friday



Osbert Sitwell
Monday



C. B. Cochran
Monday



Evelyn Laye
Monday



Gerald Du Maurier
Monday



Henry Ainley
Monday



Gertrude Lawrence
Monday



Jack Hulbert
Monday



Claude Hulbert
Monday



Noel Coward
Monday



Ernest Milton
Friday



Gerald Ames
Friday



Olive Groves
Tuesday



Hugh Walpole
Monday

IN THE OUTSTANDING PROGRAMMES OF THE WEEK



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RADIO-GRAMOPHONE

Made in England

first exhibited to the public at the Manchester Radio Exhibition last October, was declared to be the finest Musical Instrument developed since Radio began.

The electrical reproduction of gramophone records provides musical entertainment in the home of a **QUALITY, BRILLIANCE** and **POWER** hitherto hardly believed to be possible.

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**TURN
A
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RADIO

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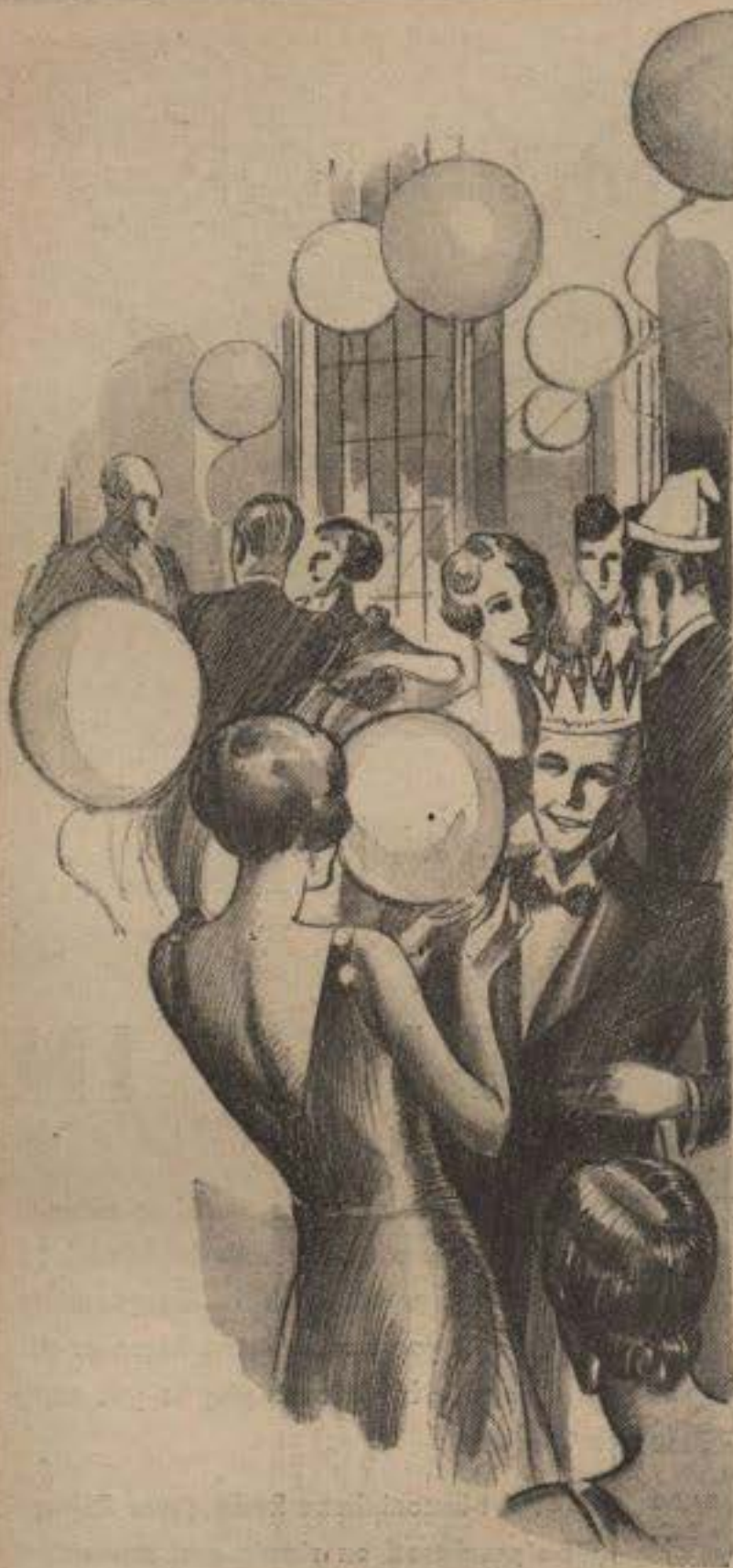
are used by the B.B.C., Imperial Airways, Metropolitan Police, Trinity House Lightships and Beacon Stations, the great British Liners, etc., etc., because of their longer life, clearer tone, greater range and volume. They are the same in every respect as the Marconi Valves you can buy at your dealer's, the best for your set.



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"EKCO" All-Electric Sets operate direct from your electric supply. No batteries—no accumulators—no replacements—no renewals—permanently perfect radio—**PLUG-IN—THAT'S ALL.** As simple, safe and reliable as your electric light.

The "EKCO" 3-valve Receiver No. 313 is superior to ordinary four and five valve sets. Requires no aerial, gives multi-station reception with razor-keen selectivity, complete reliability, one knob tuning calibrated in wavelengths, volume to order, natural tone adjustable to any speaker, gramophone pick-up sockets, Westinghouse Valveless Rectification, low upkeep costs. In cabinet of tenacit bakelite—dark jade, dark mahogany or medium oak. Receiver and Loud-Speaker form one symmetrical whole as shown in illustration, or can be purchased separately. Receiver £22. 10. 0 (complete with valves).

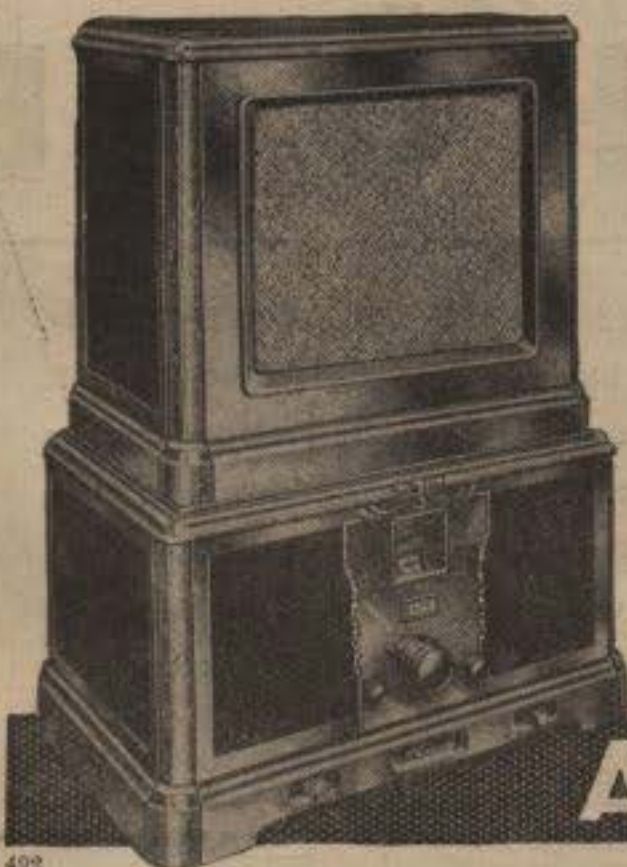
There is also the "EKCO" 2-valve set No. 312 at £14. 10. 0.—easily superior in performance to standard 3-valve sets.

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**"EKCO" SETS ARE OBTAINABLE BY
EASY PAYMENTS SPREAD OVER
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E. K. Cole, Ltd., Dept. H., "EKCO" Works,
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EKCO

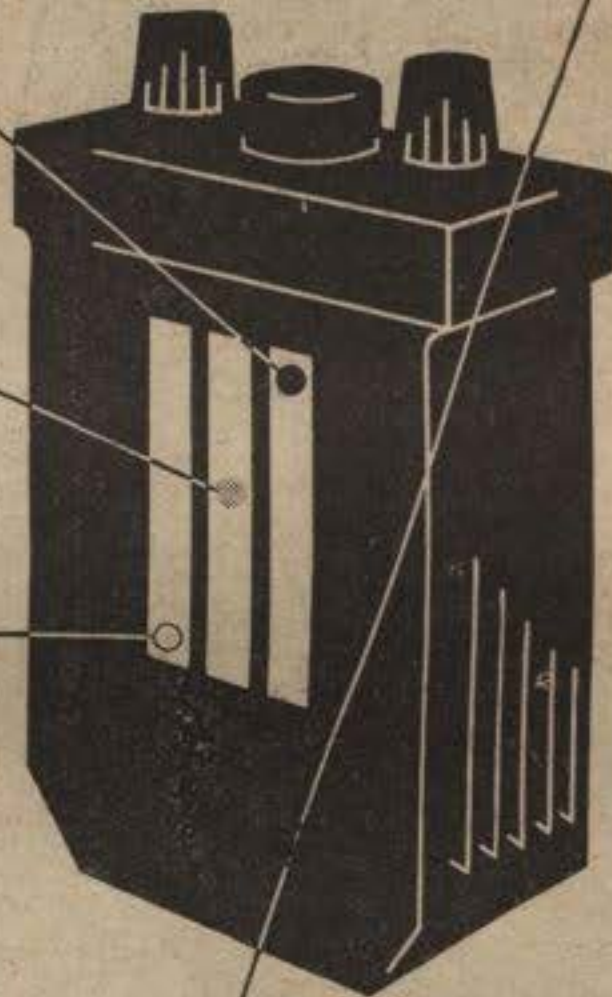
ALL-ELECTRIC RADIO

AN ACCUMULATOR THAT THINKS!

RED down
Save sorrow
Recharge
tomorrow

The charge
is lean
When falls the
GREEN

To charge
me right
Bring up the
WHITE



An example of Dagenite prices. P.G.F. Type L.T. Accumulator (with 'Tell Tale' device) 2 volt — 20 ampere hour capacity — 10/6. P.G. Type, as above but without 'Tell Tale' device 1/6 less. H.T. 10 volt units from 5/-. Send for free catalogue No. R151 showing all types to National Accumulator Co. Ltd., 93 Great Portland Street, London, W.1

A wonderful invention is here! National have built an accumulator that will think for you. Three little floats—red, green, white—show you just what is happening inside. Warn you in plenty of time that recharging is due. Cut out all guesswork. Keep every programme smooth and clear. Lengthen the accumulator's life. Only National 'Dagenite' Radio Accumulators have this marvellous device. Now — in time for the coming winter — get an all-British 'Dagenite' — made by National.

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PRICES:

Standard Capacity (12 m/a discharge)

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90 volt	11/9
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120 volt	15/6

Get an Improved Pertrix Accumulator as well

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

Vigorous Performance

All the vigour and pep of a drive from the tee should be in your radio valves. OSRAM VALVES make sure of this! They put new vigour into your wireless set. You get richer tone, clearer speech, larger volume. There's an OSRAM VALVE for every purpose. Fit OSRAM now and enjoy better performance.



Write for the "OSRAM WIRELESS GUIDE" (1930 Edition), sent POST FREE on request.

MADE IN ENGLAND

Sold by all Wireless Dealers

Osram Valves
PUT VIGOUR INTO YOUR SET

33 stations on the loud speaker

overwhelming proof of the outstanding performance of the Cossor Empire Melody Maker

Read these remarkable letters:

—then examine one of these remarkable Receivers at any Wireless Shop—see how simply it can be assembled even if you know nothing about Wireless—hear its full-toned volume—appreciate its range—try it for yourself—go to your Dealer's to-day or use the coupon below.

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"The number of stations received at full volume appears to be unlimited. Let me congratulate you on a Rolls Royce Set at a Ford price."

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"On an indifferent aerial I have had splendid results tuning in many home and foreign stations."

C. F. Ireland.

WHITEHAVEN,

Cumberland

"I have heard up here many sets by different makers but I think this is the best yet."

D. Lower.

DARTMOUTH, S. Devon

"I have given your Empire Set a good test alongside more costly receivers and it has proved to be far ahead of them. Well done Cossor!"

L. R. Shapley.

FARNHAM, Surrey

"I must confess that your Empire model at £6.17.6 is the best I have ever heard or wish to hear for I honestly believe it is impossible to improve upon."

J. L. Cullen.

Cossor Empire Melody Maker

£6.17.6

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

Gentlemen,

14th September, 1930.

I feel I must not let another day go by without informing you of the wonderful results I have obtained with your "Cossor Empire Melody Maker".

I purchased a kit of parts on Tuesday last, commenced assembling the set at 6 p.m. At 10.45 p.m. everything was completed, and you can imagine my delight when strains of Dance music came through the loud speaker with great clarity and volume.

The following day, I commenced calibrating in real earnest, and below is a list of stations that I received on the loud-speaker. Up to the present, I have not even attempted to use headphones.

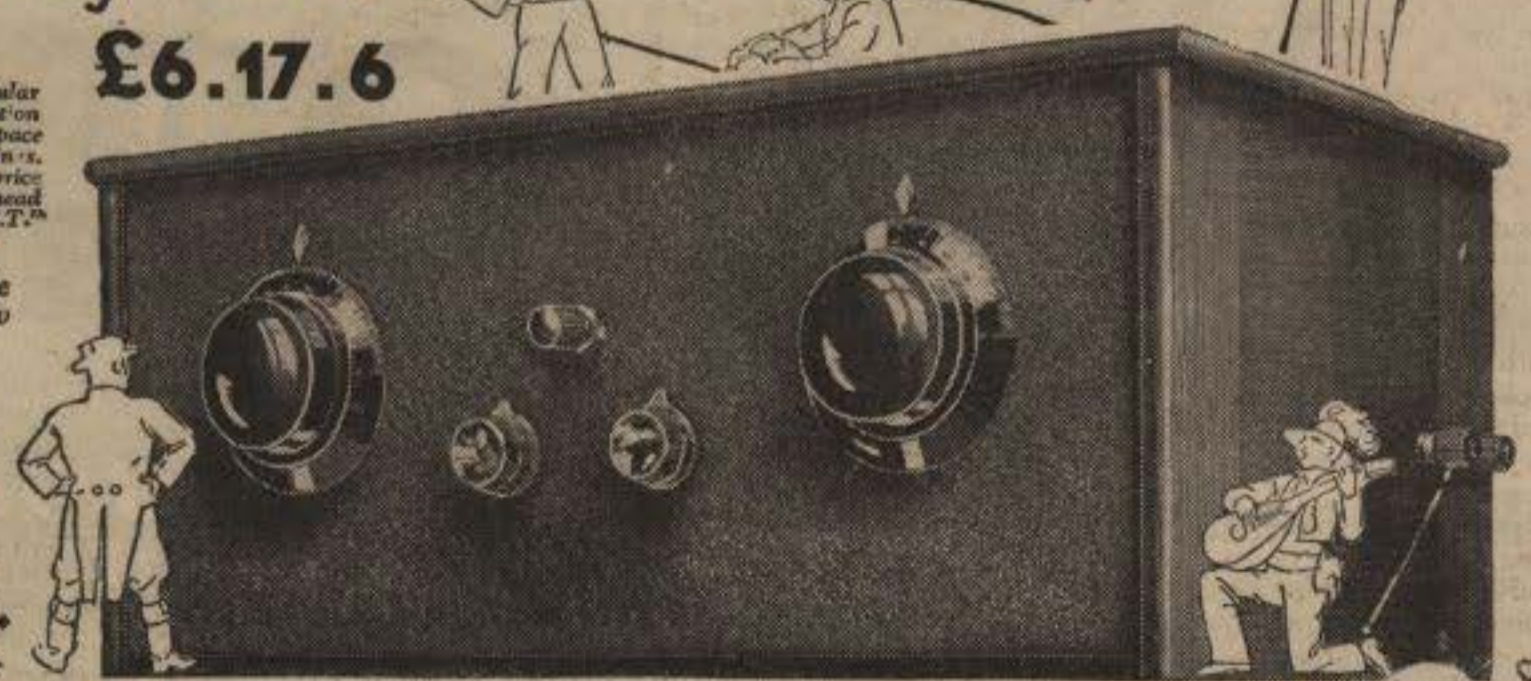
- | | | | |
|---------------|---------------|---------------|------------------|
| Huisen; | Moscow; | Fraga; | Katowice; |
| Radio Paris; | Hilversum; | Mid-Regional; | Toulouse; |
| Konigs- | Groydon; | Langenbergs; | Algiers; |
| wusterhausen; | London (Nat.) | Esola | London Regional; |
| Daventry | Budapest; | Superieure; | Cardiff; |
| (National); | Munich; | Rome; | Bratislava; |
| Eiffel Tower; | Riga; | Cologne; | Turin; |
| Motala; | Vienna; | Stockholm; | Barcelona; |
| Kalundborg; | Milan; | Madrid; | Warsburg. |

This makes a total of thirty-three stations, all of which are strong, and requires little or no reaction. The set is wonderfully selective, and on the Short waves, stations which are within one or two degrees of each other are easily separated by the use of the rheostat and reaction control.

I received about ten other stations at loud-speaker strength, but I cannot identify them. I am, however, more than satisfied with the variety of programme which is afforded me by the above stations. I consider the 'variable' fixed condenser in the aerial circuit a very great asset to the set. I may say that I have never come across a set which pleases me so much as the Cossor Melody Maker, and in which the tuning is so excellent.

I wish your firm all the success it deserves.

Very truly yours,
Victor J. Bermar



The Originals of these letters may be inspected at our Head Office.

We have just issued a novel, circular Station Chart, which gives identification details of nearly 100 stations, with space for entering your own dial readings. Ask your dealer for a copy, price 2d. or send 2d. stamp to us and head your letter "Station Chart R.T."

16-page catalogue of Radio Sets now available.

To A. C. Cossor, Ltd. Melody Dept., Highbury Grove, N.5

Please send me free of charge Constructional Chart which shows me how to assemble the Cossor Empire Melody Maker

Name: _____

Address: _____

R.T. 5/12/30

THE RADIO TIMES

Vol. 29. No. 375.

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

DECEMBER 5, 1930.

Every Friday. TWO PENCE

DOES THE MICROPHONE KILL SINCERITY?

IN reading a recent editorial in this esteemed journal, my head suddenly became like unto the head of Felix or Mickey Mouse, and out of it sprang a note of interrogation several sizes larger than myself, floated out of the beam, and ultimately rearranged itself into the words of this article. The writer had admirably expressed what most of us feel about the value of the 'Science and Religion' talks, whereupon he suddenly let himself go with a generalization emphasized by the use of the word 'undeniably'—'the microphone,' he wrote, 'undeniably compels a man to greater sincerity and honesty than does the pen.' That 'undeniably' was clever; it must have shut many mouths. I refuse to allow it to shut mine, and boldly say that I for one deny that statement.

Of course, many of the speakers at the microphone utter words which they have already written down—do we not hear them turning the pages over?—and the sincerity of the spoken word will therefore be no greater and no less than that of the previously written word. But the point, I take it, is that a man speaking face to face with the listening world will, on that account, be likely to attain a higher degree of sincerity and honesty than one who is simply writing his thoughts down on paper in private. I deny that. I believe that the opposite is the truth.

I speak of 'degrees' of sincerity. I think it is important to discern them. There are not only different degrees, but different kinds, of sincerity; intellectual and emotional sincerity, for example. I believe absolutely in the emotional sincerity of the Hyde Park orator; but as I listen to him, and not perhaps quite so excited about it as he is, I can see that he is stuffing the cracks and flaws of his argument with wax as hard as ever he can. I am one of those who assume the sincerity of every speaker, whether he stands on a tub in the Park or on the more elaborate rostrum of the floor of the Talking House which we call Parliament. I am not prejudiced against speakers, or in favour of writers. I have never seriously questioned the honesty of any politician, of, let us say at random, Mr. Lloyd George. I have heard him speak many times, and I have read much that he has written; and I aver without the slightest hesitation that his writings attain a higher degree of sincerity than his speeches. The tricks, the exaggerations, the half confessions, the half truths, the 'inexactitudes,' are thick in the latter but very sparse in the former.

I have myself had some little experience in both forms of self-advertisement. I have often spoken on a platform and 'off my chest'; and at one time or another I have written far more than I ought to have done. I wonder if people realize the extraordinary temptation offered to the speaker by the 'listening world.' I have practically no experience of the listening world from the point of view of the microphone, but imagine that unless one is able to visualize the 'great cloud of witnesses' it must be pretty bleak; so that I really mean the listening world as focused in a few hundred

people gathered in some place of meeting. The temptation which this assembly offers to the speaker is always subtle and sometimes irresistible; and it is a temptation far oftener to be insincere than sincere. An audience is the devil. They either disapprove of you or they approve. If they disapprove, they lure you into exaggeration and shock tactics; if they approve, they lure you into one-sidedness and the superiority complex. In either case they excite you. In both cases they draw you from the simple truth. Usually you feel like a triton among the minnows. You would not be there speaking from the platform unless you were at least supposed to know more about the subject than your average listener. You probably do, for it is quite easy to know more about something than the average listener. You can play with them; you can pose to them; fire off your epigrams; thunder your generalizations; set up your man of straw; side-track the inconvenient argument; cut a graceful figure over thin ice; and generally be a great success.

Obviously you need not succumb to this temptation. A strong man, the sort of men who speak at the microphone, will not do so. Sometimes, I confess, I have been weak, and have more than once had the partly horrifying and partly amusing experience of reading in cold print next morning a speech which I had delivered with gusto and triumph the previous night. 'My ghost!' I have cried, alone with my honesty, 'can't you see, man, that this will not hold water, nor this, nor this. . . .?' And forthwith have riddled my speech with the machine-gun of intellectual sincerity and turned it into a huddled heap.

I admit—since I am writing this alone in my room and my sincerity is about my head like a halo—that the invisible audience at the microphone may not exert a similar temptation upon

the speaker. I agree that a man summoned to speak there will make more than usually careful preparation beforehand, partly because of the honour that has been done him—and it is an honour—and partly because of his audience; not because of the size of it, perhaps, but because the nucleus of it will be a company of people who are specially interested in, and specially knowledgeable of, the subject with which he is dealing. Whether he be an expert or not, his position at the microphone approaches nearer to that of the professor than of the platform speaker. Intellectual sincerity, therefore, comes easier to the speaker at the microphone than to him at the hustings or in the pulpit, and emotional sincerity is probably harder. There is little emotional sincerity at the microphone. You rarely see the man. For this reason I appreciated the latter part of Professor Molanowsky's talk on 'Science and Religion' more than all the rest of the series. From the others I got any amount of facts and arguments and ideas; from him, in those closing moments of personal confession, I touched a man.

And here crops up a rather queer notion of mine, namely, that when one is working alone, writing or what not, one ought to aim first at complete intellectual sincerity; but in speaking to the 'listening world,' first at emotional sincerity. One should prepare what one has to say with scruple, concealing and scamping nothing, and should appear upon the platform clothed in this argument as one turned out in the perfect cut of an honest tailor. But then one should let oneself go, being not a clothes-horse decked out with an argument, but a man living in his thought; and if, at the price of a dishevelled tie or the loss of a button or two, the man shows through, surely that is far better. The argument is disarrayed, but the man is revealed.

As for the pen being less compulsive to sincerity than the microphone (public speech), I simply do not believe it. Why, whenever I take up a pen, alone in my room, alone with my 'god,' and, what is more imperious still, alone with myself, my very countenance begins to take on the lineaments of George Washington. The whole circumstance loudly invites to sincerity. Nobody will see what I write—what need for dissembling? I can correct and erase. I cannot write down a lie, forming the slow letters one by one, without knowing that it is a lie, and having it there staring me in the face. The sincerest things ever uttered in the world have been written things; diaries like that of Pepys; poems like 'Thus spake Zarathustra' or 'Children of Adam.' These and suchlike could never have first been spoken. Indeed, it is only when one lays down the pen to approach the platform or the microphone that equivocating questions arise: Ought I to tone that down? Will this be misunderstood? What about the Weaker Brethren? Most speakers have much in their minds which they feel it either impossible or inadvisable to utter. It is hard enough to write down the truth, but it is almost impossible to speak the truth.

PHILEMON.





Musical Mimons of the Law.

WHAT passes through the minds of policemen who stand on duty during concerts at the Queen's Hall and elsewhere? And what are they there for? Are concerts potentially occasions of disorder? If this is so, then we have failed to turn up on



'Arrested the entire corps de ballet.'

the right nights. The only rows we can recall were on the occasion of a Mahler symphony, when a bearded Philistine booed, and, following the performance of a composition by Arthur Bliss in the last Prom. Season, when, through our loud speaker, we heard a man shout something unintelligible in detail, though opprobrious in tone. They contrived these things better in the past. Wagner in his time was responsible for many breaches of the peace, while on the first night in New York of Rimsky-Korsakov's ballet *Scheherazade*, the orgy scenes became so orgiastic that the cops rushed on to the stage and arrested the entire *corps de ballet*. But what *does* pass through the minds of policemen on duty at concerts? Have they musical opinions of their own? Do Beethoven and Bartok rival Larceny and Loitering as subjects of police-station discussion? As they stand so seemingly uneasy at the back of the hall, do their hearts leap with Siegfried's Hunting Horn, and sink into their regulation boots when Fate knocks in the *Fifth*? Or are they merely wondering what would be the correct procedure if the horn were to play an improper passage?

Warsaw Comes to London.

ON Wednesday, December 17, those who listen to London Regional will hear the first relay between Warsaw and London. This will be the most distant relay by landline so far attempted in connection with British Broadcasting. The distance between the British and Polish capitals is 900 miles. The programme on the 17th will be a short one, just twenty-five minutes, during which Polish music will be played by the Warsaw Philharmonic Orchestra. Polish broadcasting has recently moved into a magnificent new building. Last year, when we visited Warsaw, it was not yet completed, but we saw enough of the studios, control-room, dramatic control panel, and so on to appreciate that the Poles mean to go ahead in radio as in everything else. For the ordinary listener the forthcoming National Programme should have a dual appeal, first as an outstanding orchestral concert, secondly as the latest miracle achieved by international broadcasting in the linking together of the capitals; but for those who know and love Warsaw, the relay should bring Poland magically near. We ourselves, as we listen, shall certainly be thinking ourselves driving in a drosky along the Krakovskie Przedmescie, then perhaps deep in snow, supping at Simon's, or passing in a flurry of dry snowflakes under the lighted portico of the ever-impressive Opera.

'The Broadcasters' Notes on Coming Events.

BOTH SIDES OF THE MICROPHONE



'Red Riding Hood' for the Microphone.

WE hear from Ernest Longstaffe that he is again to be author, composer-producer of the broadcast Christmas Pantomime. He has chosen *Little Red Riding Hood* for his theme—but we are surprised to learn that this savant of pantomime, when he came to write his libretto, discovered that he did not know the original story of the lady in the hood. 'Straightway,' he writes, 'I hied me to a little bookshop at the top of Drury Lane kept by an old woman with one watery eye and one dry one.' Unfortunately, this human barometer could not help him. 'The British Museum was my last hope, but, though the librarians were quite prepared to supply me with any amount of children's books as used in the "something Dynasty," they didn't show the slightest interest in a plain, unvarnished version of my pantomime story, so I came to the conclusion that the real and original story of *Little Red Riding Hood* must be told my own way.' The original tale of Red Riding Hood and the Wolf was, of course, told by Charles Perrault, the seventeenth-century lawyer of Paris, who, together with Hans Andersen and the brothers Grimm, was responsible for most of the familiar nursery stories. Perrault was for ten years secretary to Colbert, the great Minister of Finance. When Colbert died, in 1683, he retired from official life and settled down to write poetry (unsuccessful) and fairy tales (he called them 'Stories of the Past—with a Moral'). Among his most famous stories are 'The Sleeping Beauty,' 'Bluebeard,' 'Puss in Boots,' and 'Hop o' my Thumb.' He did not write 'Cinderella'; that was the work of his son, Perrault d'Arma-Court, a less celebrated member of the little band of fairy-tale writers.

The Rehearing of Plays.

THERE was a time, not so far distant, when radio drama, vaudeville, and revue enjoyed no more than a single production; months of preparation vanished in a single evening. The present Productions Director's policy of presenting 'revivals' of his more successful productions is encouraging not only to authors, producers, and actors, but to the listener who cannot always arrange to hear a programme on its first production. No branch of entertainment knows so little of its audience's reactions as Broadcasting; the B.B.C., despite a heavy letter bag, is almost entirely in the dark as to its listeners' tastes and habits. How many people listen at the same time to even the most outstanding programme? How far would the broadcasting of a play on, say, six successive nights meet the needs of part of the audience, while infuriating the remainder? Next week we are to hear a revival of Tyrone Guthrie's play *The Flowers are not for you to Pick*, which was first broadcast in April last. Like its predecessor, *Squirrel's Cage*, which brought Mr Guthrie to the fore as a radio playwright, it has a slightly depressing theme, but as a piece of psychology it is beautifully consistent. We recall with pleasure the author's production of the play and the outstanding performance of Wilfred Shine. Mr. Guthrie will not produce the revival, as he is shortly leaving for Canada to take up the post of Productions Director to the broadcasting organization of the Canadian National Railways, and Mr. Creswell takes his place.

Pæan in Praise of Handel.

COMPARISONS between the Arts do not, as a rule, carry us very far; nevertheless, as an indication of the intense enthusiasm with which Samuel Butler (that forthright author of 'The Way of All Flesh') viewed the music of Handel, some words of his may be worth quoting: 'There has been no-one to touch Handel as an observer of all that was observable, a lover of all that was lovable, a hater of all that was hateable, and, therefore, a poet. . . . He is as much above Shakespeare as Shakespeare is above all others, except Handel himself; he is no less lofty, impassioned, tender, and full alike of fire and love of play; he is no less universal in the range of his sympathies, no less a master of expression and illustration than Shakespeare, and at the same time he is of robuster, stronger fibre.' The Philharmonic Choir are giving *The Messiah* at the Albert Hall on December 19 and the performance will be relayed on the National wavelength.

Books for Your Library List.

ON November 17 Mr. Desmond MacCarthy reviewed the following books in general: 'Molière,' by John Palmer (Bell); 'Idle but Happy,' by Vere Ker-Seymer (Chapman and Hall); 'Everybody's Boswell' (Bell); 'Eight Victorian Poets,' by F. L. Lucas (Cambridge Press); 'The Broadcast Anthology of Modern Poetry' (Hogarth Press); 'The Eighteen Eighties,' edited by Walter de la Mare (Cambridge Press); 'New Cautionary Tales,' by Hilaire Belloc (Duckworth).

Professors of One Kind or Another.

WE learn from Mr. John Watt that *Theatrescope*, the title of the show which we are to hear on Tuesday and Wednesday evenings of the coming week, should be pronounced 'theatrescope.' There are a whole lot more pronunciations on page 665, but, as Mr. Watt points out, this is more important, for whereas adobe and quagmires play comparatively little part in our ordinary lives, everyone will be listening to *Theatrescope*. A theatrescope is an instrument designed to pick up theatrical sounds of the past. It is the invention of a professor. This fictional savant is not as crazy as you might suppose. Genuine living professors have been known to state their opinion that the waves set up by vanished voices and forgotten music may still be undu-



'Professors of one kind or another.'

lating somewhere in the fields of space, awaiting the detector valve sensitive enough to ensnare them. Who Mr. Watt's professor is we do not know—but we suspect that he is related to those top-hatted sages of Heath Robinson, of whose inventions bootlaces, mouse-traps, and umbrellas are the principal components—or to the famous 'Professor Radium,' whose adventures enlivened a certain comic paper in the days of our youth.

With Illustrations by Arthur Watts

BOTH SIDES OF THE MICROPHONE



Amos 'n Andy Next Month.

ON New Year's Eve we are to hear Amos 'n Andy, relayed from the U.S.A. We announce this in advance because a broadcast by Amos 'n Andy is something of an event. These pretended negroes, who broadcast daily in the interests of a powerful tooth-



'Amateur Minstrel' A. Watts pinxit.

paste corporation, are the single most popular item in the American programmes. Such is the scramble to be 'on the air' for Amos 'n Andy, that several New York churches have had to alter the time of their Evensong because of reduced congregations. The telephone companies have announced that, telephonically, the most silent fifteen minutes of the American day are those during which the immortal pair are at their dialogue. To hear Amos 'n Andy, therefore, will be to take a step nearer to solving the great riddle of those United States. As Mr. Hubert Foss recently explained in these columns, the art of Amos 'n Andy is profoundly unsensational. They are not 'funny' except in so far as the characters they have created for themselves are funny. Their adventures are the endless serial story, told in negro dialect, of two negroes who control a business known as the Fresh Hair Taxi Company. Around themselves these two have created a whole company of fictional characters whose names are by now as familiar to American listeners as those of Lindberg and Mickey Mouse. We have no such broadcast item over here, though it might certainly be possible to create a Cockney or Lancashire Amos 'n Andy. Julian Rose lately told us that he had it in mind to attempt the creation of a Jewish family whose adventures might be regularly broadcast. Both Amos and Andy are white men. Amos is Freeman Gosden, who was a professional actor until 1922, when he joined up with Charles Correll ('Andy'), who until then had been a stenographer, a bricklayer, and an amateur minstrel.

Incident with Two Girls.

THE first conductor of the Choral and Orchestral Union of Glasgow, whose concert on December 16 under the conductorship of Malko is being relayed Regionally, was Henschel: then followed Cowan, Mlynarski, and Sir Landon Ronald. The Union, which has continued for some thirty and more years doing such good work for music in Glasgow, now invites guest conductors. Sir Landon tells how, one evening as he was leaving the St. Andrew's Hall after a concert, two girls came up and begged him for an autograph. Standing in the ill-lit doorway, he scrawled his name across their programmes. They thanked him and held their trophies up to the lamp to examine them. 'Oh, so you aren't Mlynarski?' they exclaimed in disappointment. And as they passed down the street the disillusioned conductor heard one of them ask, 'Got a rubber, Jean?'

A Corner-Stone in the Beethoven Temple.

BEETHOVEN'S great 'Missa Solemnis' occupies the B.B.C. Symphony Concert on Wednesday, December 17 (National). The composer was in his forty-eighth year when he began this astonishing work—at the very height, that is, of his powers. The eight symphonies were behind him: before lay the tremendous 'Ninth' and the last String Quartets. The Mass was originally planned for the enthronement of the Archduke Rudolph as Archbishop of Olmutz; but as it grew under his hands it assumed such proportions that the original plan had to be abandoned. During his lifetime it was only once performed in full, and then in St. Petersburg; three of the movements, however, were played in the presence of the composer at that famous concert of 1824, when the 'Ninth' first burst upon an astonished world. Entirely uneclesiastical in character, this work is suited only for the concert hall—as if Beethoven had composed his Mass for a wider congregation than that of the official church. It marks the composer's entrance into that realm of metaphysical music which includes all his greatest work: 'From the heart,' he wrote over the Kyrie, 'may it find its way to the heart again.' The Mass was the second momentous turning point in his art, as the *Eroica* had been the first; it is, as one critic has said, 'an exposition of the Christian teaching by the power of the poetic imagination.' Opportunities to hear it are rare, and no listener should miss the present occasion. The soloists will be May Busby, Muriel Brunskill, Parry Jones and Horace Stevens; and the National Chorus will be supported by the B.B.C. Symphony Orchestra under Hermann Scherchen.

Scherchen's Sunday Evening Programme.

SCHERCHEN is also the conductor of the Sunday night orchestral concert on December 14 (Regional) when Zoltan Szekely will be the soloist in Brahms' Concerto. Scherchen's programme opens with a Purcell Fantasia for Strings. Purcell, like Byrd, his immediate predecessor in that hey-day of English music, is highly in favour with Germany today; it will be the more interesting therefore to hear what this noted German conductor makes of his music. He is also giving us some Brazilian dances by Milhaud. This advanced young French composer was at one time living in South America, and, like Villa-Lobos, found the native folk-music a subject of absorbing interest. Scherchen, by the way, occupies the difficult position of overseer of the music broadcast from all German stations.

New Gramophone Records.

GOOD COMPANY, a new medley played by the J. H. Squire Celeste Octet (Col. DX84), and *Imperial Revels*, in which Elsie Carlisle, Len Fillis, and other artists take part (Imperial 2359), the Greene Brothers in *Jews Harp Bill* (Parlo. E6357), and George Buck in *The Caribolic Love Song* (Decca 2007) provided some of the lighter fare in Mr. Christopher Stone's programme on Friday, November 28. Francis Russell and chorus in *The Lost Chord* (Col. DX128), the Lieber Choir in *The Mill in the Black Forest* (Parlo. E11059), and a new recording of *The Ride of the Valkyries* (H.M.V. D1815) were also included.

We Look Back a Number of Years.

WE never hear Debussy's Quartet but we remember that bitter winter afternoon in London when we first heard it played. We were young—not so young, however, but that we should have heard a string quartet before if our musical education had not been horribly neglected. It was, then, our first visit to a London concert hall and our first chamber music concert. To hear a good string quartet for the first time in one's life is, anyhow, a rich experience; but when the piece played is Debussy's ravishing quartet, and one is young and hungry for music, the experience is quite unforgettable. We left that hall blind with beauty. All the way home, on the top of a bus, we could hear above the noise of the traffic that heartbreaking melody of the Andante. If only one could always hear music like that! But, though we look forward with particular pleasure to Sunday afternoon, December 14, when the Pro Arte String Quartet are including the Debussy in their programme (National), we know we shall only catch a dim echo of the music we heard that icy-cold day. Which, of course, is no reflection on the Pro Arte Quartet: only a confession that, alas! we are growing old. In addition to the Debussy composition, these artists are playing one of Mozart's quartets.

Talks you Should Not Miss.

THE system of presenting broadcast talks in series is an admirable one, in that it enables the talker to give comparatively inclusive treatment to his subject. It has, however, this disadvantage that, on encountering anything so portentous as a series of talks, most listeners in a country such as ours, where serious ideas are at a discount, tend to suspect the B.B.C. of either an extended desire to educate or a conspiracy to keep its audience at home on eight consecutive Tuesdays. It may be, therefore, that even those who tune in for isolated talks are deterred by the mere notion of a series, and so purposely neglect what are among the finest items ever broadcast. This is a pity. No one, for example, who can spare time to listen, should fail to hear Sir James Jeans' Tuesday talks on 'The Stars in their Courses.' (National: 1.554.4 m.) Sir James is one of the greatest of living astronomers. If



'A damp haystack in the Midlands.'

this recommendation will not suffice, let us add to it the impressive fact that his Rede Lecture at Cambridge a few weeks ago earned him almost as much space in the Press as is habitually given to the private life of Miss Tallulah Bankhead. Listen to him. It may comfort you to know that we shall be listening, too. We have always been worried about the stars ever since the remote evening on which we stood on a damp haystack in the Midlands to watch for the arrival of a comet.

'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

THE list of the year's productions makes not unimpressive reading. But the general impression is rather one of steady consolidation than of any particular advance. In particular there is a rather regrettable dearth of new and original plays written for the microphone. Mr. Lennox's *Matinée* stands out in this connection as being the first radio farce, which well deserves the revival it is to have in the spring. Mr. Guthrie confirmed with his second play, *The Flowers are not for You to Pick* (to be revived next week), the impression that he made with his first, *Squirrel's Cage*. But his approaching departure for Canada, where he will presumably be very fully occupied, is a severe loss to the small band of promising radio dramatists. Mr. Du Garde Peach did not improve his reputation with *Fireside*, though the satire which we are promised from his pen in January is believed to be one of the best radio plays written to date. The revivals of *Nurse Henrietta* and of *Brigade Exchange* in the former case tended to diminish, in the latter to confirm, the sensational success of their original production. *Red Tabs* was an interesting experiment, but Mr. Ashhurst's *Copy* was only a thriller that failed to thrill. There has not been much headway made along the lines of novel adaptation for the microphone. *Romance* must be put down as a splendid failure, principally owing to the size of its canvas; and *The Four Feathers* never seemed to come alive at all. The real successes of this year have nearly all been in stage plays adapted for microphone presentation. *Twelve Thousand*, *The Rumour*, *The Importance of Being Earnest*, *Antony and Cleopatra*, *Henry V*, *Ile*, the revival of *R.U.R.* and *Strife*, make up a list that in its composition and its authors would do credit to any organization for dramatic production in the country. Not undeserving of special mention are two or three productions which do not lie within any particular category: the delightful and atmospheric adaptation of *Yes and Back Again*; the unforgettable Cornish Symposium, *The Western Land*; the daringly abbreviated version of *Macbeth*, and the two programmes which celebrated respectively Empire Day and Armistice Day. The increase in the average number of rehearsals; a definite improvement in the standard of acting—and the increasing experience of producers in handling all sorts of material, some of it of an entirely unknown quantity—all these things have done much to increase the prestige of broadcast production both from the material and the

æsthetic angle. While it would be difficult reasonably to expect that an organisation, which handles a number of productions beside which the work even of the most vigorous and enthusiastic theatrical repertory company looks quantitatively trivial, could produce a series of unbroken successes, yet there still remains too large a margin of error. There is still room for improvement both in the choice of plays and in their manner of presentation. The very fact that radio production is not hampered by the limitations imposed upon the normal stage and film, by commercialism and all that it implies, is a most compelling factor demanding the highest possible standard of achievement from every form of broadcast drama. On this year's work the verdict must be that it has not done badly, but that it should do better.

THE WORLD WE LISTEN IN

I should like my fellow-listeners to undertake, each on his or her own behalf, a little task of analysis.

Personality

In thinking of the part that broadcasting plays in your individual life, ask yourself this question: What kind of programme item is it that most appeals to you, and why? For the moment you may ignore the particular divisions of programme matter such as orchestral *versus* solo music, military bands as opposed to talks or plays, and so on. I mean that you should think of some item that has very specially appealed to you and consider the reasons for it. I think you will come to one very definite conclusion, *i.e.*, that the item which has had most appeal to you has been something which either has a very definite frame or setting, which cuts it off sharply from the background of ordinary life, or that it is inspired and infused with some very strong or definite personality. It is this quality of personality (I dislike the word, but I am going to use it because everyone will understand what I mean) which I particularly want to consider in relation to programmes.

The moment I begin to think of this in connection with broadcasting, a number of names come crowding into my mind. Sir Walford Davies, Mr. A. J. Alan, Mr. Agate, Sir Oliver Lodge, 'The Western Land,' Dr. Sheppard, the Prince of Wales,

Craftsmen and Mass-production

Mr. Ramsay MacDonald, 'In Memoriam,' Mr. Gerald Barry, Mr. Newman, Mr. Harold Nicolson, Toscanini. What is it that these men, who are so widely separated in their views of life, have in common? Surely it is that they have the power of creating a kind of atmosphere in which they speak, and which makes what they have to say produce a quite different effect upon us from what it would produce if the same words were uttered by someone else—or (in the case of atmosphere such as that which surrounds the Cornish broadcasts) if the same thing were done in a different framework, or without a framework at all. One can find an analogy for this quality of personality in the region of material manufacture. This is a day of mass-production, in which things exactly alike are turned out in vast quantities by means of a high degree of organization. What quality is opposed to mass-production? Individual craftsmanship.

And what is it that gives the article turned out by an individual craftsman—a Chinese lacquer bowl, a Stradivarius violin, or even a pair of English shoes fashioned and built by one workman from beginning to end—a distinction which the mass-produced article cannot attain, and for which we are willing to pay in hard money? Nothing but this quality of craftsmanship, which puts the signature of personality on the work as surely as if the maker had signed it with his name. I dare say there are all kinds of economic virtues in mass-production, but I am not an economist, and I am more interested in individual excellence than in mass efficiency. All the mass-production in the world could never produce a Stradivarius violin or a Ming dragon bowl. What it can do is raise the general standard of things of a common kind, so that at least they will not fall below a certain degree of beauty or excellence; and, of course, it will make them cheaper. Now there is mass-production in broadcasting as in everything else. A large part of the programmes, in whatever sphere it is—music, talks, drama, education, entertainment—is turned out with a scrupulous care that it shall not fall below a certain average. In our case this average is kept so high as to make our broadcasting service admittedly the best in the world. But high as it is, the craftsmanship of people like those I have named stands out clearly above the mass-production of the general average.

Now when you have made your analysis and decided what is the particular quality that has endeared your favourite programme items to you, you will realize how wonderful it would be if every item on the programme could be endowed with that magic

A Line of Advance

appeal. Theoretically there is no reason why it should not. It is the ideal of the broadcaster to escape from mass-production and to give the stamp of craftsmanship to all his work. How to do it? That is the difficulty. It is one thing to recognize something when we see it; it is quite another to produce it when we want it. This individuality or personality is a shy bird which has to be sought for in places far from the glare of publicity. There are people who regard publicity as an almost divine benefit in itself, and that to be very much talked of and written about is the hall-mark of excellence and the goal of every artistic ambition. Whatever bearing this doctrine may have on the trade of selling a mass-produced article to as many people as possible, it has no artistic value whatever, and in matters of art, publicity is almost a synonym for vulgarity. For art is individuality; it is the gift of the rare and the few, not of the commonplace and the many. Therefore we listeners will hope that the B.B.C. will do more and more in the way of research to discover and exploit two qualities that have already given distinction in many of its programmes. It is the individual framework and setting, with the personality behind in the background, which gives intimacy and character to what is done. England, I am sure, is rich beyond all estimate in atmospheres and personalities that can give their message to the world through the microphone and yet themselves retain their quality of remoteness and isolation which is really the source of their distinction. In the search for this material it is the listener's part to give encouragement and applause wherever he finds this particular note has been struck in the programmes.

Filson Young

THE MICROPHONE TELLS A WINTER'S TALE

ORLO WILLIAMS on the poetic beauty of the Tragedy, which is to be broadcast on Thursday and Friday.

A NOVEMBER evening, more than three hundred years ago. The squire stretches his unbooted legs in front of the hall fire; the farmer nods on the settle while his wife and daughters clear the table; the inn upon the high road is filling with travellers of every degree—gentlemen, servants, pedlars, rogues through the kitchen; and in a cottage, where no lamp or candle is ever lit, two sisters, may be, lie wakeful and whispering in one bed. Time hangs heavily upon all. There is no ready-made amusement, unless native wit devise one. The immemorial cry of bored humanity goes up in every heart: 'tell us a story,' a winter's tale, romantic, full of wonders and adventures, with giants and magicians, and thwarted lovers meeting happily at journey's end. 'Once upon a time . . .'

The story-teller's voice hushes all to silence, broken only by the crackling of the logs and the moan of the wind in the chimney. A Winter's Tale. The title of Shakespeare's play means simply that—an entertainment. We have greater variety of amusements for a twentieth-century night, yet we still sit round the fire and listen. 'This is London calling . . .'

The announcer's voice hushes all to silence, broken only by the crackling of atmospheric and the moaning of excessive reaction. A winter's tale, no more, no less. So away with all ponderous solemnity in thinking of this charming entertainment! Shakespeare wrote it to please himself and to amuse others. He was nearing the end of his life's work. He had settled down on his Warwickshire estate, away from the intrigues of stage and court. His genius, which in the great tragedies had probed the deepest passions of the human soul and brooded over the mysteries of existence, had shaken off the weight of these immense preoccupations. Serenity had come over him, like autumn sunshine: his thoughts, like autumn leaves, wore a mellow tinge. Reflection was giving place to fancy, and from a Warwickshire window he was looking out on a world from which the harshest outlines had been taken by the charming haze of pure romance, a world brightened by the shy radiance of first love and rustic humour, coloured with ripeness and shaded only by regret without bitterness for the dreamlike shortness of mortal life. He had written *Cymbeline*, and *The Tempest*, in which all these themes were to unite in an immortal harmony, was yet to crown all. The richness of these three romantic plays is wonderful: they give us three delightful pictures of girlhood in Imogen, Perdita and Miranda, two perfect young lovers in Florizel and Ferdinand, the noble Hermione, Prospero, Caliban, Autolycus and spritely Ariel, while at times there comes into their music a new, unearthly note of beauty. Truly the Swan of Avon sang a swan song.

The story of *The Winter's Tale* was taken from an old romance by Robert Green, first published in 1588, about a tyrannous king who, seized by an insane jealousy, accused his queen of committing adultery with his friend and ordered her newly-born child to be exposed in a desert place. His queen appealed to the oracle of Apollo at Delphi, when she was brought to



From a painting by Opie of *The Winter's Tale*, Act II, Scene iii—Antigonus swearing by his master's sword to leave the infant Perdita exposed in the desert.

trial, and the response, couched almost in the very words used by Shakespeare, said that she was innocent, her babe legitimate, and the king fated to have no heir till the lost was found. The babe, found and brought up by a shepherd, was loved by a king's son, and after some thwartings and difficulties she was recognized as the lost princess, with ultimate marriage bells and living happily ever afterwards. Shakespeare uses this old-fashioned romance without changing its main outlines. He gives his characters new names, however, and adds fresh detail to the happy ending. Hermione, the much-wronged queen, does not really die of sorrow, as the staunch Paulina—the type of woman who would tell Mussolini himself what she thought of him—announces in the third act. She lives for sixteen years in unsuspected seclusion, so that when, in the last act, Perdita has been recognized and betrothed to Florizel, and Leontes, the repenting tyrant, has been reconciled to his old friend, King Polixenes, whose murder he had plotted, Paulina can lead them all to see the statue of Hermione—the statue which comes to life before their wondering eyes. It is a bold device, but very telling, when the lovely and noble lady, aged by sixteen years since we saw her changing courtesies with Polixenes in the palace, steps down from her pedestal and falls upon her husband's neck. When Ellen Terry, in her later days, played this part she was so perfect and so beautiful in this last scene that it made one cry to look at her. Now, you may say, this is a pretty ridiculous story for the twentieth century: kings don't go and stay with one another for nine months, get suspected of leading queens astray, expose their children in desert spots or abuse their mothers in lurid Elizabethan language. You might even ask, 'Why kings and queens at all?' as if ordinary people's troubles were not just as important as theirs. And a very healthy and refreshing attitude, too! Nothing is more abominable than to take Shakespeare grovelling, or to meet objections with 'Hush, child, Shakespeare wrote it!' uttered in voice like the thirty-two-foot organ pipe that shakes the church windows. However, to take the last point first, there was no Man in the Street in

Shakespeare's day, or shall we say that the Man in the Street was not conscious of himself, so that Shakespeare's audience of the Globe or the Phoenix, both high and low, would have been outraged if he had called Leontes, say, Mackintosh, and Polixenes, say, Upjenkins, and made Mackintosh bring a divorce suit against his wife because she sat out too many dances with his old college friend. You and I were all looked on as 'boors' and 'clowns' in those days, capable only of low comedy when young—witness the clown in this play—and of venerable kindness when old—witness the dear old shepherd who brings up Perdita. Yet it would be difficult to find a modern dramatist of the Mackintosh school who can draw mad jealousy with Shakespeare's power. The speeches of Leontes, as when he asks Camillo:

Is whispering nothing?
Is leaning cheek to cheek? Is meeting
noses?
Kissing the inside lip? Stopping
the career

Of laughter with a sigh—a note infallible
Of breaking honesty,

catch to the life the angry snarl of a weak and wilful man who will twist the most innocent deed to loathsomeness once his soul is poisoned. And here is the secret of Shakespeare: he is always modern, in spite of old-fashioned trappings, because no man or woman has ever felt a pain in the heart that he has not realized in poetry.

Poetry. That is the true answer. The swell and thrill of poetry transforms what is antique and mechanical in this old, romantic plot, as the music of Schubert transforms some very second-rate verse. But in Act IV Shakespeare puts forth his enchanter's wand to full stretch, and the music takes a sweep upward that I can only compare to the entry of a great violinist in the first movement, or the third, of the Beethoven Concerto. The scene is Bohemia in the stage directions, but, as Granville Barker rightly says in his introduction to the play, it is really 'pure Warwickshire.' Autolycus, that genial rogue, enters singing his spring song:

When daffodils begin to peer,
With heigh! the doxy over the dale,

and then begins that marvellous picture of idealized country life, the sheep-shearing feast at which Florizel, the king's son, dressed up as a swain, makes love to Perdita, the queen for the occasion, and around them sport the homely lads and lasses till the king throws off his disguise and strikes the mighty discord of his anger. These supreme moments in Shakespeare's plays, I must admit, turn my heart to water. I could not read that fourth scene of the fourth act of *The Winter's Tale* aloud for all the wealth in the Bank of England. Long before I reached Perdita's exquisite speech in which she wishes she had

daffodils
That come before the swallow dares, and take
The winds of March with beauty; violets dim,
But sweeter than the lids of Juno's eyes
Or Cytherea's breath . . .

I should be choked with a lump in my throat

ORLO WILLIAMS.

Musical Masterpieces of the Week: XIII

BEETHOVEN'S 'OUTLANDISH' MASTERPIECE

Harvey Grace writes on the 'Grosse Fuge' of Beethoven, which you will hear played at Wednesday's Symphony Concert (National).



THIS series of articles has hitherto dealt with works already popular; by picturesque and untechnical discussion of their principal features the writers have aimed at making them more popular still.

My task breaks fresh ground, for its subject is a work that has never been heard by the general public, and by no more than a comparative handful of musicians. To deal adequately with so complex an affair as Beethoven's 'Grosse Fuge'* is difficult without the aid of a prohibitive amount of music-type illustrations; and my handicap is increased by the fact that, the work being unknown to all save a stray reader or two, we lack the common platform that familiarity provides. Perhaps the most useful way of using my space will be, first, to explain how it comes about that on December 10, a century after its publication, one of Beethoven's most remarkable works should be heard by the general public for the first time; and, second, to give a brief description of it.

In 1826 there took place the first performance of Beethoven's Quartet in B Flat. Its finale consisted of a fugue of such abnormal length and forbidding difficulty that it was condemned on all sides. The publisher naturally drew the line at a movement that would certainly kill the rest of the work. Would the Master write something shorter and more attractive? The Master would, and did—surprisingly, for he was apt to lose his temper when objections were made to his music on the score of difficulty. (His attitude was well expressed in his answer to the violinist, Schuppanzigh, who complained that a passage in one of the quartets did not 'lie well' for the hand. 'It *must* lie,' said Beethoven, and lie it did.)

Although he was then in the first stages of the illness that was to prove fatal, the fact did not hinder Beethoven from turning out, in an unusually short time, one of his most sparkling creations to serve as a new finale. The discarded movement was published separately, and appears under the title Quartet No. 16 (Grosse Fuge), Op. 133.

The completeness with which it has been neglected is shown by a remark in 'Grove's Dictionary.' Speaking of Beethoven's use of the fugue form, the writer (Sir George Grove) says of the 'Grosse Fuge,' that one has no opportunity of judging of its effect, 'as it is never played.' (He was writing about fifty years ago.) Although this can no longer be said, performances of the Fugue have been confined to recent years, and have been too few to enable it to make any real impression; such occasional hearings have done little more than show that the music strains the resources of four players to breaking point; only a string orchestra can deal adequately with it. We may therefore say that the performance by the string section of the B.B.C. Orchestra is the first real

chance this strange work has had so far as England is concerned.

I have used the word 'strange.' The term is mild compared with those usually applied to the Fugue by Beethoven's biographers. They have described it as 'outlandish,' 'monstrous' and a 'freak'; and when a critic has felt like being kind to it, he has called it a 'glorious failure.'

In what way does it justify such epithets? Well, to answer the question fully one would need to write a lengthy and highly technical essay.* In brief, the Fugue is monstrous in several respects: (1) size; it is many times longer than the longest fugue of Bach's; (2) in difficulty; Beethoven was never considerate to his performers, but here he seems to have outdone himself in this respect; (3) in form; it breaks away from the customary fugue form in that, instead of being in one continuous movement, it consists of a series of movements; and (4) in idiom: much of its material is so strange, harsh, and uncouth, that, for once in a way, it is easy to understand the unfavourable verdict of its first hearers, especially as its performance could hardly have been adequate.

The peculiarities of its form are those of the rest of Beethoven's late quartets, wherein we find the usual three or four well-defined and contrasted movements giving place to a series of more or less connected sections. (The C Sharp Minor Quartet, nominally in six movements, actually contains about a dozen sections.) But some of the Fugue's disjunct character is probably due also to Beethoven's tendency to experiment with the fugue form—a tendency that shows itself in other examples. Late in life he said to his friend Holz, 'To make a fugue requires no particular skill; in my student days I made dozens of them. But the fancy wishes to exert its privileges, and today a new and really poetical element must be introduced into the traditional form.' Evidently he thought that this 'new and poetical element' could best be grafted on by an extension of the scheme rather than by a development of the possibilities of the episodes, *i.e.*, the free matter used as relief to the working of the subject. Bach had shown the way here, for in many of his most attractive fugues the free matter plays a far more important part than was customary before his time. If space permitted, it would be easy to show that as a fugue writer Beethoven was actually more academic than Bach, inasmuch as he was inclined to stick too closely to his subject. He seems anxious to show all its possibilities, whereas Bach was usually content to exploit a few and leave the rest to be taken for granted. Evidently for him the introduction of the 'poetical element' meant something corresponding to the contrasted movements of a sonata. But the essence of the fugue form lies in its unity and continuity, and the genuine poetry that marks so many of the finest fugues results from a presentation of the subject under varying aspects. We may, in fact, describe a fugue as the adventures of a subject in one chapter. In the 'Grosse Fuge' the adventures are spread over several chapters, and the result is suggestive of a set of variations or a sonata, or even a suite.

This out-of-the-way experimental work is based on two subjects, neither (it must be

confessed) of much musical appeal. Here they are:—



No. 2 is foreshadowed in the few bars of introduction called, curiously, 'Overtura.' After this tentative sparring the fugue begins in real earnest with the delivery, fortissimo, of the vigorous and ungainly No. 1 by the first violins, the violas accompanying it with No. 2, in detached notes. All four string parts are busy with these two themes for a long while. Then comes a pause, a change of key to G Flat, a slower pace (*meno mosso*), and there follows a beautiful section, analogous to the slow movement of a sonata, in which No. 2 is delivered by the four parts in turn, flowingly accompanied. The whole of this section is a delight. It is followed by a quick movement that may be regarded as the Scherzo, in which No. 1 is given a great variety of fresh treatment. This quasi-scherzo is interrupted by another short *meno mosso* section (dealing with No. 2) and ultimately subsides to *pp* and a pause, after which we have two very brief quotations, first of No. 1, then from the first *meno mosso* section, after which Beethoven (with what seems like a gesture of impatience), bursts into No. 1 with all the instruments in unison, fortissimo. The end comes shortly after in a characteristic way, with a drop in power and an air of suspense from which the final cadence is worked up with increasing energy.

Some Job's comforter, calling on Beethoven when he was on his deathbed, told him that the B Flat Quartet 'did not please.' This was almost true, for, although two of the movements were encored, the Fugue was too hard a nut, and the lovely Cavatina completely missed fire. Beethoven's reply was, 'It will please them some day.' He was right so far as the Quartet in its final form was concerned—indeed, the Cavatina has long been one of his most popular movements.

The 'Grosse Fuge' is not of the stuff of which 'winners' are made; but that, given frequent performance, it will make its way steadily there can be no doubt. At all events, my own experience (which I believe to be that of others) is that the uningratiating—even repellent—impression it makes on a first hearing soon disappears. It is true that full acquaintance cannot make us forget its sprawling form, its frequent uncouthness, its faults of detail, and some miscalculations of effect; but we become increasingly aware of its inherent greatness. It may be (as most critics have called it) a failure. But in music, as in life, there are failures of a character and scope that make many a facile success look insignificant; and this Fugue, if it fails, fails in that splendid way.

HARVEY GRACE.

* I stick to the original title, because the English equivalent somehow doesn't fit so well; moreover, Beethoven wrote another decidedly 'great' Fugue in the same key in the 'Hammerklavier' Sonata.

* Readers who wish for a more technical analysis than is possible in this article, will find it in *The Listener* of December 3.

Hamlet by
Microphone

'CLEANING UP ELSINORE'

A Nightmare
By J. B. Harker

Douglas Fairbanks has given us a Hollywood version of 'The Taming of the Shrew'—and now J. B. Harker has revised 'Hamlet' for radio production in America under the above engaging title.

The scene is Hamlet's apartment at the Hotel Plaza on 44th Street, Elsinore (Den.). Outside the window is a roof garden, affectionately known in the Hamlet home as 'the ghost run.' Through the window we could see (if this wasn't a radio production) a flashing sky-sign which every few minutes imprints on the air the electric legend, 'Rosenkranz and Guildenstern—Society Morticians—Die with Dignity.' The apartment is furnished on slightly theatrical lines. In one corner stands a radio set disguised as a suit of armour. The only knick-knack in the room is a skull standing on top of the ice-chest. HAMLET, 'Prince of Bootleggers,' a thin guy in black, is walking up and down in an inhibited manner. His lieutenant, HORATIO, is sitting on an armoured sofa, tending a trench mortar.

HAMLET: Say, Horatio—

HORATIO: Shoot your mouth, Chief—and make me the target!

HAMLET: I gotta hunch it was that guy Claudius bumped off my dad. I guess pop got wise to his graft, so he handed him the knock-out drops, and ordered the hearse.

HORATIO: He certainly has been buying a whole lot of cats for your mamma lately!

HAMLET: Well, he's gonna get what's coming to him. He wanted to take mamma some place this evening, so I sent 'em down to the movies. There's a hundred per cent all-singing, all-talking, all-shooting feature running this week with a swell story—all about a guy who puts another guy on the spot and then marries the widow. That oughta hit Claudius where he thinks!

HORATIO: I'm kinda restless, chief, about that big clam Polonius!

HAMLET: Him! the big sucker! I'd have sent him for a ride long ago, if I wasn't just crazy on his daughter!

HORATIO: Ophelia—she sure is great, that baby.

HAMLET: What's on the radio tonight?

HORATIO: Take a chair, chief, and I'll tune in.

(Horatio crosses over to the radio set. A squealing noise as he tunes in.)

RADIO SET: To be or not to be that is the question. Whether it is nobler in the mind to suffer—

HAMLET: Cut that right out!
(Horatio switches off the radio.)
These college boys on the radio seem to be all talk and nothing but! And, say, Horatio, how often have I told you not to leave skulls lying around in the apartment! I ain't superstitious myself—but skulls don't go big with me! Whose skull is it, anyway?

HORATIO: It belonged to Yorrick.

HAMLET: Alas, poor Yorrick! He was a good guy but too full of wisecracks. I just had to bump him off!

(The telephone rings.)

HAMLET (answering the telephone): Yeah? Hamlet this end. Send him right along up. It's Polonius. He's coming up.

HORATIO: He may come up—but that baby's one-way traffic!

(There is a knock on the door.)

HAMLET: Come right in!

The door opens and enter Polonius, a big sap with a beard.

HAMLET: Wal, Polony, it certainly is great to see you again!

POLON: It don't make my eyes ache to see you, big boy!

HAMLET: And how's my sugar?

POLON: Ophelia? She ain't so good—she's kinda taken to picking flowers, but the doctor says it don't amount to nothing. She's fallen for you so hard, boy, that she's given herself the K.O.

HAMLET: I sure am sorry for that dame!

POLON: Cut out the tear-gas, Ham, and let's talk sense!

HAMLET: It seems sorta tough on her—being an orphan.

POLON: She ain't no orphan—no, sirree—not while she's got her loving poppa!

(Hamlet makes a weary signal, and Horatio bombards Polonius with the mortar.)

HAMLET: Well, she's an orphan now—and how!

(The telephone rings again.)

HORATIO: The 'phone, chief!

HAMLET (answering the telephone): Hello, yeah? Send them right along up. Horatio, take Polonius into the kitchenette and put him where he'll be cool. Claudius is coming along up with mamma—and there's going to be some shooting!

(A knock on the door. Horatio shuffles Polonius's mortal coil into the kitchenette.)

HAMLET: Come inside, brother!

Enter Claudius, a thin gink with a high-hat expression. He is followed by Gertrude, Queen of Elsinore's Underworld.

HAMLET: Say, if it ain't Uncle Claudius! And mamma—back from the movies! Wal, folks, did you have a swell time?

GERT: There's one thing I am wise to, Hamlet, and that is—you're no movie fan! That certainly was a mean picture.

HAMLET: Ain't it true to life, anyway? Ain't you two never heard of a hot mamma fixing it for her sweet man to bump off the husband—ain't you never?

CLAUD: The boy's crazy—and everyone in Town is wise to it. Hamlet, Prince of Bootleggers! Don't make me laugh!

HAMLET: Well, Mom, I certainly am sorry for you. You've had a tough break.

GERT: I don't see it!

HAMLET: When you started going around with this big wop, you sunk your bucks in a lead mine!

GERT: Say, can that—Claudius ain't no lead mine!

HAMLET: Ain't he? Well, you watch me!
(Hamlet mows down Claudius with a sawn-off shot gun.)

HAMLET: Now he's so full of lead it'd pay to sink a shaft in him.

GERT: So you think you can get away with murder, eh? Supposing I tell the cops all I know!

HAMLET: All you know! Well, that ain't going to take long. Still, maybe it would be safer to send you out on a funeral, too. Step on it, Horatio!

Horatio whips open the ice-box, takes out a Lewis gun, and massacres Gertrude. Silence followed by a knock on the door.

HORATIO: Maybe that's the cops. Guess I'd better take these two birds into the kitchenette, too. If anyone was to see them lying around the apartment, they might think that something was kinda rotten in the state of Denmark!

HAMLET: You go open the door, boy. There's some murders you just can't hide.

Horatio opens the door. Enter gaily Ophelia. Her hair is all mussed up, and in her hand she carries a bunch of high-class blossoms.

OPHELIA: Well, Hamlet, it certainly is great to find you home!

HAMLET: How's things with you, Ophelie? O.K.?

OPHELIA: Yeah, Oke by me!

HAMLET: What's that you got in your hand?

OPHELIA: It's rosemary for you, big boy—and rue for you, Horatio.

HAMLET: Old man Polonius was right. The kid's cuckoo!

Ophelia dances across the room and into the adjoining bathroom. Hamlet and Horatio stare after her.

HORATIO: She sure is bats!

A loud splash is heard (off).

HORATIO: Wal, if she ain't gone into the washroom and croaked herself in the bath—and I never even knew that bath worked! This certainly is going to make a hot story for the front page, chief.

HAMLET: I'll say it is! Just think of those headlines!

FOUR BUMPED OFF IN
ELSINORE DEATH ORGY.

MOTHER SWEET ON
CLAUDIUS, MELANCHOLY
DANE SAYS.

POLONIUS HEIRESS SLAYS
SELF IN WASHROOM.

CURTAIN.





WHAT THE OTHER LISTENER THINKS

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



THE B.B.C. ORCHESTRA.

MAY I suggest that an article in *The Radio Times* on the various orchestras which broadcast would be of great use to non-musical people like myself who yet love music, especially orchestral music. The Symphony Orchestra we know and love, but what is the B.B.C. Orchestra, the Wireless Orchestra? Is the String Orchestra a different body, or the regular orchestra with only the strings? Why does the B.B.C. Orchestra on Sunday night sound only a little less perfect than the Symphony Orchestra on Wednesdays? Why the tremendous variation in levels, sometimes that of a mere hotel orchestra (not as good as Frascati's) and sometimes such as compels one to fling away one's books in disgust at the hopelessness of trying to do two things at once, when the music is no longer a background but the main thing?—*The Rev. M. R. Neuberger, S. Barnabas' Vicarage, Leicester.*

[It is hoped to publish, in an early issue, an explanation of the way in which the Orchestra can provide complete and self-contained items for every kind of programme.—*Music Editor, The Radio Times.*]

WHEN I AM VERY RICH.

ONE of these days when I too am very, very rich, I shall purchase a castle with a tower, the top of which is some considerable distance from a particularly noxious canal running immediately below. In this tower I shall build a room, fitted with every instrument of torture it is possible to conceive. Fearsome jailers, similarly attired, will bring to me the prisoners from the dungeons below for my final verdict on their fate; and occasionally they will say 'Hater of modern Dance Music,' or 'Gentleman who says that Youth is decadent.' These



miserable creatures will immediately be seized by me and flung out of the window; and the resulting sound as they strike the viscous mud of the canal beneath will afford me intense gratification. But the worst fate of all I shall reserve for any man, woman or child who criticizes Mr. Christopher Stone, whose programme, in common with his good taste in music and his keen insight of what is interesting, is one of the very few which are consistently good. Yours, with tears, my dear Micawber, 'The Other Listener.'

SINGERS WHO WOBBLE.

Is it a condition of the B.B.C. that singers should "wobble"? It is certainly rare to hear a singer who broadcasts without this very objectionable defect. The ladies are the worst offenders, but some of the men are bad enough; even some of the most prominent singers are to blame. A vocalist who cannot sing a steady note has not mastered the elements of voice control, and should not be allowed to inflict his or her performance on the public. When a composer writes (say) the note D he does not intend that the singer should alternate between D and C sharp. That habit, too, is fatal to enunciation.—*Music Lover, Gloucester Street, Coventry.*

[The B.B.C. dislikes 'wobbly' voices as cordially as any listener can do, and does all it can to impress the fact on artists; the defect is, unfortunately, one which the microphone is apt to exaggerate.—*Music Editor, The Radio Times.*]

GAGS IN 'GILBERT AND SULLIVAN.'

THOUGH not exactly a 'gag,' perhaps the following may interest you, if you have not already heard it. Years ago I read in an account of how Gilbert rehearsed his plays, that when three of the characters in *The Mikado* are kneeling on the stage with their foreheads almost touching the floor, George Grossmith (Senior), who was in the middle of the group, gave the others a push and they fell over. Gilbert forbade this, and when Grossmith said, 'But I get a laugh by that,' the reply was, 'So you would if you sat on a pork pie.' When I saw a travelling company in *The Mikado* years later they had introduced this push—rather to my annoyance, knowing it was not Gilbert's wish to have it so. It is such a very obvious thing for a comic man to do that one can understand Gilbert thinking it too banal to be permitted.—*M. E. Beadle, Blackheath.*

FLORES IN THE AZORES.

MAY I tell your correspondent, O. T. Tuck, that the first line in Lord Tennyson's poem, 'The Revenge,' should scan as follows:—

'At Flores in the Azores, Sir
Richard Grenville lay.'

—that is to say, the accent being on the two last letters in the word 'Flores' and the two first in the word 'Azores.' This must necessarily be so, to be in rhythm with the second line. My father was the first person to recite that poem when it was written, and the Author's authority was behind him.—*E. A., St. Leonards-on-Sea.*

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

OPEN LETTERS TO BROADCASTERS.*

TO MR. MATTHEW QUINNEY.

FROM the concluding paragraph of your article in *The Radio Times* for November 14, I gather you never find music soul-stirring, so that may be some excuse for your having raked up details of Beethoven's neglect of hygiene. What does it matter to us if his splendid and charming compositions were penned by a grimy hand? Do we want to think of this when listening to his beautiful music? Do we, when inhaling the perfume of a lovely rose, think of the means used to produce its scent and colour? We want to enjoy the beauty of music and flowers without being reminded of unlovely details. Your article about Beethoven made me angry.—*C. Castell, London, W.*

TO MR. GEORGE ALLISON.

DEAR MR. ALLISON.—It is with great pleasure that I look forward to your commentaries on the football matches from Highbury. I think you are a wonderful commentator, and that I would gladly pay my wireless licence for your commentaries alone. Although I live in Scotland, I am an Arsenal supporter to the backbone, and I am in the seventh Heaven of delight when they pull off a victory.—*Soccer Lover.*

TO MR. SIEPMANN.

DEAR MR. SIEPMANN.—I wish I could express the pleasure your readings of poetry have given me, but I am not good at words. I have never heard a voice so beautiful, nor more perfect readings. I thank you for the great pleasure you have given me and I wish we might hear you more often.—*J. H., Ipswich.*

TO MR. J. W. ROBERTSON SCOTT.

DEAR MR. ROBERTSON SCOTT.—Your appeal, broadcast on November 19, for consideration of comfort for the women folk who run a house in the country, should be written in gold on the heart of every architect in practice, and burnt in letters of fire on the brain—so often, alas! he has no heart—of the builder who is his own designer. Thanks to the forethought of my better half, for seven happy years I have lived and run single-handed a small house, enjoying all those amenities (excepting electric light) of which you spoke; cupboards in abundance, light in profusion, constant hot water, radiators in key position, a roomy laundry with furnace copper, washing machine (in weekly use for over thirty years), mangle, ironing table and drying rods; and a kitchen in which it is a joy to work. How seldom is the voice of the prophet heard in the land, and when heard, how often neglected. Hail! Champion of the Home-maker!—*G. A. L., Woodford Green.*

TO MR. WALTON O'DONNELL.

DEAR MR. O'DONNELL.—After seeing you conduct the Wireless Military Band recently at the Queen's Hall, I am not surprised at the wonderful results you obtain from that body of players, for who could fail to give up their best when under the baton of such an able and inspiring conductor? And what magic in that left hand of yours! It was nice to see your gesture of approval to the band at the conclusion of 'Danse Macabre,' for they certainly gave a splendid rendering of that weird piece; one could almost see those skeletons!—*Presto.*

TO MR. MAXWELL-LYTE.

DEAR MR. MAXWELL-LYTE.—We all enjoyed your broadcast in aid of the Asthma Research Council on the evening of Sunday, November 16. It contained all the elements of a good appeal—humour, pathos and cheerfulness—and you have a delightfully clear voice. Your description of the 2.0 a.m. interview between Mr. Ben Tillet and the inventor of the asthma 'cure' was inimitable and came over splendidly. We all roared with laughter, and the next moment were plunged into sorrow for the sufferings of the poor victims of this fell disease.—*M. A. B., Wimbledon.*

WAS NERO LEFT-HANDED?

THE artist, in your contributor Mr. Matthew Quinney's article, 'A Gigantic Double Bass drawn by Mules,' in the current issue of *The Radio Times*, has depicted the great bow being drawn across the strings on the wrong side of the bridge.



Surely this would have been the strongest part of a strange performance. This reminds me of a recent newspaper cartoon in which one of our famous cartoonists showed *old Nero*, with his bow grasped in his left hand. (Not an impossible feat, it is true, but not one which the great man is accredited with.)—*W., Didsbury.*

PALESTRINA.

THE interesting paragraph on Palestrina, in your issue of November 21, is not strictly accurate. After his dismissal from the Papal Choir he was choirmaster at St. John Lateran, which, as the Cathedral Church of Rome, is regarded by Catholics as the chief church in Christendom. A few years later he relinquished that post to take up a similar, but better-paid, appointment at St. Mary Major, the premier church dedicated to the Blessed Virgin, but before long he was back at the Papal Choir with the title of 'Composer,' a post held, at least by name, by only one other—his successor, Felice Anerio. Important as was the Papal Choir (the personal one to the Pope), it did not belong to any particular church, especially as it supplanted the choir of any of the Basilicas when the Pope officiated there. As far as one can trace, Palestrina was never in dire need of financial help, although compared with his great contemporary, do Lasso, he was undoubtedly a poor man. The latter had rich and princely patrons, while Palestrina was content with such saintly men as St. Philip Neri and St. Charles Borromeo, whose riches were probably not of the same kind. I look forward expectantly to the broadcasting of 'Missa Brevis'; is it too much to hope for one of 'Missa Papae Marcelli' in the near future?—*J. F. Walsh Clark, W.1.*

WHERE HAD HE BEEN?

A THOUSAND thanks to 'Anti-Critic,' of November 7; it does make one's blood boil the way these critics tear the Announcers to pieces—those friends of ours who are up to



late hours, day in day out, contributing to our pleasure. It is time a stop was put to this low-level kind of letter writing. One old lady hugged her loud speaker when the Chief Announcer came back after an absence; she wondered who was getting married, but she added 'All the dear fellows are fine and clear and I can understand every word.' It might be more polite to be taken up with the matter more than the manner.—*'Doubly Anti-Critic.'*

JAZZING THE CLASSICS.

I MUST add my complaint in sympathy with that of 'A. Verdier' in your issue for November 21. During the last week, accidentally switching on while Dance Music was being broadcast, I have heard mutilated Massenet's 'Elegy,' and also part of Delibes' 'Sylvia.' Can nothing be done to stop these wretched jazz fiends from borrowing decent tunes and distorting them in this fashion for dancing. It is simply cheapening the original music. Let Dance Bands keep to their own particular brand of nauseating drivel.—*W. Phillipson, Wanstead.*

'DARSET SAYS ZUMMAT.'

I THART as 'ow yew'd like to 'ear
Zum Darset praise vrum Darsetshire;
I've often thart I'd write to yew
But I ain't 'ad the courage tew;
Since now 'tis done, I'll say me say,
Can't Mr. Foort play every day?
—*Castarbridge.*

THE FAITH OF THE MASTERS.

IN *The Radio Times* of November 14, Mr. Stevenson Dunn makes the strange assertion that no Jewish composer has ever attained the dignity of great mastership. It would be impossible to enumerate without filling many huge volumes the great works by Jewish composers which have enriched the world. But as the writer mentions Mozart and Mendelssohn, I should like to inform him that the former's father was a Jew and his right name before changing it to Mozart was Moses; and that Mendelssohn, the contemporary of the great Jewish operatic composers—Rossini, Halévy and Meyerbeer—was the grandson of the philosopher, Moses Mendelssohn. And if his father changed his faith, was he not still an Israelite? For can conversion in any way affect blood or race? Mr. Stevenson Dunn states also that the Stabat Mater was inspired by Roman Catholicism. Is it to be assumed then that many of the greatest works of art, literature, etc., because inspired by Mythology, are the works of pagans? The Stabat Mater was composed not by a Roman Catholic but by a Jew—Giacchino Rossini.—*Fanny Boss, W.1.*

THE TRUTH ABOUT BROADCASTING

Howard Marshall on the new B.B.C. Year Book, now on sale



FRANKLY, I find the B.B.C. Year Book for 1931 quite overwhelming. When it reached me the other day in a plain van I was not alarmed. Confidently I withdrew it from its wrappings, and placed it on the desk before me while I lit my pipe. There it lay, chaste, pleasantly decorative, a suitable addition to a quiet room. I opened it without hesitation, and found myself immediately face to face with President Hoover.

Not that I have any marked objection to Mr. Hoover's face. It was another President of the United States, the late Mr. Wilson, who modestly, and perhaps with a certain wistfulness, declared:

*'For beauty I am not a star.
There are others more handsome by far.
My face, I don't mind it
For I am behind it,
It's those in the front get the jar.'*

But meeting Mr. Hoover so suddenly set my fingers rapidly turning the pages of the Year Book, and as I turned, I could not help thinking of the faces of mankind. In general they are like mud. The faces which sway before me every morning with sickening rhythm in an underground carriage are detestable faces, dull, heavy, monstrous faces, very much like my own.

And then I come upon the curiously alert, intelligent faces of eminent broadcasters suddenly like this—Harold Nicolson, Rabindranath Tagore, Paul Robeson, Sir George Henschel, Professor Einstein, John Masefield, Sir James Barrie—and I see them somehow detached from their bodies, floating before the microphone, sensitive, strange masks, hiding so much wisdom and experience, promising such contacts with fresh realities, and the world grows less simple but at once vastly more interesting.

These faces are symbolic of the miracle of broadcasting, and looking at them in this amazing book, the scientific mysteries of wireless for the moment disappear. That is perhaps as well. We think too much of the little juggling of the scientists. Broadcasting is greater than its engineers. It exists, but it is intangible. It flows through valves and transmitters and aerials, but it is simply part of the eternal spirit of the universe released by a new arrangement of material channels, and the personalities behind those masks are lobes in what is now the co-ordinated brain of the world.

That is a solemn thought, so solemn, indeed, that you might be forgiven for thinking that there are no technicalities in this record of a year's achievement. You would be wrong, quite disastrously wrong.

I cannot pretend to have read the slashing articles on Sidebands and Heterodynes, Volume Control, Power Supply for receivers, Designs of Crystal Sets, How to identify stations, Properties of frame aerials, Technical Progress and Aerial systems, but they all look most efficient, and they bristle with charts and statistics and diagrams. My only complaints are that the photograph of some very ordinary masonry at Brookmans Park seems wilfully fantastic, and that half the fly-wheel of a Diesel engine which intrudes itself for no apparent reason upon another page is monotonously like half the fly-wheel of any other engine I have ever seen.

But I suppose the truth is that it is strange that there should be a Diesel engine at Brookmans Park at all. It is strange that if I go to the microphone and murmur a few words into it I set all this astonishing machinery in motion. Even the hardened broadcaster will be terrified as he looks at these pictures of the London Regional transmitter and power house switchboards, with their danger notices, their gleaming dials and shining levers and inhuman angularity and strength. He will be tempted to keep himself to himself in future, and not allow his innocent sentences to be pounced upon by these great engines, pounced upon and electrocuted by thousands of volts and kilowatts, and then flung contemptuously into a million unsympathetic homes.

The B.B.C. Year Book for 1931 is now on sale, price 2s., and available everywhere. It contains articles on the many aspects of broadcasting and is magnificently illustrated. 464 pages for 2s.

But enough of the technical background. There are other rich discoveries to be made in the Year Book. I will say nothing of the pleasant surprise occasioned by looking on one side of a page at the chapel of King's College, and on turning over in suitably chastened mood, being confronted by Miss Gracie Fields and her most alluring smile. There is another page facing an interesting article on International relays where you will find a fairy castle set upon an enchanted hill. That is Salzburg, where Mozart was born, and how exactly right it is all who



The Power House Switchboard at Brookmans Park.

listened to the concerts broadcast from the annual festival there must surely agree. It is perhaps in giving us music that wireless best serves its magical purposes. And music is by no means neglected. Mr. Ernest Newman contributes a wise and constructive article on his experiences as the B.B.C. music critic, and Military Band music, the 'Northern Proms,' Sir Walford Davies, the National Chorus, the Church Cantatas of Bach, the National Orchestra of Wales and the new B.B.C. Orchestra all have considerable corners to themselves. I may be ignorant, but it pleased me to find among the 114 players of the new orchestra one who is responsible for the hecklephone, an instrument strange to me. The name of the player is not given, but I have my suspicions. I have marked him with a cross on the photograph of the orchestra which stretches nobly across two pages.

But if there is magic in all this, there is necromancy in the contribution of Sir Frank Dyson, the Astronomer-Royal. Those little pips which so shyly give us the time signal are not produced by the announcer casually tapping with his knife upon the microphone, as so many people believe. They are most poetical pips. They do, very curiously, hitch our wagon to a star. Out there in the darkness by Greenwich a man is peering through a telescope at Sirius or Aldebaran as they swing across the sky. He is chasing the seconds, and he keeps a Mean Solar Clock, says Sir Frank, and makes a little calculation to tell the Mean Solar Time. And when he has told it, and the clock has been corrected by the stars, we with our pip, pip, pip, pip, pip, pip, are put in contact with the heavens themselves.

That is romantic enough to lead me to the section on the drama, where Mr. Tyrone Guthrie, author of *The Flowers are not for you to Pick*, speculates upon the future of the wireless playwright. He is enlightening upon the unsuspected difficulties which the playwright has to overcome, though he makes me rather nervous with his talk of 'the purely symphonic possibilities of the medium.'

From the drama we come to the spoken word, and under this heading poetry reading, religious broadcasting, the important symposiums, organized listening, the news bulletins, the S O S service, personality in speakers, and highbrow talks are discussed with informative charm. Even now I have said nothing about the staggering records of important broadcasts during the past year; the general section, which includes a curiously interesting variety of articles; the financial statements and the leader on programme developments. This is, in short, a remarkable production by a remarkable organization, and if listeners who read it do not begin to agree that broadcasting gives them excellent value for their licence fees, I shall continue to believe in ingratitude.

Perhaps I cannot end better than by quoting a statement, tucked away at the bottom of a page, which says baldly, 'Reliability Figures. Oct. 1, 1929, to Sept. 30, 1930. Total length of transmission, 70,443 hours. Percentage of breakdowns, .02%.'

Our Music Editor introduces

the Music of the Week

RAVEL: FAVOURITE FRENCH COMPOSER TODAY

Ravel's Scheherazade and his String Quartet—Delius' Third Violin Sonata—An English Pianoforte Concerto that was praised at the Proms.—Sibelius' Fourth Symphony—and Beethoven's Third Pianoforte Concerto.

Delius' Third Violin Sonata.

('National.' Sunday, 5.5.)

ONE of the interesting things about Delius' music is that, however large or small the forces for which he is writing, he contrives to produce the same softly pictorial effect; no one hearing this comparatively slight piece would have any difficulty in recognizing it as by the same composer as, for instance, *Summer Night on the River*. Listeners have, moreover, by now heard enough of his music to realize that, although he is in all the best ways a modern, and one who is very much a law unto himself, there is nothing in his music which is difficult to understand and enjoy, and certainly nothing to startle even the old-fashioned music-lover. It is not always easy, to be sure, to make out the design of such a work as this Sonata: Delius is by no means indifferent to the classical ideals of form, although he abandons the traditional plan of three or four movements in contrasted moods in favour of a compact whole welded into one continuous piece. There is, too, very often a clear kinship between one theme and another which makes it difficult to decide which are new arrivals and which are old acquaintances in different guise. Another feature common to the three sonatas for violin and pianoforte is the way in which both instruments are not only occupied but intensely preoccupied nearly all the way through. But the fascination which they exercise on the hearer is far from the restless spirit that might suggest: rather is it witchery of a dream-like order, dramatic and exciting or soothingly placid it may be, but, in its own quite individual way, always beautiful.

Ravel's Scheherazade.

('Regional.' Sunday, 9.5.)

ONE of the first of Ravel's pieces to be played in public was an overture with the same name as this song-cycle. He was then only twenty-four, and such interest as the work aroused was mainly unfavourable. Here was a dangerous fellow, said the critics, a revolutionary. These songs, composed some four years later, in 1903, were much more kindly treated on their appearance; now, and indeed for a long time past, they have been acclaimed as among the finest things he has given us. Written originally for voice and pianoforte, they were soon afterwards arranged for orchestral accompaniment by the composer himself; it is odd that so consummate a master of orchestral effect as he is should be so largely represented by arrangements of music which appeared first for pianoforte. For in the subtle ways in which the charm and mystery of the East, its languorous warmth, its fragrant light and darkness, are presented here, the tone qualities of the orchestra have quite as big a share as the themes. The texts are by the French poet who hides his identity under the name Tristan Klingsor, and so well are they mated with Ravel's music that it is difficult to think of them apart from it. The first one sings of Asia, nurse of magic tales and mystery. There, the poet sings, would he be: Damascus he would see and the slender minarets, men and women of the dark eyes and sun-browned cheeks; Persia, India, and China too, mandarins, princesses, and enchanted palaces. It is much longer than the other two songs. The second tells of a flute's melody, whose notes, now sad, now joyous, come to the listener like soft kisses on her cheek. Almost all through the song the flute plays just such a melody. Flute and clarinet, above a swaying string accompaniment, begin the third song with an expressive prelude. The voice sings a greeting to one who comes, extolling the beauty of face and figure, and the charm of voice, and at last the graceful gesture of indifference with which the stranger passes by. Of the slightest, most delicate fabric, poet and musician have woven a thing of very elusive and subtle beauty, which few singers of today could set before us with such art as Maggie Teyte's.

John Ireland's Pianoforte Concerto.

('Regional.' Sunday, 9.5.)

JOHN IRELAND'S name does not appear very often in orchestral programmes. While others court the glamour and publicity of orchestral performance, he prefers to work in the more secluded world of chamber music, where he has won the highest honours; the only orchestral works he has brought before the public are *The Forgotten Rite* and the Rhapsody *Mai-Dun*, which was broadcast on August 21. The new concerto is Ireland's first work of the kind; it brings into the concerto form a style of pianoforte writing highly personal to the composer, one in which the showy devices of most concertos have no place; and it displays a charm and amenability that have not always been noticeable in Ireland's music. There are three movements, of which the first is a complex modern version of classical sonata form. The second movement, which is mainly lyrical and expressive, is interrupted at its close by a drum passage which grows quicker and animates the whole orchestra, leading straight into the finale, a cheerful allegretto in which much play is made with a rhythmic tune. It is worth noting that the instruments of percussion make their first entry in this movement. The Concerto was written specially for Miss Helen Perkin, who has played it to B.B.C. listeners before. Miss Perkin, who is herself studying composition, has identified herself with Ireland's music, of which he says she has an intimate understanding.

New Hungarian Dances.

('Regional.' Sunday, 9.5.)

KODALY, known as among the foremost European composers of today, has for many years been an enthusiast for the folk-music of his native Hungary. He has collected over 3,500 folk tunes, many of them taken down from the singing of peasants in remote parts of the country. These Dances, which made their appearance only last year, come from that part of Hungary and Transylvania through which the River Maros takes its way. Laid out for quite a small orchestra—woodwinds, horns, percussion, and strings—they are set forth simply and without any modern extravagances of harmony, reproducing the national characteristics as only a true Hungarian could have done. They are not cast in the form of separate dances, but played continuously with only slight breaks or pauses, as the melodies change from dignity to vigour, from swift grace to the wistful languor no other national music can express in quite the same way. The first dance begins on clarinets, violas and 'cellos, with a majestic tune whose rhythm dominates it throughout. The next, also begun by woodwinds and lower strings, is in a brisk two-in-the-bar measure, and there follows a fantasy based on the melody of the first dance. The next is for the most part a capricious melody for woodwinds with only slight string accompaniment, and again there is a return of the opening dance. With another change to 2-4, flute and oboe begin a vivacious measure, and it, too, is joined to the next dance by a little return of the beginning. In a very bold and sturdy rhythm, with one dominant theme heard again and again, the last dance works up to a big climax of tone to finish the suite in boisterous mood.

Brahms' Pianoforte Quartets.

('National.' Monday to Saturday, 6.40.)

THERE are three of them. The first two, composed about 1860, when Brahms was twenty-seven, were, except for the original form of the B Major Trio, the first chamber music he gave to the world. All his life he took a vast deal of trouble to make sure that anything like sketches which had gone to the making of his finished work was destroyed; we know, too, that he suppressed quite a big proportion of his own finished work,

sometimes even after others had approved of it, so that these first two quartets may be the successors of earlier ones which are lost to us, and which critics less exacting than himself might have treasured. The world at large is certainly grateful for these, embodying as they do some of his most original and impressive conceptions. Both are big in every way, dramatic, tender, mystic, passionate by turns, and in the last movement of each of them Hungarian verve and rhythm leave the hearer braced and invigorated. The third quartet, though it was drafted at the same time as the first two, was not made public until thirteen years later. How far Brahms altered the first draft, no one can guess, but an explanation he gave of the mood of the opening is certainly applicable to the form in which we know the work. He spoke of it as meaning a resignation to utter despair. It is a very big and impressive movement, standing out even among Brahms' broad conceptions by its noble dignity. The scherzo, which follows, is short and vigorous, contrasting with the tragic end of the first movement, and the beginning of the slow movement is always thought of as one of Brahms' most splendid melodies. The last movement, simple and eloquent, is again in something of the mood which Brahms described as having inspired the opening of the quartet, fitly rounding off a work which his admirers agree in counting among the finest pieces of sincerely tragic music which we possess.

Old Dutch Dance.

('National.' Tuesday, 8.55.)

JULIUS RONTGEN, although a Dutchman by ancestry, was born in Leipzig, where his father was leader of the Gewandhaus Orchestra, then, 1855, at the height of its fame as one of the world's foremost concert organizations. Since his twenty-second year, however, he has lived in Amsterdam, taking a leading part in its musical life, as pianist, teacher, and conductor, and for some years as Principal of its great school of music. Best known as yet by his chamber music, he has composed much in the larger forms, including opera. None of his music is modern in the dread sense in which we have learned to use the word, although he is strongly influenced by the prevailing fashion for folk music. Here he has collected a number of old folk-tunes of the Netherlands and set them in the form of a very attractive orchestral suite.

Ravel's Quartet.

('Regional.' Tuesday, 9.0.)

THIS Quartet, dedicated 'to his dear Master, Fauré,' is an early work; revised by Ravel himself, it appeared in its present form in 1910. The chief difficulty which it presents to the ordinary listener is the sense it is apt to give him of being fragmentary; only after repeated hearings does its conciseness become clear. The first movement, however, is fairly easy to follow, and its two main tunes, the first appearing at the beginning on the first violin, and the second, also on the first violin, a little later, are quite straightforward melodies which are easily recognized throughout the movement.

The second begins with a very quick figure which gives place soon to a little fragment of song-like tune on the first violin, and though the time and the mood change frequently, these two, as well as another melody broadly played by the first violin, will be heard to have the chief say in it. The third movement is for the most part in a very slow time, although it, too, changes here and there to a livelier mood. The melody which listeners will find it easiest to keep in mind is one which the viola plays at the beginning of the movement.

The last movement begins stormily, and soon there is a calmer section with a broad melody in which all the instruments share. On alternations of these two the short movement is made up.

(Continued on page 664.)

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MUSIC OF THE WEEK

(Continued from page 662.)

Sibelius' Fourth Symphony.

('National.' Wednesday, 3.30.)

THIS big work, as sturdily Finnish as anything Sibelius has written, was produced at the Birmingham Festival of 1912 (his forty-seventh year) and the composer came here specially for the occasion. The first movement is in slow and mysterious mood, with something sombre in its opening and with short, melodious phrases given in turns to solo clarinet, oboe and cello. For a time the strings have a subdued, tremulous figure, and the movement dies away very softly. The second movement opens softly with a melody for oboe, accompanied only by violas in two parts. A sturdy, rhythmic figure on the strings follows that, and then there is a slower section, after which we hear the first oboe tune again. The time changes again to a slow measure, with a new and emphatic subject, and the close of the movement is once more very soft. The third movement, very slow, begins with cadenza-like melodies for flute and clarinet in turns, and the whole movement, unconventional in form, is like a free fantasia which only twice, near the end, breaks into rhythmic melody. The first violins begin the last movement with an easily recognized tune, and, though this movement also is unorthodox in design, it is, on the whole, easier to follow on a first hearing than the others, the same hurrying rhythm persisting almost throughout.

The Great Fugue.

('National.' Wednesday, 8.0.)

ORIGINALLY the last movement of the B Flat String Quartet, Op. 130, the Great Fugue was afterwards published separately as Op. 133 For Strings, with the title 'tantôt libre, tantôt recherché,' and as Op. 134, arranged by Beethoven himself for pianoforte (four hands). The new finale with which he replaced it in the quartet was the very last piece he completed; it

was written at the house of his brother (the 'land-owner' whose self-satisfied claim to that distinction called forth a contemptuous retort in which Ludwig signed himself as 'brain owner')—an unkindly house, which not only denied the ailing man a fire in the room where he worked, but even demanded money for its shabby hospitality. It was on the journey back to Vienna from there that Beethoven caught the chill which was the beginning of his fatal illness.

The fugue is much too big to be a movement in a string quartet, and there is nothing startling in its failure to please the audience which first heard it in the B Flat. It was played by Schuppanzigh, Linke, and other friends, and though two of the movements were encored, the fugue was damned by everyone—players and hearers alike. When Beethoven, on his deathbed, was told so by some tactful caller, he replied, 'It will please them one day.'

The easiest way to grasp its big design, is to think of it as in six divisions, each of which is again divided—an Introduction, the first Fugue with three Variations, the second Fugue also with three Variations, Development, Restatement, and Coda.

Beethoven's Third Pianoforte Concerto.

('National.' Wednesday, 8.0.)

THIS is one of several big works mentioned in a letter of Beethoven's, dated in December 1800, as having been composed that year. The first six String Quartets, a String Quintet, the Horn Sonata and the B Flat Pianoforte Sonata (Opus 22) all belong to 1800, proving the immense energy and industry with which he was working. It was the year, so far as we know, in which he began to take a regular holiday away from Vienna; the village of Unter-Döbling, then some two miles out of the town, housed him for some months in the late summer. We know, too, from another letter, that he was beginning then to be dissatisfied with some of his earlier works; for the B Flat Pianoforte Concerto, for instance, he accepted from his publisher just half the price given for the First Symphony, the Septet, and the Sonata, Opus 22, because, as he said himself, 'it is by no means one of my best.' The Concerto brought him about five pounds in our money.

The C-Minor Concerto was not played in public until three years later—on April 5, 1803, in the Theater an der Wien. Beethoven took the solo part himself, and the programme included besides the Second Symphony, and the cantata 'The Mount of Olives.' The Concerto, by all accounts, in spite of difficulties at rehearsal, made a better impression than the Symphony. Modelled pretty closely on Mozart's pattern, it begins none the less to reveal something of the Beethoven of the splendid middle period.

A Carol Symphony.

('Regional.' Friday, 9.0.)

THE Carol Symphony, by Victor Hely-Hutchinson, sets forth some of the different aspects of Christmas—the solemn grandeur, the mystery and romance of the manger, and the rollicking joy of the Christmas of Dickens.

The prelude, on the greatest of all Christmas tunes, is both a 'call to attention' and a picture, at once dignified and joyful, of Christmas generally.

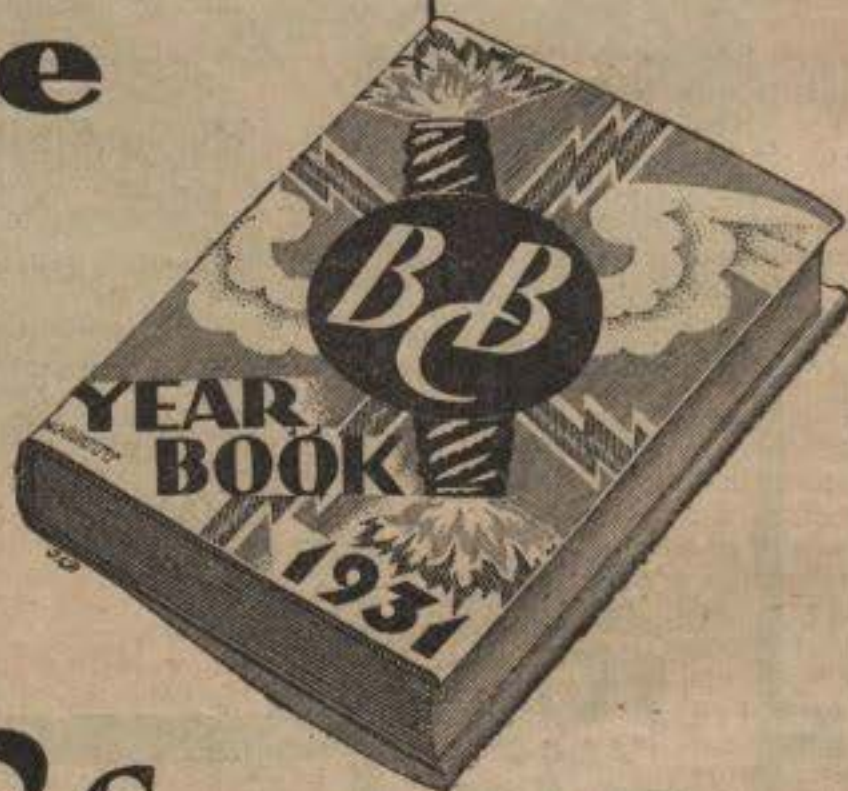
The scherzo was written without any definite picture in mind—but the listener may identify it with the waits. They are heard first in the distance, and then the carol approaches; there is a suggestion of their knocking violently at the door, and then it seems as though they stood outside in the cold and soothed themselves with snatches of song. They brace themselves, join in one last burst of singing, knock furiously again and depart into the night. From the querulous tone of the ending, one doubts whether they were given a Christmas-box.

The Romance, which is the real core of the Symphony, is based on two tunes, *Lullay, lullay*, and *The First Nowell*. After the first tune has been played, the music dies down to almost nothing, and very softly a chime of bells is heard in the distance, and the tune of *The First Nowell* is played. The first tune returns, and the movement ends with an echo of *The First Nowell* from the distance.

The whole of the last movement is full of rollicking happiness. It is made up of the tunes *Here we go a-wassailing* and the old hymn melody *O come, all ye faithful*. It ends with the pealing of bells and a triumphant chord on the brass.

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ENDEMMIK SIKKOFANTS KWOFFING LIKKURES

A. Lloyd James on the latest meeting of the B.B.C. Advisory Committee on Spoken English

WHY is it that there are so many words of doubtful pronunciation in the English language? Here is a subject that should attract the attention of a new generation of scholars, now that the etymologist is beginning to yield pride of place in the language field to the psychologist. What a flood of light would be thrown on some of the obscure patches in our linguistic knowledge if somebody set out to describe in detail all the subtle motives, linguistic and social, that make some men pronounce the 't' in 'apostle' and 'epistle,' and the equally subtle reasons that lead other men to despise this habit, to ridicule it, and to draw all sorts of conclusions from it. And apart from personal idiosyncracies of this kind, how does it happen that nobody knows how to pronounce the word 'quaff'? Is it because the word is of infrequent use, or is it because nobody knows what to do with the group of letters 'qua'? 'Quad' and its compounds have settled down comfortably to 'kwod,' but 'quaff,' 'quag,' 'qualm,' 'quantum' are uncertain. 'Quaff' may rhyme with 'taff,' with 'half,' and with the two pronunciations of 'cough,' namely 'cawff' and 'coff.' We might express it in rhyme as follows:—

*I defy you to quaff
A pint and a half;
Though the Welshman may quaff
From his own River Taff,
The Londoner quaffs
When he suffers from 'cawffs,'
Or quaffs
When harrassed by 'coffs.'*

What is to be done with the word 'covert'? When is the 't' silent, and when is it pronounced? What happens to it in the name of the material called 'covert coating'? This is a word about which the Committee would be glad of information before arriving at a decision.

Another mysterious word is 'reveille,' familiar to every soldier, and yet recorded in the Oxford Dictionary as being pronounced 'rivē-lye.' There is mystery even about the soldiers' pronunciation. Is it 'revally' or 'revélly'? It rhymes in a popular song with 'valley' and 'rally,' and then again Robert Graves rhymes it with 'Gemelli.' The Committee provisionally recommends 'revélly,' but the opinions of readers on this and other doubtful words will be very welcome.

Does any reader know whether the 'heron' is ever called a 'hern' in educated speech nowadays, or is this a pronunciation confined to local dialect? And how does it happen that the word 'long-lived' is given in so many dictionaries as 'long-lyved,' when most people seem to use the pronunciation 'long-livved'? Lastly, is it vulgar to pronounce 'threepence' as 'thrup-



British International.
Bernard Shaw, who has recently joined the B.B.C. Advisory Committee on spoken English, watching Cecil Lewis's Talkie production of 'How He Lied to Her Husband.'

pence'? 'Thrippence' and 'threppence' are recorded in the Oxford Dictionary, while Professor Daniel Jones recognizes 'thruppence' also in his Pronouncing Dictionary.

Among proper names, Kenya is likely to be much discussed. Are we to call it 'Keenya' or 'Kennya'? Here the usual standards are missing: there is no native pronunciation because the local native inhabitants do not use the word. The origin of the word is utterly unknown, though there has been a suggestion that it comes from Masai. Usage differs in official circles; up to the present the evidence is slightly in favour of 'Keenya.' This is a

case that we might settle on international as opposed to national grounds. Foreign nations will never pronounce a word that looks like 'Kenya' with a long 'e'; this is a peculiarly English use of the letter 'e.' If we were all to pronounce in favour of 'Kennya' it would save trouble in the long run. If we want 'Keenya' we should alter the spelling; if we keep the spelling, the pronunciation is almost certain to become 'Kennya.'

The first booklet published by the Advisory Committee—'Broadcast English: I'—contained 330 recommendations. A new edition of this booklet will be on sale early in the New Year, and will contain an additional 220 words. A few of the original decisions have been altered, after very careful consideration of the criticism received during the last two years. 'Decadence' and 'immanent' are to have their stress accent on the first syllable. 'Fragile' is to come into line with 'fertile,' 'futile' and 'docile' and be pronounced with a long 'i' in the last syllable. 'Iodine' is to be 'eye-o-deen,' and will take its place with 'chlorine,' 'bromine,' 'fluorine,' 'glycerine,' leaving 'turpentine' in splendid isolation. 'Garage' is to have letters of naturalization conferred upon it and may henceforth be used to rhyme with 'carriage' and 'marriage.' 'Barrage' must evidently remain in quarantine for another generation or so. 'Iddyll' has to confess defeat; it has had to yield to 'eyedill.'

At its last meeting on November 20, the Committee decided to begin collecting information about the pronunciation of British family names—Christian and surnames. Many of these are not recorded in any dictionary. Many of them look so odd that most of us are afraid to try them unless we really know how they should be spoken, and many of them are pronounced differently in different families. 'Cholmondeley,' 'Marjoribanks,' 'Beauchamp,' have become a byword; but there are many others which cause uncertainty, and any information that readers may care to send will be very welcome.

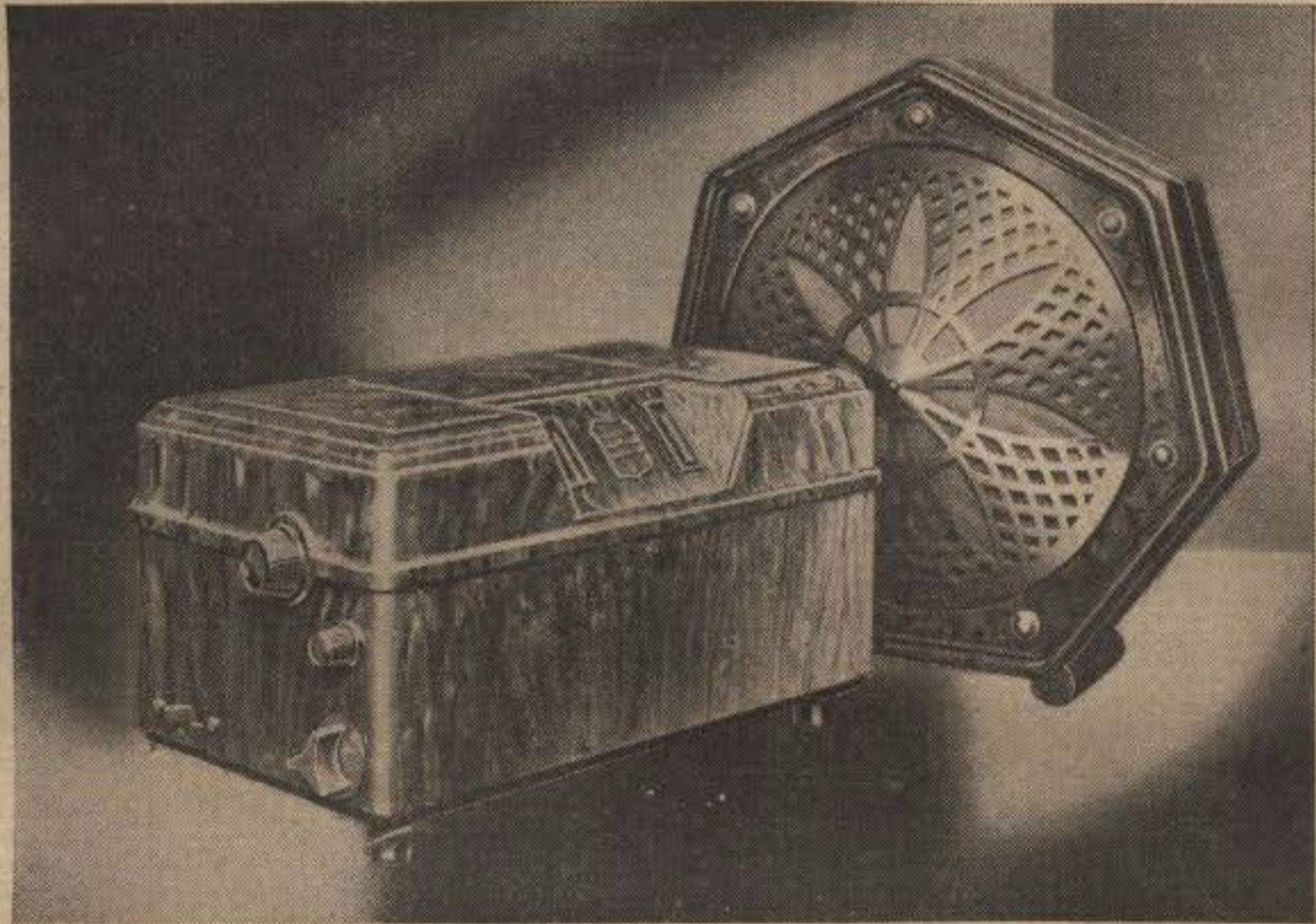
Some day we shall come to the end of our labours and the pronunciation of every word in the English language will be known: we shall know with certainty how to pronounce every place-name in the world, every family and Christian name under the sun; we shall know the names of all the stars, the constellations, organ stops, and the racehorses, but that day is a long way off. The life of a language is a reflection of the history of the people who speak it.

HOW THE ANNOUNCER WILL PRONOUNCE IT

Recommendations made by the B.B.C. Advisory Committee on Spoken English at their Tenth Meeting on Thursday, November 20, 1930.

Word.	Recommendation.	Word.	Recommendation.
Adobe	Ádoby	Reveille	Revélly
Apostle	Ápóssle	Short-lived	Short-livved
Avoirdupois	Avverdepóize	Simultaneous	Simmultáyneous
Bulwark	Búll-wirk	Sleight	Slight
Citation	Sytáyshon	Solo (Plural of)	Solos, but Soli in musical directions
Contribute	Contribbute	Sycophant	Sikkofant
Distribute	Distríbbute	Threepence	Thréppence ("e" as in "get")
Endemic	Endémnik		
Epistle	Épissle	<i>Proper Names.</i>	
Formative	Fórmátive	Angora	Place Name: Ángóra
Heron	Hérron ("e" as in "get")		Adjective: Angóra
Jugular	Júg-ewlár	Argentina	Árjenténa
Liqueur	Líkkúre	Argentine	Árjentyne
Long-lived	Long-livved	Covent Garden	Kóvvent Gárden
Manifold	Mánnifóld	Kenya	Kéenya
Mediocre	Méediócre		
Mediocrity	Meediócrity	<i>Foreign Words.</i>	
Molecule	Móllekule	A Priori	Áy Pry-ór-eye
Quaff	Kwoff	Sine die	Sýnee díee
Quagmire	Kwágmyre ("a" as in "hat")		

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December 7

DAVENTRY

SUNDAY

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NATIONAL PROGRAMME

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

3.0 CHURCH CANTATA (No. 70)

BACH

WACHET, BETET (WATCH AND PRAY)

Singers

- MEGAN THOMAS (Soprano)
GLADYS RIPLEY (Contralto)
EDWARD REACH (Tenor)
WILLIAM BARRAND (Bass)
THE WIRELESS CHORUS

Players

- HERBERT BARR (Trumpet)
AMBROSE GAUNTLETT (Violoncello)
MICHAEL MULLINAR (Harpsichord)
BERKELEY MASON (Organ)
THE B.B.C. ORCHESTRA
(Trumpet, Oboe, Bassoon and Strings)
Conducted by STANFORD ROBINSON
(For the words of the Cantata see page 668).

4.0 'THE SUNDAY SCHOOLS AS A WORLD FORCE'

By Sir HAROLD MACKINTOSH, President of the World's Sunday School Association (From Leeds)

4.15 THE WIRELESS MILITARY BAND

Conducted by B. WALTON O'DONNELL

WILLIAM MICHAEL (Bass)

BAND

Overture, Peter Schmolli Weber

WILLIAM MICHAEL

A group of Hungarian Melodies Korbay

Had a Horse, a finer no one ever saw; Long ago, when I was still free; Good Wine; Shepherd, see thy Horse's foaming Mane

BAND

Theme and Variations Walton O'Donnell

WILLIAM MICHAEL

- Sunset Delius
Twilight Fancies Delius
Wandering Wolf

BAND

English Pastoral Impressions Farrar
Spring Morning; Bredon Hill; Over the Hills and far away

5.15 A RECITAL

by MAY HARRISON (Violin)

and

ARNOLD BAX (Pianoforte)

Third Sonata for Violin and Pianoforte Delius (Note on page 662).

Legend for Violin and Pianoforte Arnold Bax



Elliott and Fry

ARNOLD BAX

will give a recital, with May Harrison, this afternoon from 5.15 to 5.45.

5.45-6.15 'SCIENCE AND RELIGION'-XI

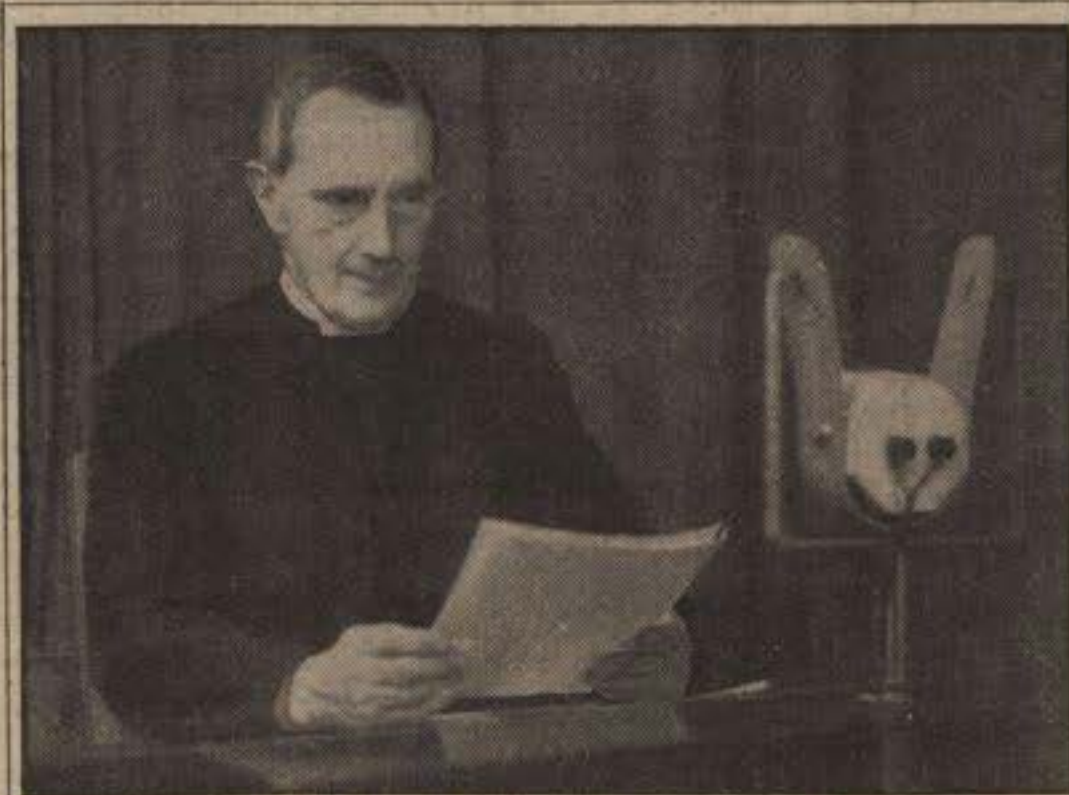
The Very Rev. W. R. INGE, D.D., K.C.V.O., Dean of St. Paul's Cathedral

8.0 STUDIO SERVICE

Conducted by The Rev. W. H. ELLIOTT (Vicar of St. Michael's, Chester Square)

'DUTY'

Hymn, Ancient and Modern, No. 12, O Strength and Stay



DEAN INGE AT THE MICROPHONE.

He will give today's talk in the 'Science and Religion' series at 5.45. Dr. L. P. Jacks will conclude the series next week.

Prayer and Thanksgiving

Psalm 121

Bible Reading, Romans xii, 22-40

Prayers

Hymn, Ancient and Modern, No. 231, Lead us, Heavenly Father

Address by the Rev. W. H. ELLIOTT: 'Duty'

Hymn, Ancient and Modern, No. 356, Lord, speak to me

Prayer and Blessing

Hymn, Ancient and Modern, No. 551, May the Grace of Christ Our Saviour

(The Text of the above Service will be found in Services for Broadcasting)

8.45 The Week's Good Cause

Appeal on behalf of THE ROYAL ASSOCIATION IN AID OF THE DEAF AND DUMB, by the Rev. W. G. PENNYMAN, Chairman of the Association.

Contributions will be gratefully received by the Hon. Treasurer, Royal Association in Aid of the Deaf and Dumb, 8a, Nevern Road, S.W.5

8.50 'The News'

WEATHER FORECAST, GENERAL NEWS BULLETIN; Shipping Forecast

9.5 TOM JONES

and

THE GRAND HOTEL, EASTBOURNE, ORCHESTRA

FROM THE GRAND HOTEL, EASTBOURNE

MAVIS BENNETT (Soprano)

ORCHESTRA

Ballet Music, Sylvia Delibes
Berceuse (Jocelyn) Godard

MAVIS BENNETT

Air and Variations Heinrich Proch

ORCHESTRA

Selection, Monsieur Beaucaire Messenger

TOM JONES (Violin Solos)

Melody Gluck
Spanish Dance

Granados, arr. Kreisler
Waltz in A.. Brahms, arr. Kreisler
Sicilienne and Rigaudon
Francoeur, arr. Kreisler

MAVIS BENNETT

The Blue Danube Johann Strauss, arr. M. B.

ORCHESTRA

Fantasy, Tiefland.. d'Albert

10.30 Epilogue

'THE KINGDOM OF HEAVEN'

'WHOSOEVER BELIEVETH'

(For details of this Week's Epilogue see page 694)

SUNDAY

LONDON PROGRAMMES

December 7

LONDON NATIONAL

1,148 kc/s (261.3 m.)

See also National Daventry Programme on page 667.

- 3.0 CHURCH CANTATA (No. 70.) BACH
WACHET, BETET,
'(Watch and Pray)
(For the words of the Cantata see below)
- 4.0 'The Sunday Schools as a World Force,' by
Sir HAROLD MACKINTOSH, President of the World's
Sunday School Association
(From Leeds)
- 4.15 THE WIRELESS MILITARY BAND
Conducted by B. WALTON O'DONNELL
WILLIAM MICHAEL (Bass)
- 5.15 A Recital
by
MAY HARRISON (Violin)
and
ARNOLD BAX (Pianoforte)
- 5.45-6.15 'SCIENCE AND RELIGION'—XI
The Very Rev. W. R. INGE, D.D., K.C.V.O., Dean
of St. Paul's Cathedral
- 8.45 The Week's Good Cause
Appeal on behalf of THE ROYAL ASSOCIATION
IN AID OF THE DEAF AND DUMB by Rev. W. G.
PENNYMAN, Chairman of the Association.
Contributions will be gratefully received by
the Hon. Treasurer, Royal Association in Aid
of the Deaf and Dumb, 8a, Nevcrn Road, S.W.5
- 8.50 'The News'
WEATHER FORECAST, GENERAL NEWS BULLETIN
- 9.5 TOM JONES
and
THE GRAND HOTEL, EASTBOURNE, ORCHESTRA
FROM THE GRAND HOTEL, EASTBOURNE
MAVIS BENNETT (Soprano)
- 10.30 Epilogue

LONDON REGIONAL

842 kc/s (356.3 m.)

- 3.30 THE GERSHOM PARKINGTON QUINTET
Selection, Faust Gounod
- PERCY HEMING (Baritone)
Wie bist du, meine Königin (Gracious and fair
art thou, my Queen); Von ewiger Liebe
(Eternal Love); So willst
du des Armen (So wilt
Thou take pity on the
Poor) Brahms
- QUINTET
The Nightingale Liszt
Poem Fibich
Scherzo d'Hersdorf
- SYLVIA NELIS (Soprano)
The Nightingale has
a Lyre of Gold.... Delius
The Nightingale
To One who passed whistling
through the Night
Armstrong Gibbs
- QUINTET
Suite, Woodland Sketches
MacDowell
- PERCY HEMING
Golden Hair Bridge
Come you, Mary Craxton
In Summer-time on Bredon
Graham Peel
- A Sailor's Life.... Traditional, arr. Lane Wilson
- QUINTET
Songs my Mother taught me..... Dvorak
Prelude Chopin
- SYLVIA NELIS
Ich schwebte (I hover) (A Farewell).... Strauss
Chanson du Papillon (The Butterfly's Song)
(Fêtes Vénitiennes)... Campra, arr. Weckert
The Cuckoo Clock Grant-Schaefer
- QUINTET
Down in the Forest Landon Ronald
- 5.0-5.15 BIBLE READING
THE LETTERS OF ST. PAUL—XIX, Titus



MAGGIE TEYTE
sings in the Seventh Sunday
Concert, which Sir Henry
Wood will conduct tonight
at 9.5.

- 6.30-7.45 app. A RELIGIOUS SERVICE
Relayed from ST. CUTHBERT'S PARISH
CHURCH, EDENBURGH (From Edinburgh)
Metrical Psalm 40, vv. 1-4
Prayer
Prose Psalm 145
- Old Testament Lesson
Nunc Dimittis
New Testament Lesson
Hymn, O Come, O Come,
Immanuel (Roman Catholic
Hymnal, No. 149; English
Hymnal, No. 8)
The Apostles' Creed
Prayer; Anthem
Address by the Rev. E. D.
JARVIS, M.A.
Hymn, Christ is Coming
(Roman Catholic Hymnal
No. 163); Benediction
- 8.0 National Programme
- 8.50 'The News'
WEATHER FORECAST
GENERAL NEWS BULLETIN
- 9.0 Regional News
- 9.5 Sunday Orchestral
Concert—VII
THE B.B.C. ORCHESTRA
(Leader, ARTHUR CATTERALL)
Conducted by Sir HENRY WOOD
- Symphony in G (The Surprise) Haydn
Adagio, Vivace; Andante; Menuetto; Allegro
- MAGGIE TEYTE (Soprano) and Orchestra
Scheherazade Ravel
Asie; La flûte enchantée; L'indifférent
- HELEN PERKIN (Pianoforte) and Orchestra
Concerto Ireland
Moderato; Lento; Allegretto
- ORCHESTRA
Dances of Marosszék Kodaly
(Note on page 662)
- 10.30 Epilogue

THIS WEEK'S BACH CANTATA

Cantata No. 70, WACHET BETET (Watch and Pray)

No. I.—Chorus:

Watching, praying, from His way never stray,
Till the Lord on high, that Day,
All the world to ruin shatter.

No. II.—Recitative (Bass):

O tremble thou, in sin that hidest!
There comes a day,
When none may hide his guilt away,
Before the Judge shall ye be carried,
O ye in sin that tarried,
And all, that day shall perish.
But thee, who in His love abidest,
For evermore the Lord shall cherish.
Thy Saviour raiseth thee, when that last day draws near,
And thou shalt stand before His Face; then have no fear!

No. III.—Aria (Alto):

When comes the day when He shall guide us
From out this Egypt of our woe,
Ah! let not Sodom's fate betide us,
Nor let His fire us overthrow,
Watch, thou my soul, and ever pray,
Believe, 'tis nigh, that awful day!

No. IV.—Recitative (Tenor):

Yea though His grace our soul sustaineth,
An evil world our spirit chaineth;
It layeth cruel snares around us,
And in its net hath bound us,
The spirit is willing, but the flesh is weak;
The way we lose that evermore we seek!

No. V.—Aria (Soprano):

Though the evil man blasphemeth,
It shall be as best Him seemeth,
For the Lord His own redeemeth,
To Himself on High He taketh,
Yea though earth and heav'n He breaketh,
Yet His own He ne'er forsaketh.

No. VI.—Recitative (Tenor):

Yea, though a sinful race His Word nought heedeth,
Yet God His servants leadeth,
And keepeth from the snare
Wheroin the world had bound them,
They dwell for aye beneath His loving care,
With Eden's holy joys around them.

No. VII.—Chorus:

Thou my soul, rejoice and be glad,
No more grieving shalt thou know;
For that Christ, thy Saviour and Lord,
Baid'st thee from this vale of woe,
Heav'nly joy and holiness
Evermore thy soul shall bless,
Where on high with angel voices
All the heav'nly host rejoices.

Part II.

No. VIII.—Aria (Tenor):

Lift up your heads on high,
And be at peace, ye righteous,
Your souls' release is nigh;
For you to Heav'n He taketh,
His faithful servants maketh.

No. IX.—Recitative (Bass):

Lo, doth the thought of that last day,
The world's downfall and that last trumpet's sound,
When all we know shall pass away,
When man the voice of Judgment heareth,
And wide the mouth of Hell appeareth,
Doth that appal my spirit, weak and shaken
Within my sinful heart doth fear awaken?
Ah, no, a light to guide my steps in the darkest way, the Lord
on high doth send,
The Saviour's guiding hand is ever near me,
And from His tender heart
He ne'er will let His servant part,
E'en so in happiness I go unto mine end.

No. X.—Aria (Bass):

Blessed day when I shall rise,
Lead me where His Love shall cherish!
Trumpet, ring out to the skies!
Earth and Heaven, fade and perish!
Jesus leadeth me to Heaven,
To His Realm where bliss is given.

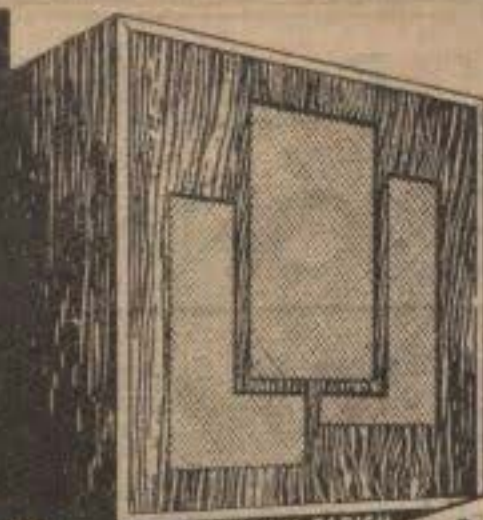
No. XI.—Chorus:

Nor for earth nor Heav'n I sigh,
All my longing spirit pleadeth,
But for Jesu's love on high,
For my soul He intercedeth,
He from sin hath made me free;
Thine, O Jesu, would I be,
(English text by D. Millar Craig. Copyright, B.B.C. 1930)

Cantatas to the end of December are:—

Dec. 14, No. 129: Gelobet sei der Herr, mein Gott!
Dec. 21, No. 131: Süßer Trost, mein Jesus kommt.
Dec. 28, No. 152: Tritt auf die Glaubensbahn.

LET YOUR EAR



GRAHAM FARISH SPEAKER

We make no extravagant claims for the new Graham Farish Speaker. It simply tells the truth—without distortion. We only invite your comparison with any other Speaker near the price, or treble the price if you will—we will let your ear decide. You will agree that never before was such value offered at such reasonable cost.

Driven by adjustable 4 pole unit, the Graham Farish Speaker is obtainable from your dealer in three distinctive finishes: mahogany, walnut and oak. Price 42/-. From all dealers, or direct from GRAHAM FARISH, Bromley, Kent.

An ideal Xmas gift!

Price 42/-

YEARS AHEAD MILES ABOVE



CASH PRICE £6 OR 10/- DEPOSIT & BALANCE IN EASY MONTHLY PAYMENTS

This 'ATLAS' ALL-MAINS UNIT IS PROVED THE BEST

Makes any set All-Mains, Standard or Portable. Experts voted this 'ATLAS' Unit the finest at Olympia in the 'Wireless World' Ballot. Two variable tapings, the highest output of any unit at the price and size, combined Trickle Charger and the Westinghouse Metal Rectifier make Model A.C. 188 the finest value obtainable. Ask your dealer for demonstration or write for Folder 55.

H. Clarke & Co. (M/c.) Ltd., Old Trafford, Manchester

CLARKE'S 'ATLAS' ALL-MAINS UNIT

BE A PROPHET and MAKE A PROFIT!

Listen to Paris on SUNDAY, December 14th, at 2 o'clock.



£1,000 in Prizes **MUST BE WON**

• 1st Prize—£750 •

2nd Prize—£100 3rd Prize—£50 and 200 Consolation Prizes of Ten Shillings each

ON SUNDAY, DECEMBER 14th, 1930—make a note of the date—the Decca Record Co. Ltd. will broadcast 16 of their famous Records from Radio Paris between 2 and 3 p.m. The first 12 RECORDS form the subject of this Competition, and will be played in the following order:—

ORDER OF PROGRAMME AND COMPETITION NUMBERS.

1. MARCH OF THE 3rd DRAGOONS
2. FONSO (MY HOT SPANISH KNIGHT)
3. I'M STILL AT YOUR BECK AND CALL
4. A SLAVE TO LOVE
5. THE TWO GUITARS
6. LITTLE RUSSIAN ROSE
7. WHEN LOVE COMES IN THE MOONLIGHT
8. FATHER SWEEPS THE CHIMNEY
9. WHEN OTHER LIPS
10. WHO CARES?
11. WHISPERING OUT OF THE SOUTH
12. I'M LEARNING A LOT FROM YOU

All you have to do is to get a sheet of paper, and write your full name and address in ink at the top in plain letters. Then make out a list of the Records mentioned in the programme, in what you consider to be their order of merit, using the Competition Numbers only. Don't write the names of the Records, but the numbers next to the names. First write the number of your first choice; then underneath it the one you like second best, and continue downward with the other 10 numbers in the order you like best. There must be no other writing on the paper.

POST YOUR ENTRY TO:
RECORD CHOOSING COMPETITION,
29A, CHARING CROSS ROAD,
LONDON, W.C.2

enclosing a crossed Postal Order for One Shilling.

You may send in as many entries as you like in the same envelope, each entry to be on a separate sheet of paper on which your name and address appears. A Postal Order must be enclosed covering the number of entries, such as—2/- for 2 entries, 3/- for 3 entries, etc.

All entries must be received not later than Thursday, December 18th, 1930.

A list will be prepared in which the records will be placed in order of popular vote. The record receiving the highest number of votes for first place will be placed first; that receiving the next highest number of votes for first place will be placed second, and so on.

The Competitor who has correctly got furthest down the list before differing from the popular vote will receive the first prize of £750. The Competitor who has got next furthest down will receive the second prize of £100. The Competitor who has got next furthest down will receive the third prize of £50. The 200 consolation prizes will be awarded in a similar manner. In the event of a tie, consideration will be given to the Competitor placing the next most popular number nearest to the correct sequence. Should two or more winning entries be exactly alike, the prize money will be divided.

A well-established firm of Incorporated Accountants has been appointed to check the entries, prepare the correct list therefrom, and to allocate the prizes.

It is to be distinctly understood that the full amount of £1,000 will be positively awarded before Christmas, even if yours is the only entry!

Cheques will be posted to successful Competitors immediately the Auditors have allocated the Prizes.

The Order of Merit as ascertained by public vote, together with the List of Prize Winners, will be published in this paper on January 9th, 1931.*

The Decca Record Co. Ltd. are not associated in any way other than letting the organisers use their broadcast programmes for the purposes of the competition.

No correspondence will be entered into in regard to this Competition. The Auditors' decision as to the allocation of the prizes will be final.

*Owing to the fact that the paper goes to press 15 days before publication, it is impossible to publish the Result earlier.

The Prize Money has been lodged in trust for the Competitors with one of the Joint Stock Banks.

SUNDAY

626 kc/s (479.2 m.)

December 7

MIDLAND REGIONAL



For family coughs

A wonderful remedy in your larder.

Don't buy expensive medicines—use the remedy that grandmother found so effective.

Take down your packet of "Atora" and add a teaspoonful of the Suet to a glass of hot milk taken at bed-time.

This is most soothing and beneficial for a cough or sore throat, and also in all cases of catarrh or chest troubles.

Hugon's
"ATORA"
The Good BEEF SUET
is rich in fat-soluble Vitamins.

Send a postcard for our free Recipe Booklet—Hugon & Co., Ltd., Openshaw, Manchester.

3536

3.30 Organ and Pianoforte Recital

Relayed from THE ALBERT HALL, NOTTINGHAM
BERNARD JOHNSON (*Organ*)
STANLEY KAYE (*Pianoforte*)

Pianoforte—Choral Prelude, What God doth
Kellner, arr. Rummel
Scherzo in C Sharp Minor, Op. 39 *Chopin*
Organ, The Swan (Le Cygne) *Saint-Saëns*
Pianoforte and Organ, Pianoforte Concerto in D Minor, Op. 23 *MacDowell*
Larghetto; Presto; Largo; Allegro

Choral Music by THE CENTRAL HALL CHOIR
Organist, M. L. WOSTENHOLM

8.45 The Week's Good Cause

Appeal on behalf of THE ROYAL ASSOCIATION IN AID OF THE DEAF AND DUMB, by the Rev. W. G. PENNYMAN, Chairman of the Association. Contributions will be gratefully received by the Hon. Treasurer, Royal Association in Aid of the Deaf and Dumb, 8a, Nevern Road, S.W.5

(National Programme)



J. W. Harrison

THE CENTRAL HALL, BIRMINGHAM, from which a service is being relayed tonight at 8.0.

4.15 THE MIDLAND STUDIO ORCHESTRA

Directed by FRANK CANTELL
First Suite, Conte d'Avril (A Tale of April) *Widor*
Under the Limes, Alsatian Scenes ... *Massenet*
Second Intermezzo, The Jewels of the Madonna *Wolf-Ferrari*
Gavotte and Rondo for Strings *Bach, arr. Forsyth*
None but the weary Heart *Tchaikovsky*
Suite, St. Agnes' Eve *Coleridge-Taylor*

5.0-5.15 London Regional Programme

8.0 A RELIGIOUS SERVICE

Conducted by the Rev. W. B. TREWHELLA (of Handsworth Wesleyan Church)
Relayed from THE CENTRAL HALL, BIRMINGHAM
Order of Service
Choral Introit
Hymn, Hark the glad Sound, the Saviour comes (139, Methodist Hymnal)
Prayer
Reading
Anthem, Child of the Star
Prayers
Hymn, Jesus the First and Last (121, Methodist Hymnal)
Address
Hymn, Jesus, Thou joy of loving Hearts (111, Methodist Hymnal)
Benediction

8.50 'The News'

WEATHER FORECAST, GENERAL NEWS BULLETIN

9.0 Midland News

9.5 SUNDAY ORCHESTRAL CONCERT—VIII

THE B.B.C. ORCHESTRA
(Leader, ARTHUR CATTERALL)
Conducted by SIR HENRY WOOD
Symphony No. 94 in G (The Surprise) ... *Haydn*
Adagio—Vivace
Menuetto
Allegro
MAGGIE TEYTE (*Soprano*) and Orchestra
Scheherazade *Ravel*
HELEN PERKIN (*Pianoforte*) and Orchestra
Concerto *Ireland*
ORCHESTRA
Dances of Marosszék *Kodaly*
(London Regional Programme)

10.30 Epilogue

THE RAWLPLUG METHOD

RAWLPLUGS

HAVE COMPLETELY SUPERSEDED THE OLD METHOD

It is easy to put up a Bookshelf or Wireless fixture if you fix it with Rawlplugs, and once up it will be a neat and permanent job. There is no need to use ugly wood blocks which ruin the wall and work loose. Anyone can use Rawlplugs. With Rawlplugs a really satisfactory fixing can be made to any material—Stone, Brick, Plaster, Concrete, Tile, etc. Get a Rawlplug outfit to-day from your Ironmonger, Electrician or Stores. Prices 1/6, 3/6 and 5/6.

THE RAWLPLUG CO., LTD., CROMWELL ROAD, LONDON, S.W.7.

THE OLD METHOD

A.81



XMAS GIFTS for SMOKERS

Rothman's offer the pick of the world's markets in Novelties— at WHOLESALE PRICES

To send your friends, this Xmas, something unusual and in perfect taste, Rothman's offer you the pick of the world's markets, outstanding values in Novelties and Usefulities. Cigarettes and Cigars, Fancy Goods for those who smoke and those who don't— 101 Gifts from 1/6 upwards.

A few typical examples are

shown here. Any of these make delightful presents. Please use the Post Order Form below.

The full range is shown in Rothman's new Xmas Catalogue, sent with every order.

We not only sell Xmas Gifts; we also save you all the trouble of sending them. You make your choice— then let Rothman's pack, enclose Greeting Card, and dispatch in good time for Xmas.

All this service is FREE!



Filled with 50 White Horse Virginia **4/6** Post Free

TOKIO BOX
Golden Metal enamelled in Scarlet or Royal Blue

The beauty of this Cigarette Box lies in its quaint Japanese design. Well-made; and lined throughout with Cedar-Wood. In two sizes, for 50 and 100 cigarettes. Filled with 50 White Horse Virginia - **4/6**
Filled with 100, 7/9.
With 50 of the famous Rothman Pall Mall Virginia **5/6**
With 100, 9/9.



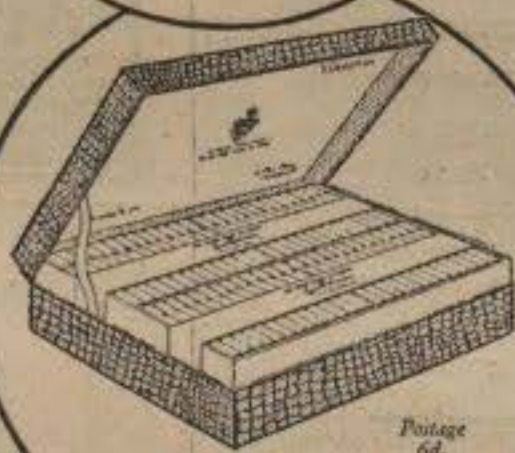
Filled with 40 Pall Mall Virginia **10/9** Post Free

ANTIMONY SMOKER'S SET

From a Repoussé Design of the old Dutch Master Craftsmen

The Set comprises Cigarette Box lined with Kudo-Wood; removable glass ash-tray; two cigarette rests; and upright holder for matches. Novel, attractive, and useful too.

Filled with 40 Pall Mall Virginia - - Post free **10/9**



Filled with 250 Royal Favourites Virginia **11/=-** Postage 6d.

PRESENTATION CABINETS of 250

A popular favourite every year! Handsome Cabinet with padded lid; and Virginia Cigarettes of fine quality. Filled with 250 Royal Favourites - Postage 6d. **11/=-**
Royal Favourites also supplied in boxes of 100 at 4/1, postage 3d.
With 250 Pall Mall Virginia **15/=-** Post free

Pall Mall supplied in tins of 100 at 5/8, post free.



INNOVATION CABINET
Containing 80 Cigarettes **6/6** Post Free

INNOVATION CABINET

Jade Green edged with Silver

Contains 80 cigarettes— a selection of the finest Rothman blends— tastefully arranged in convenient divisions - - - - - Post free **6/6**



Rothman's Wholesale Price **12/6** Post free

"Dry as the Sahara"— SAHARA Patent PIPE

To "wet" smokers, a revelation. A pipe which really does trap all moisture. Always dry, always cool. Faultlessly carved from very old Corsican Bruyere.

Supplied in all popular shapes.

The favourite is Shape No. 15 as illustrated. Length 3 1/4 ins.

EVEN if you are not yet ready to buy, write or call for Rothman's Illustrated Xmas Catalogue. 101 Gifts for Smokers—from 1/6 upwards.

Obtainable only by POST, or from any Rothman Shop.

Rothman's of Pall Mall

SHOPS AT:

2, LANGHAM PLACE, W.1
(Corner Shop)
10, HIGH STREET, KENSINGTON

113, HOLBORN, E.C.1 (Holborn Circus)
4, CHEAPSIDE, E.C.2 (Newgate C'n'r)
26, QUEEN VICTORIA ST., E.C.4

5 & 5a PALL MALL LONDON, S.W.1.

SHOPS AT:

GLASGOW: 124, BUCHANAN ST. BRISTOL: 1, CLARE STREET
MANCHESTER: 68, DEANSGATE BATH: 18, NEW BOND STREET
LIVERPOOL: 34, LORD STREET HULL: 43, JAMESON STREET

POST ORDER FORM

To ROTHMAN'S LTD., Dept 39, 5, Pall Mall, S.W.1. Please send me (post free) the goods as below, on the clear understanding that your Guarantee applies to everything I order.

GUARANTEE

Order any quantity of our cigarettes, and smoke as many as you find necessary to make a thorough test. If you are not completely satisfied, just return the remainder, when the purchase price will be refunded in full. Perfect satisfaction with everything you buy, or your money refunded, applies to everything we sell.

Quantity	Cigarettes	50	100	£	s.	d.
.....	TOKIO BOX, White Horse Virginia.....	4/6	7/9			
..... Pall Mall Virginia.....	5/6	9/9			
.....	ANTIMONY Smoker's Set, 40 Pall Mall Virginia, 10/9.....					
.....	* Presentation Cabinet, 250 Royal Favourites, @ 12/- (Post 6d.).....					
..... 250 Pall Mall Virginia..... @ 15/-.....					
.....	INNOVATION Cabinet, 80 Assorted Cigarettes..... @ 6/6.....					
All Post Free, except Presentation Cabinet containing Royal Favourites.		Total				

*POSTAGE is extra only on those Goods marked with a star. On 100 cigarettes, 3d.; 200, 5d.; 250/400, 6d.; 500/700, 9d.; 800 and over, Post Free.

Quantity	CIGARETTES in boxes of 100	100	500	1,000	£	s.	d.
.....	* White Horse Virginia.....	3/8	18/-	36/-			
.....	* Royal Favourites Virginia.....	4/1	19/10	39/8			
.....	Pall Mall Virginia.....	5/8	27/8	55/2			
.....	SAHARA PIPE, Shape No. 15.....	Price 12/6					
* See details above for Postage.					Total		
If you want a copy of Xmas Catalogue, please tick here					<input type="checkbox"/>	Total amount enclosed	

NAME

ADDRESS

December 8

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 'HOW TO COMBAT WINTER'—II
Dr. LETITIA FAIRFIELD: 'Health and Middle Age'

12.0 ORGAN RECITAL
by EDGAR T. COOK
Relayed from SOUTHWALK CATHEDRAL
RONALD STRAE (Baritone)

1.15-2.0 An Orchestral Concert
Relayed from
THE NATIONAL MUSEUM OF WALES
(From Cardiff)
NATIONAL ORCHESTRA OF WALES
(Leader, LOUIS LEVITUS)
Conducted by WARWICK BRAITHWAITE

2.10 FOR THE SCHOOLS
Miss CAMILLE VERRE: 'French Reading—VI,
Modern Verse: Selections from French Poems
of Today'—Les Stances, Livre I, xi, by Jean
Moréas
(* Edited by De V. Paxne-Payne and Isabelle H.
Clarke. Sidgwick and Jackson, 5s.; cheap
edition, 3s. 6d.)

2.25 Interlude

2.30 Miss RHODA POWER: 'Children of Other
Days: The Middle Ages—XII, The Young
Janissary'

3.0 Interlude

3.5 Miss RHODA POWER: 'Stories for Younger
Pupils—XII, The Deer and the Rabbit (Red
Indian)'

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

3.50 GALA MATINEE
IN AID OF DENVILLE HALL
A Haven of Rest for Aged Members of The
Theatrical Profession
Relayed from
THE LONDON HIPPODROME
(See centre of page)

5.15 The Children's Hour
'More Songs without Words' (Mendelssohn)
played by OCEIL DIXON
'The Bridge,' another Mortimer Batten Story
'The Garrison in the Stockade,' being the tenth
Episode from 'Treasure Island'
(Robert Louis Stevenson)


6.0 POETRY OF TODAY—XV
Read by Mr. MICHAEL REDGRAVE

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
BRAHMS' PIANOFORTE QUARTETS
Played by
ARTHUR CATTERALL

**A GALA
MATINEE**
(SECOND PART)
will be relayed from the
LONDON HIPPODROME
from 3.50 to 5.15



PROGRAMME:

ORCHESTRA, under the direction of
JOHN WEAVER

Polonaise in A Chopin
HENRY AINLEY and BALIOL HOLLOWAY
Tent Scene from *Julius Caesar*
EVELYN LAYE (Selected Songs)
Sir GERALD DU MAURIER
In a Sketch, 'CURIOSITY,' by J. H. ROBERTS
Supported by
PERCY MARMONT, HUBERT HARBEN, MARY
JERROLD, JACK HOBBS, LOUISE HAMPTON
JACK and CLAUDE HULBERT
Song and Dance

'SOME OTHER PRIVATE LIVES'

A Playlet by NOEL COWARD
Elsie ADRIANNE ALLEN
Fred NOEL COWARD
Alf LAURENCE OLIVIER
Flossie GERTRUDE LAWRENCE

ALBERT SANDLER,
assisted by SYDNEY FFOULKES (pianist); FRANK
LEONARD (cellist)

Mr. J. SHERMAN-FISHER'S 'PALLADIUM
GIRLS'

GOD SAVE THE KING
A discussion on 'The Future of the Theatre,' by
Mr. Hugh Walpole, Mr. Osbert Sitwell, and Mr.
C. B. Cochran, will be broadcast tonight at 9.20.
Pictures on the front page

BERNARD SHORE
LAURI KENNEDY
VICTOR HELY-HUTCHINSON
No. 1. First two movements
(Note on page 662)

7.0-7.20 'NEW BOOKS'
Mr. DESMOND MACCARTHY

7.25 'WORLD ORDER OR DOWNFALL'—V
Professor ARNOLD TOYNBEE: 'The Collision of
Civilisation'

7.45 Vaudeville

1. ALBERT WHELAN
(The Australian Entertainer)
2. TARRANT BAILEY, JNR. (In Banjo Solos)
3. ELSIE OTLEY (Soprano)
4. JACK PAYNE AND HIS B.B.C. DANCE
ORCHESTRA
5. ALEXANDER AND MOSE (The 'Dark
Subjects')
6. ELSIE and DORIS WATERS
(Entertainers)
JACK PAYNE AND HIS B.B.C. DANCE
ORCHESTRA

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

9.15 Shipping Forecast; New York Stock
Market Report

9.20 What's Wrong with the
Theatre?
A Discussion between
Mr. HUGH WALPOLE and Mr. OSBERT
SITWELL
with
Mr. C. B. Cochran
in the Chair

10.5 String Orchestral
Concert

THEA PHILLIPS (Soprano)
THE B.B.C. STRING ORCHESTRA
Conducted by
VICTOR HELY-HUTCHINSON
Lady Radnor's Suite Parry
THEA PHILLIPS
Cavatina (The Pearl Fishers) Biot
Verborgenheit (Secrecy) Wolf
To a wild Rose Macdowell
ORCHESTRA
Three Fugal Fancies Hely-Hutchinson
THEA PHILLIPS
Aeone's Song Noel Forrester
Ave Maria (Othello) Verdi
Ständchen Strauss
Air du Rossignol (Nightingale) Saint-Saëns
ORCHESTRA
Last Spring Grieg
Molly on the Shore Grainger

11.0-12.0 DANCE MUSIC
SID BRIGHT and his PICCADILLY PLAYERS, and
THE PICCADILLY GRILL BAND, directed by
JERRY HOEY, from the PICCADILLY HOTEL

MONDAY

LONDON PROGRAMMES

December 8

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 VICTORIAN COMPOSERS—V
AIDA GARDNER (*Mezzo-Soprano*)
GEOFFREY F. DENTON (*Baritone*)

12.30 AN INSTRUMENTAL CONCERT
KATHLEEN JACOBS (*Violoncello*)
GWENDOLYN BYRNE (*Pianoforte*)

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*)

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 Light Music
THE FRANK WALKER OCTET
Overture, *The First Commandment* *Mozart, arr. May*
Scherzo (*A Midsummer Night's Dream*)
Mendelssohn, arr. Weninger

HERBERT CAMERON (*Bass*)
Slander's Whisper (*The Barber of Seville*) *Rossini*
Invictus *Martin Shaw*
The Rooster (*Thoughts in a Hencoop*) *J. B. Wells*

OCTET
Five Dances (*The Duenna*) *Reynolds*
Jig; Gavotte; Serenade; *The Duenna's*
Dance; Fandango

NOEL EADIE (*Soprano*)
Depuis le jour (*Since the Day*) (*Louise*) *Chapientier*
Aubade (*Le Roi d'Ys*) (*The King of Ys*) . . *Lalo*

OCTET
La Serenade (*Spanish Waltz*) *Metra*
Violoncello Solos: (FRANK WALKER)
Cantilena (*Concerto in A*) *Goltermann*
Lamento *Gabriel-Marie*
HERBERT CAMERON
The Drum-Major *Ambroise Thomas*
Don Juan's Serenade *Tchaikovsky*
Tally Ho! *Leoni*



THE FRANK WALKER OCTET plays in the concert of Light Music to be broadcast this evening at 6.40.

OCTET
Idyll, *The Whispering of the Flowers* *Von Blon*
Dance of the Priestesses (*The Romance of a Mummy*) *Tcherepnine, arr. A. Goossens*
NOEL EADIE
Venetianisches Wiegenlied (*Venetian Cradle Song*) } *Joseph Marx*
Und gestern hat er mir Rosen gebracht (*Yesterday he brought me Roses*) }
Mariensied (*The Virgin's Song*) }
Der Gärtner (*The Gardener*) *Hugo Wolf*

OCTET
Spanish Dance, No. 2 (*La Vida Brève*)
de Falla, arr. Chapclier

8.0 Monsieur E. M. STÉPHAN: French Talk

8.30 Regional News

8.35 A PIANOFORTE RECITAL
by
ETHEL WALKER
Prelude and Fugue, No. 2, Book 1 (48) *Bach*
Prelude, Op. 31, No. 1 *Glière*
Study in E, No. 3, Op. 10 } *Chopin*
Study in C Minor, No. 12, Op. 25 }
Romance *Kathleen Burkshaw*
Rhapsody, Op. 79, in G Minor *Brahms*
Nightfall on the Sussex Downs
Ethel Walker

9.0 An Orchestral Concert

(From *Midland Regional*)
Relayed from THE TOWN HALL, CHELTENHAM
THE CITY OF BIRMINGHAM ORCHESTRA
Conducted by
LESLIE HEWARD
Overture, *Leonora*, No. 3 *Beethoven*
Symphony, in C (*Jupiter*) *Mozart*
Allegro; Andante; Menuetto; Allegro

Prelude and Love Death (*Tristan and Isolda*) *Wagner*
Hungarian March (*Faust*) *Berlioz*

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

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

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

12.0 ORGAN RECITAL
By EDGAR T. COOK
Relayed from SOUTHWARK CATHEDRAL
RONALD STEAR (*Baritone*)

1.15-2.0 An Orchestral Concert
Relayed from
THE NATIONAL MUSEUM OF WALES
(From *Cardiff*)
NATIONAL ORCHESTRA OF WALES
(Leader, *LOUIS LEVITUS*)
Conducted by WARWICK BRAITHWAITE

2.10-3.20 FOR THE SCHOOLS

LONDON NATIONAL
1,148 kc/s (261.3 m.)
(See also National Daventry Programme on page 673)

5.15 THE CHILDREN'S HOUR
6.0 POETRY OF TODAY—XV
Read by Mr. MICHAEL REDGRAVE

6.15 WEATHER FORECAST, FIRST GENERAL NEWS BULLETIN

6.35 London Stock Exchange Report; Fat Stock Prices for Farmers

6.40 THE FOUNDATIONS OF MUSIC
7.0-7.20 'NEW BOOKS'
Mr. DESMOND MACCARTHY

7.25 'WORLD ORDER OR DOWNFALL?'—V
Professor ARNOLD TOYNBEE: 'The Collision of Civilization'

7.45 Vaudeville

9.0 WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN

9.15 New York Stock Market Report

9.20 'What's Wrong with the Theatre?'
A discussion between Mr. HUGH WALPOLE and Mr. OSBERT SITWELL, with Mr. C. B. COCHRAN in the Chair

10.5-11.0 String Orchestral Concert

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MONDAY

626 kc/s (479.2 m.)

MIDLAND REGIONAL

December 8

12.0 *London Regional Programme*

2.0-3.0 **LIZZIES PICTURE HOUSE ORCHESTRA**

Conducted by ERNEST PARSONS

- Overture, Figaro..... Mozart
- Three Dances (Neil Gwyn)..... German
- A Desert Romance..... Ketelbey
- Selection, The Damask Rose Chopin, arr. Clutsam
- Minuet (Quartet, Op. 11)..... Boccherini
- Suite, Three Dale Dances..... Arthur Wood
- Selection, The Belle of New York.... Kerker

5.15 **THE CHILDREN'S HOUR**

'More Puppy-dog Tales—The Terrors,' by MARGARET MADELEY

Songs by HERBERT THORPE (Tenor)

'The Week's Sport,' by MAURICE K. FOSTER
Musical Selections by THE NORRIS STANLEY
PIANOFORTE SEXTET

6.0 *London Regional Programme*

6.15 'The First News'

WEATHER FORECAST, FIRST GENERAL NEWS BULLETIN

6.40 **A MILITARY BAND PROGRAMME**

THE BIRMINGHAM MILITARY BAND

Conducted by W. A. CLARKE

- Overture, Morning, Noon, and Night..... Supp!
- The old Superb (Songs of the Sea)..... Stanford
- HERBERT THORPE

- Après un Rêve (After a Dream)..... Faure
- La Mantilla (Bolero)..... Alvarez
- La Paloma (The Dove)..... Yeadier

7.5 **BAND**

Selection, My Son, John..... Straus

MARIO DE PIETRO..... (Mandoline Solos)

HERBERT THORPE

- The Bard of Armagh..... arr. Hughes
- The wee Cooper o' Fife..... arr. Thorpe
- The gentle Maiden..... arr. Somervell

7.35 **BAND**

- From a Russian Village..... Marsden
- MARIO DE PIETRO..... (Banjo Solos)

BAND

Selection of Classical Memories, Classica Ewing

8.0 *London Regional Programme*

8.30 Midland News

8.35 **DANCE MUSIC**

JACK KEER and his BAND
Relayed from TONY'S BALLROOM, BIRMINGHAM

9.0 **An Orchestral Concert**

Relayed from THE TOWN HALL, CHELTENHAM
THE CITY OF BIRMINGHAM ORCHESTRA
Conducted by LESLIE HEWARD

- Overture, Leonora No. 3..... Beethoven
- Symphony in C (Jupiter)..... Mozart
- Allegro; Andante; Menuetto; Allegro
- Prelude and Love Death, Tristan and Isolde
Wagner
- Hungarian March (Faust)..... Berlioz

10.15 'The Second News'

WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN

10.30-11.0 *London Regional Programme*

SAMUEL PEPYS, Listener, By R. M. FREEMAN

Nov. 12.—My wife to Blimson's this morning to her 1st sitting for Mary Bethune; which was to me an occasion of I know not whether the greater anger or misery, her thus defiantly going off by herself to the reptile's studio. Yet after having invented an inescapable business into the City for this morning (in the vain hopes of getting my wife to defer Blimson) I cannot with dignity now disown it and accompany her. Moreover, even an I could and she would have me, my going with her sh^d have an unhappy look as if I reckoned the oily rogue a personable enough fellow to be in danger of putting my husbandly nose out; which is a thing too farr-fetcht to be thought of. Soe had to let my wife goe, myself feigning to set out for The City, but in my misery recked not whither I went, till presently I found myself on The Embanquement by Waterloo Bridge.

Here standing awhile to gaze down into the River, it came to me to think how faithfully they did once use to deal with recalcitrant wives in Turkey by sewing them upp in sacks and flinging them into the Bosphorus; whereby, if a like use were made of our own Thames, how quickly sh^d our present recalcitrant women be brought again under wholesome discipline. But alas! In this she-ridden age, small hopes of us ill-used men ever getting into the saddle again, when even in Turkey Kemal himself hath been fool enough to imitate our own fools of legislatours in giving the baggages voats and other mad matters?

My wife coming-in to lunch, she hoaps I have dispatcht my business in The City as successfully as I have speedily, saying it in a jesting sort of way that did anger me to the blood, but I w^d not show it, lest I seem to make her silly remark a too important

matter. So a careless nodd was all I vouchsafed her. Quits me, moreover, of all possible imputaciouns of falsehood, being the indefinite kind of nodd that might mean anything.

Presently she going on to tell me of Blimson's being mightily pleased with the 1st sitting and believes that, with ab^t 2 more, he shall make a good success of it, I did (under cover of a fit of the gapes) watch my wife's face most carefully for guilty signs, but c^d see none. Which sh^d, I suppose, have been some comfort to me, yet was not, knowing what born deceivers and counterfeiters of simplicity all women be, from their cradles upwards.

Nov. 13.—A letter this day from one from Richmond (Yorks), chiding me, though in the civillest possible manner, that I did recently assign 'The Lass of Richmond Hill' to Surrey, instead of to her proper Yorkshire; being, says my correspondent, that she was the beautiful Frances l'Anson, whose house in Richmond (Yorks) was named 'The Hill,' and the author of the song wrote it to her and afterwards married her (in 1787). But whether, after he had married her, he found her worth resigning crowns for, God knows.

Another thing my correspondent mentions is that Richmond in Yorks gave its name to Richmond in Surrey, which also I was not aware of. But pleased me to remember that, if our Southern Richmond be an off-shoot of Northern Richmond, 'tis the other way round with Northern Bradford, which do owe both its name and its woollen trade to Bradford in Wiltshire, by an em'gratioun from thence into Yorkshire of a body of Wiltshire weavers. Soe if Northerners crow Richmond over us, we can alwaies crow back Bradford over them; which is a comfortable thought.

December 8 CARDIFF MONDAY

968 kc/s (309.9 m.)

WESTERN REGION

10.15 THE DAILY SERVICE

10.30-11.0 *National Programme*

1.15-2.0 An Orchestral Concert
Relayed from
THE NATIONAL MUSEUM OF WALES
(*National Programme*)
NATIONAL ORCHESTRA OF WALES
(Cerddorfa Genedlaethol Cymru)
(Leader, LOUIS LEVITUS)
Conducted by WARWICK BRAITHWAITE

Overture, The Yellow Princess; The Swan
Saint-Saëns
Suite, Cephale and Procris
Gr. try, arr. Mottl
Crepusculo (Dawn); Meditation (Thais)
Masseenet
Overture, Der Bauer ein Schelm (The roguish Peasant)
Dvorak

2.10 *National Programme*

5.15 THE CHILDREN'S HOUR
'THE SHIELD OF MALCCHUS'
No. II—THE BROTHERHOOD
by FRANELYN KELSEY

6.0 Mr. A. S. BURGE: 'Rugby Football'

6.15 *National Programme*

9.15 West Regional News

9.20 *National Programme*



GWLADYS NAISH
sings in the Light Orchestral Programme tonight at 10.5.

10.5-11.0 A Light Orchestral Programme

NATIONAL ORCHESTRA OF WALES
(Cerddorfa Genedlaethol Cymru)
(Leader, LOUIS LEVITUS)
Conducted by WARWICK BRAITHWAITE

Waltz, The Sleeping Beauty
Chanson Triste (Song of Sadness) } *Tchaikovsky*
Danse Cosaque }

GWLADYS NAISH and Orchestra
Caro Nome (Dear Name) (Rigoletto).... *Verdi*

THE ORCHESTRA
Tone Poem, In the Steppes of Central Asia
Borodin
Whispering of the Flowers *Von Blon*

GWLADYS NAISH
Spring *Henschel*
A Birthday Song *MacFadyen*

THE ORCHESTRA
Arab Idyll *Chaminade*
Danse Bohémienne *Bizet*

SWANSEA

1,040 kc/s (288.5 m.)

10.15 THE DAILY SERVICE

10.30-11.0 *National Programme*

1.15 *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*

2.10 *National Programme*

5.15 THE CHILDREN'S HOUR

6.0 *National Programme*

9.15 Local News

9.20-11.0 *National Programme*

BOURNEMOUTH

10.15 THE DAILY SERVICE

10.30-11.0 *National Programme*

2.10-11.0 *National Programme*

MANCHESTER and LEEDS

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

10.15:—The Daily Service. 10.30-11.0:—National Programme. 2.10:—National Programme. 5.15:—The Children's Hour. 6.0:—National Programme. 9.15:—North of England News. 9.20:—National Programme. 10.5-10.50:—Town and Country Music. The Northern Wireless Orchestra.

THE RADIO TIMES.

The Journal of the British Broadcasting Corporation.
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**THE BATTERY
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UNWAVERING
POWER . . .**

December 9

DAVENTRY

TUESDAY

193 kc/s (1,554.4 m.)

NATIONAL PROGRAMME

10.15 a.m. THE DAILY SERVICE

10.30 TIME SIGNAL, GREENWICH; WEATHER FORECAST

10.45-11.0 Mrs. E. M. STEPHENSON: 'Tips for Ironing Day'

12.0 A Ballad Concert
MOLLY MITCHELL (Contralto)
PATRICK WADDINGTON (Tenor)

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

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

2.0-2.5 Experimental Transmission for the Radio Research Board
by the Fultograph Process

2.10 FOR THE SCHOOLS
Mr. ERIC PARKER: 'Out of Doors Week by Week—XI, Evergreens: Shelter and Food for Birds'

2.25 Interlude

2.30 Sir WALFORD DAVIES: 'Music—XII, Concert Lesson'

3.30 Interlude

3.35 Monsieur E. M. STÉPHAN: 'Early Stages in French'—XII

4.0 Interlude

4.5 Special Talk for Secondary Schools
'Modern Scientific Achievements'—VI, Major L.H. LAMPITT, D.Sc.: 'Kitchens and Laboratories'

4.25 Interlude

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

5.15 The Children's Hour
'THE SHOWING UP OF LARRY THE LAMB'—
More about the Toy Town Family (S. G. Hulme Beaman)
Arranged as a Dialogue Story, with Incidental Music played by
THE GERSHOM PARKINGTON QUINTET

6.0 Topical Talk

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

6.35 London Stock Exchange Report; Fat Stock Prices for Farmers

6.40 The Foundations of Music
BRAHMS' PIANOFORTE QUARTETS
Played by
ARTHUR CATTERALL
BERNARD SHORE
LAURI KENNEDY
VICTOR HELY-HUTCHINSON
No. 1 (Concluded)
(Note on page 662.)

7.0-7.20 'THE MONTH IN SCOTLAND'
Major WALTER ELLIOT, M.P.

7.25 'AI OR C3? THE FUTURE OF THE RACE'—
V
Mrs. MARY ADAMS M.Sc.: 'Why is the Birthrate Falling?'

7.45 THE WIRELESS MILITARY BAND
Conducted by B. WALTON O'DONNELL
COLLEEN CLIFFORD (Soprano)
JOHN RORKE (Baritone)

BAND
Overture, Fingal's Cave Mendelssohn

8.0-8.30 SIR JAMES JEANS, F.R.S.
'THE STARS IN THEIR COURSES'—IV
'The Milky Way'

COLLEEN CLIFFORD
Falling in Love Hollander
Chanson Française Colleen Clifford
In Sheltered Vale Schubert

BAND
Tone Poem, Carnival in Paris Svendsen

COLLEEN CLIFFORD and JOHN RORKE
Theme Song Mai Jones
The B.B.C. Colleen Clifford
To see Old England thro' Jean Leslie
Santiago Jay Whidden

BAND
Old Dutch Dances Röntgen, arr. Gerrard Williams
Saltarelle; Branle de Burgoyne; Galliard la Brune; Bergerette—Les Grands Douleurs (The great Griets); Pavane—Lesquercade
(Note on page 662.)
Slav Dance, No. 1 Dvorak

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 'THEATRESCOPE'
Arranged by JOHN WATT and GORDON MCCONNELL
Cast
OLIVE GROVES; BARBARA COUPER; FOSTER RICHARDSON; LEONARD GOWINGS; BILLY SCOTT COOMBER; HARMAN GRISEWOOD; CYRIL NASH; HECTOR ABBAS
THE CHORUS and ORCHESTRA
Conducted by STANFORD ROBINSON
Produced by JOHN WATT

10.35-12.0 DANCE MUSIC
BILLY MASON and his CAPHEANS,
from the CAFE DE PARIS



TUESDAY

LONDON PROGRAMMES

December 9

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**
JULIE SAMMAREZ (Violin)
KATHLEEN BRADING (Violoncello)
T. D. JONES (Pianoforte)

1.0 **REGINALD NEW**
At the ORGAN of the BEAUFORT CINEMA
Relayed from BIRMINGHAM
(From Midland Regional)

2.5-3.45 **OXFORD v. CAMBRIDGE RUGBY FOOTBALL MATCH**
Running Commentary by
Capt. H. B. T. WAKELAM and Mr. H. B. BRENAN
Relayed from TWICKENHAM

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 LESLIE BRIDGEWATER QUINTET

Rustic Suite *Leslie Bridgewater*
Country Dance; Lovers' Lane; Bromsgrove Fair
Chanson Napolitaine d'Ambrosio, arr. *Bridgewater*
Rigaudon *Ravel, arr. Brang*

ESTHER COLEMAN (Contralto)
Sorrow *Hubert Brown*
'Twas June *Helen Fothergill*
A Song for Christmas
King Charles I, arr. Maurice Jacobson

QUINTET
Andaluza *Granados, arr. Bridgewater*

Pantomime (El Amor Brujo) (Love the Magician) *de Falla, arr. Leslie Bridgewater*
Ritual Fire Dance

ESTHER COLEMAN
Lettre (Mozart) *Hahn*
L'heureux Vagabond (The happy Vagabond) *Alfred Bruneau*

Elegy *Massenet*

QUINTET
Ave Maria *Schubert, arr. Wilhelmj*
Serenata Amorosa *Leslie Bridgewater*

ORCHESTRA
Ballade in A Minor, Op. 33
Hiawatha's Wedding Feast
Op. 30, No. 1, for Tenor Solo, Chorus and Orchestra
ORCHESTRA
Four Characteristic Waltzes, Op. 22
8.55 Regional News

9.0 Chamber Music

THE BROSA STRING QUARTET

(BROSA; WISE; RUBENS; PINI)
Quartet in C (Op. 59, No. 3).... *Beethoven*
I. Introduction; Andante, Allegro. II. Andante quasi Allegretto. III. Menuetto; IV. Allegro molto

JOHN ARMSTRONG (Tenor)

Seven Poems by James Joyce *Moeran*
Strings in the open Air; Donnycarney; The merry green Wood; O cool is the Valley now; Rain has fallen; Bright Cap; Now, O now, is this brown Land
(First Performance)

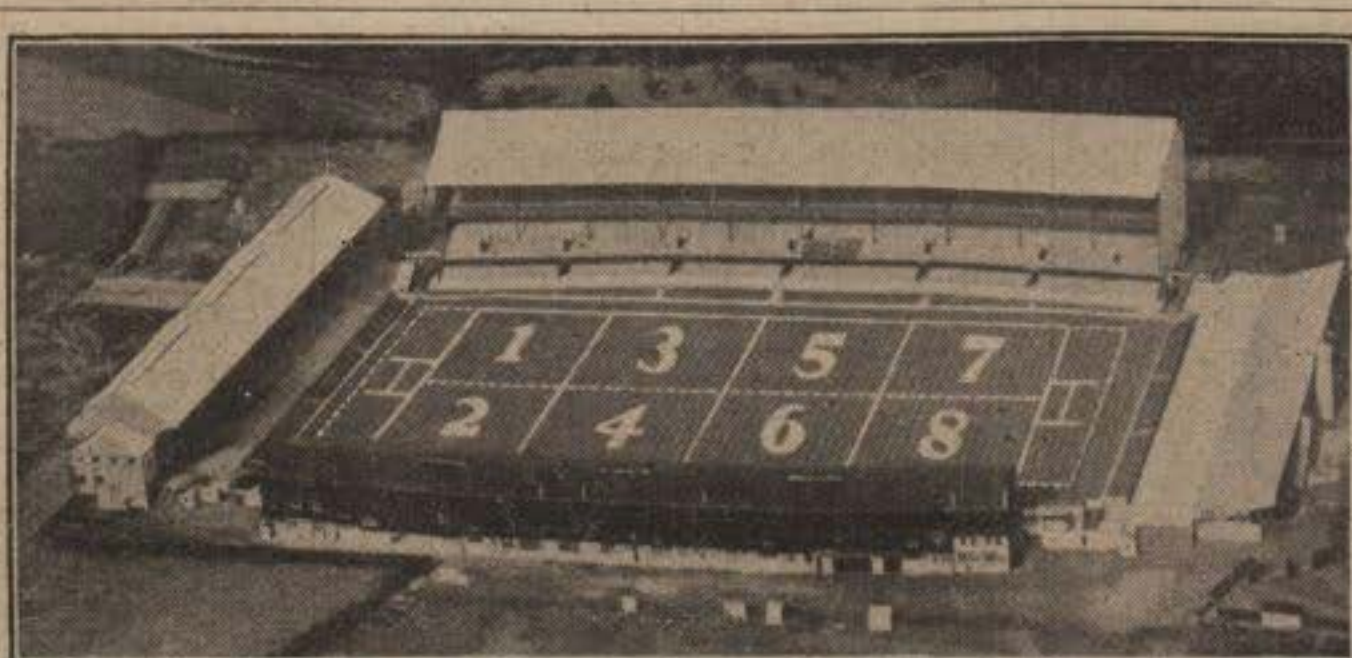
QUARTET

Quartet *Ravel*
Assez vif, très rythmé (Very lively and rhythmic); Très lent (Very slow); Vif et agité (Lively and excited); Allegro
(Note on page 662)

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

10.30-12.0 DANCE MUSIC

BILLY MASON and his CAPREANS from The CAFÉ DE PARIS
12.0-12.30 a.m. Experimental Television Transmission by the Baird Process
(356.3 m. Vision; 261.3 m. Sound)



THE 'VARSITY RUGBY MATCH TODAY.

A running commentary on the Oxford v. Cambridge Match will be broadcast by Captain H. B. T. WAKELAM and Mr. H. B. BRENAN, from the Twickenham ground this afternoon.

Manhattan Moonlight *Louis Alter*
Concert Tango *Friml*

7.45 A Coleridge-Taylor Programme

PARRY JONES (Tenor)
THE WIRELESS CHORUS
(Chorus Master, STANFORD ROBINSON)
THE B.B.C. ORCHESTRA
Conducted by JOSEPH LEWIS

Prelude, Nero, Op. 62
PARRY JONES and Orchestra
A Lament
Eleanore, Op. 37, No. 6

LONDON NATIONAL

1,148 kc/s (261.3 m.)

(See also National Daventry Programme on page 679)

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

12.0 A Ballad Concert

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

1.0 LIGHT MUSIC

2.0-2.5 Experimental Transmission for the Radio Research Board by the Fultograph Process

2.10-4.25 FOR THE SCHOOLS

5.15 THE CHILDREN'S HOUR

6.0 Topical Talk

6.15 'The First News'

6.35 London Stock Exchange Report; Fat Stock Prices for Farmers

6.40 'The Foundations of Music'

7.0-7.20 'THE MONTH IN SCOTLAND'
Major WALTER ELLIOT, M.P.

7.25 'AI OR C3? THE FUTURE OF THE RACE'—V Mrs. MARY ADAMS: 'Why is the Birth Rate Falling?'

7.45 A Military Band Concert

THE WIRELESS MILITARY BAND
Conducted by B. WALTON O'DONNELL
Overture, Fingal's Cave *Mendelssohn*
JOHN RORKE (Baritone)

BAND
Variations on The Girl I left behind me
Josef Holbrooke

COLLEEN CLIFFORD (Soprano)
Falling in Love *F. Hollander*
Chanson Française *Colleen Clifford*
In Sheltered Vale *Schubert*
BAND
Tone Poem, Carnival in Paris *Svendsen*

COLLEEN CLIFFORD and JOHN RORKE
Theme Song *Mai Jones*
The B.B.C. *Colleen Clifford*
To see Old England Thro' *Jean Leslie*
Santiago *Jay Whidden*

BAND
Old Dutch Dances

Röntgen, arr. Gerrard Williams
Saltarello; Bransle de Bourgogne; Galliard la Bruine; Bergerette, Les Grands Douleurs; (The great Griefs); Pavane, Lesquercade
Slav Dance, No. 1 *Dvorak*

9.0 'The Second News'

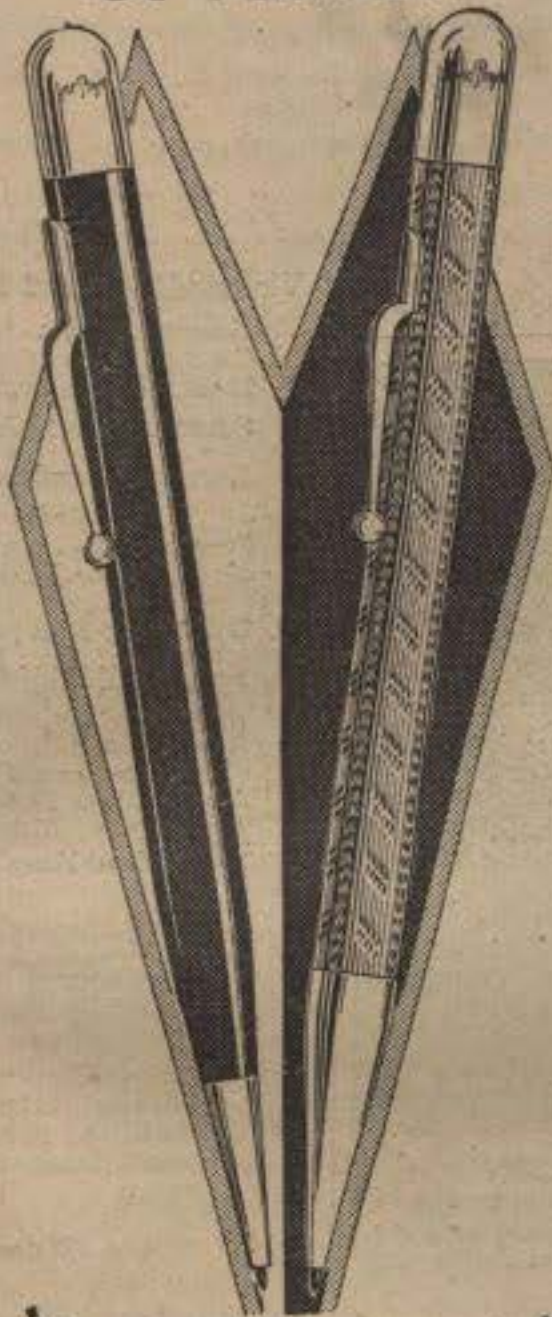
9.15 New York Stock Market Report

9.20 Talks about Music
Mr. VICTOR HELY-HUTCHINSON

9.40-10.35 'Theatroscope'
Arranged by JOHN WATT and GORDON McCONNEL

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

THE ARISTOCRAT OF PENCILS



Fyne-Poynt

"FYNE-POYNT" is the recognised aristocrat of propelling pencils. It looks well, and is soundly constructed for every-day use. A quarter turn propels the lead for immediate use. A reverse movement withdraws it for safety. Last fraction is automatically ejected.

In Rolled Gold, Silver, Solid Gold, Black, Mottled or Exquisite Colours.
Prices: 10/6, 12/6, 21/-, upwards.
Also at 5/-.

OF STATIONERS AND JEWELLERS.

Illustrated list post free from Mable, Todd & Co., Ltd., Swan House, 135 & 136 Oxford St., London, W.1. Branches at: 79 High Holborn, W.C.1; 114 Cheapside, E.C.2; 95 Regent Street, W.1; and at 3 Exchange St., Manchester.

GREATEST RADIO SENSATION

NEW 3-VALVE SET OBTAINS OVER 50 STATIONS ON LOUD-SPEAKER WITH DAVENTRY 5GB WORKING

This is the New Northampton Plating Co. Super Selective 3-Valve Loud Speaker set, which is now offered to the public. After months of careful research a circuit has been designed superior in selectivity to a screen grid set and yet remarkably simple. It can be used not only for cutting out the local station, but for other disturbances such as Morse. It is the simplest, cheapest, and most selective in the world. No soldering required or coil changing. Experts have declared it absolutely unique. Over fifty stations have been obtained on loud speaker with aerial 20 ft. high, using cheap valves, including Cardiff, Paris, Madrid, Manchester, Stuttgart, Toulouse, Hamburg, Glasgow, Frankfurt, Rome, Langenberg, Berlin, Brussels, Hilversum, Kalundborg, Königswusterhausen, Radio Paris. These were obtained 3 miles from Daventry while 5GB was working. Thousands of novices, with no knowledge of wireless, have built the old Northampton Plating Co. Super 2 and 3 in all parts of the world and have been astounded by the results even with cheap components, but the New Super Selective 3 makes other sets old-fashioned and marks the greatest improvement in valve sets for years. In order to give everyone the opportunity of testing out the new circuit, two 6d. Blue Prints, 1 for new Super Selective Two, and 1 for Super Selective 3-Valve, will be supplied for 3d. each. Please write clearly in block letters. LETTERS MUST BE FULLY STAMPED:

READ THE LATEST REPORTS BY THE LEADING RADIO EXPERTS OF THE DAY:

"I refer to the receiver marketed by the Northampton Plating Co. as a kit set at a price that is more than reasonable. I had a pleasant surprise when I first operated it. I found there were 12 or 13 Stations easily brought in at loud-speaker strength on the medium wave in addition to 5GB. The set has remarkable qualities of selectivity and sensitivity, two characteristics rarely coupled in any one receiver. It must be set down as a definite advance." (NOTTINGHAM JOURNAL, December 21st, 1929.)

"Those who are too far from a station to use a crystal and are deterred from wireless by the present high cost of valves will find it best to make a set from the Northampton Co.'s blue prints for two or three valves, price 3d. each. If they cannot afford a Mullard, the same company supply excellent valves at 4s. 11d., which give admirable reception, though so cheap. A thoroughly good two-valve set ought not to cost more than £2 10s. including everything, and a three valve about 11s. more." (REYNOLDS NEWS, Jan. 12th, 1930.)

READ THESE TESTIMONIALS.

"I have had your Super 3 since Sept., 1929, and have had wonderful results: about 50 stations at full loud-speaker strength; and can get most of these any night of the week, chief among them being: Paris, Eiffel Tower, Budapest, Prague, Belgrade, Stockholm, Madrid, Toulouse, Stuttgart, Barcelona, Turin, Moravska-Ostrava, Rome, Algiers, Langenberg, Oslo, Lahti and Kaunas. Wishing you every success."—W. T. Emsworth, Hants, 17/1/30.

"I have now built up your Super Three-valve set, and, independent of price, I have never heard or seen a set to beat it. We are still getting fresh stations, and up to the present have logged 20 at full loud-speaker strength. As I am writing we are hearing an Aria from Rome. My last set cost me about £25. Your Super Three has cost me less than £5, including accumulators."—W. A. P., Norwich, 3/2/30.

"I feel I must write and congratulate you on a wonderful circuit. I have now had your 'Northampton 3' only two nights, but in those two nights it has fully justified itself. I have poorest of poor indoor aerials and I have in 10 minutes logged 16 stations on the Loud Speaker. I have had to insert a volume control because of the power of the local station (Bournemouth, 70 miles away) and 5GB. I have just received Oslo, Paris (2), Hamburg, Berlin, Budapest, and many others. Your '3' gives 90 per cent. better results than you specify. Wishing your sets the best of luck in the future."—Yours very satisfied, C.D.N.

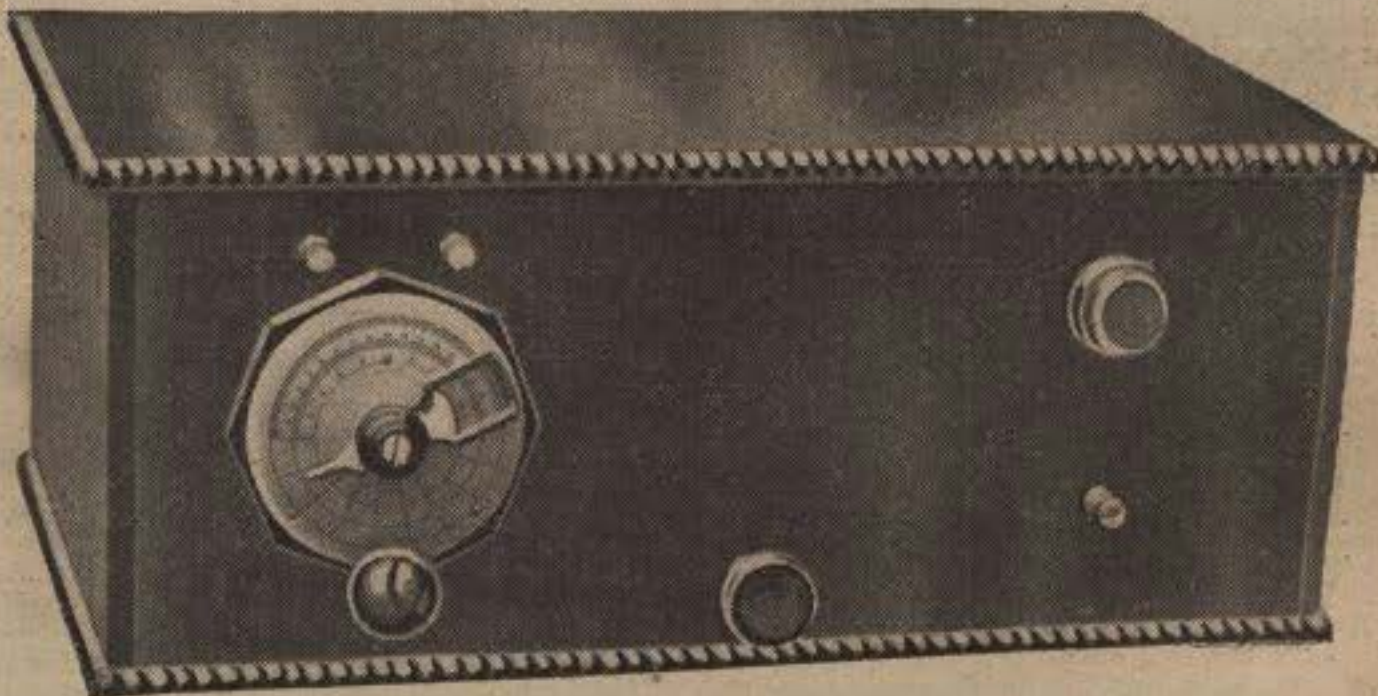
NEW SUPER 4-VALVE PORTABLE SEPARATES TWO BROOKMANS PARK STATIONS UNDER THE AERIALS

This is the latest model circuit by the Northampton Plating Co. offered to the public for the first time. It has been specially designed to satisfy the requirements of the new regional stations. Owing to its wonderful selectivity, it requires no wavetrap and obtains under favourable conditions a large number of Continental Stations at loud speaker strength, including Toulouse, Hilversum, Eiffel Tower, Königswusterhausen, and Radio Paris. At less than half the price of a high-class portable set, it is acknowledged under severe technical tests to be far superior. In order to show what marvellous results can be obtained, the set was placed between two aerials at the entrance to Brookmans Park, and the two programmes were easily separated. The set was also taken on 1,000-mile motor-tour over England and Wales. On the South coast and East coast many stations were easily obtained on loud speaker at good strength. Even in Wales, where reception is difficult, excellent results were also obtained. In order that everyone may be able to construct this unique portable set, a full size shilling Blue Print, with full details and instructions, can be obtained from Northampton Plating Co. for 6d. Letters must be fully stamped. NAME AND ADDRESS IN BLOCK LETTERS.

Northampton Plating Co. Super A.C. Eliminator.



Special offer. 7 days' approval to test. This A.C. eliminator, value £4, will be sent to any address on payment of 59/- cash or C.O.D., with the guarantee that if it is not superior to any other eliminator on the market, and not giving complete satisfaction, the money will be instantly refunded if returned in good condition and undamaged. It is guaranteed to be most silent in operation, giving over 20 milliamperes, and suitable for all 2, 3 and 4 valve sets. Test it for yourself. Trade enquiries invited. STATE MAINS, VOLTAGE & CYCLES.



X TURN TO PAGE 715 for special list of WIRELESS AND CYCLE BARGAINS X

Owing to the enormous number of enquiries and orders, write clearly Name and Address in Block Letters to the firm that made Radio popular. Letters must be fully stamped. Address enquiries to Dept. R.

NORTHAMPTON PLATING CO., Radio & Cycle Manufacturers. NORTHAMPTON.

You need
this sure
strength-
giver



This is not a safe time to take risks with your health. With colds, chills, and 'flu ever ready to attack the weak and run-down, you must keep up your strength. Hall's Wine is what you need. Hall's Wine to enrich your blood and steady your nerves. Hall's Wine to give you fresh vitality. Hall's Wine to strengthen you and fortify you against winter's dangers. The value of Hall's Wine has been proved winter after winter for forty years. Buy a bottle to-day.

BE SURE YOU GET

HALL'S WINE

The Supreme Tonic Restorative

In Anemia, Nerves, Debility, Insomnia, Convalescence and all run-down conditions, Hall's Wine never fails.

LARGE BOTTLE 5/6 SMALLER SIZE 3/3
Of Wine Merchants, Licensed Grocers and Chemists.

TUESDAY

626 kc/s (479.2 m.)

December 9

MIDLAND REGIONAL

12.0 London Regional Programme

1.0 REGINALD NEW
At THE ORGAN OF THE BEAUFORT CINEMA
Relayed from WASHWOOD HEATH, BIRMINGHAM
Overture, EdelweissKomzak
The Parade of the Tin SoldiersJessel
SiziliettaVon Blon
Selection, The GondoliersSullivan
HumoresqueDvorak
Bal Masqué (Masked Ball)Fletcher
Ballad, Here in the quiet HillsCarne
Intermezzo, Ke-Sa-KoChapuis
Selection, The New MoonRomberg

CHARLES GELLION, OSWALD ROGERS and Orchestra
Duet, Ah! Mimi, fickle hearted (La Bohème) Puccini

7.55 ORCHESTRA
DREAMSWagner, arr. Svendsen

MABEL CLIFFE, CHARLES GELLION, OSWALD ROGERS, and Orchestra

Trio (Cavalleria Rusticana)Muscagni

ORCHESTRA
Dances (Prince Igor)Borodin

8.20 Organ and Violoncello Recital

Relayed from THE CHURCH OF THE MESSIAH, BIRMINGHAM
GILBERT MILLS (Organ)

LEONARD DENNIS (Violoncello)

Sonata in D...Marcello
An Old Time Tune

Easthope Martin
Chanson de Nuit (Night Song)Elgar

Allegro con brio
Guerini, arr. Salmon

Ave Maria
Schubert, arr. Reeves

Air...Nigel Dallaway

8.55 Midland News

9.0 THE MIDLAND STUDIO ORCHESTRA

Directed by FRANK CANTELL

Overture, The Barber of Seville...Rossini

Selection, Manon Lescaut Puccini, arr. Godfrey

9.25 ORREA PERNEL (Violin)

Gavotte and Allegro
Leclair, arr. David

Dance of the Princess...Neussidler, arr. Craxton

ORCHESTRA
English Folk SongsVaughan Williams

9.50 ORREA PERNEL

CoroovadoMilhaud, arr. Levy

NocturneLili Boulanger

La Fileuse (The Spinning Woman)Faure

ORCHESTRA
La CinquantaineGabriel-Marie

Romance and Two Dances (The Conqueror) German

10.15-10.30 'The Second News'

WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN

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.

2.5-3.45 London Regional Programme

5.15 THE CHILDREN'S HOUR

'The Dun Cow speaks for herself'—a Legendary Playlet, by BRATRICE CARR

LESLIE LEWIS and his Xylophone

Songs by HAROLD CASEY (Baritone)

6.0 London Regional Programme

6.15 'The First News'

WEATHER FORECAST, FIRST GENERAL NEWS BULLETIN

6.40 From the Operas

MABEL CLIFFE (Soprano)

CHARLES GELLION (Tenor)

OSWALD ROGERS (Baritone)

THE CITY OF BIRMINGHAM ORCHESTRA
Conducted by LESLIE HEWARD

Overture, The Barber of BagdadCornelius

OSWALD ROGERS and Orchestra

Aria, Vision fugitive (Herodiade)Massenet

MABEL CLIFFE, CHARLES GELLION and Orchestra

Duet, Ah! Love me a little (Madame Butterfly) Puccini

7.0 ORCHESTRA

Walk to the Paradise Garden (A Village Romeo and Juliet)Delius

Ballet Music (William Tell)Rossini

CHARLES GELLION and Orchestra

Aria, Down her pale Cheek (L'Elisir d'Amore) (The Elixir of Love)Donizetti

MABEL CLIFFE, OSWALD ROGERS and Orchestra

Duet, Now I can die (La Gioconda) ..Ponchielli

7.33 ORCHESTRA

Dream Music (Hänsel and Gretel) ..Humperdinck

MABEL CLIFFE and Orchestra

Aria, One fine Day (Madame Butterfly) Puccini



CHARLES GELLION (tenor) takes part in the programme of music from the operas which is being broadcast from the Midland Studio this evening.

December 9 **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*
 4.25 **NATIONAL ORCHESTRA OF WALES**
 (Cerddorfa Genedlaethol Cymru)
 (Leader, LOUIS LEVITUS)
 Conducted by REGINALD REDMAN
 Overture, Carnival Glazounov
 FRANK POWELL (Baritone) and Orchestra
 Credo (Othello)..... Verdi
THE ORCHESTRA
 Flight of the Bumble Bee .. } Rimsky-Korsakov
 Dance of the Tumblers }
 Suite, From the Samoan Isles Geel
 FRANK POWELL
 Zueignung (Dedication)..... } Strauss
 Morgen (Tomorrow) }
 Travellers All R. Loughborough

5.15 **THE CHILDREN'S HOUR**
 6.0 Miss MARIAN RADFORD, Secretary of the
 Dramatic Bureau, Little Theatre, Citizen House,
 Bath: 'Talks to Amateur Dramatic Societies—
 III, How to dress a play'

6.15 *National Programme*
 7.0 **EGWYL GYMRAEG**
 WELSH INTERLUDE
 MR. CARADOG PRICHARD
 'Nhai Llyfrau Diroeddar'
 (Some recent Welsh Publications).

7.25 *National Programme*
 7.45 **NATIONAL ORCHESTRA**
OF WALES

(Cerddorfa Genedlaethol Cymru)
 (Leader, LOUIS LEVITUS)
 Conducted by WARWICK BRAITHWAITE
 Waltz, Rosenkavalier (The Rose Bearer) Strauss
 Prelude, Il Traviata Verdi
 Introduction, Act III, Tannhäuser Wagner
 Gavotte, Mignon Ambroise Thomas
 Intermezzo, Cavalleria Rusticana Mascagni

THE BRISTOL DRAMA CLUB
 in
'SCISSORS FOR LUCK'
 A Play in one Act.
 By DOROTHY HOWARD ROWLANDS
 Characters
 Bess Harvey Bill Hallett Letty Harvey
 Joshua Harvey

The scene is a kitchen in a Somerset cottage, the
 living-room of the Harveys.

THE ORCHESTRA
 Barcarolle, Tales of Hoffman Offenbach
 Ballet Music (Faust) Gounod

9.0 *National Programme*
 9.15 West Regional News
 9.20-12.0 *National Programme*

SWANSEA

1,040 kc/s (288.5 m.)

10.15 **THE DAILY SERVICE**
 10.30-11.0 *National Programme*
 2.10 *National Programme*
 5.15 *West Regional Programme*
 6.15 *National Programme*
 7.0 *West Regional Programme*
 7.25 *National Programme*
 7.45 *London National Programme*
 9.0 *National Programme*
 9.15 *West Regional News*
 9.20-12.0 *National Programme*

PLYMOUTH

1,040 kc/s (288.5 m.)

10.15 **THE DAILY SERVICE**
 10.30-11.0 *National Programme*
 12.0-1.0 *National Programme*
 2.10 *National Programme*
 5.15 **THE CHILDREN'S HOUR**
 6.0 *National Programme*
 7.0 Mr. J. C. TREGARTHEN: 'Creatures of the
 Brake and Fen—III, The Hare'
 7.25 *National Programme*
 7.45 *London National Programme*
 9.0 *National Programme*
 9.15 *Local News*
 9.20-12.0 *National Programme*

BOURNEMOUTH

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

MANCHESTER and LEEDS

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

10.15:—The Daily Service. 10.30-11.0:—National Programme. 12.0:—A Gramophone Recital by Mr. Moses Baritz. 1.15-2.0:—The Manchester Tuesday Midday Society's Concert, relayed from The Houldsworth Hall, Manchester. A Chamber Concert by The North Lancashire Ladies Trio and Elizabeth Leighton (Soprano). 2.10:—National Programme. 4.30:—The Northern Wireless Orchestra. 5.15:—The Children's Hour. 6.0:—The Significance of Buildings—IV. Mr. A. P. Simon: 'The Country.' 6.15:—National Programme. 7.0:—Play Producing for Amateurs—III. Mr. L. du Garde Peach: 'Stage Organization—The Business Side.' 7.25:—National Programme. 7.45:—A Light Orchestral Concert. The Northern Wireless Orchestra: Don Hyden (Violin); Harry Mortimer (Clarinet); Eric Fogg (Pianoforte). 9.0:—National Programme. 9.15:—North of England News. 9.20-12.0:—National Programme.

Stainless Steel

To the man and to the woman who enjoy a beautifully groomed car; to the motorist who is human enough not to wish to spend half his days in shining and polishing—we wish to state that the radiator, lamps, scuttle band and other bright parts of the New Ford car are made of stainless steel.

It cost us considerable money and ingenuity to put this revolutionary change into effect, you may be sure, but the innovation is declared to be one of the most important motor car refinements made in recent years.

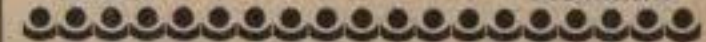
Stainless steel is just as different from plated metal as solid silver is from silver plate. The brightness of stainless steel goes all the way through. It does not rust or tarnish.

The Ford car itself has a long life, but the lustre of New Ford stainless steel lasts for ever. That, we might remark, is good team work.

Ford Motor Company Ltd.

London

Manchester



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.



“Buenas Noches,

Señores; hasta mañana

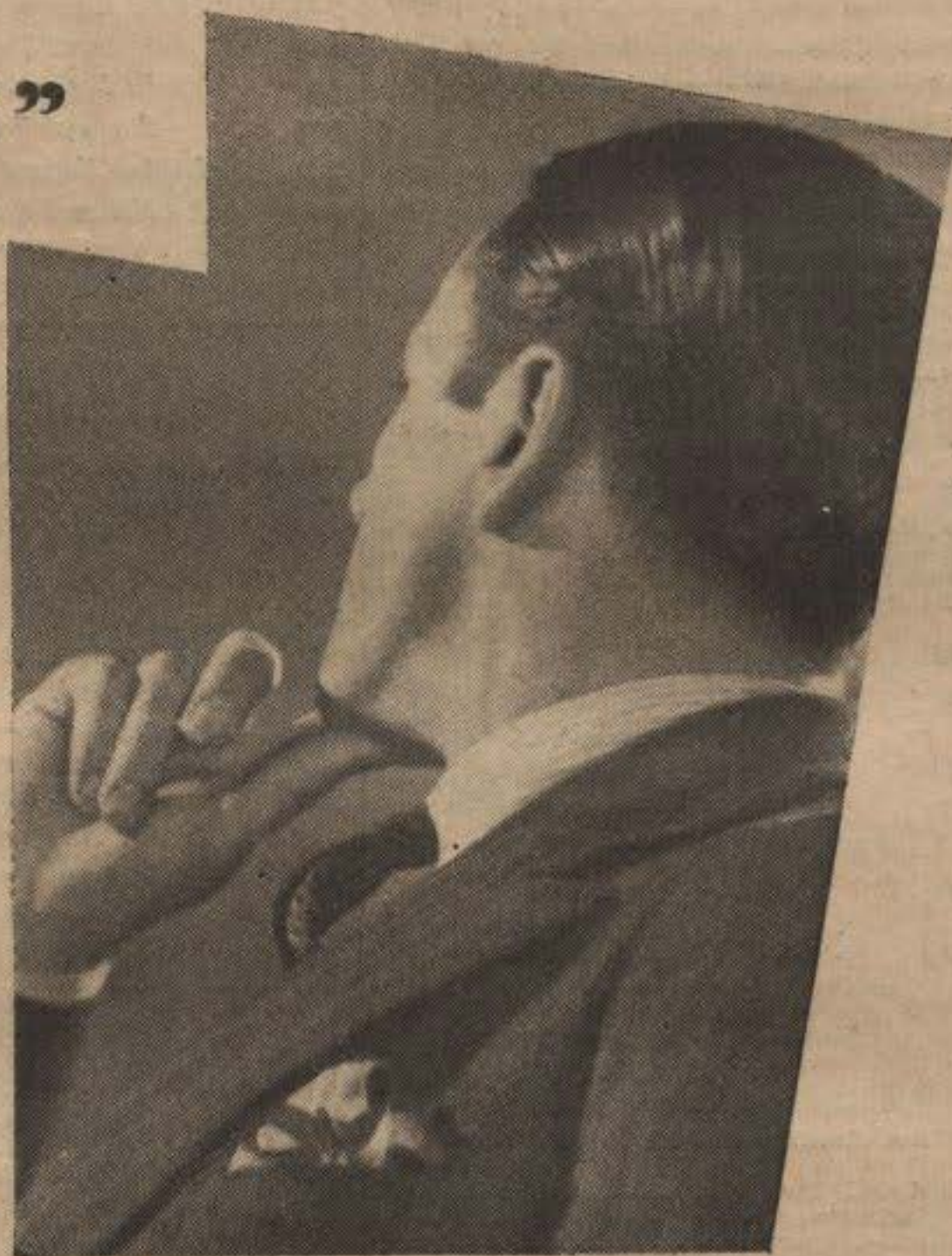
si Dios quiere!”

‘I thought that music was coming from London, Jim, till the fellow spoke. Which language is it?’

‘Spanish. Barcelona closing down.’

‘Well, I must say you do seem to get those foreign stations fit to hear.’

‘So could you if you tried. Just get an Exide—and listen!’



Exide

BATTERIES FOR THE WORLD'S WIRELESS

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

December 10

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 WEST-
MINSTER'

Her Grace THE DUCHESS OF ATHOLL, M.P.

12.0 Gramophone Records

1.0 Light Music

FRASCATI'S ORCHESTRA

Directed by GEORGES HAECK
FROM THE RESTAURANT FRASCATI

2.0 Songs of the Countryside

SYBIL I. CRAWLEY (*Mezzo-Soprano*)
A. E. ROGERS (*Baritone*)

2.25 FOR THE SCHOOLS

Reception Test for Schools

2.30 Professor WINIFRED CULLIS, C.B.E.:
'Biology and Hygiene for Senior
Schools; Your Body Every Day—XII,
Exercise and Posture'

2.55 Interlude

3.0 Mr. J. C. STOBART and Miss MARY
SOMERVILLE: 'Children in Books—
XII, The Making of a Scout (Stalky and
Co., and Kim)'

3.25 Interlude

3.30 Symphony Concert

FROM THE PAVILION, BOURNEMOUTH
(From Bournemouth)

THE BOURNEMOUTH SYMPHONY
ORCHESTRA

Conducted by Sir DAN GODFREY
Symphony (No. 4) Sibelius
Moderato quasi Adagio; Vivace;
Largo; Allegro
(Note on page 664.)

Poem. Le Chasseur Maudit (The ac-
cursed Huntsman) Franck
Suite, The Animals' Carnival

Saint-Saëns

Introduction and Royal March of the
Lion; Hens and Cocks; Wild Asses;
Tortoises; Elephant; Kangaroos;
Aquarium; Long-eared Personages;
The Cuckoo in the Depths of the
Wood; Aviary; Pianists; Fossils;
The Swan; Final

Pianoforte, JOHN TOBIN and TILLY
CONNELY

Duets for Two Pianofortes:
La Danseuse Arensky
Le Riveur (The Riveter)
Study on the Schubert Impromptu,
Op. 90, No. 2 Poldini

4.45 REGINALD NEW

At THE ORGAN OF THE BEAUFORT
CINEMA

Relayed from WASHWOOD HEATH,
BIRMINGHAM

Gipsy Suite German
Alice Blue Gown Tierney
Masquerade Byford
Siamese Patrol Lincke

5.15 The Children's Hour

The Prologue to 'The Mole'—to intro-
duce 'The Ju-Ju-Jubes' (Arthur
Davenport)



Hermann Scherchen



Frederic Lamond

The Eighth B.B.C.
SYMPHONY CONCERT

Relayed from the Queen's Hall

(Sole Lessees, Messrs. Chappell & Co., Ltd.)

Frederic Lamond (*Pianoforte*)

The B.B.C. Symphony Orchestra
(Leader, Arthur Catterall)

Conducted by

Hermann Scherchen

PART I: 8.0 — 8.55.

Grosse Fuge for Strings Beethoven

Allegro; Fuga, Allegro; Allegro e con brio

Concerto, No. 3, in C Minor, for Pianoforte
and Orchestra Beethoven

Allegro; Largo; Rondo (Allegro)

PART II: 9.10 — 10.0.

Symphonic Poem, Pelleas and Melisande

Schönberg

(First Performance in England)

(Notes on the music on page 664.)

Tickets can be obtained from Messrs. Chappell's Box Office,
Queen's Hall, Langham Place, W.1, the usual agents, and
from the British Broadcasting Corporation, Savoy Hill, W.C.2.
Prices 2s. to 12s., including Entertainments Tax.



Selections by GENIAL JEMINA
The Story of 'The Seventeenth Dragon
and Henry Higgs' (Margaret Gibbs)

6.0 Ministry of Agriculture Fortnightly
Bulletin

6.15 'The First News'

WEATHER FORECAST, FIRST GENERAL
NEWS BULLETIN

6.35 London Stock Exchange Report;
Fat Stock Prices for Farmers

6.40 The Foundations of Music

BRAHMS' PIANOFORTE QUARTETS

Played by

ARTHUR CATTERALL

BERNARD SHORE

LAURI KENNEDY

VICTOR HELY-HUTCHINSON

No. 2. First Two Movements

7.0 Alderman DAVID CAIRNS, President
of the National Federation of Meat
Traders Association, Incorporated:
'Live Stock Types for the Meat Trade
Today.' (Under the auspices of the
Ministry of Agriculture)

7.25 'INDUSTRY LOOKS AHEAD'—
XI

Sir FRANCIS GOODENOUGH, C.B.E.: 'The
Need for Science in Commerce'

7.45 Interval

8.0 B.B.C. Symphony
Concert—VIII

Relayed from THE QUEEN'S HALL,
LONDON

(Sole Lessees, Messrs. Chappell and Co.,
Ltd.)

FREDERIC LAMOND

(Pianoforte)

THE B.B.C. SYMPHONY
ORCHESTRA

(Leader, ARTHUR CATTERALL)

Conducted by HERMANN
SCHERCHEN

8.55 'The News'

WEATHER FORECAST, SECOND GENERAL
NEWS BULLETIN

9.10 Symphony Concert

Part II

10.0 Topical Talk

10.15 Shipping Forecast; New York
Stock Market Report

10.20 THE VICTOR OLOF SEXTET

Suite of Five Dances (The Duetina)

Alfred Reynolds

Serenade (String Quartet)

Haydn, arr. Woodhouse

Minuet (Surprise Symphony) *Haydn*

Legend *Wieniawski*

Fantasy, Tannhäuser

Wagner, arr. Alder

11.0-12.0 DANCE MUSIC

HENRY HALL'S GLENEAGLES HOTEL
BAND from THE MIDLAND HOTEL,
MANCHESTER

WEDNESDAY

LONDON PROGRAMMES

December 10

LONDON NATIONAL

1,148 kc/s (261.3 m.)

(See also National Daventry Programme on page 685)

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

12.0 Gramophone Records

1.0 LIGHT MUSIC

FRASCATI'S ORCHESTRA

Directed by GEORGES HAECK

FROM THE RESTAURANT FRASCATI

2.0 Songs of the Countryside

SYBIL I. CRAWLEY (Mezzo-Soprano)

A. E. ROGERS (Baritone)

2.25-3.25 FOR THE SCHOOLS

5.15 THE CHILDREN'S HOUR

6.0 Ministry of Agriculture Fortnightly Bulletin

6.15 'The First News'

6.35 London Stock Exchange Report; Fat Stock Prices for Farmers

6.40 The Foundations of Music

7.0-7.20 Alderman DAVID CAIENS, President of the National Federation of Meat Traders Association Incorporated: 'Livestock Types for the Meat Trade today (Under the auspices of the Ministry of Agriculture)

7.25 'INDUSTRY LOOKS AHEAD'—XI
Sir FRANCIS GOODENOUGH: 'The Need for Science in Commerce'

7.45 Interval

8.0 B.B.C. Symphony Concert—VIII

Relayed from THE QUEEN'S HALL, LONDON

(Sole Lessees, Messrs. Chappell and Co., Ltd.)

FREDERIC LAMOND (Pianoforte)

THE B.B.C. SYMPHONY ORCHESTRA

(Leader, ARTHUR CATTERALL)

Conducted by HERMANN SCHERCHEN

8.55 'The Second News'

9.10 Symphony Concert
Part II

10.0 Topical Talk

10.15 New York Stock Market Report

10.20-11.0 THE VICTOR OLOF SEXTET

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 Organ Recital

By WALTER S. VALE

FROM ALL SAINTS', MARGARET STREET

GORDON MUNRO (Baritone)

WALTER S. VALE

Prelude and Fugue in C Bach

Prelude and Fugue in A Minor Brahms

GORDON MUNRO

Travel the Road Thayer

Long, long the Night R. W. Cresswell

WALTER S. VALE

Sonata, No. 8 in E Minor, Op. 132 Rheinberger

First and second Movements: Introduction and Fugue; Intermezzo

GORDON MUNRO

Under our Cottage Window } arr. Rev. Vincent

Father and Mother dear .. } Pisk

The Quest

WALTER S. VALE

Sonata, No. 8, in E Minor Rheinberger

Third and fourth Movements: Scherzoso; Passacaglia

1.0 Gramophone Records

1.30-3.0 THE MIDLAND STUDIO ORCHESTRA

Directed by FRANK CANTELL

(From Midland Regional)

MURIEL SOYHAM (Contralto)

MARJORIE BLOESE (Pianoforte)

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 THE J. H. SQUIRE CELESTE OCTET

GWYNETH EDWARDS (Soprano)

WILLIAM ANDERSON (Bass)

OCTET

A Midsummer Night's Dream
Mendelssohn, arr. Robertson

WILLIAM ANDERSON

Blow, blow Sarjeant

The Sea Marshall

OCTET

Schlummerlied (Slumber Song)

Schumann, arr. Scar

Dance of the Woodland Gnomes

J. H. Squire, arr. Willoughby

Cavatina Raff, arr. Scar

GWYNETH EDWARDS

Der Nussbaum (The Walnut Tree) .. } Schumann

Volksliedchen (Little Folk Song) .. } Brahms

Wiegenlied (Cradle Song) .. } Brahms

Das Mädchen spricht (The Maiden speaks)

OCTET

Salut d'Amour (Love's Greeting) Elgar

Funeral March of a Marionette Gounod

WILLIAM ANDERSON

Gae bring to me (Burns) Scots

Father O'Flynn Stanford

OCTET

Romance in G Svendsen

Toreador and Andalous Rubinstein, arr. Scar

GWYNETH EDWARDS

Song of the Blackbird Quilter

The Magic of thy Presence Quilter

Confession Gervase Hughes

OCTET

Everybody's Melodies J. H. Squire

8.0 Mr. OTTO SIEPMANN: German Talk

8.30 Regional News

8.35 'Theatrescope'

Arranged by JOHN WATT and GORDON McCONNEL

(For cast, etc., see below)

9.30 JACK PAYNE

and his

B.B.C. DANCE ORCHESTRA

10.15 'The Second News'

WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN

10.30-12.0 DANCE MUSIC

HENRY HALL'S GLENEAGLES HOTEL BAND, from THE MIDLAND HOTEL, MANCHESTER



CYRIL NASH

Tonight

'THEATRESCOPE'

at 8.35

Arranged by John Watt and Gordon McConnel.

CAST:

Olive Groves = Barbara Couper — Foster Richardson

Leonard Cowings = Billy Scott Coomber

Harman Grisewood = Cyril Nash — Hector Abbas

The Chorus and Orchestra conducted by Stanford Robinson.

Produced by John Watt.



BARBARA COUPER

Free!

Cut this out as a reminder



This large packet of Farrow's Green Peas given away free with every 1/2 bottle of Farrow's Tomato Ketchup



A particularly welcome gift now that the variety of fresh vegetables is so limited. For this is not a mere sample but a full size 7 1/2 d. packet of Farrow's New Green Peas providing ample portions for eight people. No coupons, no irritating conditions. Just purchase a 1/2 bottle of Farrow's Delicious Tomato Ketchup and your Grocer or Greengrocer will give you for nothing a large packet of Farrow's New Green Peas. This generous offer is for a limited period only—until December 15th. But during this period you can obtain as many packets as you like.

Ask your Grocer for

FARROW'S TOMATO KETCHUP

and get a packet of **FARROW'S GREEN PEAS Free!**

Unlocks Deaf Ears

and opens them to the whole world of sound

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

The Latest Invention!

Even if very deaf—just slip this tiny receiver in your ear and you will hear everything you want to hear. This receiver is the midget earpiece of the marvellous New "Universal" Fortiphone, which utilises important discoveries never before available for the relief of deafness!

Nothing is seen but this tiny earpiece. There is nothing to hold. Distant sounds are heard as truly as the whisper of the person sitting next you. Instantly adjusted for every degree of deafness from "hard of hearing" to very deaf.



The tiny Fortiphone Earpiece!

Undoubtedly the most wonderful invention for the relief of deafness the world has ever seen.

Test it 15-30 days

at home without obligation to buy!

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

Apply within 10 days to secure **SPECIAL CHRISTMAS REDUCED PRICES**

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

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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 Reduced Price Offer, to

Name

Address

*Phone: Langham 1034. R.T. 5.12.30. 37

'DOUBLE TWO' 2-VALVE SET COMPLETE WITH VALVES 50/-

The Press praises it! Professor Low praises it! Now over 10,000 owners praise it!

You may not think it possible at the price. Thousands did not—but now do. Here's proof enough.



Complete with valves

PRICE IN IRISH FREE STATE 50/-

READ WHAT THEY SAY:

DAILY MAIL: "Performance is remarkably good. London Stations separated without difficulty. The designers of the Double Two are to be congratulated on having shown the way to loud-speaker reception at the right price."

DAILY EXPRESS: "Under actual test, Double Two two-valve set received fourteen stations at full loudspeaker strength."

PROFESSOR LOW: "I have to congratulate you on producing at the remarkably low price of 50/- an efficient and reliable wireless set complete with valves."

DOUBLE TWO OWNERS: "Your set is everything that you advertise."—A. Hugo, 64, Upper Parliament Street, Liverpool.

"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."—F. H. Blackburn 56, Station Road, Finchley, N.3

COMPLETE EQUIPMENT

You can purchase a Double-Two Receiver complete with valves, Amplion Guinea Cone Loud-Speaker, Fuller H.T. and G.B. Battery and 2 Fuller Accumulators for the amazingly low price of 79/6 all in, carriage paid. The most **79'6** sensational offer in the radio world.

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

Utter simplicity and efficiency are the Keynotes of this revolutionary Double Two Set. Every component is of the finest quality procurable and 100 per cent perfect. Connections are firmly welded, so that there is nothing to come loose.

MADE IN ENGLAND BY HUSTLER, SIMPSON & WEBB, Ltd., 55-57, Tanner Street, London, S.E.1. Phone: HOP 2244.

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Post to: HUSTLER, SIMPSON & WEBB, LIMITED, 55/57, Tanner Street, London, S.E.1. (PHONE: HOP 2244.)

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 additional accessories as described - 79/6

for which I enclose in full payment.

(3) PLEASE SEND ME WITHOUT OBLIGATION YOUR ILLUSTRATED FOLDER AND FULL DETAILS.

(Cross out items not required.)
Name

Address

R.T.2 (Use Block Letters).....

WEDNESDAY

626 kc/s (479.2 m.)

December 10

MIDLAND REGIONAL

HERE

YOU ARE!



I KNOW YOU
LIKE THESE
MORE THAN
ANYTHING—
THEY'RE

PLAYER'S



IN THE NEW BLUE TINS:—

50 for 2/6 100 for 4/10

150 for 7/3

N.C.C.10E

12.0 *London Regional Programme*

1.30 THE MIDLAND STUDIO ORCHESTRA

Directed by FRANK CANTELL

Overture, Orpheus in the Underworld

Offenbach

MURIEL SOTHAM (Contralto)

An Eriskay Love Lilt . . . } (Songs of the
A Fairy's Love Song . . . } Hebrides)
Kishmul's Galley } arr. Kennedy Fraser

ORCHESTRA

Waltz, Spring's Message Fucik
Intermezzo, Rain or Shine Krome

2.0 MARJORIE BLOESE (Pianoforte)

Sonata in F Minor (Second Suite) . . . } Scarlatti
Gigue in G (First Suite) }
Study in E, Op. 10 Chopin

HAROLD HOWES (Baritone)

West Country Lad } (Tom Jones)
If Love's content } German

7.5 ORCHESTRA

Lyric Serenade } Elgar
Carissima }

MARY POLLOCK (Soprano)

Drift down, drift down Landon Ronald
The Holy Babe Dunhill
Come, o come, my Life's Delight Harty

HAROLD HOWES

Hame Walford Davies
Linden Lea Vaughan Williams
Wayfarer's Night Song Easthope Martin



Sir LANDON RONALD (left), Sir WALFORD DAVIES (centre), and PERCY GRAINGER (right), whose music will be represented in the programme of works by British Composers this evening at 6.40.

ORCHESTRA

Venetian Barcarolle Haydn Wood
Selection, Decameron Nights Finck

2.25 MARIE SOTHAM

Here in the quiet Hills Carne
The Song of the Palanquin Bearers Martin Shaw
My Ships Barratt

MARJORIE BLOESE

Carillon Norman O'Neill
Passepied } Debussy
The Minstrels }

2.45-3.0 ORCHESTRA

Selection, Waldteufel Memories

5.15 THE CHILDREN'S HOUR

'The Duel,' A Tale of the days of Chivalry, by
ESTELLE STEEL-HARPER
MURIEL TOOEY (Violin)
TONY will entertain
'Claws and Clauses,' by NICOLINA TWIGG

6.0 *London Regional Programme*

6.15 'The First News'

WEATHER FORECAST, FIRST GENERAL NEWS
BULLETIN

6.40 British Composers
Programme

THE MIDLAND STUDIO ORCHESTRA
Directed by FRANK CANTELL
Four English Dances in the Olden Style . . . Cowen

7.35 ORCHESTRA

Intermezzo and Finale (Nero) . . . Coleridge-Taylor

MARY POLLOCK

The Shepherd's Song Elgar
A Last Year's Rose } Quilter
Song of the Blackbird }

ORCHESTRA

Mock Morris Grainger

8.0 *London Regional Programme*

8.30 Midland News

8.35 *London Regional Programme*

9.30 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 Experimental Transmission for the Radio
Research Board by the Fultograph Process

10.35-11.0 *London Regional Programme*

December 10 CARDIFF WEDNESDAY

968 kc/s (309.9 m.)

WESTERN REGION

10.15 THE DAILY SERVICE

10.30-11.0 National Programme

1.15 An Orchestral Concert
Relayed from
THE EXCHANGE, CARDIFF
NATIONAL ORCHESTRA OF WALES
(Cerddorfa Genedlaethol Cymru)
(Leader, LOUIS LEVITUS)
Conducted by WARWICK BRAITHWAITE
Overture, Ruy Blas Mendelssohn
Serenade, No. 5 Mozart
Overture, Leonora No. 3 Beethoven

2.0 National Programme

3.30 THE WEST REGIONAL TRIO
FRANK THOMAS (Violin)
RONALD HARDING (Violoncello)
HUBERT PENGELLY (Pianoforte)
Menuet Debussy
Trio in D Minor Mendelssohn
1st movement and Scherzo
Dreams Wagner
REGINALD SEATS (Tenor)
All my very own Barbara Hope
Passing By Purcell
The Little Irish Girl Lohr
THE TRIO
Nocturne Widor
En Bateau (In a Boat) Debussy
Moonlight on the Lake Quilter
FRANK THOMAS (Violin)
Souvenir d'Amour Oliphant Chuckerbutty
Spanish Serenade Adolph Mann
REGINALD SEATS
Rose Marie (Rose Marie, Friml
One Flower grows alone in your Garden (Desert
Song) Romberg
The English Rose (Merrie England) German
THE TRIO
Waltz Rebikov
Serenade in A Widor
Nocturne Schubert

4.45 National Programme

5.15 THE CHILDREN'S HOUR
'Two Kings and One Crown'
An Historical Play at the Time of Edmund
Ironside
By DOROTHY EAVES

6.0 National Programme

10.15 West Regional News

10.20-11.0 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

10.15 West Regional News

10.20-11.0 National Programme

PLYMOUTH

1,040 kc/s (288.5 m.)

10.15 THE DAILY SERVICE

10.30-11.0 National Programme

2.30 National Programme

5.15 THE CHILDREN'S HOUR
'Mr. Muffin and the Mameluko'
(Barbara Sleigh)
Duets, Trios and Quartets by THE STUDIO
QUARTET

6.0 National Programme

10.15 Local News and Mid-week Sports Bulletin

10.20-11.0 National Programme

BOURNEMOUTH

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

MANCHESTER and LEEDS

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

10.15 THE DAILY SERVICE

10.30-11.0 National Programme

2.30 National Programme

3.30 An Afternoon Concert
THE NORTHERN WIRELESS ORCHESTRA
EDDIE MORRELL (Entertainer)
MARIE BOYD (Contralto)

5.15 THE CHILDREN'S HOUR

6.0 National Programme

10.15 North of England News

10.20 A DISCUSSION
'I like the Northern Country,' says Mr. L. DU
GARDE PEACH
'I prefer the Northern Town,' says Mr. E. W.
LUSTGARTEN

11.0-12.0 DANCE MUSIC

HENRY HALL'S GLENEAGLES HOTEL BAND, from
THE MIDLAND HOTEL, MANCHESTER

RHEUMATISM

and

RADIO-ACTIVITY

The well-known authoress Lilly Porthan relates her experiences

A small grey piece of fabric that looked like home-spun is the description given by the Authoress in the account of her experiences with the RADICURA radio-active packs. She continues:—



"So simple and unassuming is the external appearance of these celebrated packs, but they contain the wonderful radium minerals which everlastingly emanate deeply penetrating healing rays. As I myself have experienced such relief from serious rheumatism in the joints I wish to record for the benefit of other sufferers the extraordinary power which these RADICURA packs possess.

A year ago I fell ill with severe pains which began in both knees and quickly spread to all the joints in the body. Medicines, poultices, electricity, nothing relieved or helped. The joints had become so inflamed that every movement was torture. Other measures were tried but in vain, until a casual mention was made regarding the RADICURA packs. I ordered one but must admit with a feeling of disappointment that the plain piece of fabric did not look as though it would in any way help me. A forlorn hope! However, it was placed on the most affected knee, and I tried to sleep. After some hours' application the pain in the knee appeared easier and the pack was transferred to the shoulder. Several days later my hitherto stiff arm could be moved without much pain.

Now that I felt convinced it was the small RADICURA pack which had made all this difference I ordered a larger one, and thanks to these two packs, using them day and night for over four weeks, I became quite well, and have since had no recurrence. (Signed) LILLY PORTHAN.

So much for the Authoress, but it is not only against Rheumatism that RADICURA has proved its unique, relieving properties, but also for Sciatica, Lumbago and Neuritis. Remember it is different from anything you have heard of or tried before, and once purchased will retain its healing activity for years. RADICURA may be obtained, according to size, from a few shillings upwards from the leading stores and chemists, including Messrs. Boots, Taylors, Army and Navy Stores, Selfridges, Harrods, Barkers, etc., but we advise that you first write for the 64-page booklet which will be sent post free and without the slightest obligation.

To RADICURA-RADIWOLL, LTD.,
(376) 53, Victoria Street, London, S.W.1.

Please send me free and without any obligation your 64-page book on Rheumatism.

NAME
ADDRESS

Kindly write plainly IN BLOCK CAPITALS. (A plain envelope will do.)

THE FULLER NON-SPILL FOR PORTABLES



Fuller Sparta 2-volt "Non-spill" Accumulator for Portable Receivers, Type JAP 11. Price 13/6. Capacity 22 amp. hours. Overall size 4 $\frac{1}{2}$ " x 3 $\frac{1}{2}$ " x 3 $\frac{1}{2}$ ". Other sizes from 11/6 upwards.

Just as the Fuller Sparta Dry H.T. Battery has revolutionised the conception of what a portable can do, by giving it power up to 20 milliamps, so this Fuller Sparta "Non-Spill" comes to the rescue on the wet battery side of the outfit. It has a high capacity, combined with long effective life and the utmost reliability. Filled with Jelly Electrolyte, it can be used in any position. Note especially the plates, which are micro-porous pasted: a feature exclusive to Fuller's. Micro-porous paste is much finer in composition than ordinary paste, but infinitely stronger. It does not "crumble" or break down in use. The separators are indestructible, and the battery has large non-spill vents.

FULLER

SPARTA SUPER BATTERIES

Obtainable through Fuller Service Agents or any reputable dealer.

December 11

DAVENTRY

193 kc/s (1,554.4 m.)

THURSDAY

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'—XIII
Mrs. H. A. L. FISHER; 'A Talk to Mothers'

12.0 EDWARD O'HENRY
AT THE ORGAN OF TUSSAUD'S CINEMA

1.0-2.0 A Concert
EDYTH CARASSO (*Pianoforte*)
MYRTLE TYSON TRIO



Elliott and Fry

PROFESSOR ERNEST BARKER gives the fifth of his series of talks on 'What Is Liberty,' this evening at 7.25.

2.10 FOR THE SCHOOLS.

Dr. ERNST DEISSMANN and Dr. HEINZ WALZ: 'German Dialogue—VI, Weinachten in Deutschland (Christmas in Germany)'

2.25 Interlude

2.30 Mr. A. LLOYD JAMES: 'English Speech—XII, Some of our English Sounds that are hard to make'

2.50 Reception Test for Schools

3.0-3.45 EVENSONG
From WESTMINSTER ABBEY

4.5 'THE MUSIC OF SOME GREAT COMPOSERS'—XII
By 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
Vibraphone and Xylophone Solos, played by RUDY STARITA
'Over the Border,' written and told by Sir GEORGE DUNBAR
'Tinker and the Scarab,' another Fourth Form Story (*Frances Cowen*)

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

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

6.30 London Stock Exchange Report

6.35 Market Prices for Farmers

6.40 The Foundations of Music
BRAHMS' PIANOFORTE QUARTETS
Played by
ARTHUR CATTERALL
BERNARD SHORE
LAURI KENNEDY
VICTOR HELY-HUTCHINSON
No. 2 (concluded)
(Note on page 662)

7.0 'NEW NOVELS'
By A. DUFF COOPER

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

7.45 THE B.B.C. ORCHESTRA
Conducted by JOSEPH LEWIS
GERTRUDE JOHNSON (*Soprano*)

ORCHESTRA
Overture, Raymond.....*Ambrose Thomas*
Gipsy Suite.....*German*

GERTRUDE JOHNSON and Orchestra
Aria, Dove sono? (Where are the fair Moments?)
(Figaro) *Mozart*

ORCHESTRA
Scherzo in G Minor (Octet, Op. 20) *Mendelssohn*
March (Carelia Suite).....*Sibelius*

GERTRUDE JOHNSON
A green Cornfield..... } *Head*
A funny Fellow..... }
The Virgin's Lullaby..... } *Reger*
Blackbird Song..... } *Cyril Scott*

ORCHESTRA
Suite, Sigurd Jorsalfar..... *Grieg*

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

9.15 Shipping Forecast; New York Stock Market Report

9.20 Topical Talk

9.40 Chamber Music

HERBERT HEYNER (*Baritone*)
ANNE WOLFE (*Viola II*)

THE CATTERALL STRING QUARTET:
ARTHUR CATTERALL (*Violin*)
LAURENCE TURNER (*Violin*)
BERNARD SHORE (*Viola*)
JOHAN C. HOCK (*Violoncello*)

Quartet in E Flat.....*Dittersdorf*
Allegro; Menuetto; Allegro



HERBERT HEYNER sings in the concert of Chamber Music with the Catterall String Quartet tonight at 9.40.

HERBERT HEYNER
Heimkehr (Homecoming)..... }
Breit' über mein Haupt (Spread over }
my Head)..... } *Strauss*
Liebeshymnus (Love's Hymn)..... }
Die Nacht (Night)..... }
Traum durch die Dämmerung (Dream }
through the Twilight)..... }
Zueignung (Dedication)..... }

QUARTET and ANNE WOLFE
Quintet in C (Op. 29)..... *Beethoven*
Allegro; Adagio; Scherzo—Allegro; Presto—
Andante—Presto

10.45-12.0 DANCE MUSIC

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

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

THURSDAY

LONDON PROGRAMMES

December 11

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 **A Ballad Concert**
(From *Midland Regional*)
LEWIS OAKLEY (*Bass*)
GEORGE BONE (*Pianoforte*)
ALICE VAUGHAN (*Contralto*)
HERBERT STEPHEN (*Violoncello*)
EMMELYN WALTER (*Soprano*)
- 1.0 **THE SHEPHERD'S BUSH PAVILION ORCHESTRA**
Conducted by LOUIS LEVY
From THE SHEPHERD'S BUSH PAVILION
- 2.0-3.0 **THE MIDLAND STUDIO ORCHESTRA**
Directed by FRANK CANTELL
(From *Midland Regional*)
Overture, Raymond *Ambroise Thomas*
Selection, Show Boat *Kern*
Liebesleid (Love's Grief) } *Kreisler*
Syncopation }
Entr'acte and Valse Lento .. }
Prelude and Mazurka } (*Coppélia*) *Delibes*
La Fée (The Fairy) Tarapatapoum *Foulds*
Baby's Sweetheart *Corri*
Suite, Stars of the Desert *Woodforde-Finden*
- 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'—V**
Dr. D. JORDAN LLOYD: 'The Possibilities of
Synthetic Foodstuffs'
- 11.0-11.30 Experimental Television Transmission
by the Baird Process
(356.3 m. Vision; 261.3 m. Sound)
- 12.0 **Edward O'Henry**
At THE ORGAN OF TUSSAUD'S CINEMA
- 1.0-2.0 **A Concert**
EDYTH CARASSO (*Pianoforte*)
THE MYRTLE TYSON TRIO
- 2.10-2.45 **FOR THE SCHOOLS**
- 2.50 Reception Test for Schools
- 3.0-3.45 **EVENSONG**
From WESTMINSTER ABBEY
- 4.5-4.25 **'THE MUSIC OF SOME GREAT COMPOSERS':**
—XII
Mr. C. ARMSTRONG GIBBS
- 5.15 **THE CHILDREN'S HOUR**

7.0 **A Brass Band Concert**(From *Manchester*)

THE CRESWELL COLLIERY BAND

(By kind permission of the Boleover Colliery
Co., Ltd.)

Conducted by DAVID ASPINALL

(From *Manchester*)March, Blencathra *Verner*
Overture, Zampa *Hérold*WILFRED HINDLE (*Tenor*)Come into the Garden, Maud *Balfé*
My pretty Jane *Bishop*

BAND

Cornet Solo, Birds of Paradise *Rimmer*
(JOSEPH FAREINGTON)
Selection, A Life for the Czar *Glinka*

WILFRED HINDLE

Thank God for a Garden *Del Riego*
Just because the Violets *Kennedy Russell*
Drink to me only *arr. Quilter*

BAND

Humoreske, The Jolly Bandsmen *Sutton*
Salut d'amour (Love's Greeting) *Elgar*
Three Yorkshire Dale Dances *Arthur Wood*8.15 Gramophone Records
Arranged by CHRISTOPHER STONE

8.40 Regional News

8.45 **'The Winter's Tale'***William Shakespeare*

Adapted for broadcasting by BARBARA BURNHAM

Produced by
HOWARD ROSE

Persons represented:

Leontes, King of Sicilia ERNEST MILTON
Mamillius, young Prince of Sicilia

		HAROLD REESE
Camillo ..	(four lords of Sicilia)	CLARENCE BLAKISTON
Antigonus }		FRANK BIRCH
Cleomenes }		HARMAN GRISEWOOD
Dion		STANLEY VINE
Polixenes, King of Bohemia		GERALD AMES
Florizel, Prince of Bohemia		DEREK WILLIAMS
Old Shepherd, reputed father of Perdita		H. O. NICHOLSON

Clown, his son	MICHAEL HOGAN
Autolyous, a rogue	CHARLES HERBERT
A Mariner	JAMES CARRALL
A Gowler	ERNEST DIGGES
Hermione, queen to Leontes ..	BARBARA COOPER
Perdita, daughter to Leontes and Hermione	JOYCE MOORE

Paulina, wife to Antigonus	GLADYS YOUNG
Emilia, a lady attending on Hermione	EILEEN THORNDIKE

Mopsa }	(Shepherdesses)	BILLY SINGLAI
Dorcus }		KATHERINE HYNES
Herald		ANDREW CHURCHMAN
Other Lords and Gentlemen, Ladies, Officers, and Servants, Shepherds, and Shepherdesses		
Scene: Sicilia, and Bohemia		

10.15 **'The Second News'**WEATHER FORECAST, SECOND GENERAL NEWS
BULLETIN10.30-12.0 **DANCE MUSIC**JACK PAYNE and his B.B.C. DANCE
ORCHESTRA

LONDON NATIONAL

1,148 kc/s (261.3 m.)

(See also National Daventry Programme
on page 691)

- 6.0 **A Reading**
By V. C. CLINTON BADDELEY
From 'DAVID COPPERFIELD'
(*Charles Dickens*)
- 6.15 **'The First News'**
- 6.30 London Stock Exchange Report; Market
Prices for Farmers
- 6.40 The Foundations of Music
- 7.0 **'NEW NOVELS'**
Mr. A. DUFF COOPER

- 7.25 **'WHAT IS LIBERTY?'—V**
Professor ERNEST BARKER, Litt.D., LL.D., Pro-
fessor of Political Science, Cambridge Univer-
sity
- 7.45 **A Light Orchestral Concert**
GERTRUDE JOHNSON (*Soprano*)
THE B.B.C. ORCHESTRA
Conducted by JOSEPH LEWIS
- 9.0 **'The Second News'**
- 9.15 New York Stock Market Report
- 9.20 Topical Talk
- 9.40-10.45 **Chamber Music**
ANNE WOLFE (*Viola II*)
HERBERT HEYNER (*Baritone*)
THE CATTERALL STRING QUARTET:
ARTHUR CATTERALL (*Violin*)
LAURENCE TURNER (*Violin*)
BERNARD SHORE (*Viola*)
JOHAN C. HOCK (*Violoncello*)

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in new Powder form

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Rejuvenate your Arteries!
Recharge yourself with Vital Force!

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irrespective of age. It is said that a man is "as old as his arteries," and a primary effect of these tablets is to rejuvenate the arteries, which in later life tend to thicken and harden. Also, through the revitalization of the blood, a course of these tablets improves the nutrition of the body, nerves and brain, increases appetite, and fortifies the heart. A course

of these tablets is the "most efficient general tonic at present known." Researches conducted by Dr. E. Buerger, Professor of Medicine at Berne University, stands in the forefront of this movement for the conservation of youthfulness. It is now common knowledge that a course of 'PHYLLOSAN' Brand of Chlorophyll Tablets (which are prepared under Dr. Buerger's direction) has a definitely revitalizing and rejuvenating effect upon the human organism,

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fortify your Heart, strengthen your Nerves, and
increase all your physical and vital Forces!

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Address

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6/12/30
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lamps and replace with
the new



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BRITISH MADE

THURSDAY December 11

626 kc/s (479.2 m.)

MIDLAND REGIONAL

12.0 A Ballad Concert

- LEWIS OAKLEY (Bass)**
Hear me, ye Winds and Waves *Handel, arr. A. L.*
Shepherd, see thy Horse's foaming Mane *Korbay*
A Lawsuit *Stewart*
The passionate Shepherd to his Love
Stanley Taylor
Love is a Babel *Parry*
- GEORGE BONE (Pianoforte)**
Seguidillas (Spanish Dance) *Albeniz*
Prelude No. 8 *Paul Corder*
Chimes, Op. 40, No. 3 *Cyril Scott*
Concert Study No. 1 *de Schlozer*
- ALICE VAUGHAN (Contralto)**
Come, cushion your Head *Coningsby Clarke*
O dry those Tears *del Riego*
Can't remember *Goatley*
Storm Lullaby *Sanderson*
Come, take yon Lute *Head*

6.0 London Regional Programme

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

6.40 London Regional Programme

7.0 Any Rags?
A FIFTH SAGA OF SYNCOPATION
Arranged by CHARLES BREWER
with
JEAN HARLEY and GEORGE BARKER
JACK VENABLES



ANY RAGS? This evening from 7.0 to 8.0

A Fifth Saga of Syncopation

'Light Quirks of Music, broken and uneven,
Make the Soul dance upon a jig to heaven'
Pope

Arranged by CHARLES BREWER
with
JEAN HARLEY and
GEORGE BARKER
JACK VENABLES
EDGAR LANE
and
PHILIP BROWN'S DOMINOES DANCE BAND

- HERBERT STEPHEN (Violoncello)**
Arab Melody *Glazounov, arr. Whitehouse*
Romance without Words *Van Goens*
Allegro appassionato *Saint-Saëns*
- EMMELYN WALTER (Soprano)**
As I went a-roaming *Brahe*
June *Quilter*
Blackbird's Song *Sanderson*
For you alone *Geehl*

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

1.0 London Regional Programme

- 2.0-3.0 The Midland Studio Orchestra
Directed by FRANK CANTELL
Overture, Raymond *Ambroise Thomas*
Selection, Show Boat *Kern*
Liebesleid (Love's Grief) } *Kreisler*
Syncopation }
Entr'acte and Valse Lente } (Coppelia) *Delibes*
Prelude and Mazurka }
La Fée (The Fairy) Tarapatapoum *Foulds*
Baby's Sweetheart *Corri*
Suite, Stars of the Desert *Woodford-Finden*

8.0 Come, Pipe a Song

THE MIDLAND STUDIO CHORUS
Directed by NIGEL DALLAWAY

8.40 Midland News

8.45 London Regional Programme

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

10.30-11.0 London Regional Programme

This Week's Epilogue:
'THE KINGDOM OF HEAVEN'
'WHOSOEVER BELIEVETH'
Anthem, O gladsome Light (Sullivan)
John iii, 12-17
Hymn, I heard the Voice of Jesus say
(Ancient and Modern, 257)
I John v, 11-13

- 5.15 THE CHILDREN'S HOUR
'By Royal appointment,' a Play, by MARY RICHARDS
Songs by OLIVE TOMPKINS (Soprano)
HAROLD BATES (Violoncello)

December 11 CARDIFF THURSDAY

968 kc/s (309.9 m.)

WESTERN REGION

- 10.15 THE DAILY SERVICE
- 10.30-11.0 *National Programme*
- 2.10 *National Programme*
- 4.45 LIGHT MUSIC
by
BOBBY'S STRING ORCHESTRA
Relayed from
BOBBY'S CAFÉ, CLIFTON, BRISTOL
- 5.15 THE CHILDREN'S HOUR
'Christmas Crackers'
by
DOROTHY CHAMPION
- 6.0 Professor MARY WILLIAMS: 'Geoffrey Arthur,
or Geoffrey of Monmouth'
(From Swansea)
- 6.15 *National Programme*
- 8.35 Market Prices for Farmers
- 6.40 *National Programme*
- 7.45 **A Concert**
by
THE AFAN GLEE SOCIETY
Relayed from
PENUEL BAPTIST CHAPEL, CWMAYON,
PORT TALBOT
(From Swansea)
Artists
MAY HUXLEY (Soprano)
DENNIS NOBLE (Baritone)
THE AFAN GLEE SOCIETY
Conducted by T. J. ROBLIN
Chairman
The Mayor of Port Talbot, Mr. W. R. THOMAS
THE SOCIETY
Victory } Schubert, arr. E. C. Bairstow
On lonely Heights }
MAY HUXLEY
Ah fors e lui (The one of whom I dreamed)... Verdi
DENNIS NOBLE
Toreador Song Bizet
THE CHOIR
Invocation Charles Wood
MAY HUXLEY
The Kingdom of God D. Afan Thomas
DENNIS NOBLE
Song Cycle D. Afan Thomas
The Days of my Childhood; Courting Winnie;
Winnie's Resting-place
THE CHOIR
Part Songs:
If I had but two little Wings Bainton
Feasting I watch Elgar
- 9.0 *National Programme*
- 9.15 West Regional News
- 9.20-12.0 *National Programme*

SWANSEA

1,040 kc/s (288.5 m.)

- 10.15 THE DAILY SERVICE
- 10.30-11.0 *National Programme*
- 2.10 *National Programme*
- 5.15 *West Regional Programme*
- 6.15 *National Programme*
- 6.35 *West Regional Programme*
- 6.40 *National Programme*
- 7.45 *West Regional Programme*
- 9.0 *National Programme*
- 9.15 West Regional News
- 9.20-12.0 *National Programme*

PLYMOUTH

1,040 kc/s (288.5 m.)

- 10.15 THE DAILY SERVICE
- 10.30-11.0 *National Programme*
- 12.0-1.0 *National Programme*
- 2.10 *National Programme*
- 5.15 THE CHILDREN'S HOUR
A SHOPPING DAY
'Feathers' (Mabel Marlowe)
being our greatest purchase
- 6.0 *National Programme*
- 9.15 Local News
- 9.20-12.0 *National Programme*

BOURNEMOUTH

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

MANCHESTER and LEEDS

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

10.15:—The Daily Service. 10.30-11.0:—National Programme. 12.0-1.0:—A Ballad Concert. Herbert Fish (Tenor), Ruth Denman (Violin), John Hughes (Baritone). 2.10:—(Leeds only) National Programme. 4.30:—The Northern Wireless Orchestra. 5.15:—The Children's Hour. 6.0:—National Programme. 6.35:—Market Prices for Northern English Farmers. 6.40:—National Programme. 7.0:—What is Liberty? Professor Ernest Barker. 7.30:—Hallé Concert—relayed from the Free Trade Hall, Manchester. The Hallé Orchestra, conducted by Sir Hamilton Harty. Olga Haley (Soprano) and Frank Tibberton (Tenor). 9.0:—Interval, including North of England News. 9.15:—Hallé Concert (continued). 9.45:—Variety. Nan Browne and Len Wade (Popular Duets). Toni Lucasi (Piano Accordion). May King and Harry Clifford (Scenes from Shakespeare). 10.15:—London Regional Programme. 10.45-12.0: National Programme.

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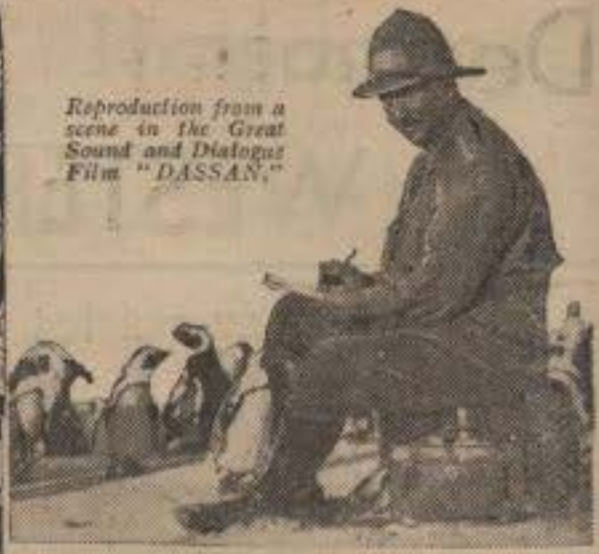
Write to-day for illustrated folder.

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1. Grease tin and then line with flaky paste
 2. Fill with good thick layer of Robertson's Mincemeat ("GOLDEN SHRED" Brand), cover with remaining paste.
 3. Mark into squares and prick with fork.
 4. Now brush over lightly with water.
 5. Bake in moderately hot oven twenty-five to thirty minutes.
 6. Cut into squares and dredge well with caster sugar.
- Serve fruit cakes hot or re-heat as required

Robertson's Mincemeat

'GOLDEN SHRED' BRAND.

3/6 M.2



December 12

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 'STRANGE PEOPLE AND PLACES'—VII
Mrs. OWEN O'MALLEY: 'French Canada'

12.0 A Sonata Recital
PEGGY RADMALL (Violin)
PEGGY GRUMMET (Pianoforte)
Sonata in B Flat (K. No. 454)Mozart
Largo, Allegro; Andante; Allegretto
Second Movement from Sonata in A
Preghiera per gl'innocenti (Prayer for the Innocents)Pizzetti

12.30 ORGAN RECITAL
By LEONARD H. WARNER
Relayed from St. Botolph's, BISHOPSGATE
CECIL LUCAS (Contralto)

1.30 A Recital of Gramophone Records
By CHRISTOPHER STONE

2.25 Reception Test

2.30 FOR THE SCHOOLS
'RURAL SCIENCE.' Mr. C. E. HUDSON:
'The School Garden—VI,
Plant Troubles; II, Fungoid Diseases'

2.55 Reception Test for Schools

3.0 'PEOPLES AND LANDS OF THE BRITISH EMPIRE—XII, Australia'
Mr. CLIFFORD COLLINSON: 'The Making of a Capital (Canberra)'

3.20 Interlude

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

3.40 Interlude

3.45 Dramatic Reading
Scenes from
'The Tempest'
(Shakespeare)
Act I, Scene 2
Act III, Scene 1

4.15 Specially Selected Gramophone Records

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

5.15 The Children's Hour
Songs and Imitations by RONALD GOURLEY
'A Fence for Caravan Joe'—a Gnome Story (Mabel Marlowe)
At approximately 5.30 p.m., 'HERE AND THERE,' being a Summary of the week's news by STEPHEN KING-HALL



'The Winter's Tale'

By

William Shakespeare

Adapted for broadcasting by Barbara Burnham

Music arranged by ROBERT BARCLAY WILSON

Produced by Howard ROSE

Persons Represented:

Leontes, King of Sicilia	Ernest Milton
Mamillius, young prince of Sicilia	Harold Reese
Camillo	Clarence Blakiston
Antigonus	Frank Birch
Cleomenes	Harman Grisewood
Dion	Stanley Vine
Polixenes, King of Bohemia	Gerald Ames
Florizel, prince of Bohemia	Derek Williams
Old Shepherd, reputed father of Perdita	H. O. Nicholson
Clown, his son	Michael Hogan
Autolycus, a rogue	Charles Herbert
A Mariner	James Carrall
A Gaoler	Ernest Digges
Hermione, queen to Leontes	Barbara Couper
Perdita, daughter to Leontes and Hermione	Joyce Moore
Paulina, wife to Antigonus	Gladys Young
Emilia, a lady attending on Hermione	Eileen Thorndike
Mopsa	Billie Sinclair
Dorcas	Katherine Hynes
Herald	Andrew Churchman

Other Lords and Gentlemen, Ladies, Officers and Servants, Shepherds, and Shepherdesses.

Scene, Sicilia and Bohemia.

To be broadcast this evening at 7.45

6.0 Mrs. L. K. NEAL: 'Christmas Sweet Making'

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
BRAHMS' PIANOFORTE QUARTETS
Played by
ARTHUR CATTERALL
BERNARD SHORE
LAURI KENNEDY
VICTOR HELY-HUTCHINSON
No. 3, First three Movements
(Note on page 662.)

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

7.25 'THE DARK CONTINENT'—XI
The Rt. Hon. W. G. ORMSBY-GORE, M.P.:
'Africa and the World Market'

7.45 'The Winter's Tale'
by
WILLIAM SHAKESPEARE
Adapted for Broadcasting by BARBARA BURNHAM
Produced by HOWARD ROSE
(See centre of page)

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

9.30 Shipping Forecast; New York Stock Market Report

9.35 'PEOPLE AND THINGS'
The Hon. HAROLD NICOLSON

9.50 THE GERSHOM PARKINGTON QUINTET

PERCY MANCHESTER (Tenor)
QUINTET
Selection, The Chocolate SoldierStrauss
Chant HindouBemberg
PERCY MANCHESTER
MadrigalStrauss
RequiescatStanford
The StarRogers

QUINTET
Liebestraum (Dream of Love)Liszt
Tout ParisWaldteufel
LullabyCyril Scott

PERCY MANCHESTER
At Columbine's GraveMartin Shaw
An Autumn ThoughtMassenet

QUINTET
Suite, La FerieLacombe
Love went a-ridingFrank Bridge
All Souls' DayLassen

11.0-12.0 DANCE MUSIC
NOBLE SISSE and his BAND, from CIRO'S CLUB

FRIDAY

LONDON PROGRAMMES

December 12

842 kc/s

LONDON REGIONAL

(356.3 m.)

10.15 *National Programme*

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

12.0 THE MIDLAND STUDIO ORCHESTRA
Directed by FRANK CANTELL
(From Midland Regional)
PERCY BILSBURY (Tenor)

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

2.15-3.0 DANCE MUSIC
(From Midland Regional)
JACK KEHR and his BAND
Relayed from TONY'S BALLROOM, 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 Vaudeville

- 1 FRED ADLINGTON'S STRING ORCHESTRA
- 2 CLARA EVELYN (Soprano)
- 3 RONALD GOURLEY (Whistling Solos)
- 4 FLORENCE MARKS and WILFRED SHINE (In 'Makin' the Match' and 'Courting at The Cross-Roads')
- 5 FRED ADLINGTON'S STRING ORCHESTRA
- 6 THE BAYAN SINGERS (In Russian Folk Songs)
- 7 MR. GILLIE POTTER will commence tonight 'To Tell The Truth' in a series of talks, entitled 'Heard at Hogsnoton—I, The Truth about Russia'

8 FRED ADLINGTON'S STRING ORCHESTRA
THE WEEKLY THEATRICAL CARTOON 'GLADYS COOPER'
Impressionist, ELIZABETH POLLOCK
Material by HERBERT FARJEON



GILLIE POTTER, the comedian who has risen so rapidly in broadcast vaudeville, starts a new series, entitled 'Heard at Hogsnoton,' in the programme this evening at 6.40.

7.55 A Pianoforte Recital by GORDON BRYAN

Prelude and Fugue in E Minor, Op. 35, No. 1 Mendelssohn
Mazurka }(Escenas Romanticas) Granados
Minuet }
Alt-Wien (Old Vienna) Waltz..... Godovsky
Sandford Pool.....Corbett Summison
(First Performance)

Two Fragments from Hans Andersen
The Bird of Popular Song; The Windmill York Bowen

8.25 Regional News

8.30 'ELECTRICITY IN OUR BODIES'—V
Mr. BRYAN H. C. MATTHEWS: 'Who sends the Telegrams?'

9.0 The Wireless Military Band
Conducted by B. WALTON O'DONNELL
Overture, Tannhäuser.....Wagner
DOROTHY TILLET (Soprano)
Silent Woods.....Dvorak
Crabbed Age and Youth.....Parry
Love's Philosophy.....Quilter
BAND
A Carol Symphony
Hely-Hutchinson, arr. Gerrard Williams
Prelude, O come, all ye Faithful
Scherzo, God rest you merry, Gentlemen
Romance, Lullay, Lullay—The First Nowell
Finale, Here we come a-wassailing
(Note on page 664.)
DOROTHY TILLET
A Summer Night.....Goring Thomas
On Wings of Song.....Mendelssohn
BAND
Celtic Suite.....Foulds
The Clans; A Lament; The Call

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

10.30-12.0 DANCE MUSIC
NOBLE SISSLE and his BAND, from CIRO'S CLUB

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

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

12.0 A Sonata Recital
PEGGY RADMALL (Violin)
PEGGY GRUMMITT (Pianoforte)

12.30 Organ Recital
By LEONARD H. WARNER
Relayed from ST. BOTOLPH'S, BISHOPSGATE
CECIL LUCAS (Contralto)

1.30 A RECITAL OF GRAMOPHONE RECORDS
By CHRISTOPHER STONE

2.25-4.30 FOR THE SCHOOLS

5.15 THE CHILDREN'S HOUR

LONDON NATIONAL

1,148 kc/s (261.3 m.)

(See also National Daventry Programme on page 697.)

6.0 Mrs. L. K. HEAL: 'Christmas Sweet-making'

6.15 WEATHER FORECAST, FIRST GENERAL NEWS BULLETIN

6.35 London Stock Exchange Report; Fat Stock Prices for Farmers

6.40 THE FOUNDATIONS OF MUSIC

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

7.25 'THE DARK CONTINENT'—XI
The Rt. Hon. W. G. ORMSBY-GORE, M.P.: 'Africa and the World Market'

7.45 'The Winter's Tale'
by William Shakespeare
Adapted for broadcasting by BARBARA BURNHAM
Produced by HOWARD ROSE

9.15 WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN

9.30 New York Stock Market Report

9.35 'PEOPLE AND THINGS'
The Hon. HAROLD NICOLSON

9.50-11.0 THE GERSHOM PARKINGTON QUINTET
PERCY MANCHESTER (Tenor)

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

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some to look at, a comfort to sit in, and that will give long lasting pleasure and satisfaction. Only enormous resources could have produced an Easy Chair of such quality at this amazing low price. Sturdily constructed with best birch frame, carefully upholstered throughout with long coppered-steel springs in seat and covered with beautiful hard-wearing materials, it is a real masterpiece of comfort and VALUE.

Best Wishes for a Happy Christmas

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37/6

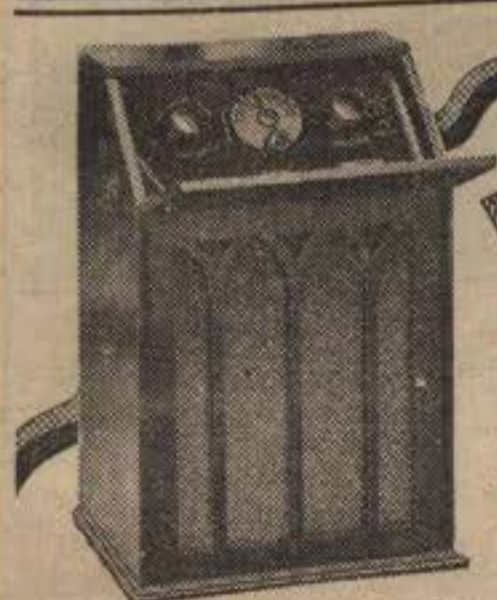
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FRIDAY

December 12

626 kc/s (479.2 m.)

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In a trial run watch the New Ford perform on hills, in traffic and over rough roads. Test it for light steering, smooth and silent running, safe braking and superb springing.

In addition to the new low prices of the Ford learn about the special low Ford insurance and low overhaul and upkeep charges.

The New Ford car welcomes your most careful scrutiny. At the Ford dealer's nearest you it awaits your most searching questions, observations and tests.



12.0 THE MIDLAND STUDIO ORCHESTRA

Directed by FRANK CANTELL

Overture, Le Caid Ambroise Thomas
Selection, In Mendelssohn's Rose Garden arr. Urbach

PERCY BILSBURY (Tenor)

Serenade Neidlinger
Eileen Aroon Greville Cooke
Maultes come down Hubert Ryan

6.0 London Regional Programme

6.15 'The First News'

WEATHER FORECAST, FIRST GENERAL NEWS BULLETIN

6.40 London Regional Programme



JACK KERR AND HIS BAND, whose dance music will be relayed from Tony's Ballroom, Birmingham, this afternoon, starting at 2.15.

ORCHESTRA

Autumn Twilight Marsac
A Springtime Idyl Ernest Reeves
Intermezzo, Stepping Stones } Colin Wark
Intermezzo, Animal Antics }

PERCY BILSBURY

The Temper of a Maid Head
The Lake Isle of Innisfree Muriel Herbert
When Passion's Trance is overpast Eric Fogg

ORCHESTRA

Children's Suite Lardelli

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

'That jolly Man in Blue,' a Story, by Helen M. Enoch

JACKO (Songs at the Piano)

Musical Items by THE ORIGINAL MOUTH ORGAN TRIO

'Organs and their History,' by E. W. ANDERSON

7.55 Light Music

PATTISON'S SALON ORCHESTRA

Under the direction of NORRIS STANLEY
Relayed from THE CAFE RESTAURANT, BIRMINGHAM

Overture, William Tell Rossini
Waltz, Wine, Woman and Song Johann Strauss

NORRIS STANLEY (Violin)

First movement (Concerto No. 7) de Beriot

ORCHESTRA

Suite, Three Country Sketches Howgill

8.25 Midland News

8.30 London Regional Programme

10.15 'The Second News'

WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN

10.30-11.0 London Regional Programme

December 12 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

6.0 Professor HERBERT MORGAN, Chairman of the Welsh Student Self-Help Council: 'Students Self-Help Movement'

6.15 National Programme

9.30 West Regional News

9.35-11.0 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

9.30 West Regional News

9.35-11.0 National Programme

SCHONBERG

and his

'PELLEAS AND MELISANDE'

by Dr. Paul Stefan.

ARNOLD SCHÖNBERG takes his place today as one of the leaders of that new music which since the War has reached an importance that all the world recognizes. Already the history of music puts him in the front rank alongside of Stravinsky, and places him as what we should now call Stravinsky's 'opposite number'; it regards Schönberg as the great romanticist, Stravinsky as the great classicist of today. But it took long for Schönberg to win that recognition. Works of his which are already twenty-five to thirty years old are now performed with universal success, although only a small and enlightened public is in a position to understand the latest works. But Schönberg, who knows perfectly well what a revolution his works will one day produce, assures us again and again that he has time and can wait.

He is now fifty-six years old. Born in Vienna, his youth was spent at a time when Vienna was a thoroughly conservative centre of music, one which had made it difficult in turn for Wagner, Bruckner, Hugo Wolf and Gustav Mahler to win recognition. Schönberg was near to the grand master of the conservative circle, Johannes Brahms—he grew up amid the influence of the youthful opposition. He was not at first a musician by profession, and enjoyed no regular instruction. Although self-taught, he has won for himself a colossal knowledge of music. As material circumstances in Vienna were all against him, he removed twice to Berlin, where better conditions awaited him, and where his work met with a much more lively response. Meanwhile, however, he had gathered round him a circle of pupils in Vienna, who were en-

PLYMOUTH

1,040 kc/s (288.5 m.)

10.15 THE DAILY SERVICE

10.30-11.0 National Programme

2.25 National Programme

5.15 THE CHILDREN'S HOUR

6.0 National Programme

9.30 Local News

9.35-11.0 National Programme

BOURNEMOUTH

10.15 THE DAILY SERVICE

10.30-11.0 National Programme

2.25-11.0 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. 2.25:—National Programme. 5.15:—The Children's Hour. 6.0:—Miss Dorothy Morton: 'Christmas Fare in Foreign Lands.' 6.15:—National Programme. 9.30:—North of England News. 9.35:—National Programme. 9.50-11.0:—A Brass Band Concert. (From Leeds.)

thusiastically and loyally devoted to him, and who have ever since remained faithful. The oldest of these pupils and friends are Alban Berg, composer of the opera, *Wozzek*, and Anton von Webern, both already known to the B.B.C. And in 1924, the City of Vienna gave its official approval, by the words of its Burgo-master, to the same Schönberg who had known so much neglect and even contempt, within its walls. Unfortunately that approval did not reach the point of giving him an official position. It was in Berlin that that was done for him, where he became Busoni's successor, as professor of the master class of composition.

Pelleas and Melisande is called a Symphonic Poem, and is thus, outwardly at least, to be ranked among such works as those of Liszt and Strauss which illustrate in music poetic images. Schönberg's work, however, differs from them in this, that, although it is inspired by a poem, it does not follow it step by step, but remains pure music. It is played without breaks but is distinctly a symphony in four movements. The resources employed are, in keeping with the character of the period of its birth, 1902 and 1903, very large; the woodwind is four-fold, there are eight horns, and in other ways also the orchestra is a big one. But the transitional character of the symphony shows itself in several harmonic and instrumental innovations which point to Schönberg's future, and to the powerful advance of his forms and mediums over everything in the past. The poem, which is the basis of the work, is the drama by Maeterlinck, which Debussy moulded into his opera, almost at the same time; but the two works have not the very slightest point of musical contact. The whole work, with its quite new tone colours, and with its innovations in form, is every day being more clearly recognized as one of the greatest things in modern symphonic literature.

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December 13

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' -XII
Mr. W. STEWART: 'Indoor Plants during Winter'

1.0-2.0 Light Music

THE COMMODORE GRAND ORCHESTRA
Directed by JOSEPH MUSCANT
Relayed from THE COMMODORE THEATRE, HAMMERSMITH

Overture, Hungarian Comedy... *Keler Bela*
Song Waltz, Lorette... *Edgar*
Suite, The Nuptials... *R. Howgill*
Fox-trot Ballad, Mother's Smile... *E. Griffiths*
Potpourri, Grieg's Music... *arr. J. Muscant*
Fox-trot Ballad, Don't tell her... *L. Brown*
Suite, Nell Gwyn Dances... *German*
Selection, Eldorado... *Clapham*

3.30 A Light Orchestral Concert

(From Cardiff)

NATIONAL ORCHESTRA OF WALES
(Cerdodfa Genedlaethol Cymru)
(Leader, LOUIS LEVITUS)

Conducted by WARWICK BRAITHWAITE
Puck's Minuet... *Herbert Howells*
Pavane... *Fauré*
Kermesse... *Gillet*

OSMOND DAVIS (Tenor) and Orchestra
Onaway, awake, Beloved (Hiawatha's Wedding Feast)... *Coleridge-Taylor*

ORCHESTRA
Three German Dances... *Mozart*
Suite No. 1, Les Indes Galantes... *Rameau*

OSMOND DAVIS
The Willow... *Goring Thomas*
Love Lily... *Bothwell Thomson*
A Wanderer's Song... *Rasbach*

ORCHESTRA
Two Hungarian Dances... *Brahms*

OSMOND DAVIS and Orchestra
Flower Song (Carmen)... *Bizet*

ORCHESTRA
Two Entr'actes (Carmen)... *Bizet*

4.45 REGINALD NEW

AT THE ORGAN OF THE BEAUFORT CINEMA
Relayed from WASEWOOD HEATH, BIRMINGHAM
Selection of Irish Airs, The Shamrock

The Question... *Myddleton*
Down South... *Wolstenholme*
Waltz, Lustige Brüder (The merry Brothers)
Volstedt

5.15 The Children's Hour

'MARIPOZA BUNG' OF 'THE PIRATE'S DAUGHTER'
A Play in One Act, written and adapted for
Broadcasting by ERIC FORBES-BOYD

6.0 Interlude

6.15 'The First News'

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

6.40 London Sports Bulletin



D. WIDDING

ELIZABETH POLLOCK,

whose weekly 'theatrical cartoons' have struck a new note in impersonations. Gladys Cooper will be her subject this evening, in the Vaudeville programme that starts at 9.35.

6.45 The Foundations of Music

BRAHMS' PIANOFORTE QUARTETS

Played by

ARTHUR CATTERALL

BERNARD SHORE

LAURI KENNEDY

VICTOR HELY-HUTCHINSON

No. 3 (Concluded)

(Note on page 662)

7.0 Mr. L. G. BROCK, C.B., Chairman of the Board of Control: 'Who shall Minister to a Mind Diseased?'

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

7.30 A Popular Concert

Arranged by ALLAN BROWN
BAND OF H.M. LIFE GUARDS

(By permission of Lieutenant-Colonel L. H. HARDY, M.C.)

Director of Music, Lieut. W. J. GIBSON
Relayed from KINGSWAY HALL

Triumphal March, Entry of the Gladiators

Fucik
Overture, Zampa... *Hérold*

MEGAN THOMAS (Soprano)

The Willow Song... *Coleridge-Taylor*
Roving in the Dew... *George Butterworth*
Ship of my Delight... *Phillips*

F. HODOKINS (Xylophone)

Tarantelle de Concert... *Greenwood*

ALLAN BROWN (Grand Organ)

Pastorale (Organ Symphony, No. 1)

Guilmant
Toccata in F... *Thomas Crawford*

BAND

Ballet Music (William Tell)... *Rossini*

GEORGE BAKER (Baritone)

Recit. and Air, Even bravest Heart (Faust)
Gounod

♫ (Grand Organ obbligato, ALLAN BROWN)

Myself when young... *Liza Lehmann*

RONALD GOURLEY (Entertainer)

BAND and GRAND ORGAN

Overture in C... *Sullivan*
(Accompanist, GEORGE ISON)

9.0 'The Second News'

WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN; Shipping Forecast

9.20 'THE EDGES OF THE WORLD'—XV
Mr. V. MEIK: 'The Lower Zambesi'

9.35 Vaudeville

1. CISSIE HUGHES
Impersonator

2. CAMMEYER'S ZITHER BANJO SOCIETY

3. CECIL HARRINGTON and NOREENA FEIST
Light Comedy

4. LESLIE WESTON
Comedian
hailed by

THE FOURSOME
who will interfere every now and again
WALFORD HYDEN and his ORCHESTRA
THE WEEKLY THEATRICAL CARTOON
'GLADYS COOPER'

Impressionist, ELIZABETH POLLOCK
Material by HERBERT FARJEON

10.45-12.0 DANCE MUSIC

AMBROSE'S BAND, from THE MAY FAIR HOTEL

SATURDAY

LONDON PROGRAMMES

December 13

842 kc/s

LONDON REGIONAL

(356.3 m.)

10.15-11.0 *National Programme*1.0-2.0 *National Programme*3.30 *National Programme*5.15 **JACK PAYNE**
and his
B.B.C. DANCE ORCHESTRA6.15 'The First News'
WEATHER FORECAST, FIRST GENERAL NEWS BULLETIN; Football Results

6.40 London Sports Bulletin

6.45 **THE GERSHOM PARK-INGTON QUINTET**MARIA SANDRA (*Soprano*)
GORDON CLEATHER (*Baritone*)QUINTET
Ballet Music (*La Source*) (*The Fountain*) *Delibes*GORDON CLEATHER
A Farewell Song } *Maude Valerie*
The Devout Lover } *White*
My Heart's in the Highlands } *Jensen*QUINTET
Selection of Victorian WaltzesMARIA SANDRA
Negro Spirituals:
I know de Lord's laid His Hand on me
*arr. Lawrence Brown*Deep River *arr. H. T. Burleigh*Didn't my Lord deliver Daniel ? } *Lawrence*
Goin' to ride up in de Chariot } *Brown*QUINTET
Selection, *La Navarraise* *Massenet*GORDON CLEATHER
Magdalen *Caroline Maude*
The Devon Maid *Harty*
The little Admiral (*Songs of the Fleet*) *Stanford*MARIA SANDRA
Clair de Lune (*Moonlight*) *Fauré*8.0 **THE WIRELESS CHORUS**
It was a Lover and his Lass *Thomas Morley*
Nymphs and Shepherds *Purcell*
I will give my Love an Apple *arr. Michael Mullinar*
Oh! who will o'er the Downs so free
R. L. de Pearsall
King Neptune *German*
O hush thee, my Babe *Sullivan*
Wedding Song *Stanford Robinson*
Wisdom and Folly (*Rebel Maid*) *Phillips*

8.25 Regional News

8.30 'THE SPIRIT OF ADVENTURE'—XI

9.0 **THE B.B.C. ORCHESTRA**Conductor, **ADRIAN BOULT**
CYRIL SMITH (*Pianoforte*)ORCHESTRA
Overture, *Don Giovanni*.. *Mozart*
CYRIL SMITH and Orchestra
Concerto in G *Beethoven*
Allegro; Andante; Rondo, VivaceORCHESTRA
Suite (*The Wasps*)
Vaughan Williams
Entr'acte; March Past of the Kitchen Utensils; Entr'acte; Ballet and Final Tableau
Forest Murmurs..... *Wagner*

MARIA SANDRA TAKES TO THE AIR.

This picture shows the well-known singer, who will broadcast in the concert this evening at 6.45, in her own light plane. She has lately taken up flying with great enthusiasm and success.

D'une Prison (*From a Prison*) *Hahn*
Les Papillons (*Butterflies*) *Chausson*
O my beloved Daddy *Puccini*QUINTET
La Fileuse (*Spinning Woman*) *Raff*
Serenade *Gounod*
Bird of Love Divine *Haydn Wood*10.15 'The Second News'
WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN10.30-12.0 **DANCE MUSIC**
AMBROSE'S BAND, from THE MAY FAIR HOTEL5.15 **THE CHILDREN'S HOUR**

6.0 Interlude

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

7.0 Mr. L. G. BROCK, C.B., Chairman of the Board of Control: 'Who shall Minister to a Mind Diseased?'

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

LONDON NATIONAL

1,148 kc/s (261.3 m.)

(See also National Daventry Programme on page 703)

7.30 **A Popular Concert**
Arranged by ALLAN BROWN
BAND OF H.M. LIFE GUARDS
(By permission of Lieut.-Colonel L. H. HARDY, M.C.)

Director of Music, Lieut. W. J. GIBSON

Relayed from KINGSWAY HALL

9.0 'The Second News'
WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN9.20 'THE EDGES OF THE WORLD'—XV.
Mr. V. MEIK 'The Lower Zambesi'9.35-10.45 **VAUDEVILLE**
1. CISSIE HUGHES
Impersonator
2. CAMMEYER'S ZITHER BANJO SOCIETY
3. CECIL HARRINGTON and NOREENA FEIST
Light Comedy
4. LESLIE WESTON
Comedian, hailed by
'THE FOURSOME,'
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SATURDAY December 13

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3.30 A Band Programme.
THE WIGSTON TEMPERANCE BAND
 Conducted by CHARLES MOORE
 March, Palmer House *Pettes*
 Selection, The Mikado *Sullivan*
MONA WASHBOURNE and LESLIE ROMNEY
 will entertain
BAND
 Selection, Songs of Old Wales ... *arr. Hubert Bath*
4.5 MONA WASHBOURNE and LESLIE ROMNEY
 will again entertain

BEN WILLIAMS (Tenor)
 Why dost thou wound and break my Heart? *Havergal Brian*
 Soft and pure *Flotow*
 Let her believe (Girl of the Golden West) *Puccini*
ORCHESTRA
 Minuet in G *Beethoven*
 Simple Aveu *Thomé*
7.15 RICHARD MERRIMAN (Cornet) and Orchestra
 I hear you calling me *Marshall*
 I'll sing thee Songs of Araby *Clay*



RICHARD MERRIMAN (left) and BEN WILLIAMS (right) are soloists in the concert given by the Midland Studio Orchestra this evening at 6.45. MONA WASHBOURNE will be heard during the afternoon concert and also in the Children's Hour.

BAND
 Selection, Carmen *Bizet*
 Fantasy, Recollections of England *Rimmer*
4.45 REGINALD NEW
 At THE ORGAN OF THE BEAUFORT CINEMA
 Relayed from WASHWOOD HEATH, BIRMINGHAM
 Selection of Irish Airs, The Shamrock *Myddleton*
 The Question *Wolstenholme*
 Down South *Myddleton*
 Waltz, Lustige Brüder (Merry Brothers) *Vollstedt*
5.15 THE CHILDREN'S HOUR
 'The Genial Giant—a tale with a Twist,' by
 BARBARA SLEIGH
MONA WASHBOURNE and LESLIE ROMNEY with
 two Pianos
 'Block in the Blanks'—a Competition by
 FRANCES PEARMAN
 ALFRED KIRBY and his Banjo
6.0 London Regional Programme
6.15 'The First News'
 WEATHER FORECAST, FIRST GENERAL NEWS
 BULLETIN
6.40 Midland Sport
6.45 THE MIDLAND STUDIO ORCHESTRA
 Directed by FRANK CANTELL
 Suite, Summer Days *Eric Coates*

ORCHESTRA
 Slav Rhapsody *Friedemann*
BEN WILLIAMS
 Boat Song of the Isles *Bantock*
 Madeline *James*
 Love's Quarrel *Cyril Scot*
7.45 RICHARD MERRIMAN and Orchestra
 The Trumpeter *Dix*
ORCHESTRA
 First Suite, The Two Pigeons *Messenger*
8.0 London Regional Programme
8.25 Midland News
8.30 London Regional Programme
10.15 'The Second News'
 WEATHER FORECAST, SECOND GENERAL NEWS
 BULLETIN
**10.30 Experimental Transmission for the Radio
 Research Board**
By the Fultograph Process
10.35-10.45 London Regional Programme

December 13 CARDIFF SATURDAY

968 kc/s (309.9 m.)

WESTERN REGION

10.15 THE DAILY SERVICE

10.30-11.0 National Programme

12.0-12.45 A Popular Concert
Relayed from
THE NATIONAL MUSEUM OF WALES
NATIONAL ORCHESTRA OF WALES
(Cerddorfa Genodlaethol Cymru)
(Leader, LOUIS LEVITUS)
Conducted by WARWICK BRAITHWAITE

3.30 A Light Orchestral Concert
(National Programme)
NATIONAL ORCHESTRA OF WALES
(Cerddorfa Genodlaethol Cymru)
(Leader, LOUIS LEVITUS)
Conducted by WARWICK BRAITHWAITE
OSMOND DAVIS (Tenor)

4.45 DANCE MUSIC
by
THE ESPLANADE HOTEL DANCE BAND
(Leader, R. CECIL HURN)
Relayed from
THE ESPLANADE HOTEL, PORTHCAWL

5.15 THE CHILDREN'S HOUR

6.0 National Programme

6.40 Regional Sports Bulletin

6.45 National Programme

7.0 Mr. A. G. POWELL: 'The Log of the Great Western'

7.20 National Programme

7.30 THE CITY OF BRISTOL POLICE BAND
(By kind permission of the Bristol Watch Committee)
Director of Music, Captain F. W. WOOD, M.V.O.
(Late Director of Music, Scots Guards)
Overture, Poet and Peasant
Suppé, arr. J. Gready
Cornet Duet, The Pearls *Kling*
Ballet Music, Faust .. *Gounod, arr. D. Godfrey*
Idyll, The Whispering of the Flowers... *Van Blon*
Selection of Grieg's Music *arr. C. Godfrey*

8.15 A Christmas Concert
by
THE UNIVERSITY OF BRISTOL MADRIGAL SINGERS
Conducted by ARTHUR S. WARRELL
Relayed from THE PHYSICS LECTURE THEATRE,
Royal Fort, Bristol
THE MADRIGAL SINGERS
Three Choruses (Bethlehem) *Rulland Boughton*
Alleluia; O come, all ye Faithful; The Holly
and the Ivy
I saw three Ships } *arr.*
God bless the Master of this House } *Geoffrey Shaw*
Here is the little Door } *Herbert Howells*
The Song of the Rover } *A. S. Warrell*
M. H. SALTER (Pianoforte)
Noel *Balfour Gardiner*
The Sussex Mimmers' Christmas Carol
Percy Grainger

THE MADRIGAL SINGERS
Gloria in excelsis Deo *Weelkes*
Remember, O thou Man } *arr. Geoffrey Shaw*
Good King Wenceslas }
I sing of a Maiden *Heath Gracie*
Young and old must raise the Lay
arr. Kennedy Scott

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
12.0-12.45 West Regional Programme
3.30 National Programme
5.15 West Regional Programme
6.0 National Programme
6.40 West Regional Sports Bulletin
6.45 National Programme
7.0 West Regional Programme
7.20 National Programme
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
Old Tunes and Modern Dance Music
3.30 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
3.30-12.0 National Programme

MANCHESTER and LEEDS

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

10.15:—The Daily Service. 10.30-11.0:—National Programme. 12.0-1.0:—The Northern Wireless Orchestra. Harold Jobbins (Tenor). 3.30:—National Programme. 5.15:—The Children's Hour. 6.0:—National Programme. 6.40:—Regional Sports Bulletin. 6.45:—National Programme. 7.0:—Mr. Kenneth Adams: 'Night Reporting in a Northern City.' 7.20:—The Royal Horticultural Society's Bulletin for Northern English Listeners. 7.30:—Revised Versions. A Saturday Night Repast, concocted by Leslie W. A. Baily. With a Savoury by Ralph Baker. Served by W. E. Dickman, Doris Gambell, May King Lucia Rogers, Harold Cluff, Walter Jones, D. W. King, F. A. Nichols, A. G. Mitcheson, D. E. Ormerod, J. Woods-Smith, The Revue Chorus, and The Northern Wireless Orchestra. 9.0:—National Programme. 9.15:—North of England News. 9.20-12.0:—National Programme.

SCOTTISH SPORTS & PASTIMES

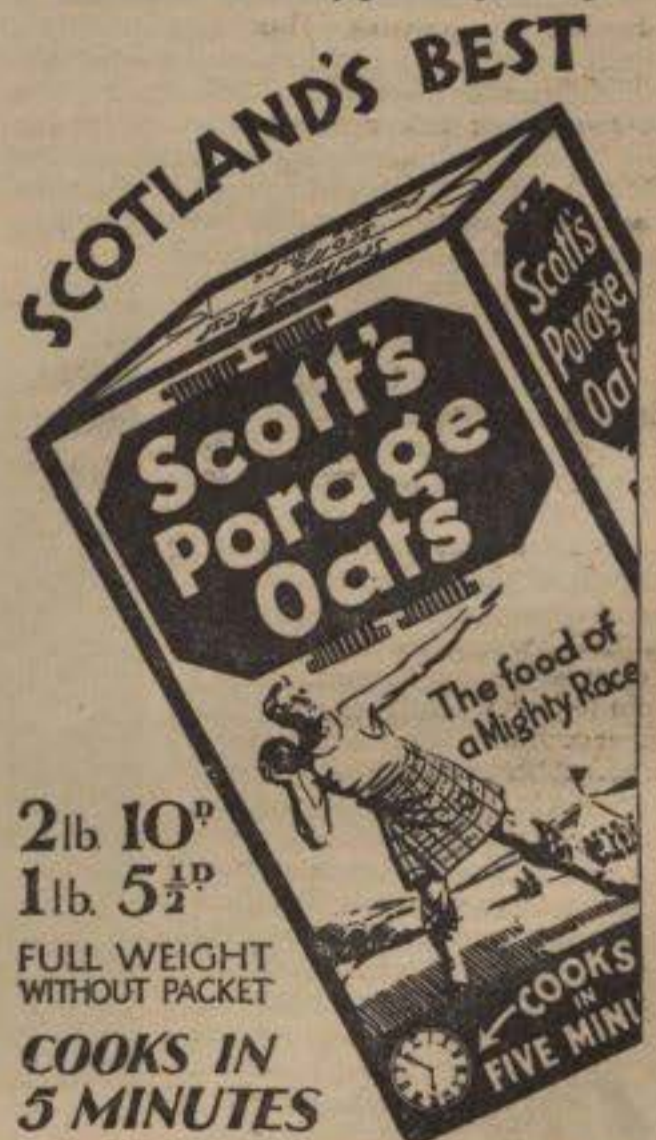


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MIDLAND REGIONAL NEWS

A PAGE BY 'MERCIAN'

ROAMING MANXLAND FOR FOLK SONGS

How Dr. James Lyon has collected nearly Two Hundred—Midland Listeners to Hear Some, and All About Them—St. Hilda's Colliery Band to Broadcast—A Christmas Appeal for Children—Wagner's Symphony, Lost and Found—A Lunch-Hour Carol Service.



T. A. Herling

JAMES OLIVER,
conductor of the famous St. Hilda's Colliery
Band, which will broadcast on Friday,
December 19.

The Song he Knew.

IT is amazing to discover that Manxland is famous for anything but cats with no tails! Who would have credited the Isle of Man with a traditional folk lore? The Irish have their folk songs, and everyone can hum a Scottish air, but we know next to nothing of the folk songs of the Manx people. Yet they are interesting enough for Dr. James Lyon to have spent dozens of summer holidays roaming over the Island in search of them. He has a collection of nearly two hundred, and Midland listeners are to hear a bunch of them during the programme on Saturday, December 20, when they will be sung by a group of well-known singers. Dr. Lyon will chat about them as the recital goes on, telling perhaps how, during his wanderings, he came across an old man working in a field, whom he asked if he could remember any tunes. Sure! the old fellow would sing one! So up he stood, and the tune he sang was none other than 'Ta-ra-ra-boom-de-ay'! Dr. Lyon penetrated to parts of the Island where the country folk rarely go more than a mile or two from their homes. To them the outside world is a strange country full of mysteries. Arriving one day at a distant farm where he was well known, Dr. Lyon inquired after the daughter of the house. 'Oh,' was the reply, 'she's gone away—she's married a foreigner from Peel.' And Peel was five miles away!

The World's Champion Band.

THOSE who love a brass band should listen to St. Hilda's men from the Midland Regional transmitter on Friday, December 19. Like many musical 'stars,' this famous band began in a small way. It was founded in 1869 by one John Dennison, a North Countryman with a surprisingly talented family. He had a private band of his own called the 'Dennison Family Band.' Eventually there was an amalgamation between that combination and the players at St. Hilda's Colliery. After many vicissitudes—gaining a little success here and coming out at the bottom of a competition there—the band gradually gained its present position as Champion Brass Band of the World.

A Christmas Appeal.

IF you can imagine Christmas without a dinner, do not miss the appeal to be made on Sunday, December 14, by Major H. F. Harvey, Editor of the *Birmingham Mail*, on behalf of a fund to bring Christmas-time happiness to poor children. The 'Christmas Tree Fund' was started over thirty years ago by 'Robin Goodfellow,' at that time the writer of the popular 'Table-Talk' column. 'Robin Goodfellow' lived up to his name and formed a society to provide toys and sweets for the little patients in the Children's Hospital. At first the response was modest, but steadily the fund grew until something like 40,000 poor children who had never known a real Christmas, knew the joy of presents of toys and sweets. When trade depression set in, however, it became necessary to do something practical, so the fund began to give Christmas dinners to poor families and boots and clothing to destitute children. Altogether the 'Mail Christmas Tree' has found 164,636 pairs of boots and 155,966 parcels of good things for needy kiddies. It has already raised £250,732 for charitable work.



L.M.S.

A DEEPLY-WOODED MANX GLEN.

A programme of folk songs of the Manx is to be broadcast on Saturday, December 20.

The Story of Wagner's Symphony.

FEW people know that Wagner ever wrote anything but operas; a symphony is the last thing they would lay at his door, but here it is—Wagner's *C Major Symphony*—which is to be broadcast by the City of Birmingham Orchestra on Thursday, December 18. Quite in the traditional manner, the score was discovered in an old trunk years after it had been lost. Wagner wrote it in 1832, taking, as he afterwards admitted, Beethoven and Mozart for his models. When finished he took the work to the director of the Conservatorium, whose pupils put it into rehearsal; a few weeks later it figured in the programme of a Gewandhaus Concert. Then Wagner, hoping for another performance, forced the score upon Mendelssohn. But Mendelssohn never mentioned the matter again, and Wagner did not care to ask him about it.

Nearly Fifty Years Afterwards.

WHEN Mendelssohn died the score was lost, and all inquiries for it proved fruitless, but in 1872 an old trunk of Wagner's was found at Dresden containing musical odds and ends, among them the orchestral parts of the symphony almost complete. From these dusty pages a new score was compiled, and a private performance was given at Venice on Christmas Eve, 1882, with Wagner conducting. That was nearly fifty years after it was written.

Carols from Birmingham.

THE small boys, with their out-of-tune trebles and scrambled finales have done carol-singing very little good, but listeners will get a different impression if they hear the lunch-hour carol service from St. Martin's Parish Church, Birmingham, on Thursday, December 18. The carols will be sung by St. Martin's Choristers, who have trained under Mr. Richard Wassell, and the programme includes two by famous modern composers—*Christmas Day is Come*, an Irish carol by Martin Shaw, and Vaughan Williams's lovely *Song of the Crib*. Everyone will know the tune of *The First Nowell*, and many will join in at the other end when the choir sings Tomlinson's *Hark, hark, the Bells are pealing*.

A Viola Player.

GUY MAGRATH, who will be heard by Midland listeners on Wednesday, December 17, can play the viola anywhere. The instrument accompanies him on all his caravan holidays. Before the War he played with the Verbrugghen String Quartet. He has also played first violin with the London Symphony Orchestra and the old Beecham Opera Company. His programme on December 17 will include a sonata by Ariosti.

'STEEP HOLM'S' NOTES

FOR WEST REGIONAL LISTENERS

A DRAMA OF THE WELSH COAL-FIELDS

Radio Production of 'Hard Graft' in the Mining Valleys—All about 'The Sinner's Stone'—Dance Music from Bristol—A Talk on Winter Swimming—Joan and Betty's Bible Story—Future N.O.W. Concerts—Another Talk for Amateur Dramatic Societies.

Life in the Mining Districts.

HARD GRAFT, a programme in seven scenes, specially written for broadcasting by Mr. W. Bishop, will be presented for West Regional listeners on Monday, December 15, at 10 p.m. The production is certain to arouse great interest in mining districts, because the scenes are absolutely typical of life in districts where the happiness of most of the inhabitants depends upon the coal pits. The first scene opens in an assembly hall, where the village people have met to hear the name of the winner of the prize for an essay on 'Safety Measure in Mines.' The Chairman refers to an explosion which occurred that morning in a local pit, and mentions that two men are still missing.

Down the Pit.

WE are switched from the hall to the pit-head, where a rescue party is coming up, having had no success in their efforts to reach the entombed men. A return is made to the assembly hall, where the *nom-de-plume* of the winner of the essay is called. No response is forthcoming, and it is obvious that one of the missing men has won the award. The next scene is in the pit, where the two men are imprisoned, one being held by a fall of rock on his legs. The men discuss the essay, and recollect that the award takes place that evening. A pit pony, also entombed with the men, is eventually the means of saving their lives. Before and after the scenes, instrumental items will be played by the West Regional Trio, and a Welsh choir will be heard singing at the pit-head.

Elijah and the Ravens.

ELIJAH and the Ravens is the subject chosen by Mr. E. R. Appleton, the West Regional Director, for Joan and Betty's Bible Story during the afternoon programme on Sunday, December 14, at 3.55 p.m.

The Sinner's Stone.

THE next talk for West Regional listeners by Mr. George Eyre Evans, arranged for Thursday, December 18, at 6 p.m., is on an intriguing subject, namely, the memorial stone to Votepore, Prince of Demetia, known as 'The Sinner's Stone.' This tombstone, which was erected probably about A.D. 560, is now housed in the Museum of the County Antiquarian Society. It is a boulder, seven feet high, and is one of the Romano-British inscribed stones of which Carmarthenshire is so justly proud. The inscription is in two languages, Ogham on the edge and Latin on the face. Gildas, the historian, raves with fury against Votepore the Sinner, the reasons for which will be told by Mr. Eyre Evans.

Grand Spa Hotel Orchestra.

DANCE music relayed from the Grand Spa Hotel, Clifton, Bristol, will be broadcast at 4.45 and 7.30 p.m. on Saturday, December 20. The leader of the New Dance Orchestra is Ben Evans, who was formerly at the Hotel Cecil and Pavilion d'Armenonville, Cannes. He has given broadcasts from both London and Cannes, and since his return to the West Region he has, in a sense, come back to his own people, he being a Welshman. His grandmother actually cannot speak English. Two members of the orchestra were in bands which have broadcast from Oslo, and two others have played in India. The orchestra is under the direction of Mr. Sidney Kyte.

Winter Swimming.

ATALK entitled 'Winter Swimming' will be given by Miss Frieda Pawley for West Regional listeners on Monday December 15, at 6 p.m. Miss Pawley won the Junior Welsh Swimming Championship in 1921 and 1922. In 1928 and two following years she carried off the Ladies' Long Distance championship and in 1930 the Ladies' one-mile championship. Last year she was Captain of the Welsh Wanderers Water Polo Team and this year she represented Wales in the Inter-Country Games at Nelson in the 440 yards race against England and Scotland.

National Orchestra of Wales.

FORTHCOMING arrangements for the National Orchestra of Wales: Sunday, December 14, Park Hall Concert, with Thea Phillips (soprano). Programme to be broadcast between 9.5 and 10 p.m.; Tuesday, December 16, 7.45 p.m., Wagner Concert at the Patti Pavilion, Swansea, with Walter Widdop and Stiles Allen; Saturday, December 20, 7.45 p.m., Christmas Concert at the City Hall, Cardiff, with Harold Williams (baritone) and the Lyrian Singers; Wednesday, December 17, 1.15 p.m., Free Concert in the National Museum of Wales.

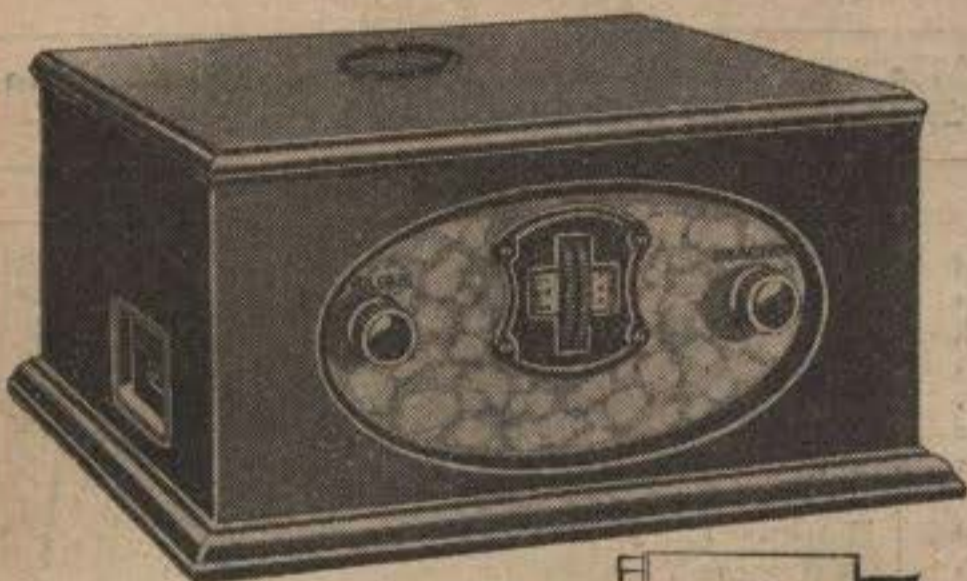
How to Make Up.

THE series of talks for amateur dramatic societies will be continued on Tuesday, December 16, by Mr. Peter King, stage manager of the Little Theatre, Citizen House, Bath, who will speak under the general title 'How to Make Up.' Mr. King was only a boy when he first started experimenting with scenery and lighting on a model theatre, and on leaving school was articled to an architect. The new movement in theatre art so much attracted him that he went on to the stage, thus gaining practical experience in two professions. After the War he joined the staff of the Little Theatre, Citizen House, Bath, where he has designed scenery. He has also undertaken the productions of dramatic groups at school and colleges all over England, designing their stages and giving instruction on the making of scenery.

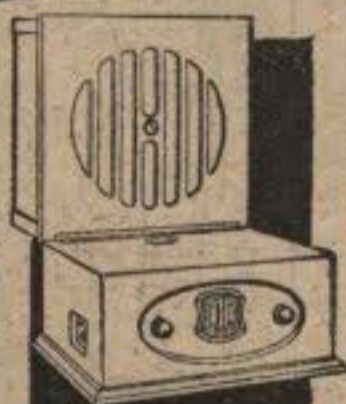


THE GRAND SPA HOTEL ORCHESTRA, directed by Sidney Kyte and led by Ben Evans, will broadcast on Saturday, December 20.

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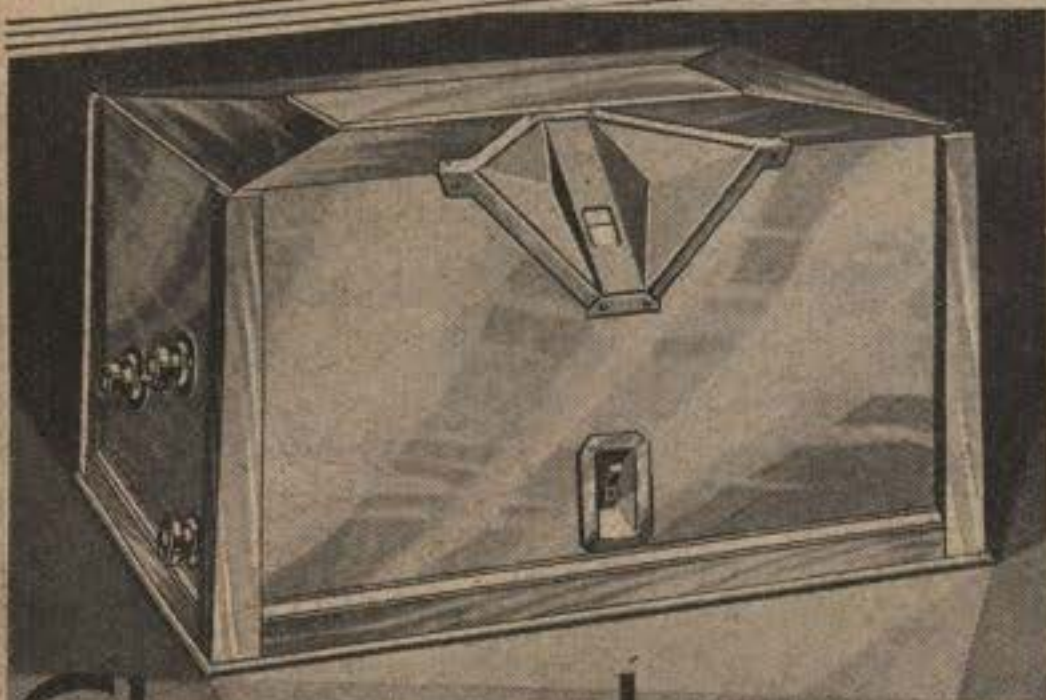
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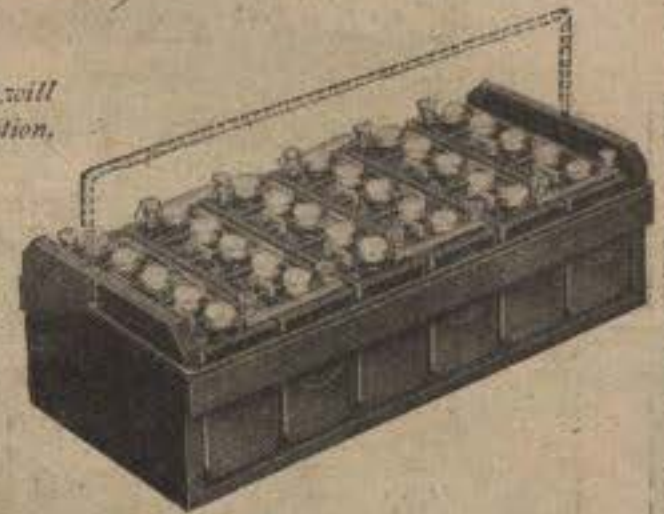
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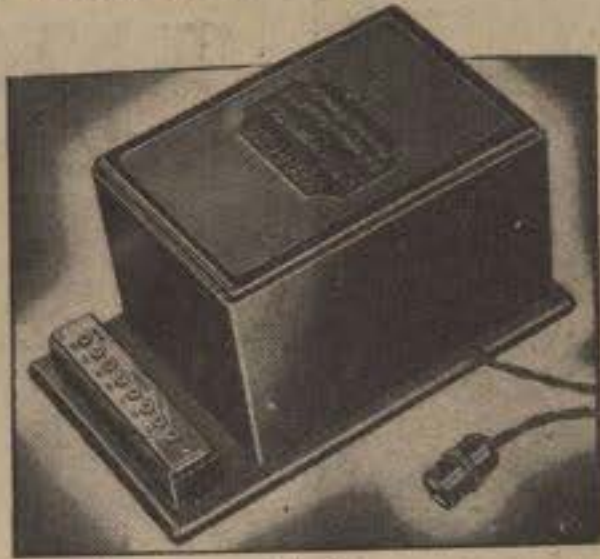
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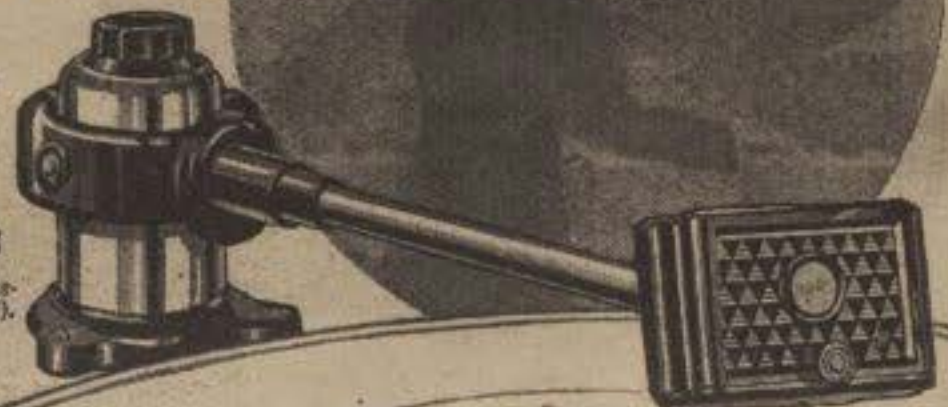


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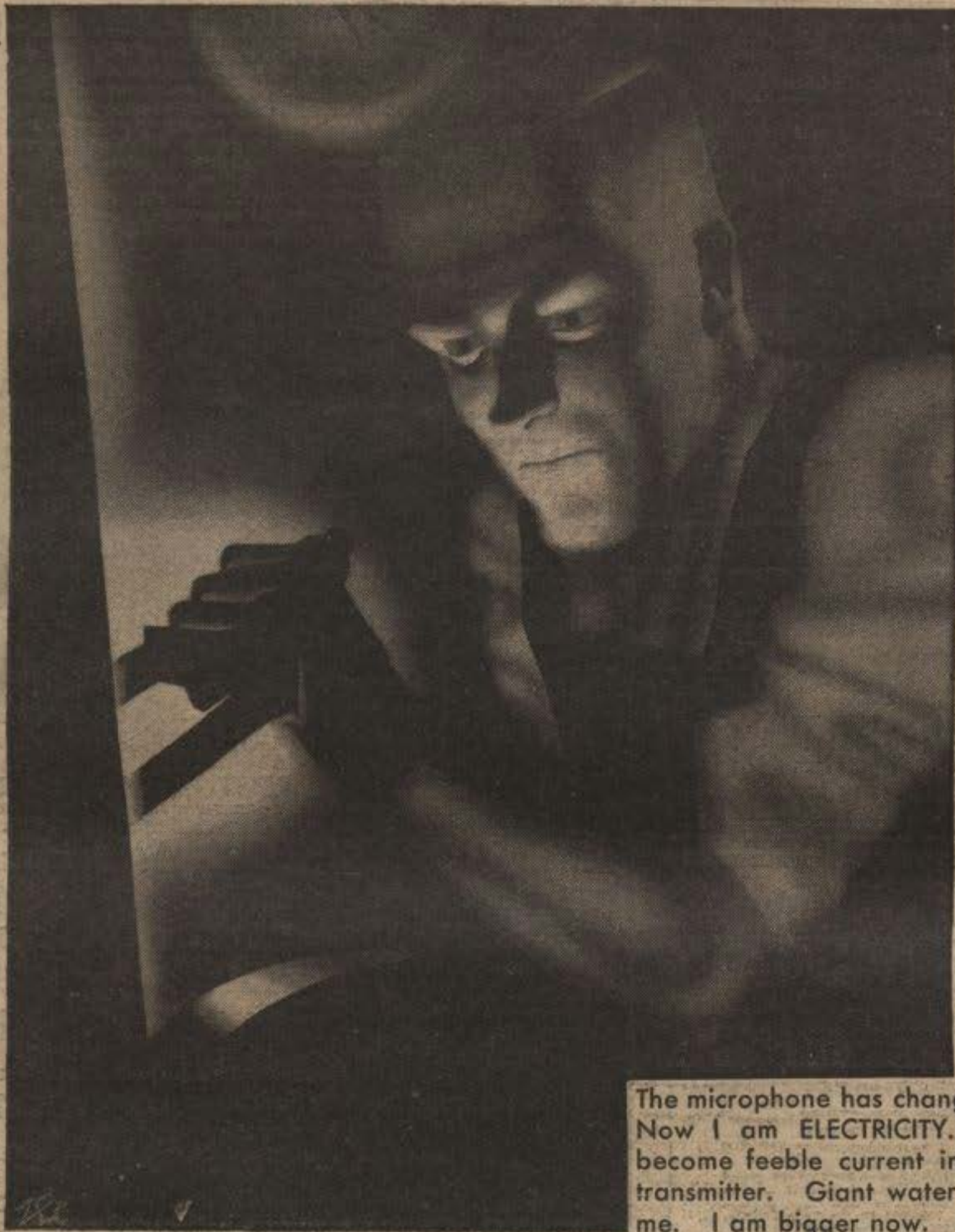
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