

PROGRAMMES FOR OCTOBER 16th-22nd.



The Journal of the British Broadcasting Corporation.

Vol. 17. No. 211. [Published at the
S. P. A. M. S. Newspaper]

OCTOBER 14, 1927

Every Friday. Two Pence.

The Regional Scheme.

I. Some International Aspects.

The first of a short series of articles dealing with the reason for, and the working of, the new scheme of distribution which was inaugurated with the recent opening of Daventry Experimental.

THE broadcast band of frequencies (wavelengths) is necessarily confined to a comparatively narrow limit into which the entire broadcasting activities of Europe have to be fitted. Two and a half years ago it became apparent that so many new stations were being placed on the ether by almost every country in Europe, that the older stations which had established themselves on given frequencies, such as 2LO, were at the mercy of any newcomer searching the ether for a frequency on which to work. In order to stimulate international action against chaotic conditions, the B.B.C. sponsored the formation of the International Broadcasting Bureau, with headquarters at Geneva. The first duty of this Bureau was to allot a given number of exclusive frequencies to the various nations, including those which had not agreed to abide by its decisions. The number of frequencies allotted to each nation was worked out according to a definite and equitable formula. Great Britain was fortunate in obtaining nine exclusive frequencies in the broadcast band and the right to continue the transmissions from the low frequency Daventry Station on 187 k.c. The number of frequencies available was limited by the necessity of imposing a sufficient separation for working without mutual interference, assuming constancy of frequency between one station and the next. After tests, it was agreed internationally that this separation should be 10 k.c. It at once became obvious that there was not a sufficient number of frequencies in the allotted

broadcast band to fulfil the requirements of every nation and at the same time maintain the minimum separation. Consequently it was necessary for the less important and low-powered stations to share frequencies. All the British Relay Stations, with the exception of Edinburgh (which has to serve a more scattered area than the other Relay Stations),



UNRECOGNIZED HEROES.

1. The Oscillator who came to give himself up.

are working on International common frequencies. After nightfall the signal strength of the other stations sharing any International common frequency increases and mutual interference results in all areas except those which are immediately adjacent to the Stations. It has been found that this interference by the other Stations on the same

frequency reduces the range of our Relay Stations after nightfall to approximately three miles. Distribution by comparatively few Stations working on much greater power and, therefore, increasing the areas served by Stations working on exclusive frequencies, was a corollary to the application of the principle of a uniform separation.

The Daventry Experimental Station (5GB) is designed to provide working data not only for alternative programmes, but for distribution by fewer Stations of higher power.

The existing system of B.B.C. stations does not conform happily with the International allocation. The maintenance of ten Relay Stations, which after nightfall can only serve a limited circle, is open to objection. But there is no intention of withdrawing facilities unless and until at least equally good facilities are ready to operate.

Until the full results of the experiment with 5GB are known it would be unwise to embark upon costly instalments of the new regional plan. Listeners will realize that it is fully appreciated that the service from Relay Stations is at present inadequate outside a radius of approximately three miles.

For the present, listeners experiencing heterodyne interference from a local Station should accept the Daventry transmissions as their regular service.

In some instances the reception of alternative programmes from 5GB will also be possible, but it is not expected that after nightfall 5GB will give a service comparable with that of 5XX at places much over 100 miles from Daventry.

It will be appreciated that the International Bureau can do little towards the reduction of this mutual interference between Stations working on International common frequencies.

A BROADCASTING ALPHABET.

Verses by
Eleanor Farjeon.

Drawings by
T. C. Derricks.



E IS FOR ETHER.

ETHER, it is everywhere.
In the earth and in the air,
In the mountains white and green,
And in the spaces in between.

Ether's in the garden-walls,
In the cloud before it falls,
In the cliff and in the sea,
Ether is to you and me.

All the noises ever made
Are upon the Wavelengths laid.
All the Wavelengths ever known
Travel through the Ether's zone.

That is why the Wavelengths roll
Through the earth from Pole to Pole,
There and here, and here and there,
Through the Ether everywhere.

F IS FOR FORECAST.

THE Farmer with his weather-powers
Can always, within certain hours,
Read England's Weather at a glance—
But not the Weather out in France.

As he across his acres goes
He knows which way his home-wind blows,
But how the wind blows knows not he
Across the acres of the sea.

If he had but suspected two
Days sooner the Depression due,
He need not, when it came to rest
Above his lands, have been depressed.

Behold! the Broadcast Forecast came
To birth! and those who cast the same
Sweep the Horizon news to win
For Farmers who are Listening-In.



And now the Farmer knows what feast
Of sun is coming from the East,
Knows when his furrows will be blessed
With feeding rainfall from the West.

Knows when the gales are coming forth
To battle with him from the North,
And when the time of drought and drought
Threatens his plantings from the South.

Yes, he can now advantage take
Of every Weather; he can make
Protection for his crops from it
Or turn it to his benefit.

He from the Forecast now will know
When broadcast he his seeds may sow,
When it is wise to cut his hay,
And when to cart the corn away.

SOME few years ago it seemed almost impossible to walk ten yards in any civilized corner of the globe without hearing the cry, 'Got any cigarette cards, mister?' Stepping off a bus, one became a battle-field for eager urchins 'out' to secure the missing units of some long-coveted series of pictures at any cost—to their victims.

The collection of cigarette cards goes steadily on, of course, but some of the fervour that used to be spent on it has been turned to the amassing of 'silver' paper.

What is commonly called by that name is really foil made of tin, aluminium and lead. We used to fling it away, believing it to be useless. Today, if we are properly trained, we pocket it—for passing over to the family collection when we reach home. If we do commit the crime of throwing it away, we may be quite sure that it will soon be rescued by somebody, and that it will find its way into some collection or other.

Several of the Radio Circles run in conjunction with the Children's Houses of B.B.C. Stations have the 'silver paper' craze badly, and it is to be hoped that the craze will spread and continue, because the organized collection of the foil means the contribution of good solid sums of money to many deserving causes.

The London and Daventry Stations began collecting foil about two years ago, and a steady stream began to trickle into Savoy Hill. That stream has widened and deepened and quickened until at the present moment it brings in well over one hundredweight per week. The amount realized by the sale of the foil collected between January and September of the present year is £100. London and Daventry set out at the beginning of 1927 with the determination to raise £50 by this means during the ensuing twelve months.

Other Stations are working along the same lines. Liverpool, for instance, has just achieved a notable success. It has a 'silver-paper' Cot in the Royal

NEWS FOR THE CHILDREN.

Southern Hospital, and, quite rightly, the GLV Radio Circle feels very proud of itself.

In this case, as elsewhere, the collection of foil is not limited to the individual efforts of members. Many of the schools are now collecting, one class sometimes competing against another in a friendly and harmless rivalry to secure the biggest 'bag.' But there is a good deal of ingenuity and enthusiasm on the part of individuals also. One little girl, we are told, holds a bazaar at home every now and then, the entrance fee being two or three pieces of 'silver paper.' After each of these efforts she appears at the B.B.C. Station with a big box of foil and five or six shillings.

'One of the most regular contributors,' says Liverpool, 'is an old sailor aged 85. He always arrives at the top of several flights of stairs with plenty of breath and a cheery smile, and he likes to be called "Young Sailor-boy" when being thanked.'

'If all the foil that we receive could speak, one would hear some interesting stories, for much of it is collected by overseas friends of members of our Radio Circle.'

The inscription to be placed above the 'silver-paper' Cot at the Royal Southern Hospital is as follows—

GLV COT.

BRITISH BROADCASTING CORPORATION.

This Cot is named in recognition of the helpful Services of the Children of the Liverpool Radio Circle by their collection of silver-paper for the benefit of the Hospital.

September, 1937.

The achievements of London and Daventry, Liverpool, and other Stations show what can be done. There is room for a much wider and a much greater effort.

Here is a story to end up our news this week. Its title is *The Little Buffalo*, and its author hides behind the initials J. C. S.:

Once upon a time there was a little buffalo who lived with his mother and father in a water-hole. Alfred was the little buffalo's name. He was a good little buffalo, clean and tidy in his habits and not at all greedy—for a buffalo. He always did what his mother told him at once, and he always said 'sir' to his father's friends.

One day Alfred was out for a walk in the wood when he saw an enormous snake that was just going to strike an unfortunate panther at the moment when the panther was getting ready for his dinner. The panther had chosen for his dinner a large kind of rat. Now the rat had at that moment seized hold of a magpie by the tail, and was preventing the magpie from swallowing a spider which had a fine fat fly in his grasp.

'Oh, dear,' said Alfred. 'I wonder what I ought to do. I'm sure mother wouldn't like me to let that snake kill that panther. And yet she told me only yesterday not to interrupt people at meal-times. I don't know what to do. I think I'd better run back and ask.'

So he ran back home and told his mother that he had seen a poor fly being eaten by a poor spider that was being eaten by a poor magpie that was being eaten by a poor rat that was going to be eaten by a poor panther that was in danger of being swallowed by a horrid great python snake. What should a poor little buffalo do about it?

'Think for yourself!' said Alfred's mother.

But when Alfred got back to the place there was nothing there but a very thick python snake coiled than half asleep.

Coming To The Microphone.

Some Dates for Your Radio Diary.

THE Rt. Hon. Winston Churchill, P.C., M.P., Chancellor of the Exchequer, is visiting the London Studio on Sunday evening, October 23,



MR. WINSTON CHURCHILL.

to broadcast an appeal on behalf of the Royal Infant Orphanage, Wansford. The institution is this year celebrating its centenary, which it is hoped to mark by raising sufficient money to carry out necessary and extensive improvements to its buildings. It exists solely for the purpose of providing homes for children of the middle classes who have lost their fathers, and who are totally, or partially, unprovided for, in which respect it is the only organization of its kind in this country. It was the very first charity to cater for infant orphans under seven years of age.

A military band concert has been arranged for transmission from the Darent Experimental Station on Sunday afternoon, October 23. It will include solos by Marie Wilson (violin) and part songs by the Sheffield London and North Eastern Male Voice Choir.

AMONG forthcoming talks to be heard from LONDON and DARENT Stations is one at 5 p.m. on Friday, October 23, by Miss F. N. Gilpin, of the Hall School, Weybridge, Surrey. During the summer months Miss Gilpin organized a holiday school in France at which children from England, France, and Germany met and studied together. It is hoped to continue this experiment next year with another school in Germany. The title of Miss Gilpin's talk will be 'Jack and Jill meet Pierre and Gretchen.'

The household talk on Monday, October 24, entitled 'A Glimpse of a South African Home,' will be given by Miss Lucy M. Yates. It continues the series of talks on Housekeeping in Many Lands.

CARDIFF Station offers some attractive programmes in its forthcoming transmissions. There is a military band concert on Sunday, October 23, during which songs will be sung by Miss Gladys Nalah, and violin solos played by Mr. Lionel Falkman. On the following afternoon Mr. E. Glandford Thomas (bass-baritone), who recently returned from a tour in America, will give a short recital, while the evening concert will take the form of a special Halloween programme. In this nuts and apples will be given their due place, and the fairy folk who ride on this night will not be forgotten. Mr. David Brynley (tenor) will sing Rutland Boughton's Faery Song and other items, and Hilary Evans will play flute solos. Another feature programme from Cardiff takes place on Thursday, November 3, and as it is entirely concerned with Eastern music, it has been given the title of 'In Lotus Land.' Items from *The Blue Moon*, *Chu Chin Chow*, and *The Cingalese* will be sung by Mr. Sydney Colburn, while Miss Olive Sturges will sing *The Amorous Gold Fish* and other songs.



MR. DAVID BRYNLEY.

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'DICK' SHEPPARD'S BOOK.

The former Vicar of St. Martin-in-the-Fields is an outstanding radio personality, and whatever he writes is sure to be widely read. Messrs. Hodder and Stoughton are shortly publishing a volume by him, entitled *The Impatience of a Parson*, and we imagine it will create considerable interest and no little discussion.

'The Way of an Eagle,' adopted for broadcasting from Ethel M. Dell's stage play of that name, will be broadcast from the Darent Experimental Station on Wednesday, November 2. The piece was given from London and other stations last year, and is now being repeated in response to numerous requests.

A SHORT recital of Berceuses by Miss Helen Henschel will be broadcast from the LONDON and DARENT Stations at 7.45 p.m. on Wednesday, October 23. Her programme



MISS HELEN HENSHEL.

will be followed by a performance of Verdi's opera, *La Traviata*, which is being relayed from the Manchester Station. The same opera will also be heard on the previous evening from the Darent Experimental Station, the following artists being engaged for both performances: Gertrude Johnson (Violetta Valery), Percy Jones (Alfred Germont), Les Thistlethwaite (George Germont), Wilfred Hindle, Herbert Ruddock, Gladys Sweeney and Gladys Palmer. The Augmented Station Orchestra will be under the conductorship of Mr. T. H. Morrison, the Station Chorus being directed by E. H. Whitaker.

Munro and Mills, Sandy Homan, Florence Oldham, Marie Dainton, and Cyril Shields are in full on hour's variety bill to be broadcast from London and Darent on Tuesday, October 23. The time is 8 p.m.

THE first broadcast performance of a Welsh scene, *The Bride of Neath Valley*, will be broadcast from SWANSEA at 8 p.m. on Wednesday, November 2. The Welsh version is by Talhaiarn, a famous Welsh Bard, and the English words by Henry F. Chorley. The composer is John Thomas. The work was written expressly for the Chester Elsteddod of 1899, and is dedicated to Miss Maria Jane Williams, of Aberpergwm, in the Vale of Neath, a lady who did much to foster and preserve music and art in the neighbourhood of her home. Nothing in the form of a Canista or story has been attempted in *The Bride of Neath Valley*, but simply the presentation of a scene illustrating some of those customs which give peculiarity and, it may be thought, a picturesque air to one of the great events of man's career—a scene, too, which admits the introduction of one or two beautiful old melodies. That a Welsh wedding has ways and amusements of its own is better known to the natives of the Principality than to their English kinsfolk. It is to be hoped that the former from old acquaintance, the latter as looking at a picture which may possess some novelty and freshness, will not find the scene tiresome or strange. The work will be preceded by introductory remarks on the Romance of the Vale of Neath by Mr. D. Rhys Phillips, well known for his researches in the neighbourhood.

FOR two hours—from 8 to 10 p.m.—on Wednesday, October 23, listeners to the DARENT Experimental Station will be entertained by a



MR. J. O. E. H. SLATER.

programme of popular music played by the Canano Octet, which is to be interspersed with items by Elan Karen (pianist), Joseph Slater (solo flute) and readings from Logan Pearson Smith's *Trivia* and *More Trivia*. The same evening a programme of early-Victorian music labelled 'Benedict and Bishop,' will bring to mind the days when these were names to conjure with. Miss Maria Bennett will sing several Bishop arias, specially orchestrated by Mr. Stanford Robinson, while the chorus will sing several popular numbers by both composers. Mr. Harry Brindle will give the once-popular *Rage*, then *Angry Storm*.

A light orchestral concert, conducted by John Ansell, will be available for listeners to the London and Darent Stations on Sunday afternoon, October 23, when the programme will be devoted entirely to the works of Mendelssohn. The solo artists will be Mr. Maurice Cole and Mr. Sydney Northcote.

THE first of the series of Hallé concerts to be broadcast during the forthcoming season will be heard from LONDON and other stations on Thursday, October 27, under the conductorship of Sir Hamilton Harty. It will include the first performance in England of the *Concerto Grosso* for three solo violins and orchestra (Vivaldi), the *Norfolk Rhapsody* (Vaughan Williams), *Symphony No. 3 in F* (Brahms), and the symphonic poem, *Ein Heldenleben* (Strauss). The concert is timed to start at 7.45 and continue till 10.10 p.m., the second news bulletin being given approximately at 8.45 p.m.

Julian Rose, the Hebrew comedian who is making his first appearance before the microphone at the London Station on October 20, will again be heard between 10.30 and 11 p.m. on Wednesday, October 23. Mr. Rose is shortly starting a world tour.

A CONCERT that should certainly go with a sparkle is the programme with the general (and generous) heading, 'Wine, Woman and Song,' which is to be broadcast from Bournemouth on Friday, October 23. In the more Bacchanalian section Mr. Kenneth Ellis will sing such well-known drinking songs as *Ho, Jolly Jenkins*, *Simon the Cellarer*, and *Captain Stratton's Fancy*. Miss Mary Bonin will sing of the charms and the loves of the fair sex, while she and Mr. Kenneth Ellis will both celebrate the praises of song. Miss Helena Millais, through the medium of 'Our Little,'



MISS MARY BONIN.

has promised to offer a general commentary on 'Wine, Woman and Song,' while the concert will be appositely brought to a conclusion by the playing of Johann Strauss' famous Viennese Waltz, *Wein, Weib und Gesang*, the source of inspiration from which this concert is derived.

The Man Behind the Music.

October 17, 1849—Frederic Chopin.

It is not often that a great creative mind in music has been content to live its activities down almost to a vanishing-point in order to admit of its owner doing one thing only.

When we contemplate the varied forms of expression in which men like Bach, Mozart, and Mendelssohn simply revelled to their hearts' content—and with such ease—we can only conclude that they were general practitioners in the Art, even though we may credit them with specialists' powers. It is because we know that there is a reason for everything in Art that we realise that they must have felt that they were there to express themselves in any and every form which happened to be nearest their hands at the moment. To them it probably did not often matter which. Nothing ever does matter very much when one's technique is of that order. It is therefore all the more interesting when by comparison (never unless it tempered with sound judgment) we examine the causes—for the sake of understanding the effects—of one who was a specialist rather than a general practitioner. Such a man left this world just about seventy-eight years ago. In the early hours of the morning of October 17 in the year 1849 (after considerable suffering on account of advanced lung-trouble) Frederic Chopin terminated his earthly career. Unlike Verdi who, as we saw last week, had no chance at all in early life, Chopin had every care in childhood. His father was a tutor in Warsaw and thus Frederic's 'prep' school was his home. He went on to the Warsaw Lyceum, an excellent institution, something of the type of our best grammar schools. All his life he associated with the nobility of his country, so that if his music breathes the essence of refinement in our ears we have seen the reason for it. If we detect a note of sadness in many of his works we must attribute it to his ill-health. On the other hand, when feeling fit, Chopin was anything but melancholy. One of his most intimate friends says of him: 'He was a perfect and most amusing mimic. Without any disguise he could change his features, movements, and even stature to such an extent that his friends could not recognise him.' He used to keep Mendelssohn and Schumann in roars of laughter by imitating Liszt at the piano; indeed, he was not above doing this in front of Liszt himself on occasions, much to the latter's amusement. Chopin was very dependent upon his friends. He frequently felt—it may have been his ill-health—that he could not make big decisions for himself. There was a time in his life when he felt a little unsure of his own technique. He even went to the extent of visiting Kalkbrenner with the idea of taking lessons from him. Later, he told Mendelssohn of his intention. 'Don't do that, Chopinetta,' said Mendelssohn. 'You play better than Kalkbrenner as it is.' The lessons

were not taken. Chopin was even sometimes undecided regarding his compositions. He was actually known to call a child to him and to play two or three themes in succession, relying upon the child's natural and untrained instinct for a guide as to how to proceed. But the whole outlook of his all-too-short life (he was under forty when he died) was epitomized in a reply which he made to the Comte de Perthuis who was very keen on getting him to write an opera. 'Ah, Count,' he said, 'let me compose nothing but music for the pianoforte; I am not learned enough to compose operas.' Chopin was not merely a pianist; he was the author of the only perfect method of playing the pianoforte, a method which he illustrated in his twenty-four studies. His playing was characterized by its delicacy of tone and phrasing and by its perfect *rubato*. With him all rotary movements were banned. He always played with his wrists a little below the level of the keys and he permitted



By courtesy of the British Co., Ltd.

FREDERIC CHOPIN

The second in the new series of vignettes of the lives of the great composers. The third of these, to appear in our next issue, will have for its subject Franz Liszt.

himself no lateral action of any sort or kind; only up-and-down movements were used, his middle finger always being kept in a line with his forearm. That was Chopin's method of technique as nearly as it can be explained in a few words.

Vladimir Pachmann, greatest exponent of Chopin, adopted the master's piano technique, holding it to be the key to the music doorway of Chopin interpretation.

If anyone requires to make a test of his own technique let him seat himself at his piano and play those twenty-four studies from memory and without the slightest strain other than mental. If and when he can do that without fault or failure he should take the Albert Hall the next night, because he must have mastered the very essence of pianism. Chopin's whole pianism lay in the fact that he never forgot the tonal basis of the instrument. As Moscheles said of him: 'We never missed the orchestral effects which the German school demands from a pianist.' Both Gutmann (his own pupil) and Mendelssohn said that Chopin rarely, if ever, played *fortissimo*. Consequently he was never heard to better advantage than when improvising in the quiet of some beautiful salon, where the delicacy of his breathless tone and phrasing was likely to carry. He hated playing in public and it was with the greatest difficulty that he could be persuaded to give concerts. But, had he been with us today, we might have prevailed upon him to come to the London Studio to play to half the world. He would have had the microphone wheeled to within a few feet of him; he would have asked for the studio lights to be lowered to a warm glow; and he would have brought with him his dearest friends—that these melodies and cadences which we have loved these years might be the more friendly and intimate.

In the Near Future.

Notes from the Southern Stations.

Sheffield.

Students of the Sheffield University are giving a programme of their own on Tuesday, October 26, in connection with their 'Rag' in aid of the local hospitals.

Hull.

A programme of old favourites, to be broadcast on Tuesday, October 25, includes items by Mr. Gibson Young and Yvette, and selections by the Station Quartet.

Stoke.

'Old English Night,' the last of the series of 'British Isles' programmes, arranged and described by Mr. R. Sims-Hilditch, will be given at 7.45 p.m. on Tuesday, October 25.

Bournemouth.

A community concert, in which the singing will be led by Mr. Philip Taylor, assisted by members of the British Legion, will be heard on Tuesday, October 25.

A talk on Irish seaports in the 16th and 18th centuries will be given during the afternoon programme on Monday, October 24, by Miss A. K. Longfield.

Manchester.

A number of concerts are to be relayed from the Manchester Wireless Exhibition at the City Hall, as well as speeches at the Opening Ceremony at 3.20 p.m. on Monday, October 24.

A chamber concert of songs, string quartets and bassoon solos has been arranged for Sunday afternoon, October 23. It will be given by Parry Jones (tenor), Archie Camden (solo bassoon), and the John Bridge String Quartet.

Cardiff.

Music by Austin Moreton's Dance Orchestra will be relayed from the Cardiff Naturalists' Society's Ball at the City Hall, Cardiff, on Friday, November 4.

Dennis O'Neill is the vocalist in an Irish programme arranged for Tuesday, October 25. Later the same evening Arthur Fear (baritone) will give a recital and the Orchestra will play selections from the works of Debussy, Rimsky Korsakov and Gluck.

Swansea.

Dr. Teddy Morgan, the Welsh International Rugby footballer, will have something to say on current Welsh Rugby Football topics at 7 p.m. on Saturday, October 24.

Croeso?—a Welsh drama in one act by J. J. Thomas—will be presented by Ernest Hughes and the Swansea Welsh Drama Society Players on Monday, October 24. This work was the most successful play in the Welsh Drama Competition at the Royal Welsh National Eisteddfod held at Swansea in 1924.

Doncaster Experimental.

An appeal on behalf of the Birmingham Students' Hospital Carnival will be broadcast by Sir Charles Hyde on Sunday, October 23.

An interesting light symphony concert, conducted by Dr. Malcolm Sargent, will be given at 9 p.m. on Sunday, October 23. The vocalist is Mr. Arthur Crummer.

The Phillharmonia String Quartet, led by Paul Beard, the leader of the City of Birmingham Orchestra, is giving a programme of chamber music on Monday, October 24. Bertram Novak (baritone) is the vocalist.

Next week's issue of 'The Radio Times,' which will be on sale everywhere on Friday, October 21, will contain among other features:—

'INTERFERENCE.'

An amusing story of Radio in the Navy.

'A BROADCAST ALPHABET.'

continuing Eleanor Farjeon's new feature,

and

A Second Article in the series on 'THE REGIONAL SCHEME.'

The Story of THE VERY OLD BROADCASTER.



THE Very Old Broadcaster lives in a tower, three hundred feet above the City of Westminster. He never leaves his lofty home—but that is scarcely surprising, for he turns the scale at fifteen tons and so cannot get about the place like other broadcasters. He has four faces, looking north, south, east, and west, and there is very little that he misses as, day after day, he stares out over the river and the rooftops of London. With one face he sees the sun rise and with another he sees it set. He knows the flight of the birds as well as the comings and going of the little people who look like ants on the pavements below him. Recently this Very Old Broadcaster was gracious enough to allow *The Radio Times* photographers to visit him. He did not speak to them—for he is a man of few, though regular, words—but he let them take what pictures they liked—and here are three of them.

THE picture at the top, on the left, shows one of the big round faces of the Very Old Broadcaster, and the picture on the right the view which meets his eyes (his southern eyes, to be exact) as he peers from his crow's nest. The B.B.C., with whom he has a life contract, has a great respect for him. It even allows him to have a microphone in his own home—a great honour.



HE is a Distinguished Public Servant. Like the Parliament which lives at his feet, he regulates the lives of many million people. When you want to know the time, you switch on your set, and wait for him to tell it to you. The sphere of his influence, though, stretches far beyond London, beyond England even. Wherever people in foreign countries tune in their sets to Daventry, his deep, strong voice tells them about England. He is an unofficial ambassador to all nations. And Englishmen abroad, when they hear him calling, see in imagination the smoky London sunlight, the barges on the Thames, the pigeons strutting about the close at his feet, and themselves hurrying from their offices in answer to his evening call. It can be truly said that among the many thousands of letters which come to the B.B.C. there are none which complain of his performance.



THE last of the pictures shows him at home—'A Popular Broadcaster at Home,' as the illustrated papers would say. It gives an intimate impression of the domestic life of 'an eminent Victorian.' The camera, pointed downwards from the roof of his living-room (he needs no bedroom, for he never sleeps), shows him securely ensconced in the position from which he never moves, firmly swung from a great iron girder—a very necessary precaution on account of his fifteen tons. In the four corners can be seen his four servants who sing a prelude to his hourly song, and mark the quarters with their chime—and on the right, above the grating, his private microphone from which his voice goes down the wire to Savoy Hill and the world beyond. The B.B.C. never forces him to come to the Studio. It knows that it can trust him always to be up to time, never to be too long over his broadcast, and never to be out of tune or in indifferent voice. His name? Big Ben—a name well known to our fifteen million listeners who hear him every day. But how many know how he got it? Why Ben? Why not Tom (like his brother at Oxford), Dick, or Harry? He was called Big Ben, this Very Old Broadcaster, after Sir Benjamin Hall, First Commissioner of Works in 1856, by whose command he was imprisoned in his tower.



belle hélène



I ALWAYS tell our admirable padre that he had seen at least one miracle in his long and saintly life, but he is content to shake his head and merely to say: 'Well, it was wonderful, very wonderful, surely.'

And wonderful it was beyond all question.

You see, I happened to know the old lady's history; had read of it in many books and many newspapers; and when he told me that her real name was Hélène St. Croix, he conjured up many visions. Palaces I saw and Princes; great men who loved and little men who persecuted; lights on a mountain-side and wild horses galloping through the night; even the vision of the mad King sitting alone with that other King of sound in a great theatre to hear the masterpiece which had yet to be given to the world. All this, I say, the name of Hélène St. Croix brought back to me. Yet on this day I knew that the poor little lady lived in two rooms in Hampstead and that God alone knew how she lived at all.

'She will take nothing from anybody,' the Vicar said; 'sometimes I fear she must be starving, but she has all the pride of her race—was not her great-great-grandfather a captain in the service of Louis XV of France? and even today there is a Count of St. Croix with a glorious château in the Pyrenees. Once I offered to write to him, but she heard me with anger. She has all she wants in the world, she says, except the music which once was life to her. You must come and see her one day, for I am sure she would interest you—there are few people in Hampstead, perhaps few people in all London, who have seen so much.'

I was quite ready to believe him. Hélène St. Croix had known many men and many cities; she had sung to Verdi in Italy and to Meyerbeer in France; she had lived through revolutions in three countries; had been in Paris during the war of 1870 and in Rome when Pius IX still was Pope. And the lovers with which rumour had welded her—princes and paupers, musicians and painters—even politicians whose love-making is too often but an irresolution in a House. She could and did change the fate of empires, men said—as they always say it of the woman whom Paris woos and principalities call wanton.

Yes, indeed, our padre was right when he reminded me that she could 'a tale unfold,' and that I might find a visit to her profitable. We went up to her house a few days afterwards and found her in the parlour of one of those little villas which stand at the Heath top and give you a view right away to the hills beyond Barnet or to Harrow church

A new story from the pen of the author of 'The Iron Pirate' and 'The Impregnable City' will be welcomed by readers of *The Radio Times*, to whom the name of Max Pemberton is a familiar one. 'Belle Hélène' is a radio story, instinct with its author's subtlety of characterization. It tells of a singer who had been once the idol of the opera-houses of Europe.

itself. The house was shabby, but spotlessly clean, and 'Madame' had a bowl of pink roses upon her dining-table.

'She will let you send her flowers and books—but nothing else,' the Vicar said. I made a note of it as I entered with him, and was introduced to this queen of history long forgotten.

And what, I asked myself, as I went in, would Richard Wagner have said to

face—the beauty which is imperishable because it is not of the body only. This woman had a great soul. The grandeur of the years of comment and victory still animated her, and she received us as Marie Antoinette might have received her guests at the gates of Trianon.

Yes, she was very well, grateful for the copy of Mr. Galsworthy's plays which the Vicar had lent her, and very much interested in the news of the Russian ballet which my worthy friend had discreetly cut from a newspaper. When she heard that I was not unacquainted with Fleet Street, she told me laughingly that she had once written an article in French for a Russian newspaper and had been turned out of the country next day. 'And quite right, too,' she said, 'for we singers have no business to meddle in such affairs, any more than journalists should tell the people that we are in love when we have already broken off the affair and begun a new one.'

I did not tell her, needless to say, that this, according to the lying tongue of rumour, had been a common habit of hers; and, indeed, it was fascinating to watch her sitting there, her cheeks aflame, her body stiff and upright, and to hear her prattling of the many great writers she had known and of their humours.

'Victor Hugo—indeed, I knew him well. Great passion; great vanity, there must be nobody else in the room when he is there—and Dumas fils and Scribe and your wonderful Sala and that big little man De Blowitz—yes, truly, sir, I knew them all in Paris in the old days, and many is the kind word they said about me. Ah, times are changed and nobody comes now to see the Belle Hélène; none but this good man here,' and she indicated the padre, 'whom God will bless for all his kindness to a poor old woman.'

The Vicar blushed becomingly; but having known none of the distinguished persons she mentioned, he did not contribute to the talk of thirty and forty years ago, save to say that he knew Victor Hugo's 'Notre Dame de Paris,' and always thought his story of the gipsy Esmeralda, a most 'touching' thing. He could not have struck a happier note. The dear old soul became as one rejuvenated.

'Ah,' she exclaimed, 'Esmeralda—how well I remember the beautiful opera written by your countryman, Goring Thomas—too long forgotten, but exquisite music. Often I sang in it, at Rome, at Florence, in Paris. Now nobody remembers, nobody sings it... and for me, I live in silence; there is no

(Continued on the next page)



She could and did change the fate of empires, men said—as they always say it of the woman Paris woos.

this if he could have stood with me to look upon this humble room and the bent figure of the little old lady who was its mistress? Would he not have been moved to that compassion he knew so well how to extend to his friends? His little Elsa—he had called her that; and would call her so again, I ventured, if the grave would give up its dead to see the living who were dear to them.

This, however, was the mere surmise of an instant.

The more prosaic fact was that of a little bent old lady, pink-cheeked and still fair-haired; dressed, not as you would have expected in the fashion of the Victorians, but in that of today. And there was still the imprint of beauty upon that saddened



a short story by max pemberton



music in my life, except when the band over there plays. These horrors they call American art. Ah, *non Dieu!* What a noise it is—the gibbering of lost souls in a world of darkness!

I did not combat the idea; but her sad confession had set me thinking.

What an irony of life it was that this child of song should live in silence; all the melody of the past but a sound afar as though one heard it in dreams—even the very memories fading as autumn leaves that are harried by the wind. Surely something could be done.

'Why don't you send her a wireless set?' I suggested to the Vicar, as we walked down the hill together. 'At any rate, she could hear some music then.'

He heard me without enthusiasm.

'I would much sooner send her bread,' he rejoined; 'her landlady tells me she hardly eats at all. Surely, it would be wrong to do anything of the kind you suggest when she may want the very necessities of life.'

'Well,' said I, 'let me do it, then. I'll send a man up to fix it—you can go on with your good work in your own way. But I am sure of one thing—music is as much to that dear old lady as meat. Let the experiment prove it—we can do no harm anyway.'

Naturally, he did not object. Good vicars, like other people, some of whom are not good, rarely protest when you offer to find the money; and my reverend friend, while a little doubtful, perhaps, at the propriety of awakening mundane thoughts in the mind of one about to set out upon her last long journey, none the less submitted to the moral 'risk' which he apprehended vaguely. In any case, I am sure that I should have indulged my whim; and so it befell that the old lady had her two-valve set and that a clever young man went up to her cottage to show her how to use it. I had meant to go myself, but was called away to Paris a few days afterwards; and it was not until a week had passed that an accidental circumstance reminded me of the episode.

They were showing *Notre Dame de Paris* on the screen at the big theatre in the Rue Quatre Septembre, and as I read the words in the flare above those garish doors, I remembered Hélène St. Croix and her love for Esmeralda. Why should she not hear that music again? I asked myself.

Surely, the people at Savoy Hill had hearts and would listen to my tale of woe! So I wrote to them, suggesting the idea, and

Hélène de St. Croix had sung for Verdi, Meyerbeer, and Wagner. In the glorious past she had lived life as fully and generously as a beautiful woman and a great artist can. But Time had not been good to her—and, when this story begins, we find her in London, a lonely woman, still beautiful, but neglected by the world which once flattered and adored her.

promising them that if they would put an excerpt from Goring Thomas's old opera into their programme during the following week, I would give them a faithful account of the result of their charity.

Perhaps I hardly expected that anything would be done, and my satisfaction was natural when, having returned to town on

Unfortunately, the good man was a little late in coming to fetch me on the following evening, and it was a quarter past eight when we reached the cottage. We could, however, hear the loud speaker very clearly as we went up to the door, and my memories of the opera told me that they were playing that almost divine song whose theme was one lovely night of June. Whatever was my pleasure in hearing it, however, that of the landlady who opened the door to us was less visible. The poor woman looked as though she had seen ghosts, and her first words denoted distress.

'She's gone mad,' she raved. 'Madame Hélène has gone mad. See for yourselves—she's been singing and talking like a maniac. Oh, I'm so glad you've come, Vicar—it's terrible, terrible. . . .'

We pushed her aside and opened the door swiftly.

And there was Madame Hélène, a gay gipsy shawl about her shoulders, her arms bare and upon both arms and neck, jewels which must have been worth at least twenty thousand pounds. She sang the music of Esmeralda in a high cracked voice—but her face was that of a woman of thirty, and in her eyes was the light of eternal youth, as though her soul already dwelt in Paradise.

She had recaptured the past. Like alchemists, the notes of the familiar music had restored her youth to her. Hearing them, Hélène de St. Croix was borne back into the vanished years, seeing the lights die down in auditoriums long forgotten, hearing the snish of the curtain rising, the frenzied applause of those who had come to do honour to her, recalling the speed and glitter and splendour of life fifty years ago. To see her then was a very strange, and even solemn, experience.

'Yes,' said the Vicar to me next day, 'she must have had all that jewellery hidden away for many years. Perhaps she had forgotten its very existence. The mind plays strange tricks when we are old. Some people would call it a miracle—I shall merely say it was Divine Providence.'

But I noticed that he made no further reference to leaves.

the following Monday. I read in the newspapers an intimation that a 'selection from Esmeralda' would be played on the following evening at eight o'clock. A hurried note to Madame Hélène made the fact known to the old lady, and another to the Vicar invited him to accompany me to watch this little experiment—an invitation he did not accept with enthusiasm, so many were his thoughts of leaves, if not of fishes.

'If it makes her discontented with her present lot we shall be greatly to blame,' he observed. I did not think it would do anything of the kind, and expressed myself as very willing to take the risk.

'At any rate,' said I, 'we shall give her some pleasure—and even women, Vicar, do not live by bread alone.'



A gay gipsy shawl about her shoulders, and upon both arms and neck jewels which must have been worth twenty thousand pounds.

IN THE PROGRAMMES

Special pages are devoted to
'FAUST' (page 73)

and

'TANNHAUSER' (page 83)

This week's outstanding broadcasts.

"THE BEST IN THE WORLD."

Naval Commander's Tribute to New Method of Learning French, Spanish, Italian and German.

"I may say that I learned Spanish by your method and am convinced that it is the best in the world." (S. M. 188.)

SO writes a Commander, R.N., of the new Pelman method of learning French, Spanish, German and Italian without using English.

This remarkable method is revolutionising the learning of languages throughout the English-speaking world.

Indeed, its success is so great that it is making the old saying that British people "cannot learn foreign languages" sound absolutely ridiculous.

Even people who were never able to "get on with languages" before are now finding that this method enables them to learn a foreign language with the greatest facility and within a very short time.

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

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

Major-General Sir A. R. F. Dorward, K.C.B., D.S.O., writes—

"Since I began the Pelman Course I have learnt more French than in eight years spent at school and college. The Course is, without doubt, the best method of learning a foreign language. The study has been a pleasure."

Remarkable Evidence.

Here are a few more examples of the letters now being received from those who have learnt French, Spanish, Italian or German by the new Pelman method—

"Your system of teaching French is the acme of perfection." (M. 244.)

"I am delighted with the (Spanish) Course. It is a most ingenious and efficient way of teaching languages." (S. W. 350.)

"I am extremely pleased with the (Italian) Course. I found it of the greatest possible service to me during a recent visit to Italy." (I. T. 127.)

"I have only been learning German for four months; now I can not only read it but also speak it well." (G. M. 148.)

"My grateful thanks to you for making so attractive the learning of French. I am 40 next week and am delighted to be able to say I accomplished at 40 what I turned aside from at 20 as too difficult." (T. 636.)

"Your (Spanish) Course is masterfully graduated. Nothing is exaggerated in your advertisement. . . . I shall commend your Institution to every person desirous to learn well and rapidly." (S. W. 187.)

"I am delighted with the progress I have made. I think the (German) Course is splendid. . . . I have recommended your Course to my friends, as I think it is the simplest way of learning and the most delightful." (G. O. 388.)

"I am more than satisfied with my progress in Italian. I did not know of the Pelman System before and would never have believed that it was possible to teach a language so efficiently, and at the same time so pleasantly, by correspondence. I agree that the old system of translating is wrong, but, apart from that, what seems to be most excellent is that the lessons are really interesting and that the student learns not only Italian, but also something of Italy itself." (I. W. 101.)

"I consider the Pelman system of learning French to be far easier and more useful than any I have hitherto known. I shall recommend it wherever I can do so." (P. 384.)

"I have recommended several of my friends to try your (Italian) method, which I consider excellent." (I. B. 118.)

"I should like to offer you my hearty congratulations. The way in which it has been planned and the admirable judgment which is apparent in the progressive introduction of new matter has impressed me more than anything I have met before—either in teaching languages or any other subject. It almost brought tears to my eyes to think what I might have saved myself when I first learnt German, if only I had had your method." (G. W. 196.)

"I am delighted with my progress (in French). It is one of the many great features of the method that one is carried on almost incessantly from lesson to lesson until in the end, and in an incredibly short period, one feels quite at home in the use of the language." (P. 345.)

"I consider that your French Course, which I have just finished, is wonderful. I have lost completely the shyness I felt formerly when trying to speak. I have recommended your Course to many of my friends, as I consider it the work of a genius. It has far surpassed my anticipations of postal tuition." (W. 875.)

"I am more than satisfied with my progress (in Italian). I think your method is excellent and am recommending it to all my friends." (I. B. 123.)

"Having now completed the French Course, I most congratulate you on the way in which your system imparts a thorough knowledge of a language with a minimum of effort. The leaving of the grammar to the end is a brain-wave. It is so much easier to grasp the grammatical rules when one has already a practical knowledge to work on. In fact, the Grammar is a masterpiece of concise and illuminating information. French, as you teach it, is a most fascinating study and when I take up a new language it is to you that I shall come for tuition." (F. 375.)

"I am writing to say how much I have enjoyed and benefited by the Course. It is so interesting and so well graded that it has never seemed the drudgery that learning a language is apt to appear in contemplation. In perfect honesty I can say that my vocabulary and knowledge of French grammatical idioms is superior to that of many of my acquaintances who have had some years of tuition. I most highly recommend the Courses to anyone who wishes to learn a language." (E. 116.)

"I am astonished that such a method has never been thought of before. It is undoubtedly the easiest and most interesting. It is a positive pleasure to read your books, and I am enjoying my studies (in Spanish) instead of plodding on as I used to do." (S. L. 148.)

"I have gone carefully through Part I. of your French Course, and shall be glad to receive the first papers of the next part at your convenience. I have greatly enjoyed Part I. The way in which one is led on, step by step, without the use of any English words or English explanation, is most enthralling." (K. 182.)

This new method is a direct method. It enables you to learn French in French, German in German, Spanish in Spanish, and Italian in Italian, and without the use of English. Yet it is so simple that even a child can understand it. And not only is it simple but, as reader after reader remarks, it is, unlike the old-fashioned way of learning languages, extremely interesting and fascinating.

There are no vocabularies to be memorised. You learn the words you need by using them, so that they stay in your mind without effort.

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Grammatical difficulties are avoided. The task of learning pages of rules and exceptions is eliminated. Yet you learn to speak, read and write the particular language in question quite correctly.

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Write for one of these books to-day. It will be sent, gratis and post free, to everyone who fills up the following coupon and posts it (mentioning the particular book required), to the Pelman Institute (Languages Dept.), 85, Pelman House, Bloomsbury Street, London, W.C.1. Call or write to-day.

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(cross out three of these)

and full particulars of the new Pelman method of Learning Foreign Languages without using English.

NAME

ADDRESS

PROGRAMMES for SUNDAY, October 16

2LO LONDON and 5XX DAVENTRY
(1361.4 M. 630 KC.) (1,604.3 M. 107 KC.)

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

3.30 THE CASANO OCTET

OLIVE GROVES (Soprano)
STUART ROBERTSON (Baritone)

OCTET

Vivienne Waltz Kenneth
Love and Life in Vienna Kenneth

3.45 OLIVE GROVES

If you will with Mab and grace Montague Rigg
Sister, Awake! Robert Ferry
The Child and the Twilight Robert Ferry
Faintheart Faintheart
The Willow Goring Thomas



ARTHUR RUBINSTEIN

who will broadcast a pianoforte recital from London and Daventry, starting at 4.50, this afternoon.

3.50 OCTET

Après un Bêve (After a Dream) Fauré
Les Roses d'Espagne (The Roses of Spain) Fauré
Dans les Ruines d'une Abbaye (In the ruins of an Abbey) Fauré
Morning Breeze Jensen
Shepherd's Boy Goring

4.2 STUART ROBERTSON

The Happy Lover Arr. by Lane Wilson
The Gentle Maiden Irish, arr. A. Sinnerell
What shall I do to show how much I love her? Purcell
When dull care .. Leveridge, arr. Lane Wilson

4.12 OCTET

G.A.D.E. Grieg
Mock Morris Goring
Intermezzo from 'Pelleas and Melisande' Gounod

4.25 OLIVE GROVES

There sits a bird Kroll
Lullaby Paddy Chasman
So we'll go no more a-roving Maud Valera White

4.32 STUART ROBERTSON

Trade Winds Kroll
Diaphanous Harold Samuel
At the mid-hour of night Goring

4.40 OCTET

Prelude J. S. Bach
Berceuse (Cradle Song) Schubert
Valse Triste (Waltz of Sadness) Schubert
Intermezzo from 'Adrian Lecocq's' Gounod

4.50 A PIANOFORTE RECITAL by ARTHUR RUBINSTEIN

March from 'The Love of the Three Oranges' Prokofiev
Turandot's Alceste Busoni
Triana Busoni
Furiant Albeniz
Noverre Albeniz
Five Dances from 'El Amor Brujo' ('Love the Magician') De Falla

5.20 TALES FROM THE OLD TESTAMENT

Kings and Prophets. Nathan and Solomon—I Kings, I, verses 6-21 and 32-35

5.30-6.0 A CHILDREN'S SERVICE

From the Royal Infant Orphanage, Wansstead
Opening Versicles
Psalm 140
Lesson (Read by R. PICKUP, Capt. of the School)
Magnificat (Music composed by Mr. DODGE, Choir Master, R.I.O.)
Creed
Anthem, 'King of Glory,' George Herbert, (Music by WALFORD DAVIES)
Prayers
Hymn 100 (The Church and School Hymn Book, S.P.C.K.)
Address by the Rev. HAROLD ELLIS, Headmaster and Chaplain
Hymn 227 (The Church and School Hymn Book, S.P.C.K.)
The Blessing

7.55 Sacred Music by the MANCHESTER STATION QUARTET

THE BELLS

8.5 A RELIGIOUS SERVICE

Relayed from Manchester Cathedral
S.B. from Manchester

8.8 Hymn, 'O worship the King, all glorious above' (A. and M., No. 197)
Lord's Prayer
Magnificat
Reading: Philippians, Chapter IV, Verses 4-8
Kneading
Prayer
Hymn, 'Love Divine, all loves excelling' (A. and M., No. 590)
Address by the Rt. Rev. The Bishop of MIDDLESEX (Dr. R. G. PARSONS)
Hymn, 'The day Thou gavest, Lord, is ended' (A. and M., No. 477)
Blessing

8.45 THE WEEK'S GOOD CAUSE: Appeal on behalf of the Church of England Incorporated Society for providing Homes for Waifs and Strays, by Miss SYBIL THORNDIKE

Contributions should be sent to the Rev. Dr. Westcott, Secretary of the Society, Old Town Hall, Kensington Road, London, S.E.11.

8.50 WEATHER FORECAST, GENERAL NEWS BULLETIN; Local Announcements. (Daventry only) Shipping Forecast

9.5 AN EVENING CONCERT

THE WIRELESS ORCHESTRA

Conducted by

STANFORD ROBINSON

MAVIS BENNETT (Soprano)

ANGEL GRANDE (Solo Violin)

ORCHESTRA

Overture to 'Prince Igor' Borodin

MAVIS BENNETT, with Orchestra

Recit., 'Crudele' ('Don Giovanni') Mozart

Air, 'Non midir' ('Don Giovanni') Mozart

ANGEL GRANDE, with Orchestra

Andante from Symphonie Espagnole Lalo

Introduction and Rondo Capriccioso Saint-Saëns

ORCHESTRA

Petite Suite Debussy

MAVIS BENNETT, with Piano

Old English Songs

Virgins are like the fair flower

Altan Water arr. Martin Shaw

Cherry Ripe Horn, arr. Lehmann

ORCHESTRA

Dream Children Elgar

ANGEL GRANDE, with Piano

Aria Bach

Prelude and Allegro Pugnani, arr. Kreisler

ORCHESTRA

Variations on the Austrian Hymn Haydn

10.30 EPILOGUE

5GB DAVENTRY EXPERIMENTAL
(481.8 M. 810 KC.)

3.30 'THE CREATION'

An Oratorio by HAYDN

From Birmingham

Soloists

GERTRUDE JOHNSON (Soprano); JOHN ARMSTRONG (Tenor); ROBERT RADFORD (Bass)

THE BIRMINGHAM STUDENT REFLECTORY CHORUS and ORCHESTRA, conducted by JOSEPH LEWIS

THIS was the first Oratorio that Haydn wrote, and he was sixty-four when he began it. He was a rapid composer, as may be gauged from the fact that his output includes about 150 Symphonies and 80 String Quartets, over 80



MISS SYBIL THORNDIKE

makes the appeal for the Homes for Waifs and Strays from London and Daventry this evening.

Sonatas, nearly 40 Trios, 20 Concertos and a great many other things. But rapid as he was, he took his time over *The Creation*, spending two years over what he regarded very seriously as a religious offering.

The proposal for such a work is said to have been made to him during one of his British visits. Handel's Oratorios, which were written in Britain for British performers and British audiences, attracted his attention. It is said that his admiration for Handel's *Messiah* led to the desire to compose a work of similar kind.

The first performance was a private one, before certain members of the Austrian nobility in a palace in Vienna, in 1798. The work was heard in London in March, 1800, and in the following autumn the Three Choirs Festival at Worcester introduced it to provincial audiences.

The libretto is an expansion of the first chapters of Genesis, by added commentary. Though Milton's *Paradise Lost* is supposed to have been another basis for the libretto, there is scarcely any trace of that poem. If at times we find the later words naive, we are to remember that it is an English libretto translated into German and re-translated into English.

The work falls into three parts, the First telling of the work of the first four days, and the Second of the remaining two days, in which man and woman were created. The Third Part describes the beauties of the seventh day.

The following, among many points of interest, may be mentioned, in the order in which they occur—

(1) The Introduction depicting 'Chaos'—strangely Wagnerian in places. (2) In the short Chorus 'And the Spirit of God moved over the face of the waters,' the magnificent outburst at 'And there was Light.' (3) In the Air 'New vernal before the holy beams' (and elsewhere throughout the work), the beautiful passages for Woodwind. (4) In the same Air, at the words 'Affrighted feed,' and elsewhere in many places throughout the work, the realism. (5) In the Second Part, where animate life begins, observe the big, sweeping phrases set to the words about the eagle, the Quail treatment of 'the merry Lark,' the cooing Bassoon representative

Sunday's Programmes continued (October 16)

of the Dove, the Pluto representative of the Nightingale—and so forth. (6) In Part Three, note what an admirable scheme that of The Creation is, for artistic treatment, inasmuch as it culminates in the introduction of human interest and of the praise of God by Man. The final Chorus bids all created things 'Sing the Lord,' and ever sound His praises.

5.20-5.30 TALES FROM THE OLD TESTAMENT
(See London)

6.0 A HARVEST FESTIVAL SERVICE
Conducted by Canon GUY ROGERS
Relayed from St. Martin's Church, Birmingham

6.45 THE WEEK'S GOOD CAUSE (From Birmingham)
Miss EVERLEY DOWNS on 'The Victory and Venture of the Girls' Clubs Movement'

6.50 WEATHER FORECAST,
SECOND GENERAL NEWS
BULLETIN

9.0 A MILITARY BAND CONCERT

THE WHOLESALE MILITARY
BAND, conducted by
B. WALTON O'DONNELL.
MEGAN THOMAS (Soprano);
OLYV EASTMAN (Hornpipe)
BAND
'Carnival' Overture
Dress

9.12 MEGAN THOMAS
Enchanted) Montague
Forest Phillips
Starry Woods)
The Blackbird
Words by Wetherby

9.22 BAND
Second 'Wand of Youth'
Suite Elgar

A boy of twelve, Elgar wrote some music for a children's play. In 1907 he revised this, and arranged it for Full Orchestra, in the form of two Suites. We are to hear the second of these, in an arrangement for Military Band. It contains the following: March, The Little Bell, Moths and Butterflies, Fountain Dance, The Tame Bear and the Wild Bear.

9.38 GUYV EASTMAN
Hope the Harpblower Ireland
At the mid-hour of night Cressa
The Antheus Cressa

9.48 BAND
Two Movements from 'A Country Wedding'
Symphony Goldmark
Bridal Song (Intermezzo) and Serenade
(Scherzo)

GOLDMARK'S work is really a Suite of pieces threaded together by a common idea, rather than a full-dress Symphony. It has five Movements, of which we are to hear arrangements of the Second and Third—romantic pieces that show the composer's skill in light music.

Goldmark is one of those musicians who are remembered only by one or two works. He made a great hit fifty years ago with the Opera The Queen of Sheba, but was never able all the rest of his life to write another work that was anything like so successful.

10.0 MEGAN THOMAS
Folk Songs:
Golden Shambles arr. Corrier
Summer is a-coming in
The Heather Glen arr. Euphonia

10.16 GUYV EASTMAN
The Jolly Miller arr. Quilter
Kitty of the Cow arr. Stanford
Forth to the Battle Richards

10.20 BAND
Entry of the Gods into Valhalla Wagner

10.30 EPILOGUE
From Birmingham

6BM BOURNEMOUTH. 356.1 M.
820 KC.

3.30-6.0 S.B. from London

7.55 S.B. from Manchester

8.45 S.B. from London (9.0 Local Announcements)

9.5 'DELIGHT THAT LIVES AN HOUR'

THE STATION ORCHESTRA
Grand March, from 'Tannhäuser' Wagner
Overture, 'Hungary Land' Erkel

9.55 THE STATION CHORUS
Part Songs (Unaccompanied):
Duffells Quilter
Irish Cradle Song Gilbert Kaplan

9.55 ORCHESTRA
Intermezzo and Adagietto from 'Maid of Arles' ('L'Arlesienne') Suite Bizet



THE CREATION OF MAN.

Haydn's Creation is to be broadcast from 5GII this afternoon. This is the most famous of all pictures of the Creation—the greatest amongst all those frescoes that Michelangelo painted on the ceiling of the Sistine Chapel at Rome, which are one of the artistic wonders of the world.

9.45 A CANTATA
'THE FORSAKEN MERMAN'
(ARTHUR SOMERVELL)
FRANK PHILLIPS (Bass-Baritone)
THE STATION CHORUS and ORCHESTRA

DR. SOMERVELL'S setting of Matthew Arnold's poem was first performed at the Leeds Triennial Festival in 1895.

The merman, deserted by his human wife, still longs for her, and before he and his sea-children seek their home below the waves, they call for her—'Margaret, Margaret.' But there is no reply.

Margaret has gone back to her earth life, happy in all its familiar sights and sounds. But now and again.

She steals to the window, and looks at the sand,
And over the sand at the sea;
And her eyes are set in a stare;
And anon there breaks a sigh,
And anon there drops a tear
From a sorrow-clouded eye
And a heart sorrow-laden,
A long, long sigh
For the cold strange eyes of a little Mer-
maid,
And the gleam of her golden hair.

10.5 ORCHESTRA
Largo in G Handel

10.10 FRANK PHILLIPS
Selected Songs

10.20 ORCHESTRA
Nocturne (from 'A Midsummer Night's Dream')
Mendelssohn

10.30 EPILOGUE

5WA CARDIFF. 355.8 M.
860 KC.

3.30-6.0 S.B. from London

7.55 S.B. from Manchester

8.45 S.B. from London (9.0 Local Announcements)

9.5 A CONCERT

THE STATION MILITARY BAND, conducted by
WARWICK BRATHWAITE

Overture to Richard III German
Intermezzo, 'Love's Dream' Blum

FRANCIS RUSSELL (Tenor)
Flower Song ('Carmen') Blot
Sigh no more Adria

BAND
Selection from 'The Dawn of the Gods'
Wagner

FRANCIS RUSSELL
I heard you sing me
Eric Coates
A Brown Bird Sings
Haydn Wood

BAND
Prelude Jarnefelt
Shepherd Fennel's Dance
Balfour Gardiner
Salome's Dance
Richard Strauss

FRANCIS RUSSELL
I pitch my lonely caravan
Eric Coates
Galwad Y Tywyng
John Henry

BAND
Slavonic Rhapsody
Frederick
Largo Handel
Overture to 'Rienzi'
Wagner

**10.30-10.50 THE
SILENT FELLOWSHIP**

22Y MANCHESTER. 354.6 M.
780 KC.

9.50 FRENCH COMPOSERS

THE ACCREDITED STATION ORCHESTRA
Conducted by T. H. MORRISON

Overture to 'Phœdra' Massenet
Will-o'-the-Wisp's Minuet (C. Faure)
Sylphs' Dance Berlioz
Hungarian March Berlioz

SUZANNE BERTIN (Soprano)
Waltz Song from 'Romeo and Juliet' Gounod
Micaela's Air ('Carmen') Blot

ORCHESTRA
Ballet Suite, 'La Source' (The Fountain) Delibes
Little Suite Debussy

SUZANNE BERTIN
Grown Debussy
Romance
La Flute Enchantée (The Enchanted Flute) Ravel
Les Noisettes (The Nuts) Duparc
Chanson Triste (Song of Sadness) Duparc

ORCHESTRA
Ballet Music from 'The Cid' Massenet

4.59-6.0 S.B. from London

**7.55 Sacred Music by the
MANCHESTER STATION QUARTET
THE BELLS**

8.5 A RELIGIOUS SERVICE
Relayed from Manchester Cathedral
Relayed to London and Daventry

**8.8 Hymn, 'O, worship the King, all glorious
above' (A. and M., No. 167)
The Lord's Prayer
Magnificat
Reading: Philippians, chapter iv, verses 4-8**

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Some of the finest Gramophone Records ever made are those of

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- 9185 { Toccata—Bach, in 2 Parts (Vocal)
Three Hymns
We are singing. These night and day
still. People to us playing. Part 2
Amen Chorus. Minstrel Trio. Ar 1
- 9076 { Overture—Bach, in 2 Parts (Vocal)
Le Milleux D'Arlequin—Berlioz. Dignity
Bourgeois
- 9002 { Overture—Bach, in 2 Parts (Vocal)
in reducing Part 1—Finale of O. or use
Chorus in Bar. Ar 1. Minstrel Trio
Minstrel Trio. Part 2—Dance of Lullaby
Toccata. Part 3—Opening of Ar 1
Ar 1. Part 4—Dance of Ar 1
- 9125 { The Jew's Song—Gladstone. Wolf. Feary
(a) Intermezzo. Ar 1. (b) Intermezzo. Ar 2.
- 9091 { The Jew's Song—Gladstone. Wolf. Feary
(a) Intermezzo. Ar 1. (b) Intermezzo. Ar 2.

Two Favourite Wireless Singers
HAROLD WILLIAMS, Tenor
Some New Records - 10-inch 3/- each

- 4458 { Water Boy
Garry Owen
- 3245 { O Falmouth is a Fine Town
Can't Remember
- 4386 { Come to the Court House Door
The Shipper of the Mary Jane

GERTRUDE JOHNSON, Soprano
Her First Records - 12-inch 4/6 each

- 9168 { I am a Little Girl
The Little Girl Who Was
- 9193 { I am a Little Girl
The Little Girl Who Was

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This month's Columbia descriptive list
of over 60 new Electric Records post
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Sunday's Programmes cont'd (October 16)

6LV LIVERPOOL. 297 M. 1,710 KG.

3.30-6.0 S.B. from London
7.50 The bells of St. Luke's Church, Bold Street
Relayed by the ST. NICHOLAS BELLS
8.0 A RELIGIOUS SERVICE
Relayed from St. Luke's Church
Address by the Rev. Canon T. J. ...
St. Martin's Church, Liverpool
Music by ...
8.45-10.30 S.B. from London 9.0 Local A

5NG 275.2 M. 1,093 KG.

3.30-4.0 S.B. from London
8.0 A RELIGIOUS SERVICE
from the Studio
Introit, 'God is a Spirit
Prayer, and Lord's Prayer
Hymn, Praise to the Highest
Litanies
Amen. Hear my Prayer
Hymn
Sermon by the Rev. ALEXANDER MANN
Hymn. Sanctus
Benediction
Vesper
8.45-10.30 S.B. from London (9.0 Local A)

5PY PLYMOUTH. 400 M. 750 KG.

3.30-6.0 S.B. from London
7.50 A RELIGIOUS SERVICE
Relayed from St. Andrew's Parish Church
THE BELLS
Organ Voluntary
8.0 Invocation, and Lord's Prayer
Psalm XXXV
Amen. Saviour, Thy children keep
No. 100
Hymn, 'Lord, Lord of my Soul' (A and M,
No. 113)
Address by the Rev. H. B. LLOYD
Hymn, 'O Saviour, Stay' (A and M, No. 12)
Organ Voluntary

8.45 10.30 S.B. from London 9.0 Local A

6FL SHEFFIELD. 272.7 M. 1,100 KG.

3.30-6.0 S.B. from London
7.55 S.B. from London
8.45 10.30 S.B. from London 9.0 Local A

6ST STOKE. 264 M. 1,022 KG.

3.30-6.0 S.B. from London
8.0 A RELIGIOUS SERVICE
Relayed from St. ...
8.45-10.30 S.B. from London 9.0 Local A

5SX SWANSEA. 294.1 M. 1,020 KG.

3.30-6.0 S.B. from London
7.55 S.B. from London
8.45 S.B. from London 9.0 Local A
9.5-10.50 S.B. from London

Northern Programmes.

5NO NEWCASTLE. 312.5 M. 680 KG.

3.30-6.0 S.B. from London 7.55 S.B. from Manchester

5SC GLASGOW. 405.4 M. 740 KG.

3.30-6.0 S.B. from London 8.0 S.B. from Manchester
8.45 S.B. from London 9.0 S.B. from Manchester
9.5-10.50 S.B. from London

2BD ABERDEEN. 500 M. 600 KG.

3.30-6.0 S.B. from London 8.0 S.B. from Manchester
8.45 S.B. from London 9.0 S.B. from Manchester
9.5-10.50 S.B. from London

2BE BELFAST. 300 M. 300 KG.

3.30-6.0 S.B. from London 8.0 S.B. from Manchester
8.45-10.30 S.B. from London



MANCHESTER CATHEDRAL.

from which the evening service, the bells, and an address by the Rt. Rev. the Bishop of Middleton (Dr. R. G. Pearson), will be relayed by Manchester (S.B. to London and Deventry) tonight, starting at 7.55.

INTRODUCING THE B.B.C. HANDBOOK



TO the fifteen million people in Great Britain who listen to broadcasting programmes, and who have been inquiring for a complete and authoritative account of all that is involved in Broadcasting, written by the broadcasters themselves

During the past few years a new art, a new public service, a new form of entertainment, a new instrument of culture, has sprung into existence. Broadcasters have been so busy dealing with the problems of the moment, that up to now they have been unable to devote any time to giving an account of what they do and how they do it

But now the B.B.C. has produced a Handbook written by broadcasters about Broadcasting—intimately, freshly, vividly—a book which will be indispensable to enjoyable and intelligent listening

All aspects of the technique of Broadcasting are dealt with. The Handbook begins with an outline of the background, the constitution, the administration of the B.B.C. Then the whole system of programmes is outlined, with special reference to the human element under the various subdivisions of Music, the spoken word, Special Services and Round the Stations. All Foreign Station Identification Panels are given in concise form. The engineering side is well covered both in transmission and reception. There is a great deal of useful information on Broadcasting in other countries. The Glossary of technical terms is complete and authoritative—the first glossary of this kind so far attempted. The Wireless Trade is described, the Wireless Societies and auxiliary organizations are not neglected.

In view of the comprehensive character of its contents it is not surprising that already, before publication, nearly the whole of the first printing has been ordered in advance. Those who would make sure of a copy of a book which is literally the first of its kind, should give their orders at once.

2
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TO BE PUBLISHED FIRST WEEK IN NOVEMBER. HAND THE ORDER FORM TO YOUR NEWSAGENT, BOOKSTALL OR BOOKSELLER TODAY TO ENSURE YOUR COPY.

Monday's Programmes cont'd (October 17)

5GB DAVENTRY EXPERIMENTAL

(491.0 M. 610 KC.)

3.0 PAUL MOLLERS RIVOLI THEATRE OR-
chestra from the Rivoli Theatre

4.0 A MILITARY BAND PROGRAMME

The Band
The March
The March
The March
The March

4.10 HELEN HENSCHKE (Soprano) Solo

The March
The March
The March
The March

4.20 BAY

The March
The March
The March
The March

4.40 EDWARD ISAACS (Pianoforte)
Sonatas and Finales from 'Carnival Jests'
by V. R. ...

6.30 TIME SIGNAL ... WEATHER ...

ANDREW W. BROWN'S ...

Put on ...
Put on ...
Put on ...
Put on ...

7.0 ...

The March
The March
The March
The March

7.10 ...

The March
The March
The March
The March

7.30 ...

The March
The March
The March
The March



MISS MARTHA BAIRD, who gives a Liszt Recital from 5GB tonight

4.50 BAND

The March
The March
The March
The March

5.0 HELEN HENSCHKE

The March
The March
The March
The March

5.10 BAND

The March
The March
The March
The March

5.20 EDWARD ISAACS

The March
The March
The March
The March

5.30 BAND

The March
The March
The March
The March

5.45 THE CHILDREN'S HOUR (From Birmingham)

The March
The March
The March
The March

7.45 ...

The March
The March
The March
The March

8.0 A CHOPIN RECITAL

The March
The March
The March
The March

8.30

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9.30

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The March

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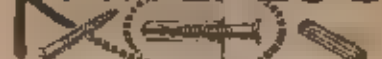
The March
The March
The March
The March

(Continued on page 12)

3 ways of Fixing - 1 only is sound -

and that is the

RAWLPLUG



WAY

Don't imagine your
walls will unsightly
as you drill out
grip and always
work loose

Insert a Rawlplug
into the wall,
take twice as long to
insert and will not hold
the weight

is the only way to secure
firm fixtures in any
material. Rawlplug
will not pull out
and will not
break. It is the
only plug that will
hold the weight

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Ask your local ironmonger, electrician,
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6BM BOURNEMOUTH. 315 M
920 kcf

935-110 9 B from L vol

5WA CARDIFF. 353 M
880 KC

IT is the time between sunset and dark, when the lonely road is crossed by shadows and loneliness. Things and travelers hasten to the friendliness of the nearest village. This road has high banks, above which stand great trees with gnarled and twisted roots. On a fallen tree trunk sits Tim, an old tramp, smoking rather contentedly. He starts up at the sound of a low

Three Eastern Sketches H 1024

The Highwayman

A RADIO VERSION OF FAUST MONDAY OCTOBER 17

WOLFGANG VON GOETHE

The Broadcasting of *Faust*
By Robert Atkins.

THE broadcasting of Goethe's *Faust* is, indeed, an event of the first importance in the history of radio drama, and the transmission of this, one of the world's supremely great plays, is not only a matter of interest to listeners but a credit to the dramatic department of the British Broadcasting Corporation.

Faust is no high-brow play. Its appeal is universal. In the play, as apart from the other dramatic and operatic treatments of the same basic story, touches on the problems, passions, and prejudices of every man—or woman.

Theatrical considerations, however, the work is so vast—that is, if one contemplates the presentation of Parts I and II in their entirety, that the theatrical manager may well be pardoned if he fails before such a task. My own attempts to give to this vast play theatrical expression at the Old Vic served, at any rate, to stimulate my ambition for its stage presentation in a comprehensive form, with the assistance of all the elements of modern stagecraft. And I believe that its presentation in the only national theatre that to our shame we yet boast also whetted the appetite of a considerable section of the London playgoing public to subject themselves once more to the genius of Germany's greatest dramatist.

The idea of an old man sacrificing his very soul in order to have more the pleasure of youth is, indeed, the stuff of which great plays may be made. Who does not yearn?

I, first, fine, catch as rapture!

And as poets have eternally sung of youth and springtime, so this idea of this recapture may be traced as a subject of antique classic literature, of Norse and Teutonic legends, and of medieval and modern poetry.

Dr Faustus, the tragic hero of Goethe's drama, has his origin in a real person, a Dominican alchemist, charlatan, and adventurer, around whom, during his life and after his death, legends grew which he had struck with the powers of evil and in respect of which Faustus received this much desired rejuvenation. In 1587 Johann Spies gave the first literary form to these legends, and narrated how Faustus sold himself to the devil for a period of twenty-four years and, with a companion named Wagner, enjoyed his dear-bought pleasures. Spies's work was translated into many tongues and forms the basis upon which Marlowe, the dramatic

To be broadcast from Liverpool at 9.15 p.m. on Monday, October 17, and relayed to London, Daresbury, and other Stations.

'FAUST'

A Dramatic Mystery

by WOLFGANG VON GOETHE

Arranged for Broadcasting and Presented by Edward P. Genn

Played by the Liverpool Radio Players

With the Station Chorus and Orchestra.

Conducted by Frederick Brown

Chorus Master, Harvey J. Dunkerley

Prologue: In the Heavens

Raphael	Philip H. Harper
Gabriel	Hugh H. Francis
Michael	Walter Shore
The Lord	Philip Herbert
Mephistopheles	Walton Pritchard

The Play

Faust	William Armstrong
Mephistopheles	Walton Pritchard
Brander	Harold Beaufield
Strogon	Hugh H. Francis
Altmever	A. L. Bruce
Frosch	J. P. Lambie
A He-Ape	Walter Shore
A She-Ape	J. P. Lambie
The Witch	Mrs. Fred W. Knapp
Margaret	Gwen Ffrangcon-Davies
Martha	Irene Rooke
Lucretia	Marvel Hulme
Valentin	Philip H. Harper
Students, Crowd of People, Chorus of Angels	

The words on this page are by Mr. Robert Atkins, the well-known theatrical producer, whose presentation of *Faust* at the Old Vic some years ago was the most noteworthy hitherto attempted on the English stage.

precursor of Shakespeare, built the 'Tragic History of Doctor Faustus.' This English piece is a very naive and simple work as compared in construction, characterization, theatricality or philosophy, with Goethe's play. But it appears to have attracted Goethe's attention to the possibilities of the theme. Various other German writers had dealt with the subject. Pfitzer introduced what we may call the Marguerite motif thus associating the simple love story with the mystical and philosophical elements, and replacing Marlowe's superlative Helen, whose face

launched a thousand ships
And burnt the topless towers of Ilium,

by the unapproachable maiden whom we meet in a later tragic significance in the Goethe drama. It is not insignificant that the name of the heroine was that of his boyhood's beloved.

Faust may, indeed, be regarded as the crowning achievement of Goethe's life. Part I was completed when he was nearing forty years of age, and Part II was given to the world in its final form in 1831 a few months only before he died. Like *Hamlet*, *Faust* was not only its author's supreme masterpiece—it was the scrapbook of his soul. Or to change the metaphor, it was the treasure-house into which he garnered all the trophies and remembrances of his experience. Physical and metaphysical experiment and inquiry, the phenomenal musing and the excitement of war, the splendours of wealth and its disillusion, the truths and futilities of love and passion—all these are woven into this gigantic tapestry of dreams and actualities. Like *Hamlet* too, the drama stands a bar and a challenge to the theatrical producer. Not having been daunted by the English masterpiece, nor by the redoubtable Norse drama, *Peter Gynst*, I tackled the production at the Old Vic with, I must confess, real trepidation. The enormous text had served only as a skeleton for previous English productions, actor-managerial incursions into the production of *Faust* usually reserving themselves into very tight and very free adaptations from the original. I used Mr. Tristan Rawson's direct translation, making only such cuts as were absolutely essential in order to reduce the piece to playable length. This was achieved in the public presentation to England of Goethe's *Faust*.

Every scene in Part I was touched on, if not played, in full, and six scenes from Part II were also extensively used. I was fortunate in having a remarkably suitable company at hand. In Stanley, whom no English actor has a surer touch upon emotions of serene gravity and poeth-

(Continued on page 24)



Picture by courtesy of the BBC

Tuesday's Programmes continued (October 13)

3.0 LORILLA PICTURE HOUSE

Relayed from Lorilla Picture House

From Birmingham

FRANK NEWMAN (Organ)

Overture to 'Si j'étais Roi' ('If I were King') Adam

ROSIE GROVES (Soprano)

When soft voices die Quiller Del Lago

Four acts, Romance in 2

From the South

FRANK NEWMAN

Rapier

FRANK NEWMAN

Rapier

FRANK NEWMAN

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FRANK NEWMAN

Rapier

5GB DAVENTRY EXPERIMENTAL

(491.8 MC. 810 MC.)

7.30

'TANNHÄUSER'

The Tournament of Song on the Wartburg

A Romantic Opera in Three Acts, by RICHARD WAGNER

THE WINELESS CHORUS (Chorus Master, STANFORD ROBINSON)

Directed by PENEY PITT

London

Wagner

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THE DREAD OF SAILING SHIPS—CAPE HORN.

Cape Horn, the southernmost point of the South American Continent, the rounding of which has been the seaman's greatest ordeal ever since the time of Drake. Mr. Wilkinson will deal with Cape Horn in literature in the fourth of his series of talks from Daventry this evening at 8.0.

8.15 Leading by DOROTHY PROSMER

9.0 'TANNHÄUSER'

10.5 WEATHER REPORT

10.15-11.15

'TANNHÄUSER'

(Continued on page 78)

4.15 WYNNIE AJELLO and HERBERT SIMMONDS
Come to Arundel, Meets England
At Lovers' Feet H. G. Love

4.25 'Song of the Birds' Woulterfe

4.40 THOMAS MARSHALL
French Suite in G, No. 8 Fench
Allegretto, Couzante; Gavotte, Bourée,
Loure, Gigue

4.50 ORCHESTRA
Suite from 'L'Enfant Prodigue' (The Prodigal Child) H. G. Love

5.0 WYNNIE AJELLO and HERBERT SIMMONDS
Come to the Fair Easthope Martin
and the Meadowgate Montague Phillips
and 'Elvira and Nedda, Pagliacci' Leoncavallo

5.10 ORCHESTRA
Water Music Couprein
Turina

5.20 'TANNHÄUSER'
Prelude in F Sharp Minor Chopin
Rhapsody in G Minor Liszt

5.30 ORCHESTRA
Moods and Voice from 'Gretna Green' Gounod
Suite, 'Vive la Danse' (Long Live the Dance) Fench

5.45 THE CHILDREN'S HOUR (From Birmingham):
Music by Rosie Groves (Soprano); Fairy
and the Meadowgate Montague Phillips
and 'Elvira and Nedda, Pagliacci' Leoncavallo

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

6.45 DANCE MUSIC, THE LONDON RADIO DANCE BAND, directed by SILENCE FIRMAS, and MISCHA NOTTE (Entertainer)

Doctor prescribes Germolene. Soon successful.

SUFFERED FOR 34 YEARS.

Mr. E. G. Bunting, of 15, Station Road, Teynham, Kent, writes:— Being a sufferer from Eczema for the last thirty-four years, I feel it my duty to write and thank you for your wonderful Germolene. After trying endless treatment without success, I decided to try your wonderful ointment. I can now recommend it to you highly. After using only five tins I am completely recovered. I send this testimonial in the hope that others may benefit from Germolene in the same way.

GERMOLENE ASEPTIC SOAP
of the prevention as well as the treatment of all skin troubles. A luxurious complexion soap.

A well-known Leicester Clergyman writes:— On Monday, the 8th March, I began to treat a swelling under my right eye with Iodine. It got worse and I called in the doctor. A fortnight later, the marks having spread all over my face, the doctor took me to a skin specialist, who, like the doctor, analysed the trouble as an impetiginous eczema, and put me on to a fourth different ointment. On the following Tuesday, as no improvement was manifested, the doctor put me on to Germolene. It immediately began to give me relief. On April 13th I was able to state that I had hardly commenced my third tin the recovery was complete.

Soap, which I found with as well as washing

For CUTS & BURNS, ECZEMA, RINGWORM, BLEMISHES, Etc.

ASEPTIC SKIN DRESSING

Vero Drug Co. (1016) Ltd., Manchester.

Tuesday's Programmes continued (October 19)

6BM BOURNEMOUTH. 326.1 M 920 KC

2.33 London Programme relayed from Daventry
4.0 Tea Time Music by L. G. B. & Co. Orchestra, relayed from W. H. S. L. and Sons Restaurant, The Regent, South, King's College, Sweet Water, Overtone, Fox-trail, "Hallelujah" Song, "I wish my lonely caravan" Coates Selection from "Rose Marie" "Collette" "Angel Song" Selection from "A la"

5.0 London Programme relayed from Daventry
5.15 THE CHILDREN'S HOUR

6.0 London Programme relayed from Daventry
6.30 S.B. from London

7.0 Mr H. G. DALWAY TURNBULL A Blindfold Worthy—Governor Pitt

7.15 S.B. from London

7.25 S.B. from Nottingham

7.45 A STRING PROGRAMME

THE STATION STRINGS ORCHESTRA
 Adagio, Mozart and Puccini
 Suite for Strings, "The Greenhul" Preamble, N. Folk Tune, Slow Air, Jig and Finale

SOME years ago, Mr. W. W. Cobbett, the well-known patron of music, commissioned several British composers to write Suites suitable for performance by school and other amateur orchestras. The *Greenhul Suite* is one result of this commission. It is so named because it contains a folk tune which its composer heard at Greenhul on the coast of Norfolk.

There are four movements in the Suite, which leads to the treatment of the *Greenhul* air, then a slow piece, and finally a Jig and Finale, in which another old tune, that of *Went the Plover*, is heard.

Serenade (Op. 20) Elgar

8.30 ON THE WINGS OF SONG—III

HONOR BY ARMSTRONG GIBBS and ROY HENDERSON

Singer, ERIC GREENE (Tenor)
 The Birch Tree ...
 Summer Night ...
 The Market ...
 Take heed, young heart ...
 Love is a sickness ...
 Darnask Rose ...
 Passing By ...
 Song of a Summer Night ...

Armstrong Gibbs

Roy Henderson

9.0 S.B. from London (9.35 Local Announcements)

9.40 LIGHT MUSIC AND SONG

Selection from "The Desert Song" ...
 Song ...

Romberg

9.50 American Sketch, "Down South" ...

Myddleton

9.55 Elaine and Doris Waters ...

10.10 ORATOR

Suite, "Americana" Thurban
 March, "The Tiger's Tale"
 Serenade, "When Mahndy"
 Songs, "Blatet", "The Water Melon Fete"

10.25 12.0 S.B. from London

5WA CARDIFF. 361 M 882 KC

2.30 London Programme relayed from Daventry

4.45 Mr W. H. J. ... "Excavations in the Lordship of Gower"

5.0 The ... relayed from the Carlton, Cardiff

5.15 THE CHILDREN'S HOUR

6.0 London Programme relayed from Daventry

6.30 S.B. from London

7.0 Dr. Camille Fox, "Excavations in the Principality"

7.15 S.B. from London

7.25 S.B. from Nottingham

7.45 S.B. from London (9.35 Local Announcements)



ELSIE AND DORIS WATERS.

who will broadcast some syncopated duets from Bournemouth tonight.

8.40 A WELSH ORCHESTRAL

by ROBERT WILLIAMS

THE STATION ORCHESTRA
 March Paraphrase from Welsh Rhapsody

MEGAN THOMAS (Soprano)

Y Gwyl Y Canolau

R. S. Hughes

Y Ddraig Fawr

arr. B. Richards

Y Gwyl Y Plant

arr. T. Davies

ORCHESTRA

Elegy and Dance Tune

arr. W. J. Williams

Impression for Small Orchestra, "Llwydion"

arr. L. Woodhouse

MEGAN THOMAS

Folk Songs:

Blo cwyd ti yn myned

arr. Lloyd Williams

Coh Maltreath

arr. Gwyneth Jones

Y Gwyl Y Plant

ORCHESTRA

A Welsh Prelude

arr. W. J. Williams

10.45-12.0 S.B. from London

2ZY MANCHESTER. 394.5 M 80 KC

2.30 London Programme

3.45 ...

Overture to ...

Selection from ...

4.15 H. BERT SHADON (F)

Courtship under Difficulties

He tried to tell his wife

A Dog, a Pipe and a Stick

4.30 Q. ARTHUR

Savoy Rhapsody

Waltz, Flower Dance

Selection from the ...

Selection from the ...

5.0 Mrs. MABEL OSBORNE

A reading of the poem

The Night Shift, by W. H. W. Gibson

5.15 THE CHILDREN'S HOUR

6.0 THE MAJESTIC "CELEBRITY" ORCHESTRA

Hotel Majestic ...

6.20 S.B. from London

6.45 THE MAJESTIC "CELEBRITY" ORCHESTRA

(Continued)

7.0 Mr. W. W. P. ...

The Manchester and Salford ...

7.15 S.B. from London

7.25 S.B. from Nottingham

7.45 BAND MUSIC AND A PLAY

THE BIKERS OF THE BANK BAND, Musical Director

Overtures, Morning, Noon and Night

Cornet Solo, Arbuckleman

Soloist, H. PINCHES

THE WINNER

A Lancashire Comedy in Two Scenes by

W. ARMITAGE

Albert Marlow (a Cotton Operative)

Sarah Marlow (a Wife)

Samuel Marlow (his Son)

Susannah Marlow (his Daughter)

Harry Dobbs (a Neighbour)

Both scenes are laid in the kitchen of the Marlow's cottage. The play commences at 6 p.m. on Tuesday. Mrs. Marlow, Samuel, and Susannah are finishing their evening meal.

BAND

Grand Selection from "The Prophet"

Waltz, "Wendy's Waltz"

Selection from "Lady Be Good"

9.0 S.B. from London (9.35 Local Announcements)

9.40 HARMONY, HUMOUR AND HAPPY

THE BLACK DYKE PREMIER

QUARTET

and ...

Selection from "The Prophet"

Waltz, "Wendy's Waltz"

Selection from "Lady Be Good"

10.10 ORATOR

Suite, "Americana" Thurban

March, "The Tiger's Tale"

Serenade, "When Mahndy"

Songs, "Blatet", "The Water Melon Fete"

10.25 12.0 S.B. from London



IN THE SOUTHERN PROGRAMMES TODAY.

Mr. C. H. Carr (left) gives a talk from Hull this evening, on "What shall I do with my boy?". Miss Megan Thomas sings in the Welsh Orchestral Programme that Cardiff will broadcast at 9.40, and Mr. H. G. Dalway Turnbull (right) talks on "Governor Pitt" from Bournemouth at 7.0.

Pinchess and Stanbury in their New and Original Compositions

Tuesday's Programmes continued (October 18)

WALTON (Harp)
Waverley *over Thomas*
Clouds and Sunshine *Obituary*
The Butterfly Caprice
11.4 12.0 S.B. from London

6KH HULL 284.1 M.
 070 KC

2.30 London Programme relayed from Daventry
5.15 *The Children's Hour*
6.0 *The Microphones*
6.30 *Half-Words*
7.0 *Mr. Ernest*
7.15 *S.B. from London*
7.25 *S.B. from Nottingham*
7.45 12.0 S.B. from London (9.35 Local An-
 nouncements)

2LS LEEDS-BRADFORD 277.2 M.
 1.080 KC & 1.480 KC

2.30 London Programme relayed from Daventry
4.0 *The Children's Hour*
5.0 *Mr. Ernest*
5.15 *The Children's Hour*
6.0 *The Stationers*
6.30 S.B. from London
7.25 S.B. from Nottingham
7.45 S.B. from London
8.0 *Mr. Ernest*
8.30 12.0 S.B. from London (9.35 Local An-
 nouncements)

6LV LIVERPOOL 287 M.
 1.010 KC

2.30 3.15 London Programme relayed from
 Daventry
4.0 London Programme relayed from Daventry
5.15 *The Children's Hour*
6.0 London Programme relayed from Daventry
6.30 S.B. from London
7.0 *Mr. Ernest*
7.15 S.B. from London
7.25 S.B. from Nottingham
7.45 12.0 S.B. from London (9.35 Local An-
 nouncements)

5NG NOTTINGHAM 276.2 M.
 1.020 KC

2.30 London Programme relayed from Daventry
5.15 *The Children's Hour*
6.15 *Ada Richardson*
6.30 S.B. from London
7.0 *Mr. Clifford K. Weir*
7.15 S.B. from London
7.25 *Prof. H. H. Swinburn*
7.45 12.0 S.B. from London (9.35 Local An-
 nouncements)

SPY PLYMOUTH 422 M.
 763 KC

2.30 London Programme relayed from Daventry
5.15 *The Children's Hour*
6.0 *The Microphones*
'Columbus' Anthony and M.
At the Two Steers by Fanny Morris Wood
Persons in the Day
Henry
Deborah
Scene 1. A summer afternoon, 1814. A
garden with rustic furniture. Deborah, a
young girl, in a high-waisted frock of sprigged
muslin, with a rose at the side. Side curts
with little ribbons. She is picking a daisy
from a patch of white flowers.
An before, but more busy.
Deborah is
dressed for motoring, in bonnet and long veil
a long cloak covering her evening dress
about impatiently, then lights a

6.30 S.B. from London

7.0 *Local P. S. G. O'Donnell*
7.15 S.B. from London
7.25 S.B. from Nottingham
7.45 12.0 S.B. from London (9.35 Local An-
 nouncements)

6FL SHEFFIELD 272.7 M.
 1.000 KC

2.30 London Programme relayed from Daventry
5.15 *The Children's Hour*
6.0 *Musical Interlude*
6.30 S.B. from London
7.0 *W. Festival Western*
7.15 S.B. from London
7.25 S.B. from Nottingham
7.45 A Song Recital by *Ernest Platte*
The Vagabond
Bright is the ring of Words
The Rose and Fire
When lights go rolling round the Sky
John Ireland
Carl Bristol's Farewell
See where my love is waiting
Tomorrow
Ray Vincent and his Syncopated Trio

7.45 A Song Recital by *Ernest Platte*
The Vagabond
Bright is the ring of Words
The Rose and Fire
When lights go rolling round the Sky
John Ireland
Carl Bristol's Farewell
See where my love is waiting
Tomorrow
Ray Vincent and his Syncopated Trio

9.0-12.0 S.B. from London (9.35 Local An-
 nouncements)

6ST STOKE 280.1 M.
 1.020 KC

2.30 London Programme relayed from Daventry
5.15 *The Children's Hour*
6.0 London Programme relayed from Daventry
6.30 S.B. from London
7.0 *Mr. Theodore Rortz*
7.15 S.B. from London
7.25 S.B. from Nottingham
7.45 12.0 S.B. from London (9.35 Local An-
 nouncements)

5SX SWANSEA 284.1 M.
 1.070 KC

2.30 London Programme relayed from Daventry
5.15 *The Children's Hour*
6.0 *An Ocean Recital*
Recital from St. Mary's Parish
Organist, A. C. H. H. H. H.
Bach, 1681-1750
Clavichord and Mallet
Clavichord in G
Tobacco and Fugue in D Minor
Händel (1685-1759)
Overture to St. George's Day
Largo (Slow) Allegro (Quick) March
from St. George's Day
Air from Ocean Recital in D Minor

6.30 S.B. from London

7.0 *Mr. Ernest*
7.15 S.B. from London
7.25 S.B. from Nottingham
7.45 S.B. from London (9.35 Local An-
 nouncements)
9.40 S.B. from Cardiff
10.45 12.0 S.B. from London

Northern Programmes.

5NO NEWCASTLE 285.5 M.
 1.010 KC

2.30 London Programme relayed from Daventry
5.15 *The Children's Hour*
6.0 *The Stationers*
6.30 *Mr. Ernest*
7.0 *Mr. Ernest*
7.15 S.B. from London
7.25 S.B. from Nottingham
7.45 S.B. from London
8.0 *Mr. Ernest*
8.30 S.B. from London
8.45 S.B. from London
9.0 S.B. from London
9.15 12.0 S.B. from London

5GC GLASGOW 285.4 M.
 1.010 KC

3.15 Broadcast to Schools
5.15 *Mr. Ernest*
6.0 *Mr. Ernest*
6.30 *Mr. Ernest*
7.0 *Mr. Ernest*
7.15 S.B. from London
7.25 S.B. from Nottingham
7.45 S.B. from London
8.0 *Mr. Ernest*
8.30 S.B. from London
8.45 S.B. from London
9.0 S.B. from London
9.15 12.0 S.B. from London

2BD ABERDEEN 285.3 M.
 1.010 KC

2.30 London Programme relayed from Daventry
5.15 *The Children's Hour*
6.0 *The Stationers*
6.30 *Mr. Ernest*
7.0 *Mr. Ernest*
7.15 S.B. from London
7.25 S.B. from Nottingham
7.45 S.B. from London
8.0 *Mr. Ernest*
8.30 S.B. from London
8.45 S.B. from London
9.0 S.B. from London
9.15 12.0 S.B. from London

2BE BELFAST 286.1 M.
 1.010 KC

2.30 London Programme relayed from Daventry
5.15 *The Children's Hour*
6.0 *The Stationers*
6.30 *Mr. Ernest*
7.0 *Mr. Ernest*
7.15 S.B. from London
7.25 S.B. from Nottingham
7.45 S.B. from London
8.0 *Mr. Ernest*
8.30 S.B. from London
8.45 S.B. from London
9.0 S.B. from London
9.15 12.0 S.B. from London

Wednesday's Programmes cont'd (Oct. 19)

6BM BOURNEMOUTH. 326.1 M. 820 KC.

11.30 a.m. *apf* 8. SPEECHES at the CIVIL REFORM

H.R.H. THE PRINCE OF WALES
On the occasion of his visit.

to open the South as Wards of the BOROUGH
BRANCH of the ROYAL VICTORIA AND WEST
HEALTH HOSPITAL.
Relayed (transmitted) Town Hall.

12.0-1.0 Gramophone Records

2.30 London Programme relayed from Daventry

5.15 THE CHILDREN'S HOUR

6.0 London Programme relayed from Daventry

6.30-11.15 S.B. from London (9.30 Local An

6.0 Gramophone Records

6.30 Royal Horticultural Society's Bulletin

6.30 S.B. from London

6.45 SCOVELL AND WILLIDON
The English Syncretized-Entertainers

7.0-11.15 S.B. from London (9.30 Local An

6KH HULL. 284.1 M. 1,030 KC.

12.0-1.0 London Programme relayed from

2.30 London Programme relayed from Daventry

4.15 MOSES BARTZ: Gramophone Lecture-Hospital

5.15 THE CHILDREN'S HOUR

6.0 London Programme relayed from Daventry

5WA 322 M. 820 KC.

12.0-1.0 London
Programme re
layed from Dav
entry

2.30 London Pro
gramme relayed
from Daventry

3.0 THE STATION
with FRANK
THOMAS (Violon
cello)

Two Light Sym
phonies (Pierce)

Love Song
(Koster)

Waltz, "Spiral"
(Koster)

Selection from
"La Bohème"
(The Four-
tunes) Ditties
(Lanzetta)

Polka (Pierce)
Waltz, "First"
Waltz, "Last"



THE PRINCE OF WALES AT BOURNEMOUTH

The Prince will visit Bournemouth today to open a new extension to the Boscombe Hospital, and he will receive a civic welcome at Bournemouth Town Hall. The speeches on this occasion will be relayed by the local Station at 11.30 a.m.

3.45 London Programme relayed from Daventry

4.0 Tom L. F. and Frank O'NEILL from the
Queen's Cathedral

5.15 THE CHILDREN'S HOUR

6.0 London Programme relayed from Daventry

6.30-11.15 S.B. from London (9.30 Local An

2ZY 304 G M. 770 KC.

12.0-1.0

2.30 London Programme relayed from Daventry

4.0 ORCHESTRAL MUSIC from the Piccadilly
Picture Theatre, Musical Director, STANLEY
C. MILES

5.0 AMY F. (Soprano)

The Market Molly, Car
The Valley of Laughter Seamus
The Londonderry Air Arr. Thelma
As I went a-roaming May Beah

5.15 THE CHILDREN'S HOUR Two Duets sung by
Betty Wheatley and Harry Hopwood. "I will
give you the Keys of Heaven" and "Sourborough
Fair" (Troutman). "Leather, a Chat by Robert
Roberts. "Lipstick" Air du B. net by Luana

6.20 Royal Horticultural Society's Bulletin

6.30-11.15 S.B. from London (9.30 Local An

APPLICATION FORM FOR PAPER PATTERN.

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TANNHÄUSER

The second opera of the 1927-28 Radio Opera Season will be broadcast from Daventry Experimental on Tuesday, October 18 and from London, Daventry, and other Stations on Wednesday, October 19. 'Tannhäuser' is of course familiar to most listeners but later broadcast during the season will introduce to the microphone operas not so generally known in this country. The B.B.C. is publishing a sheet of all twelve operas in response to the demand of listeners who find the words of great assistance when following the music and the story. A coupon to be found on page 63 will inform you how you can obtain these librettos either separately or as a complete series.

The Story of the Opera

WAGNER's opera is a story of love and passion and of the power of music. It is a story of a man who is a knight of the Wartburg and who is a lover of a woman who is a goddess of the forest. The story is a story of a man who is a knight of the Wartburg and who is a lover of a woman who is a goddess of the forest. The story is a story of a man who is a knight of the Wartburg and who is a lover of a woman who is a goddess of the forest.

The outline of the story of Tannhäuser is as follows: Tannhäuser is a knight of the Wartburg. He is a lover of a woman who is a goddess of the forest. He is a lover of a woman who is a goddess of the forest. He is a lover of a woman who is a goddess of the forest.

Act One

Scene 1. The castle of the Wartburg (Saxony). In her dress lies Tannhäuser (Tannhäuser).



One of the knights of the Landgrave's Court. He is weary of her enchantments, and longs to return to earth. He hymns her name, but she warns him that he will never obtain absolution on earth, but he will find it in the forest. He has a holy name, and he will find it in the forest.

Scene 2. The Valley of the Wartburg. Tannhäuser kneels at a wayside shrine. A shepherd comes and sings a song. At the end of the song, Tannhäuser rises and goes away.

Scene 3. The Valley of the Wartburg. Tannhäuser is now a knight of the Wartburg. He is a lover of a woman who is a goddess of the forest. He is a lover of a woman who is a goddess of the forest.

He is a lover of a woman who is a goddess of the forest. He is a lover of a woman who is a goddess of the forest. He is a lover of a woman who is a goddess of the forest. He is a lover of a woman who is a goddess of the forest. He is a lover of a woman who is a goddess of the forest.

Act Two

The Second Act at first shows us Elizabeth (Saxony) the High Priestess expecting Tannhäuser to appear at the contest.

Soon Wolfram brings Tannhäuser to her, and

leaves those two enraptured. Wolfram effaces himself in the presence of his son-in-law.

In the meantime, the knights of the Wartburg are preparing for the contest. The knights of the Wartburg are preparing for the contest.

A new contest is proposed, and the knights of the Wartburg are preparing for the contest. The knights of the Wartburg are preparing for the contest.

To be broadcast from Daventry Experimental at 7.30 on Tuesday, October 18 and from London, Daventry, and other Stations at 7.45 on Wednesday, October 19.

"TANNHÄUSER"

"The Tournament of Song on the Wartburg"
An Opera in Three Acts

By

RICHARD WAGNER

The Landgrave Foster Richardson
Tannhäuser Walter Weddop
Wolfram von Eschenbach Harold Williams
Walter von der Vogelweide Leonard Kimberly
Heinrich Herbert Simmonds
Heinrich der Schreiber Tom Purvis
Reinmar von Zweter Sam Harrison
Elizabeth Miriam Licette
Venus Selma Allen
A Shepherd Mavis Bennett

The Wireless Chorus

(Chorus Master, Stanford Robinson)

The Wireless Symphony Orchestra

(Leader, S. Kneale Kelley)

Directed by PERCY PITT.

Act One

Scene One. The Abode of Venus.
Scene Two. The Valley of the Wartburg

Act Two

The Hall of Song

Act Three

The Valley of the Wartburg



When all are seated, Elizabeth and the Landgrave take the names of the knights. He gives the hand of Elizabeth to the knight that shall sing the song of love. He doubts not that Tannhäuser will prove the winner.

Wolfram now sings his song of lofty, remote love. He sings his song of lofty, remote love. He sings his song of lofty, remote love.

In the meantime, the knights of the Wartburg are preparing for the contest. The knights of the Wartburg are preparing for the contest. The knights of the Wartburg are preparing for the contest.

Tannhäuser is now bitterly contrite. The knights of the Wartburg are preparing for the contest. The knights of the Wartburg are preparing for the contest. The knights of the Wartburg are preparing for the contest.

Act Three

It is an autumn evening in the valley of the Wartburg. Elizabeth is praying before the Virgin's shrine. Wolfram approaches, and observes

"The end of the story of Tannhäuser and the knights of the Wartburg."



Elizabeth is the Elder Priestess of the goddess of love. She is a lover of a man who is a knight of the Wartburg. She is a lover of a man who is a knight of the Wartburg.

As night descends, Wolfram plays his harp and sings of Elizabeth this well-known song, "O Star of Eve."

In the meantime, the knights of the Wartburg are preparing for the contest. The knights of the Wartburg are preparing for the contest. The knights of the Wartburg are preparing for the contest.

At the end of his story Tannhäuser rises and sings his song of love. He sings his song of love. He sings his song of love. He sings his song of love. He sings his song of love.

The famous procession of the knights of the Wartburg now descends into the Valley. Tannhäuser is on her side, and dies, saying "Holy Saint Elizabeth, pray thou for me."

A Chorus of young plerms (Saxons and others) now appears, bearing a staff covered with green leaves. The staff is now wrapped in the hair of a lioness, and Tannhäuser is forgiven.

A black and white illustration of a young child sitting in a four-wheeled toy car. The child is holding a book open in their lap. The car has a steering wheel and a small figure on top. The entire illustration is enclosed within a decorative, octagonal border.

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53 - 11 15 S.R. from London (9 30 Local A

6.30 11.15 S.B. from La. to 5.30 Local Arr.

6.35-11.15 S.B. from London 19.30 Local An

TABLE 1
Regression results for the 1990-1994 period

[illegible]

The People's Weekly Worker

What if I spend John Deere

6 30-11 15 N.B. from London 19.30 Local A

6.0 Labeled β -D-Glucose

6 30 11 15 NB from Japan 9 30

CLASOR

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Weber, Challen, Bechstein, and

Grotian-Steinweg.



A Piccadilly Picnic—

For a really wonderful picnic
With the sherry and the pickering
But the Kios soon proved to trace
A savoury and satisfying both thrilling
And in a retreat
I found a rest
They found an ideal friend who was cooking some meat
And the Kios was a place where the place
For a meal that is tempting and filling.

BISTO

for all
Meat Dishes



Smooth as Velvet

after shaving with an "Eclipse"
Blade—the outcome of two
years of intensive research.

"ECLIPSE"

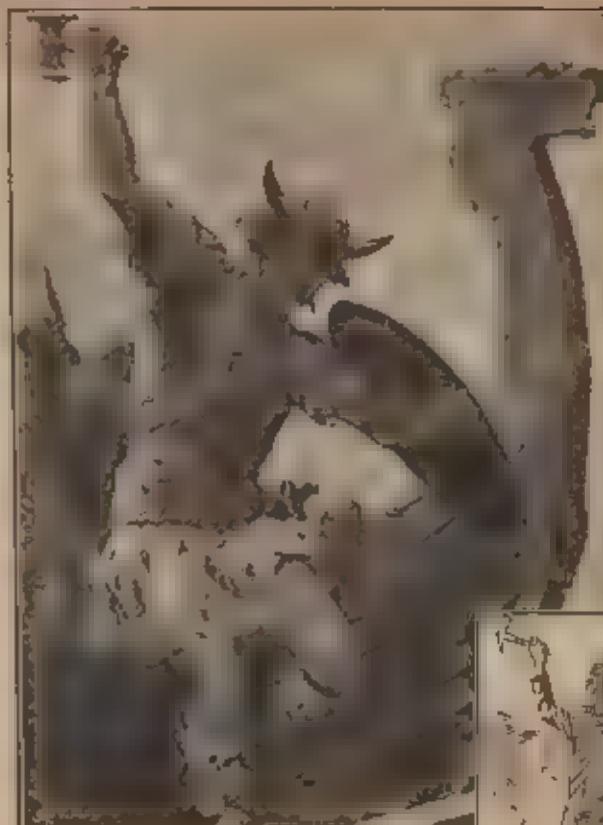
(Safety Type)
SAFETY RAZOR
BLADES

are sold under a "money-back"
guarantee of satisfaction.

OUR OFFER

Buy a packet of 5 "Eclipse" Blades from
your usual supplier or if unable to obtain,
send 1/6 to makers. After using two, you
are not entirely satisfied, return the 5 blades
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Steel Manufacturers, SHEFFIELD



THE VIKING—The rider-sea rover of the North. One
of the race of Canute, wisest and best of the Danish kings.

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To beget the courage and cheerfulness that triumphs over
dangers and difficulties is the mission of Wincarnis.

Wincarnis brings health and the invincible spirit of health. It banishes
depression, infuses vigour, excites warmth, sets your nerves aching
and your veins glowing with life. Dull thoughts and mental worries
disappear under its sunny influence. Daily tasks and responsibilities
become lighter in the cheerful confidence Wincarnis inspires.

Let this good tonic wine help you through the winter months. It
will guard against colds and chills and influenza. At all times it en-
courages, invigorates and strengthens. Every wineglassful of Wincarnis
glows with the ruby juice of grapes steeped in glorious southern sun-
shine. Every drop sparkles with the potent health forces it contains.

Wincarnis

The GOOD Tonic Wine

During the past 40 years, more than 17,000 doctors have recom-
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Laziness, Convalescence, Weak Digestion, Vertigo, Insomnia, In-
somnia, Mental Exhaustion, Faintness, Loss of Appetite, Palpitation.

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for Free Sample
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WINCARNIS WORKS, NORWICH.

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I enclose 4d. (if you do not enclose anything, I will send
it free of charge) and use a free enclosed sample envelope.

Name

Address

Town

County

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Thursday's Programmes cont'd (Oct 20)

2ZY MANCHESTER. 284.8 M, 750 KC

12.0 1.0 ...
 4.30 ...
 5.0 ...
 5.15 ...
 6.0 ...
 6.5 ...
 6.20 ...
7.45 THE BLACKPOOL MUSICAL FESTIVAL
 ...
 9.0 ...
9.35 VARIETY
 ...
 Supported by the VARIETY FUND
 10.30 12.0 ...

CKH HULL. 284 M, 1,020 KC

2.30 ...
 5.15 ...
 6.0 ...
 6.30 12.0 ...
2LS LEEDS-BRADFORD. 277.8 M, 282.1 M, 880 KC & 930 KC

2.30 ...
 3.45 ...
 4.0 ...
 5.0 ...
 5.15 ...
 6.0 ...
 6.30 12.0 ...

6LV LIVERPOOL. 297 M, 750 KC

3.0 ...
 4.0 ...
 4.15 ...
 5.15 ...
 6.0 ...
 6.30 12.0 ...

SNG ... 275.2 M, 1,000 KC

4.40 ...
 5.0 ...
 5.0 ...
 5.15 ...
 6.15 ...
 6.30 12.0 ...

5PY PLYMOUTH. 400 M, 750 KC

2.30 ...
 5.15 ...
 6.0 ...
 6.15 ...
 6.30 12.0 ...

6FL SHEFFIELD. 272.7 M, 1,000 KC

2.30 ...
 5.15 ...
 6.0 ...
 6.15 ...
 6.30 ...
 7.0 ...
 7.15 12.0 ...

6ST STOKE. 284.1 M, 1,020 KC

2.30 ...
 5.15 ...
 6.0 ...
 6.30 12.0 ...

5SX SWANSEA. 284.1 M, 1,020 KC

2.30 ...
 5.15 ...
 6.0 ...
 6.30 ...
 9.35 ...
 10.30 12.0 ...

Northern Programmes.

5NO NEWCASTLE. 275.2 M, 1,000 KC

2.30 ...
 5.15 ...
 6.0 ...
 6.30 ...

5SC GLASGOW. 275.2 M, 1,000 KC

2.30 ...
 5.15 ...
 6.0 ...
 6.30 ...

2BD ABERDEEN. 275.2 M, 1,000 KC

2.30 ...
 5.15 ...
 6.0 ...
 6.30 ...

2BE BELFAST. 275.2 M, 1,000 KC

2.30 ...
 5.15 ...
 6.0 ...
 6.30 ...

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 City _____

PROGRAMMES for FRIDAY, October 21

10.30 AM. (Daventry)
 5.45 AM. 2. 3. 4. 5. 6. 7. 8. 9. 10. 11. 12. 13. 14. 15. 16. 17. 18. 19. 20. 21. 22. 23. 24. 25. 26. 27. 28. 29. 30. 31. 32. 33. 34. 35. 36. 37. 38. 39. 40. 41. 42. 43. 44. 45. 46. 47. 48. 49. 50. 51. 52. 53. 54. 55. 56. 57. 58. 59. 60. 61. 62. 63. 64. 65. 66. 67. 68. 69. 70. 71. 72. 73. 74. 75. 76. 77. 78. 79. 80. 81. 82. 83. 84. 85. 86. 87. 88. 89. 90. 91. 92. 93. 94. 95. 96. 97. 98. 99. 100. 101. 102. 103. 104. 105. 106. 107. 108. 109. 110. 111. 112. 113. 114. 115. 116. 117. 118. 119. 120. 121. 122. 123. 124. 125. 126. 127. 128. 129. 130. 131. 132. 133. 134. 135. 136. 137. 138. 139. 140. 141. 142. 143. 144. 145. 146. 147. 148. 149. 150. 151. 152. 153. 154. 155. 156. 157. 158. 159. 160. 161. 162. 163. 164. 165. 166. 167. 168. 169. 170. 171. 172. 173. 174. 175. 176. 177. 178. 179. 180. 181. 182. 183. 184. 185. 186. 187. 188. 189. 190. 191. 192. 193. 194. 195. 196. 197. 198. 199. 200. 201. 202. 203. 204. 205. 206. 207. 208. 209. 210. 211. 212. 213. 214. 215. 216. 217. 218. 219. 220. 221. 222. 223. 224. 225. 226. 227. 228. 229. 230. 231. 232. 233. 234. 235. 236. 237. 238. 239. 240. 241. 242. 243. 244. 245. 246. 247. 248. 249. 250. 251. 252. 253. 254. 255. 256. 257. 258. 259. 260. 261. 262. 263. 264. 265. 266. 267. 268. 269. 270. 271. 272. 273. 274. 275. 276. 277. 278. 279. 280. 281. 282. 283. 284. 285. 286. 287. 288. 289. 290. 291. 292. 293. 294. 295. 296. 297. 298. 299. 300. 301. 302. 303. 304. 305. 306. 307. 308. 309. 310. 311. 312. 313. 314. 315. 316. 317. 318. 319. 320. 321. 322. 323. 324. 325. 326. 327. 328. 329. 330. 331. 332. 333. 334. 335. 336. 337. 338. 339. 340. 341. 342. 343. 344. 345. 346. 347. 348. 349. 350. 351. 352. 353. 354. 355. 356. 357. 358. 359. 360. 361. 362. 363. 364. 365. 366. 367. 368. 369. 370. 371. 372. 373. 374. 375. 376. 377. 378. 379. 380. 381. 382. 383. 384. 385. 386. 387. 388. 389. 390. 391. 392. 393. 394. 395. 396. 397. 398. 399. 400. 401. 402. 403. 404. 405. 406. 407. 408. 409. 410. 411. 412. 413. 414. 415. 416. 417. 418. 419. 420. 421. 422. 423. 424. 425. 426. 427. 428. 429. 430. 431. 432. 433. 434. 435. 436. 437. 438. 439. 440. 441. 442. 443. 444. 445. 446. 447. 448. 449. 450. 451. 452. 453. 454. 455. 456. 457. 458. 459. 460. 461. 462. 463. 464. 465. 466. 467. 468. 469. 470. 471. 472. 473. 474. 475. 476. 477. 478. 479. 480. 481. 482. 483. 484. 485. 486. 487. 488. 489. 490. 491. 492. 493. 494. 495. 496. 497. 498. 499. 500. 501. 502. 503. 504. 505. 506. 507. 508. 509. 510. 511. 512. 513. 514. 515. 516. 517. 518. 519. 520. 521. 522. 523. 524. 525. 526. 527. 528. 529. 530. 531. 532. 533. 534. 535. 536. 537. 538. 539. 540. 541. 542. 543. 544. 545. 546. 547. 548. 549. 550. 551. 552. 553. 554. 555. 556. 557. 558. 559. 560. 561. 562. 563. 564. 565. 566. 567. 568. 569. 570. 571. 572. 573. 574. 575. 576. 577. 578. 579. 580. 581. 582. 583. 584. 585. 586. 587. 588. 589. 590. 591. 592. 593. 594. 595. 596. 597. 598. 599. 600. 601. 602. 603. 604. 605. 606. 607. 608. 609. 610. 611. 612. 613. 614. 615. 616. 617. 618. 619. 620. 621. 622. 623. 624. 625. 626. 627. 628. 629. 630. 631. 632. 633. 634. 635. 636. 637. 638. 639. 640. 641. 642. 643. 644. 645. 646. 647. 648. 649. 650. 651. 652. 653. 654. 655. 656. 657. 658. 659. 660. 661. 662. 663. 664. 665. 666. 667. 668. 669. 670. 671. 672. 673. 674. 675. 676. 677. 678. 679. 680. 681. 682. 683. 684. 685. 686. 687. 688. 689. 690. 691. 692. 693. 694. 695. 696. 697. 698. 699. 700. 701. 702. 703. 704. 705. 706. 707. 708. 709. 710. 711. 712. 713. 714. 715. 716. 717. 718. 719. 720. 721. 722. 723. 724. 725. 726. 727. 728. 729. 730. 731. 732. 733. 734. 735. 736. 737. 738. 739. 740. 741. 742. 743. 744. 745. 746. 747. 748. 749. 750. 751. 752. 753. 754. 755. 756. 757. 758. 759. 760. 761. 762. 763. 764. 765. 766. 767. 768. 769. 770. 771. 772. 773. 774. 775. 776. 777. 778. 779. 780. 781. 782. 783. 784. 785. 786. 787. 788. 789. 790. 791. 792. 793. 794. 795. 796. 797. 798. 799. 800. 801. 802. 803. 804. 805. 806. 807. 808. 809. 810. 811. 812. 813. 814. 815. 816. 817. 818. 819. 820. 821. 822. 823. 824. 825. 826. 827. 828. 829. 830. 831. 832. 833. 834. 835. 836. 837. 838. 839. 840. 841. 842. 843. 844. 845. 846. 847. 848. 849. 850. 851. 852. 853. 854. 855. 856. 857. 858. 859. 860. 861. 862. 863. 864. 865. 866. 867. 868. 869. 870. 871. 872. 873. 874. 875. 876. 877. 878. 879. 880. 881. 882. 883. 884. 885. 886. 887. 888. 889. 890. 891. 892. 893. 894. 895. 896. 897. 898. 899. 900. 901. 902. 903. 904. 905. 906. 907. 908. 909. 910. 911. 912. 913. 914. 915. 916. 917. 918. 919. 920. 921. 922. 923. 924. 925. 926. 927. 928. 929. 930. 931. 932. 933. 934. 935. 936. 937. 938. 939. 940. 941. 942. 943. 944. 945. 946. 947. 948. 949. 950. 951. 952. 953. 954. 955. 956. 957. 958. 959. 960. 961. 962. 963. 964. 965. 966. 967. 968. 969. 970. 971. 972. 973. 974. 975. 976. 977. 978. 979. 980. 981. 982. 983. 984. 985. 986. 987. 988. 989. 990. 991. 992. 993. 994. 995. 996. 997. 998. 999. 1000.

2LO LONDON and 5XX DAVENTRY

(301.4 M. 880 KC.)

(1,804.5 M. 187 KC.)

7.25 Mr. ANTHONY ASQUITH: 'Art of the Cinema' The Acting

11.0 THE DAVENTRY QUARTET and WILLIAM DAVIES (Baritone)

12.0 AMINA LUNHEIM (Violin) and MARGERY SINISORAM (Pianoforte), in a short recital including Sonata in C Minor (Dohnanyi)

12.30 ORGAN RECITAL

By LEONARD H. WARRER

Relayed from St. Botolph's Church, Bishopsgate
 Sonata III M. 1. 2. 3. 4. 5. 6. 7. 8. 9. 10. 11. 12. 13. 14. 15. 16. 17. 18. 19. 20. 21. 22. 23. 24. 25. 26. 27. 28. 29. 30. 31. 32. 33. 34. 35. 36. 37. 38. 39. 40. 41. 42. 43. 44. 45. 46. 47. 48. 49. 50. 51. 52. 53. 54. 55. 56. 57. 58. 59. 60. 61. 62. 63. 64. 65. 66. 67. 68. 69. 70. 71. 72. 73. 74. 75. 76. 77. 78. 79. 80. 81. 82. 83. 84. 85. 86. 87. 88. 89. 90. 91. 92. 93. 94. 95. 96. 97. 98. 99. 100. 101. 102. 103. 104. 105. 106. 107. 108. 109. 110. 111. 112. 113. 114. 115. 116. 117. 118. 119. 120. 121. 122. 123. 124. 125. 126. 127. 128. 129. 130. 131. 132. 133. 134. 135. 136. 137. 138. 139. 140. 141. 142. 143. 144. 145. 146. 147. 148. 149. 150. 151. 152. 153. 154. 155. 156. 157. 158. 159. 160. 161. 162. 163. 164. 165. 166. 167. 168. 169. 170. 171. 172. 173. 174. 175. 176. 177. 178. 179. 180. 181. 182. 183. 184. 185. 186. 187. 188. 189. 190. 191. 192. 193. 194. 195. 196. 197. 198. 199. 200. 201. 202. 203. 204. 205. 206. 207. 208. 209. 210. 211. 212. 213. 214. 215. 216. 217. 218. 219. 220. 221. 222. 223. 224. 225. 226. 227. 228. 229. 230. 231. 232. 233. 234. 235. 236. 237. 238. 239. 240. 241. 242. 243. 244. 245. 246. 247. 248. 249. 250. 251. 252. 253. 254. 255. 256. 257. 258. 259. 260. 261. 262. 263. 264. 265. 266. 267. 268. 269. 270. 271. 272. 273. 274. 275. 276. 277. 278. 279. 280. 281. 282. 283. 284. 285. 286. 287. 288. 289. 290. 291. 292. 293. 294. 295. 296. 297. 298. 299. 300. 301. 302. 303. 304. 305. 306. 307. 308. 309. 310. 311. 312. 313. 314. 315. 316. 317. 318. 319. 320. 321. 322. 323. 324. 325. 326. 327. 328. 329. 330. 331. 332. 333. 334. 335. 336. 337. 338. 339. 340. 341. 342. 343. 344. 345. 346. 347. 348. 349. 350. 351. 352. 353. 354. 355. 356. 357. 358. 359. 360. 361. 362. 363. 364. 365. 366. 367. 368. 369. 370. 371. 372. 373. 374. 375. 376. 377. 378. 379. 380. 381. 382. 383. 384. 385. 386. 387. 388. 389. 390. 391. 392. 393. 394. 395. 396. 397. 398. 399. 400. 401. 402. 403. 404. 405. 406. 407. 408. 409. 410. 411. 412. 413. 414. 415. 416. 417. 418. 419. 420. 421. 422. 423. 424. 425. 426. 427. 428. 429. 430. 431. 432. 433. 434. 435. 436. 437. 438. 439. 440. 441. 442. 443. 444. 445. 446. 447. 448. 449. 450. 451. 452. 453. 454. 455. 456. 457. 458. 459. 460. 461. 462. 463. 464. 465. 466. 467. 468. 469. 470. 471. 472. 473. 474. 475. 476. 477. 478. 479. 480. 481. 482. 483. 484. 485. 486. 487. 488. 489. 490. 491. 492. 493. 494. 495. 496. 497. 498. 499. 500. 501. 502. 503. 504. 505. 506. 507. 508. 509. 510. 511. 512. 513. 514. 515. 516. 517. 518. 519. 520. 521. 522. 523. 524. 525. 526. 527. 528. 529. 530. 531. 532. 533. 534. 535. 536. 537. 538. 539. 540. 541. 542. 543. 544. 545. 546. 547. 548. 549. 550. 551. 552. 553. 554. 555. 556. 557. 558. 559. 560. 561. 562. 563. 564. 565. 566. 567. 568. 569. 570. 571. 572. 573. 574. 575. 576. 577. 578. 579. 580. 581. 582. 583. 584. 585. 586. 587. 588. 589. 590. 591. 592. 593. 594. 595. 596. 597. 598. 599. 600. 601. 602. 603. 604. 605. 606. 607. 608. 609. 610. 611. 612. 613. 614. 615. 616. 617. 618. 619. 620. 621. 622. 623. 624. 625. 626. 627. 628. 629. 630. 631. 632. 633. 634. 635. 636. 637. 638. 639. 640. 641. 642. 643. 644. 645. 646. 647. 648. 649. 650. 651. 652. 653. 654. 655. 656. 657. 658. 659. 660. 661. 662. 663. 664. 665. 666. 667. 668. 669. 670. 671. 672. 673. 674. 675. 676. 677. 678. 679. 680. 681. 682. 683. 684. 685. 686. 687. 688. 689. 690. 691. 692. 693. 694. 695. 696. 697. 698. 699. 700. 701. 702. 703. 704. 705. 706. 707. 708. 709. 710. 711. 712. 713. 714. 715. 716. 717. 718. 719. 720. 721. 722. 723. 724. 725. 726. 727. 728. 729. 730. 731. 732. 733. 734. 735. 736. 737. 738. 739. 740. 741. 742. 743. 744. 745. 746. 747. 748. 749. 750. 751. 752. 753. 754. 755. 756. 757. 758. 759. 760. 761. 762. 763. 764. 765. 766. 767. 768. 769. 770. 771. 772. 773. 774. 775. 776. 777. 778. 779. 780. 781. 782. 783. 784. 785. 786. 787. 788. 789. 790. 791. 792. 793. 794. 795. 796. 797. 798. 799. 800. 801. 802. 803. 804. 805. 806. 807. 808. 809. 810. 811. 812. 813. 814. 815. 816. 817. 818. 819. 820. 821. 822. 823. 824. 825. 826. 827. 828. 829. 830. 831. 832. 833. 834. 835. 836. 837. 838. 839. 840. 841. 842. 843. 844. 845. 846. 847. 848. 849. 850. 851. 852. 853. 854. 855. 856. 857. 858. 859. 860. 861. 862. 863. 864. 865. 866. 867. 868. 869. 870. 871. 872. 873. 874. 875. 876. 877. 878. 879. 880. 881. 882. 883. 884. 885. 886. 887. 888. 889. 890. 891. 892. 893. 894. 895. 896. 897. 898. 899. 900. 901. 902. 903. 904. 905. 906. 907. 908. 909. 910. 911. 912. 913. 914. 915. 916. 917. 918. 919. 920. 921. 922. 923. 924. 925. 926. 927. 928. 929. 930. 931. 932. 933. 934. 935. 936. 937. 938. 939. 940. 941. 942. 943. 944. 945. 946. 947. 948. 949. 950. 951. 952. 953. 954. 955. 956. 957. 958. 959. 960. 961. 962. 963. 964. 965. 966. 967. 968. 969. 970. 971. 972. 973. 974. 975. 976. 977. 978. 979. 980. 981. 982. 983. 984. 985. 986. 987. 988. 989. 990. 991. 992. 993. 994. 995. 996. 997. 998. 999. 1000.

10.20 LUNCH-TIME MUSIC by the ORCHESTRA COLONRO (Leader, A. MANTOVANI) from the Hotel Metropole

3.3 Mr. J. A. WILLIAMSON 'Empire History Columns and Burdens'

Mr. ERNEST YOUNG: 'Geography The Main Land; British Guiana and British Honduras'

THESE two talks will deal with the settlement of the mainland of Central and South America by English, Spaniards, Portuguese, French and Dutch—where plantations succeeded and which failed and disappeared. This subject covers also the picturesque history of the rise and fall of the buccanniers

3.25 Musical Interlude

3.30 Sir ERNEST GRAY 'How Reading and Writing Began'

3.45 Musical Interlude

3.50 CONCERTS FOR SCHOOL CHILDREN

Arranged by the PRINCIPAL (CONCERTS FOR SCHOOL CHILDREN) in conjunction with the (C.H.I.)

I played from the People's Palace

Third Concert of Seventh Series

THE GRASSHOPPER ORCHESTRA

Conducted by GWYNNE KIMPTON

Leader PHYLIS NORMAN PARKER

Minuet and Trio from Jupiter Symphony, Mozart

Minuet for String Orchestra, Beethoven

Minuet and Trio from First Symphony, Beethoven

'Maid of Arles' Suite ('L'Arlesienne'), Bizet

Overture to 'Hansel and Gretel', Humperdinck

4.45 Musical Interlude

5.0 Mrs. MARION CHAMBERLAIN 'A Garden Chat'

5.15 THE CHILDREN'S HOUR: The 'Family' w. L. 'Party' to those in birth and marriage

6.0 FRANK WESTFIELD'S ORCHESTRA from the Prince of Wales Playhouse, Lewisham

6.30 THREE SIGNAL, CROOKWICK: WEATHER FORECAST, FIRST GENERAL NEWS BULLETIN

6.45 FRANK WESTFIELD'S ORCHESTRA (Continued)

7.0 Mr. G. A. ATKINSON 'Seen on the Screen'

7.15 THE FOUNDATIONS OF MUSIC

MAINTAINING A SINGULARITY

IN THE HISTORY OF MUSIC

ON the scenario, on direction and lighting and camera angles, the ordinary movie actor is rather vague; but on the subject of acting he has very pronounced and set views, and Mr. Anthony Asquith will have a keenly critical audience tonight. But even the most confirmed Osh or Talmadge fans will find that his discussion of the problems of casting and the merits of the star system, may give them

Pictures on page 102

7.45 Mr. BASIL MAINE 'Next Week's Broadcast'

8.0 NATIONAL SYMPHONY CONCERT (See Special Programme below)

9.0 WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN

9.15 NATIONAL CONCERT

Terzetto for Two Violins and Viola *Druck*
..... *finden sie am page 5*

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for Cool
Smoking



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Navy Cut

CIGARETTES

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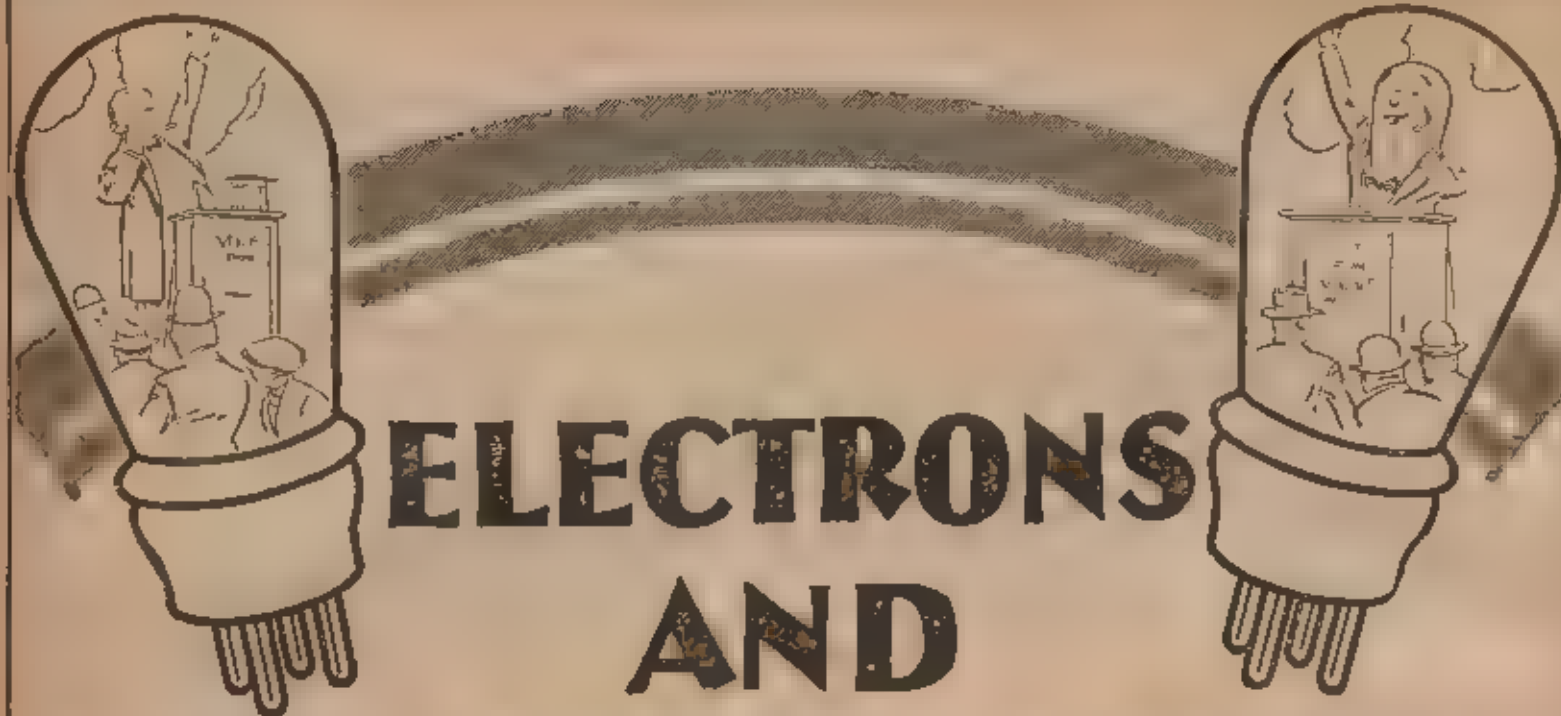
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100 for 4/8



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circuit stage and for general
purposes

Marconi D.E.H. 25 for the
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Ad. Camp. 11/10/37

This Plan will bring you £250 A YEAR FOR LIFE—FROM AGE 55

Ninety-nine men out of a hundred have to provide for their own future. They have no rich relative to take the burden from their shoulders, and no business pension scheme to fall back upon. They stand or fall on their own efforts.

Are you satisfied with the progress you yourself are making? Have you saved anything like enough to justify a belief that at 55 years of age you will be in a position to take things easier? What about your family should you, the breadwinner, be taken from them? The plan about to be explained will, if adopted without further delay, relieve you of all anxiety about the matter.

It is the best, the easiest, and the surest way of providing both for your own later years and for your dependents.

Assuming your age to be 35 and you would like to provide for a private income of £250 a year for life commencing at age 55, this is how the plan works out. You make yearly or half-yearly deposits to the Sun Life of Canada (the great Annuity Co.) of an agreed sum.

And this is what you will get in return:

£250 a Year for Life.

At 55 years of age the Sun Life of Canada will start to pay you £250 a year for life. This is a guaranteed income, and you will not be troubled by any fluctuations of the market. The sum is paid in 12 instalments of £20 10s. each, and you will have the whole of it at your disposal.

Income Tax Saved

By making the deposits to the Sun Life of Canada you will be able to deduct income tax from them, and you will be able to claim a refund of the tax when you receive the annuity. This will save you a considerable sum of money.

£20 a Month if Unable to Work.

If you are unable to work through illness or accident, the power to earn a living, and the usual means of support, are cut off. You are then entitled to a further £20 a month, which will be paid to you for the rest of your life.

£2,000 For Your Family.

Should you not live to the age of 55, £2,000 will be paid to your family in addition, half of every deposit.

had made to date. If death occurs before the age of 55, the sum would be £2,000 plus half the deposits.

Any Age, Any Amount.

You can make the plan work for any age and for any amount of annuity. The sum of the annuity is determined by the amount of the deposits and the age at which you begin to receive it.

£70,000,000 Assets.

The Sun of Canada has a vast amount of assets, which are under the control of the company. It is an important factor in the security of the plan.

FILL IN AND POST THIS FORM TO-DAY.

To J. F. JUNKIN (Manager), SUN LIFE ASSURANCE CO. OF CANADA,
12, Sun of Canada House,
Victoria Embankment, London, W.C.2

Exact date of birth (Married or about to be married)

Name
(Mr., Mrs., or Miss)

Saturday's Programmes continued (October 22)

6.45 LIGHT MUSIC

THE HAROLD MOSE OCTET Fenton
Fenton (Conductor)

Overture, "The Broomfield (Patric)"
Music from Symphony in G Major
The Little Silver Ring
Quick Movement from a Violin Concerto
Max Bruch

7.5 ETHER FENTON

Warum sind die Rosen so blau? Warum
die Rosen so blau?
The Little Silver Ring
The Broomfield (Patric)

7.15 OCTET

Wally Foster The Old Man Ball
Harold Mose
Entr'acte "The Broomfield (Patric)"
Selection from The Tales of Hoffmann
Gifford Bach
Music from "The Maid of Arles" Suite
Bach

7.30 FIVE FENTON

Old Scotch Airs
Sweet spirit, hear my prayer
Vincent Wallace

7.40 OCTET

Overture to "Athalie"
Entr'acte, "Mephistopheles in the Wood"
First Hungarian Rhapsody
Challe Song from "Jenny"
Mendelssohn
Liszt
Chopin

8.0 DANCING TIME

THE LONDON RADIO DANCE BAND
directed by SIDNEY FRIEDMAN
DUDLEY ROSE (Syncope Song)
ALDERIDGE MORA and ELBA MAY (Syncope Song)
Duets and Songs
HARRY RICHARDS (Xylophone)

10.0 WEATHER FORECAST, SECOND GENERAL NEWS

10.15 11.15 BALLET AND BALLADS

THE BIRMINGHAM SYMPHONY ORCHESTRA
Conducted by JOSEPH LEWIS
Selection from Suite of Ballet Music from
W. A. Mozart
BARRINGTON HOOPER (Tenor)
To Mary
O Mary
Songs my mother taught me
Thou art risen, my beloved
Suite of Ballet Music from Heracles
BARRINGTON HOOPER
Drink to me only
Mary of Arlesdale
When all the world is young
ORCHESTRA
Suite of Ballet Music from "Faust"

6.45 BOURNEMOUTH. 224.1 M. 920 KC.

3.30 London Programme relayed from Daventry

4.15 DANCE MUSIC by the KING'S HALL BAND

5.15 THE CHILDREN'S HOUR

6.0 London Programme relayed from Daventry

6.30 S.B. from London



THE LAUNCH OF 'THE DEVONSHIRE'

H.M.S. Devonshire will be launched at Devonport this afternoon, when the proceedings will be broadcast by Plymouth Station and relayed to 500 stations above are Lady Mildmay of Flete, who performs the ceremony and her companion Mr C. D. J. Bell.

7.0 W. HOGARTH TIDY, Tiger, Tiger!

7.15 S.B. from London

7.45 THE STATION OCTET

Entr'acte, "The Broomfield (Patric)"

8.0

THE NIGHTJARS

THE STATION CONCERT PARTY

Isobel M. Mearns

Isobel M. Mearns

KENNETH M. COENKRA

KENNETH M. COENKRA

FRANK L. L. L.

FRANK L. L. L.

FRANK L. L. L.

9.0 S.B. from London 9.30 Local Announcements, Sports Bulletin

9.35 IN REMINISCENT MOOD

Overture to "The Broomfield (Patric)"

9.43 Entr'acte, "In the Shadow"

9.47 EDWARD HILL (Baritone)

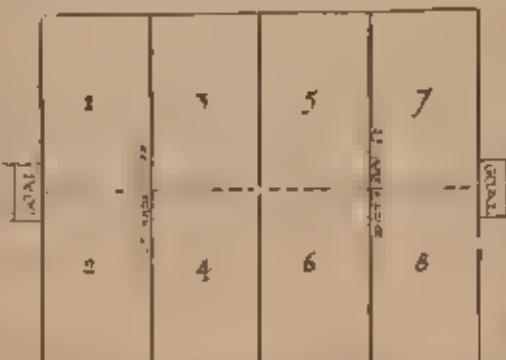
Where my caravan has rested
Until

9.55 IRAN FORTH and PHYLLIS SCOTT

Valse and Lullaby
The Son of a Gambler
The Buffalo Gals
Oh, Fred, tell me to stop
I haven't told me
Rough Lullaby

10.10 OCTET

Entr'acte, "Dream of Love"
After the Ball



Use this plan when you listen to the Rugby Football broadcast from Twickenham this afternoon.

10.15 A Perfect Day

Selection from "The Broomfield (Patric)"

10.18 OCTET

Selection from "The Broomfield (Patric)"

10.35-12.0 S.B. from London

CWA CARDIFF. 243 M. 250 KC.

3.30 London Programme relayed from Daventry

5.0 THE DANCING, relayed from Daventry

5.15 THE CHILDREN'S HOUR

6.0 London Programme relayed from Daventry

6.30 S.B. from London

6.45 NEW KITE SWISS

Selection from "The Broomfield (Patric)"

7.0 A Perfect Day

7.15 S.B. from London

7.25 Mr. A. S. HARRIS, I. S. HARRIS, I. S. HARRIS

7.45 THE ROYAL HAWAIIAN ORCHESTRA

Dance Music and Selected Items

8.15 McQUEEN AND WHITFIELD

The English Syncope Entertainers

8.30 THE ORCHESTRA

Dance Music and Selected Items

9.0 12.0 S.B. from London (9.30 Local Announcements, Sports Bulletin)

22Y MANCHESTER. 344.8 M. 780 KC.

3.0 BLACKBURN ROVERS, LIVERPOOL

A Running Commentary by Mr. F. STACEY
Liverpool on the Association Football Match
Relayed from Ewood Park, Blackburn

5.0 K. LONG (Pianoforte)

Impromptu in A Flat
The Girl with the Flax
Schubert in E Major
Nocturne in B Major

5.15 THE CHILDREN'S HOUR

6.0 London Programme relayed from Daventry

6.30 S.B. from London

7.0 Mr. JAMES L. HEDDERSON, "Very Good" Fish

7.15 S.B. from London

7.25 Mr. F. STACEY LINTOTT: Sports Talk

7.45 FOOT IT LIGHTLY HERE AND THERE

THE STATION ORCHESTRA

The Brogue (Strathspey, from "The Brogue")
Molly on the Shore
Some Traditional Irish Dances, from "The Shamrock"
Three Irish Dances

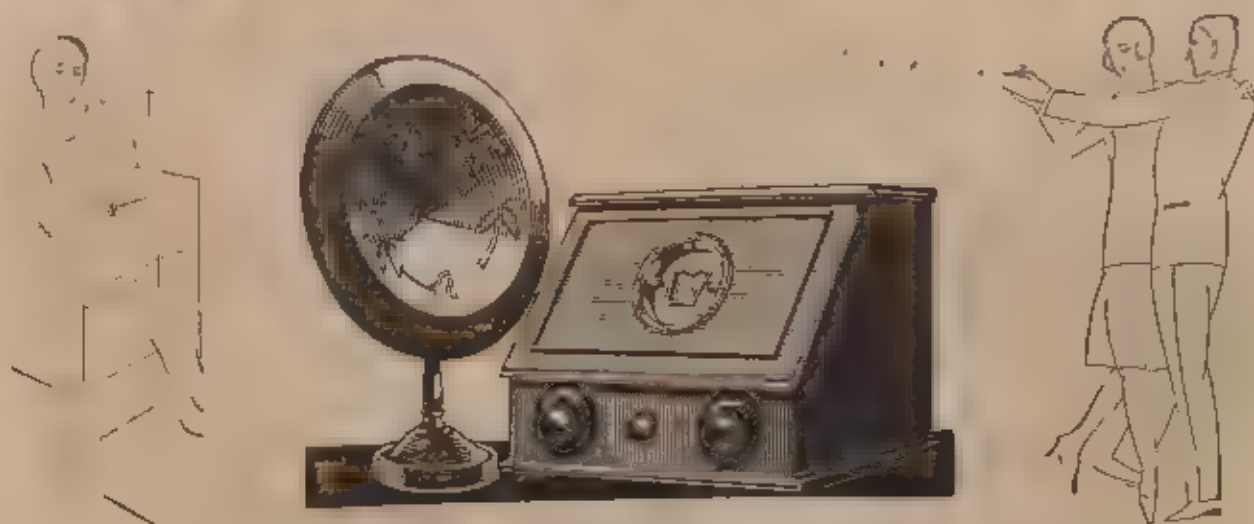
HAROLD HALLAM (Baritone)

Songs of the Hebrides
The Hebrides Song
The Hebrides Song
The Hebrides Song

ORCHESTRA

Some Traditional Scottish Dances
Some Traditional Welsh Dances

MARCONIPHONE



SMART SIMPLICITY

That's the keynote of to-day. It's the fashion in dress and in art because it's the modern taste. That's why the New Radio Simplicity has caught on so amazingly; it is a way of doing something rather wonderful without the least trouble or afterthought—and only genius could have evolved it. You just switch it on—exactly as you do the light, and your concert, your dance-programme is in full swing, crystal-clear in tone, perfect in power. There are no batteries, no accumulator, you have no more to do about it than to turn it on and off, and it costs you practically nothing. It never needs refilling or repair—it is the perfection of "smart simplicity."

THE NEW MODEL 32

Remarkable purity of tone combined with unusual range and power. Operation is the simplest possible. Single tuning control with a tuning scale engraved on a white ground so that points at which stations tune in can be recorded. High quality finish in polished mahogany.

Receiver only with Broadcast and Davenry co. units, including
Royalty - **£13:17:6**



THE NEW RADIO SIMPLICITY

THREE-VALVE RECEIVER

D.C. Mains Drive unit **£6 10 0**. A.C. Mains-Drive unit, including valve and Royalty, **£9**

This receiver can also be supplied complete with valves, batteries, etc., for 2, 4, or 6-volt battery installations, if required.

The Melloyox Loud Speaker, famous for its mellow purity and forming an admirable combination with the
32 Receiver - **£2:5:0**

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DEFERRED TERMS.

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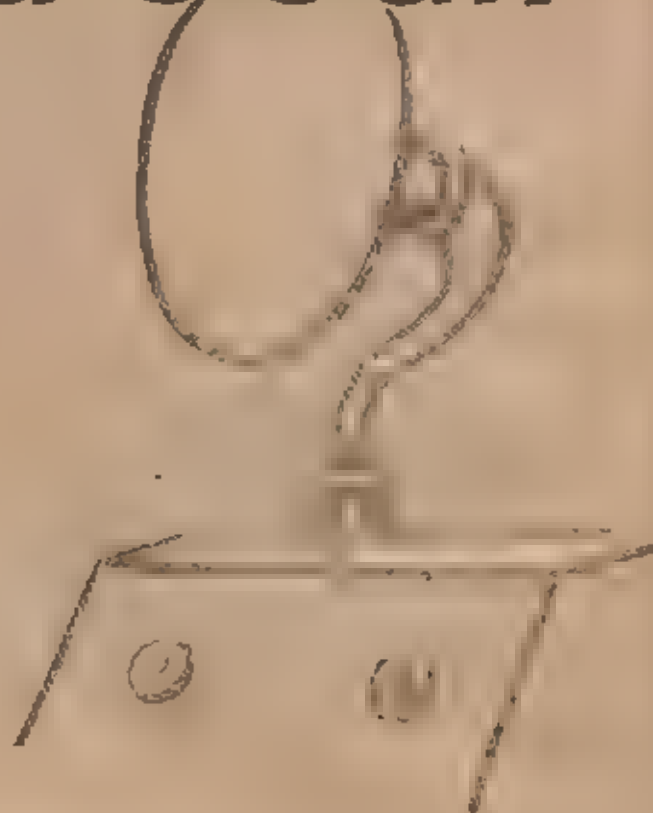
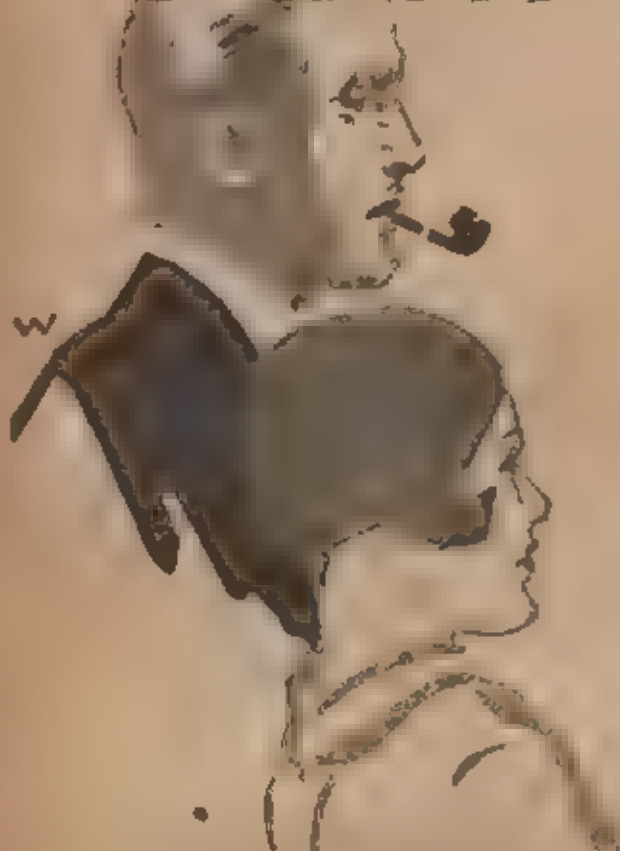
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"Yes Joan, I'm trying those Cosmos Valves your brother was raving about, after all they cost no more than other B.R.V M.A. Valves and are made by Metropolitan-Vickers who have an international reputation for Pioneer work in everything Electrical."

"Well, John I wish you'd do something, my little Dressmaker was telling me only yesterday of the wonderful results they were getting on a Cosmos 3 Valve Set, it sounded as though it was much better than ours, though it didn't cost nearly as much."

Cosmos Shortpath (S.P.) Valves will come as a revelation to those whose sets are capable of utilising them to advantage; without going into technicalities, all the character notes that a Valve should have, high amplification factor, low impedance, high mutual conductance, are rendered possible without compromise, by their scientific construction.

Ask your dealer for the little Black and Gold booklet 4117/3 which will give you full particulars, or send a post card to the address given below.



MET-VICK

VALVES · COMPONENTS & SETS



35, CHARING CROSS ROAD



Saturday's Programmes cont'd (October 22)

Continued from page 98

HAROLD HALLAS
Songs of the Heorides (Love Lyrics)
Fairy & Love Song
The Miller's Dance, from Robin Hood
Caravella, from the 'Gipsy Song'
Some Traditional English Dances
9.0-12.0 S.B. from London (9.30 Local Announcements Sports Bulletin)

6KH HULL 294.1 M. 1,020 KC.
3.30 London Programme relayed from Daventry
5.15 THE CHILDREN'S HOUR
6.00 London Programme relayed from Daventry
6.30 S.B. from London
7.0 Mr. FRED H. PEARSON, 'The Hamble in History'
7.15-12.0 S.B. from London (9.30 Local Announcements Sports Bulletin)

7LS LEEDS-BRADFORD 277.8 M. 253 M. 1,080 KC. & 1,100 KC.
3.30 London Programme relayed from Daventry
5.15 THE CHILDREN'S HOUR
6.0 Light Music
6.10 FOR FARMERS: 'The Mineral Requirements of Farm Stock, by Mr. G. MILNE, M.Sc., of Leeds'
6.30 S.B. from London
7.45 **ROUND THE STATIONS**
9.0-12.0 S.B. from London (9.30 Local Announcements Sports Bulletin)

6LV LIVERPOOL 297 M. 1,010 KC.
3.30 London Programme relayed from Daventry
5.15 THE CHILDREN'S HOUR
6.30 **MIDSUMMER MAGIC**
A Play with Music, by C. F. H. H.
(Presented by EDWARD P.)
The Man (an old wise shopkeeper)
The Child
The Prince is woodland
DORIS GAMBELL and ROBERT MAWDSLEY
6.0 London Programme relayed from Daventry
6.30-12.0 S.B. Local Announcements Sports Bulletin

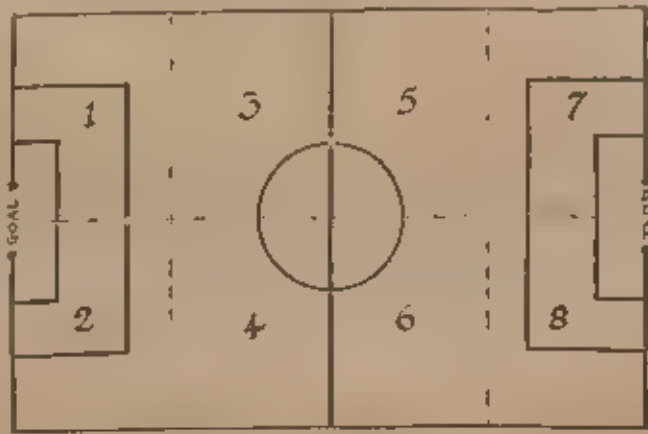
6NG NOTTINGHAM 276.2 M. 1,020 KC.
11.30-12.30 Gramophone Records
3.30 London Programme relayed from Daventry
5.15 THE CHILDREN'S HOUR
6.0 London Programme relayed from Daventry
6.30 S.B. from London
7.0 C. R. M. F. for The Tale of King Arthur
7.15-12.0 S.B. from London (9.30 Local Announcements Sports Bulletin)

5PY PLYMOUTH 407 M. 1,500 KC.
2.0 **H.M.S. 'DEVONSHIRE'**
H.M. DOCKYARD, DEVONPORT
Relayed to Daventry Experimental
performed throughout

2.10 Arrival of party at launching party
Commander-in-Chief to be received by Lord of Honour arrival and departure of launching platform
BAND of H.M. ROYAL MARINES (Plymouth Division) will play selections
2.20 Religious Service BAND of H.M. ROYAL MARINES to accompany the Choir in the H.M. 'Eternal Father' service
2.30 The Children's Hour
2.40 Naming of the ship by Lord of Honour
BAND of H.M. ROYAL MARINES will play selections
2.50 app. Cutting off a the...
MILITARY OF FLEET
MARINES will play 'Rule Britannia' as veterans
3.30 app. London Programme relayed from Daventry
5.15 THE CHILDREN'S HOUR
6.0 THE STATION DOOR
Pot pourri Potted Overtures
Selection from 'The Vagabond King'
Fantasia, 'Bacc'...
Selected and arranged by FINEK

6.30-12.0 S.B. from London (9.30 Local Announcements Sports Bulletin)
6FL SHEFFIELD 272.7 M. 1,100 KC.
4.15 GARDEN relayed from the Albert Hall
5.15 THE CHILDREN'S HOUR
6.0 THE CHILDREN'S SONGS FROM SHAKESPEARE
To the children known and unknown
arranged by Mr. FREDERICK BRIDGES and
by FREDERICK BRIDGES
Traditional Air
Traditional Air
The first is taken from 'The first books of...'
collected by Thos. Morley.
The second is found in the so-called 'Queen Elizabeth's Virginal Book' now in the Fitzwilliam Library
It was a lover and his love is given in its original and complete form by Thos. Morley.

continued on page 103



Use this plan when listening to the Association Football broadcast from Manchester this afternoon.

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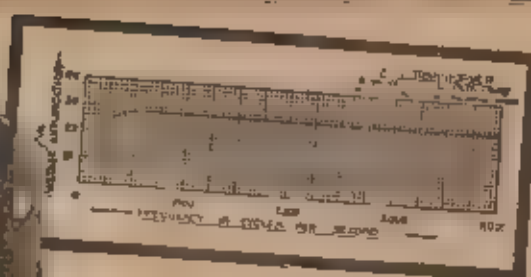
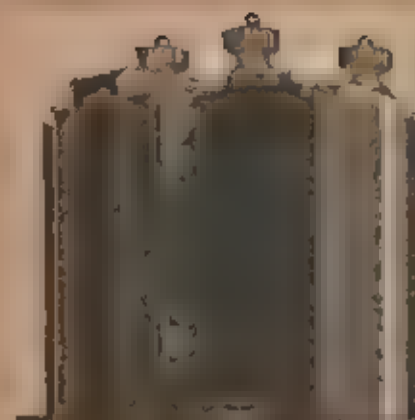
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Saturday's Programmes cont'd (October 22)

(I from page 101)

11.15 W. Ho, W. Ho ... Traditional melody is from a MS. in the British

12.15 R. Johann (1800)
J. Wilson (1804 1873)
"The bee sucks." "Full fathom
fake. O take are taken from
Oxford by Dr. Wilson in 1852.
When the bee sucks. P. Humphrey (181

13.15 A. ...
Full fathom five ... J. Bannister
Come onto these yellow sands ... (1830-1873)

14.15 A. ...
Full fathom five ... J. Bannister
Come onto these yellow sands ... (1830-1873)

15.15 A. ...
Full fathom five ... J. Bannister
Come onto these yellow sands ... (1830-1873)

16.15 A. ...
Full fathom five ... J. Bannister
Come onto these yellow sands ... (1830-1873)

17.15 A. ...
Full fathom five ... J. Bannister
Come onto these yellow sands ... (1830-1873)

18.15 A. ...
Full fathom five ... J. Bannister
Come onto these yellow sands ... (1830-1873)

19.15 A. ...
Full fathom five ... J. Bannister
Come onto these yellow sands ... (1830-1873)

20.15 A. ...
Full fathom five ... J. Bannister
Come onto these yellow sands ... (1830-1873)

21.15 A. ...
Full fathom five ... J. Bannister
Come onto these yellow sands ... (1830-1873)

22.15 A. ...
Full fathom five ... J. Bannister
Come onto these yellow sands ... (1830-1873)

23.15 A. ...
Full fathom five ... J. Bannister
Come onto these yellow sands ... (1830-1873)

24.15 A. ...
Full fathom five ... J. Bannister
Come onto these yellow sands ... (1830-1873)

25.15 A. ...
Full fathom five ... J. Bannister
Come onto these yellow sands ... (1830-1873)

26.15 A. ...
Full fathom five ... J. Bannister
Come onto these yellow sands ... (1830-1873)

27.15 A. ...
Full fathom five ... J. Bannister
Come onto these yellow sands ... (1830-1873)

28.15 A. ...
Full fathom five ... J. Bannister
Come onto these yellow sands ... (1830-1873)

29.15 A. ...
Full fathom five ... J. Bannister
Come onto these yellow sands ... (1830-1873)

30.15 A. ...
Full fathom five ... J. Bannister
Come onto these yellow sands ... (1830-1873)

31.15 A. ...
Full fathom five ... J. Bannister
Come onto these yellow sands ... (1830-1873)

32.15 A. ...
Full fathom five ... J. Bannister
Come onto these yellow sands ... (1830-1873)

33.15 A. ...
Full fathom five ... J. Bannister
Come onto these yellow sands ... (1830-1873)

34.15 A. ...
Full fathom five ... J. Bannister
Come onto these yellow sands ... (1830-1873)

35.15 A. ...
Full fathom five ... J. Bannister
Come onto these yellow sands ... (1830-1873)

36.15 A. ...
Full fathom five ... J. Bannister
Come onto these yellow sands ... (1830-1873)

37.15 A. ...
Full fathom five ... J. Bannister
Come onto these yellow sands ... (1830-1873)

38.15 A. ...
Full fathom five ... J. Bannister
Come onto these yellow sands ... (1830-1873)

39.15 A. ...
Full fathom five ... J. Bannister
Come onto these yellow sands ... (1830-1873)

40.15 A. ...
Full fathom five ... J. Bannister
Come onto these yellow sands ... (1830-1873)

8.30 S.B. from ...
9.10-12.0 S.B. from London (9.30 Local Ar
nations, Sports Bulletin)

Northern Programmes.

5NO NEWCASTLE.
3.30 Newcastle United v. Sheffield United. Relayed from
St James's Park. 4.15 M.P. ...
7.15 ...
10.15 ...

5SC GLASGOW
1.30 ...
5.15 ...
7.15 ...
10.15 ...

2BD ABERDEEN.
1.30 ...
5.15 ...
7.15 ...
10.15 ...

2BL BELFAST
1.30 ...
5.15 ...
7.15 ...
10.15 ...

8.30 ...
10.15 ...

The musical annotations in the programme pages of 'The Radio Times' are prepared under the direction of the Music Editor, Mr. Percy A. Scholes.

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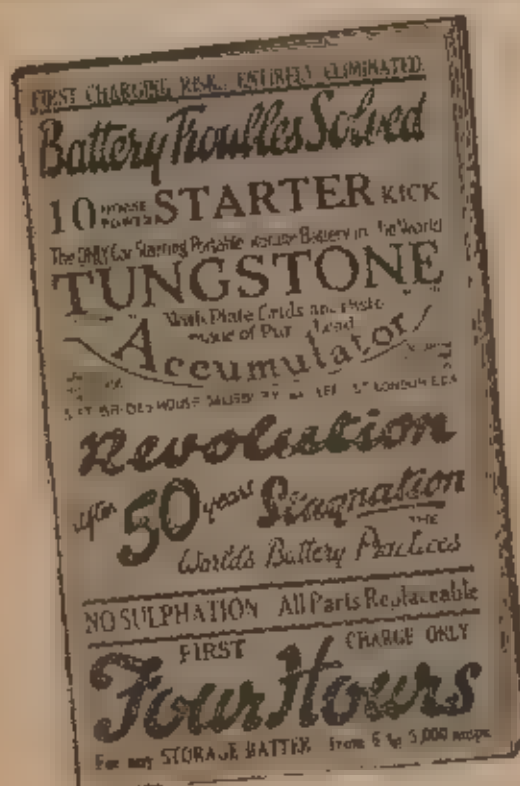
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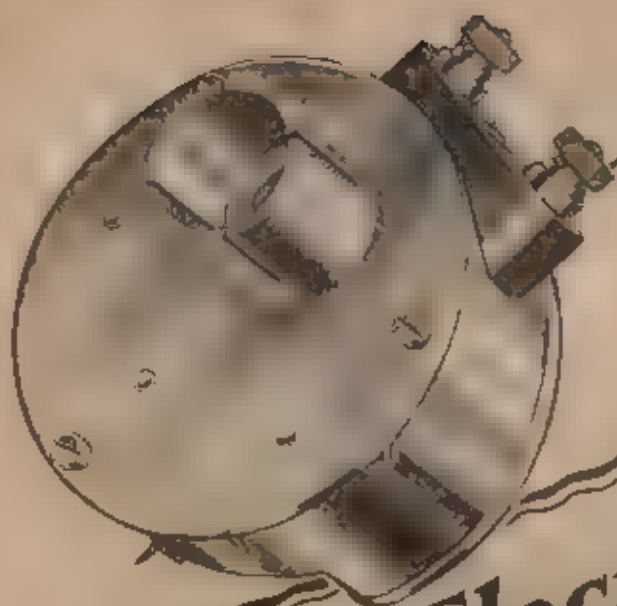
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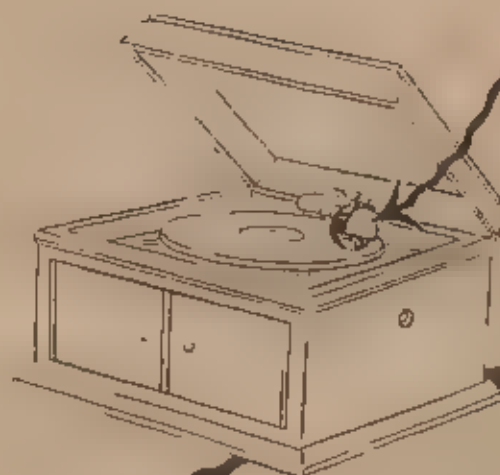
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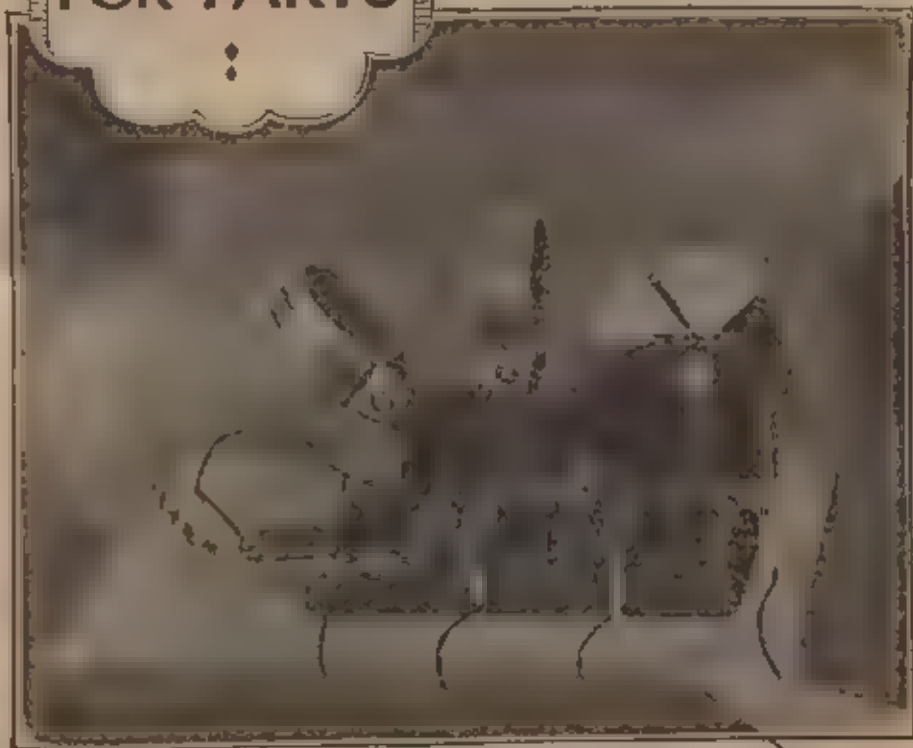
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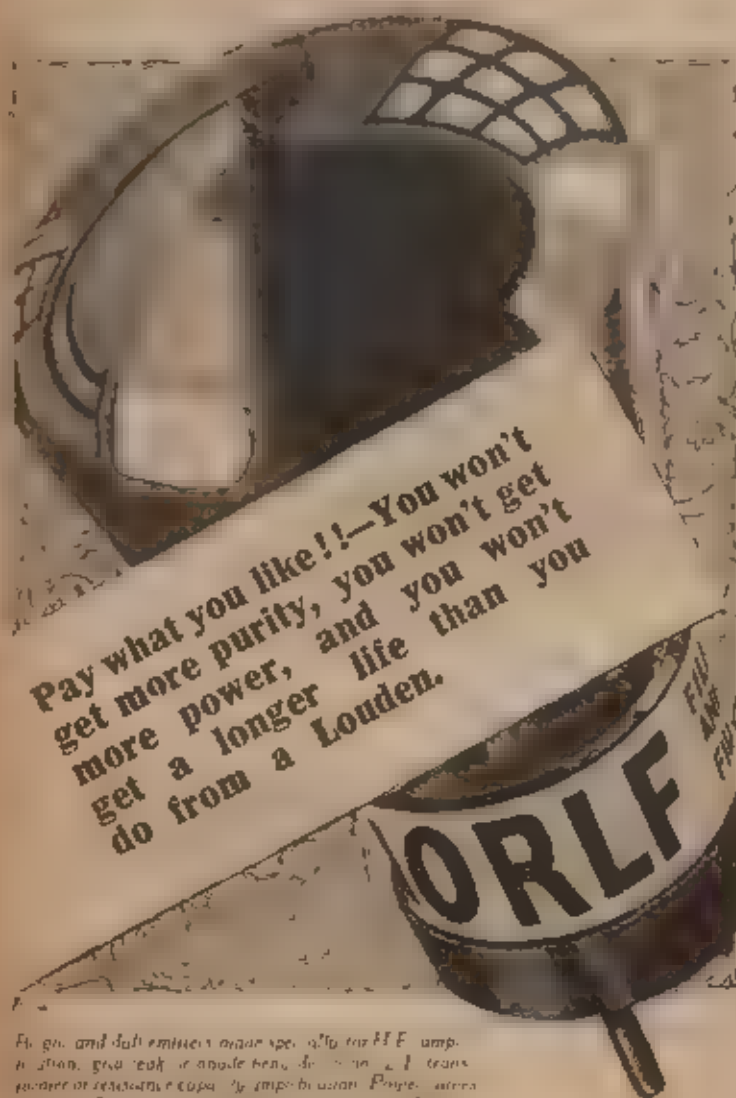
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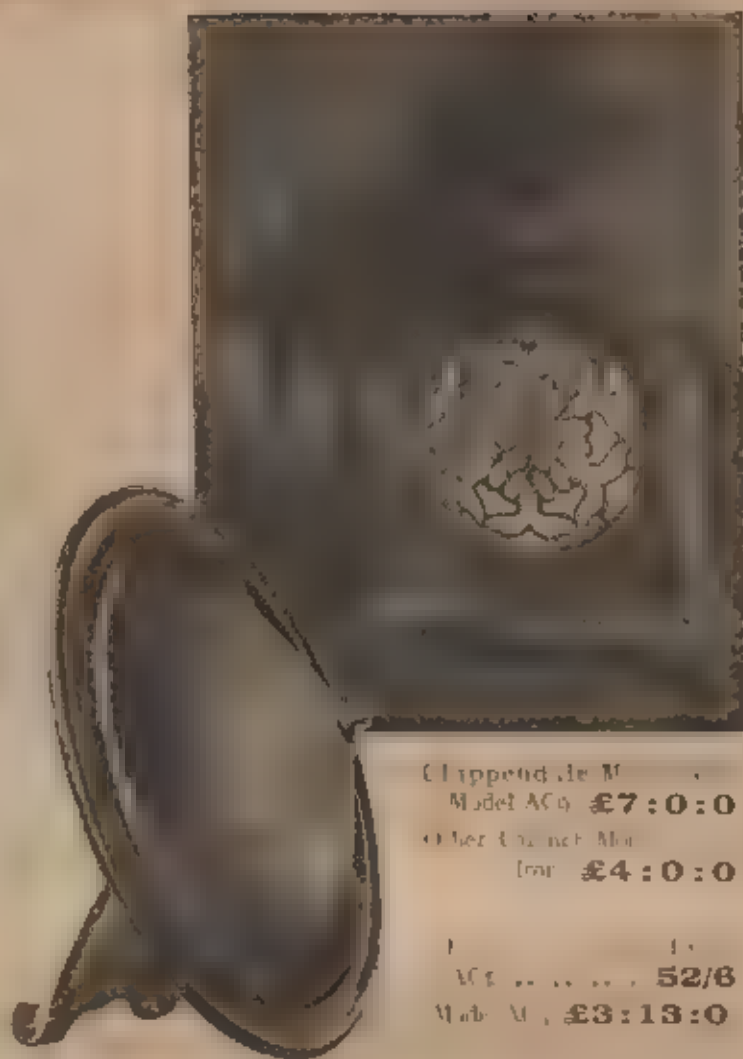
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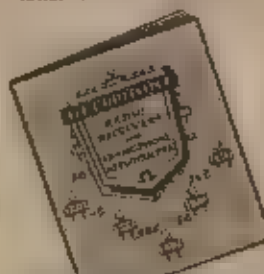
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One of the most attractive features of this new set is the absence of the Accumulator. No longer will owners of General Radio Sets need to bother about having accumulators recharged. The General Radio **FILONATOR** (exclusive to General Radio Sets) can be recharged instantly in your own home simply by inserting special compressed tablets costing 1/-, a charge lasting six weeks with average use. It is much more reliable and efficient than the old style accumulator and lasts much longer. There is no acid in the Filonator, no fumes and no danger.

A TRULY REMARKABLE LOUD SPEAKER

Another feature of this new receiver is the patent "Magnetic-Cone" Loud Speaker. It gives remarkable volume with an exceptional sweetness of tone and a fidelity of reproduction so outstanding that the music or singing could be in the room beside you. The old horn type of speaker has been done away with, and this new Loud Speaker is built into the cabinet. This big step forward is to a great extent responsible for the very handsome appearance of the new General Radio Cabinet Set.

UNUSUALLY EASY TUNING Tuning-in on the new General Radio Set has been made so easy by the new patent Astatic Vario-Coupler that only one control is needed. This tuning gives

so fine an adjustment that you can get the station you want at maximum strength without the slightest trouble. The tuning of the set covers all the European stations without additional coils.

SUPER QUALITY VALVES The new General Radio Set is fitted with special new type 14 volt valves designed specially by the leading Valve Manufacturers to give maximum efficiency with the General Radio Filonator. The **DOLBLE** filament secures double power and double life for each valve.

NO INCREASE IN PRICES

The set complete costs only £12. The royalty is paid and there is nothing else to buy. If desired, easy payment terms of 20/- down and 20/- a month for twelve months are available. In every case, and whichever way you buy, all General Radio Sets are

INSTALLED FREE

in your home by our own Engineers, anywhere in the country. The set is left playing perfectly for you, and free service calls are given after installation. No other wireless firm gives this unique service, and never before has so remarkable a set been offered to the public at so low a price.

SEND TO-DAY FOR FULL PARTICULARS.

Send Catalogue A32 on a post-card with your name and address—or cut out this ad., write your name and address in the margin and put in open envelope (1d. stamp).

GENERAL RADIO

GENERAL RADIO CO. LTD. 235 REGENT STREET LONDON W.1 NEWARK 105 REGENT STREET, LONDON, W.1



Price, including coils for 12.1 & 10 metres, 3 valves and Royalties.

£35

Burndept and the Dempsey-Tunney Fight

NEW SHORT WAVE RECEIVER PROVES ITS AMAZING RELIABILITY

Thanks to the Burndept Short Wave Receiver, the "Westminster Gazette" were able to give their readers an excellent account of the Dempsey-Tunney fight and to save valuable time by "beating the cable." Under difficult conditions, perfect loud speaker results were obtained with this new set—a standard model—proving that it is unequalled in long-distance short-wave reception. Read this extract from the "Gazette" of Sept. 24th.

"Westminster Gazette" Wireless Best Story of the Fight

The "Westminster Gazette" made newspaper history by receiving the first news of the Dempsey-Tunney Fight by wireless yesterday morning. Never before has a broadcast account of a fight been so successfully picked up here for newspaper purposes.

A telephone line had been specially booked to the house of Mr. J. H. Radley, the wireless amateur, of Woodside, Surrey, where a short wave receiving set had been tuned in to America. As the broadcast was picked up it was immediately telephoned to the office, where the description of the fight rang as loud as a cannon, for speaking at the microphone in Chicago was received a few seconds after the "Westminster Gazette" representative heard it by wireless at Woodside.

By this means, readers of the special late edition were given a fuller description of the fight. The earliest other report was consistently five rounds behind the news received by wireless and telephone. But for the excellence of the new Burndept Short Wave Receiver, it would have been impossible to listen at all.

You can buy a set like this and pick up many American stations on the loud speaker. It is as easy to operate as an ordinary broadcast receiver and, also, by the insertion of suitable plug-in coils, may be used for reception on the normal broadcast wave-band. Your local radio dealer will gladly demonstrate.

BURNDIPT

BLACKHEATH, LONDON, S.E.3.

Call at the London Showrooms, Bedford Street, Strand, W.C.2, and ask to see the Burndept range for 1927-28. Catalogue free on request.

WITHOUT A RIVAL!



ACCUMULATOR CHARGER

45/-

No more trudging backwards and forwards to your accumulator depot. You can do all your own charging at home if you have Alternating Current (A.C.) Electric Light. The Charger is perfectly simple, cannot harm your lighting system in any way, and costs only 1d. to run for 10 hours' charging. You can buy the charger complete with full instructions on 7 days' approval. (Postage 1/-).

Charger for H.T. Accumulators ... **50/-**

N.B. When ordering state carefully voltage and frequency (40 cycles or over) of your main. Your meter gives you these particulars.

H.T. MAINS UNIT 50/-



A smooth, safe supply of H.T. current is obtained by just plugging the flexible cord into a lamp holder and connecting the unit to your set as you would an H.T. Battery. Current consumption is smaller than that of the smallest lamp made. For alternating or direct current. Cuts out the cost for ever of new H.T. Batteries.

A.C.

Type A (100 volt type) £3-10-0 cash or 9 monthly payments of 2/6.

Type B (multi-voltage type) £4-10-0 cash or 9 monthly payments of 11/6.

D.C.

Type A, 50, 70 or 100 volt type £2-10-0 cash or 9 monthly payments of 1/-.

Type B (multi-voltage type) £3-10-0 cash or 9 monthly payments of 9/-.

Packing free, carriage forward. New catalogue free on request.

FELLOWS WIRELESS

PARK ROYAL, LONDON, N.W.10

For full list of branches see page 110

Beriton has captured the Spirit of Melody!

THIS NEW HIGH-GRADE BRITISH VALVE
EQUALS THE BEST IN PERFORMANCE
AND IS LEVEL WITH THE CHEAPEST
IN PRICE

BERITON VALVES capture and bring to you the
melody of the singer just as it leaves her lips.

The high quality of Beriton reproduction has its origin
in the perfected treatment of the thorium-tungsten
filament which ensures the purest possible tone without
sacrifice of volume and with minimum current con-
sumption. No 'mush' or unpleasant background of
noises mars the emission of the Beriton.

In the economical use of current this All-British
wireless valve compares favourably with any other,
irrespective of first cost.

Beriton Valves, notwithstanding they are sold at a price
within reach of all, permit the enjoyment of wireless at
its best and represent the highest achievement in radio
technology.

The low price of Beritons is due to intelligent, practical
direction of vast knowledge and ripe experience of valve
manufacture and to the reduction in overhead costs
made possible by the large and constant output.

Owing to its special design the Beriton Valve possesses
characteristics never previously obtained in any dull-
emitter valve and never equalled in any valve of any
type. (See table.)



HF AND LF
6/6 2-olt,
3-olt
and
6-olt

POWER
9/- 2-olt,
4-olt
and
6-olt

Prices include Postage

Beriton

All Beriton Valves are sold on a full, non-refundable money-back
guarantee. If you are not fully satisfied with our valves
return them and get your money back.

Orders are despatched in rotation, but there is no delay.

Please name of Company on all POSTAL ORDERS and cross
reference.

CHARACTERISTICS OF THE BERITON VALVE

TYPE	Filament Volt. Amperes	Anode volts	Grid Bias	Max. voltage Anode and Grid Factor	R. A. C. Anode Resistance Ohms	Slope dB/Hz
2F 2	2.0	1	20-100	7.5	20,000	45
POWER	2.0	25	100-100	4.0	5,000	5
2F 4	4.0	1	20-100	7.5	20,000	45
2F 4	4.0	1	20-100	7.5	20,000	45
POWER 4	4.0	5	100-100	4.0	5,000	5
4F 6	6.0	1	20-100	7.5	20,000	45
POWER 6	6.0	1	100-100	4.0	5,000	5

POST YOUR ORDER NOW AND START
IN TO ENJOY BERITON RECEPTION
IMMEDIATELY.

MERCHANT MANUFACTURERS CO., LTD., 20 Bartlett's Buildings, Holborn Circus, E.C.1



B.T.H. Headphones are unexcelled for faithful reproduction and volume. These are the first qualities demanded of any pair of 'phones. B.T.H. 'phones, however, have more to their credit: They are supremely comfortable—not only when first put on—but for hours afterwards. They cannot catch in the hair or cause headaches. If you want true listening in comfort always use B.T.H. 'phone—they only weigh 9½ ozs.

Price 15s. 0d. per pair

† *For the last year, the number of new cases has been 100,000.*



BTH
HEADPHONES

The British & American Insurance Co., Ltd.



**DID YOU HEAR
FIGHT LIKE
THIS?**

Below we publish a few extracts from
our quarterly testimonial (one of many
received from Mr. E. J. Dowling 42 Ferry
branch Street, East Acton, or send copy of
which may be sent to our office

I think it is only right to let you know what your 4th vote set in capable of receiving. To my surprise I got all the major contests and the big fight between Gene Tunney and Jack Dempsey at loud speaker strength the same as I got 21-0 in bout the power came. This was on only 3 valves

(The scale is fitted with a switch which permits it of two, three or four values being used as desired. CSD)

Meaning I do not think there is a set (law) could have given better except on. I am more than pleased with this and am willing to prove to anybody this statement by a demonstration at any time. After the announcement at the finish of the fight I received music just as loudly as 2LO. You can show anybody this letter.

This reception was direct from America and not from Stuttgart, Germany, who twice interfered with our clients' reception.

For more information call 1-800-445-2222 or visit www.219.com

FIVE VALVE RESULTS WITH
THREE VALVES ONLY.

1. 2. 3. 4. 5. 6. 7. 8. 9. 10. 11. 12. 13. 14. 15. 16. 17. 18. 19. 20. 21. 22. 23. 24. 25. 26. 27. 28. 29. 30. 31. 32. 33. 34. 35. 36. 37. 38. 39. 40. 41. 42. 43. 44. 45. 46. 47. 48. 49. 50. 51. 52. 53. 54. 55. 56. 57. 58. 59. 60. 61. 62. 63. 64. 65. 66. 67. 68. 69. 70. 71. 72. 73. 74. 75. 76. 77. 78. 79. 80. 81. 82. 83. 84. 85. 86. 87. 88. 89. 90. 91. 92. 93. 94. 95. 96. 97. 98. 99. 100. 101. 102. 103. 104. 105. 106. 107. 108. 109. 110. 111. 112. 113. 114. 115. 116. 117. 118. 119. 120. 121. 122. 123. 124. 125. 126. 127. 128. 129. 130. 131. 132. 133. 134. 135. 136. 137. 138. 139. 140. 141. 142. 143. 144. 145. 146. 147. 148. 149. 150. 151. 152. 153. 154. 155. 156. 157. 158. 159. 160. 161. 162. 163. 164. 165. 166. 167. 168. 169. 170. 171. 172. 173. 174. 175. 176. 177. 178. 179. 180. 181. 182. 183. 184. 185. 186. 187. 188. 189. 190. 191. 192. 193. 194. 195. 196. 197. 198. 199. 200. 201. 202. 203. 204. 205. 206. 207. 208. 209. 210. 211. 212. 213. 214. 215. 216. 217. 218. 219. 220. 221. 222. 223. 224. 225. 226. 227. 228. 229. 230. 231. 232. 233. 234. 235. 236. 237. 238. 239. 240. 241. 242. 243. 244. 245. 246. 247. 248. 249. 250. 251. 252. 253. 254. 255. 256. 257. 258. 259. 260. 261. 262. 263. 264. 265. 266. 267. 268. 269. 270. 271. 272. 273. 274. 275. 276. 277. 278. 279. 280. 281. 282. 283. 284. 285. 286. 287. 288. 289. 290. 291. 292. 293. 294. 295. 296. 297. 298. 299. 300. 301. 302. 303. 304. 305. 306. 307. 308. 309. 310. 311. 312. 313. 314. 315. 316. 317. 318. 319. 320. 321. 322. 323. 324. 325. 326. 327. 328. 329. 330. 331. 332. 333. 334. 335. 336. 337. 338. 339. 340. 341. 342. 343. 344. 345. 346. 347. 348. 349. 350. 351. 352. 353. 354. 355. 356. 357. 358. 359. 360. 361. 362. 363. 364. 365. 366. 367. 368. 369. 370. 371. 372. 373. 374. 375. 376. 377. 378. 379. 380. 381. 382. 383. 384. 385. 386. 387. 388. 389. 390. 391. 392. 393. 394. 395. 396. 397. 398. 399. 400. 401. 402. 403. 404. 405. 406. 407. 408. 409. 410. 411. 412. 413. 414. 415. 416. 417. 418. 419. 420. 421. 422. 423. 424. 425. 426. 427. 428. 429. 430. 431. 432. 433. 434. 435. 436. 437. 438. 439. 440. 441. 442. 443. 444. 445. 446. 447. 448. 449. 450. 451. 452. 453. 454. 455. 456. 457. 458. 459. 460. 461. 462. 463. 464. 465. 466. 467. 468. 469. 470. 471. 472. 473. 474. 475. 476. 477. 478. 479. 480. 481. 482. 483. 484. 485. 486. 487. 488. 489. 490. 491. 492. 493. 494. 495. 496. 497. 498. 499. 500. 501. 502. 503. 504. 505. 506. 507. 508. 509. 510. 511. 512. 513. 514. 515. 516. 517. 518. 519. 520. 521. 522. 523. 524. 525. 526. 527. 528. 529. 530. 531. 532. 533. 534. 535. 536. 537. 538. 539. 540. 541. 542. 543. 544. 545. 546. 547. 548. 549. 550. 551. 552. 553. 554. 555. 556. 557. 558. 559. 560. 561. 562. 563. 564. 565. 566. 567. 568. 569. 570. 571. 572. 573. 574. 575. 576. 577. 578. 579. 580. 581. 582. 583. 584. 585. 586. 587. 588. 589. 590. 591. 592. 593. 594. 595. 596. 597. 598. 599. 600. 601. 602. 603. 604. 605. 606. 607. 608. 609. 610. 611. 612. 613. 614. 615. 616. 617. 618. 619. 620. 621. 622. 623. 624. 625. 626. 627. 628. 629. 630. 631. 632. 633. 634. 635. 636. 637. 638. 639. 640. 641. 642. 643. 644. 645. 646. 647. 648. 649. 650. 651. 652. 653. 654. 655. 656. 657. 658. 659. 660. 661. 662. 663. 664. 665. 666. 667. 668. 669. 670. 671. 672. 673. 674. 675. 676. 677. 678. 679. 680. 681. 682. 683. 684. 685. 686. 687. 688. 689. 690. 691. 692. 693. 694. 695. 696. 697. 698. 699. 700. 701. 702. 703. 704. 705. 706. 707. 708. 709. 710. 711. 712. 713. 714. 715. 716. 717. 718. 719. 720. 721. 722. 723. 724. 725. 726. 727. 728. 729. 730. 731. 732. 733. 734. 735. 736. 737. 738. 739. 740. 741. 742. 743. 744. 745. 746. 747. 748. 749. 750. 751. 752. 753. 754. 755. 756. 757. 758. 759. 760. 761. 762. 763. 764. 765. 766. 767. 768. 769. 770. 771. 772. 773. 774. 775. 776. 777. 778. 779. 780. 781. 782. 783. 784. 785. 786. 787. 788. 789. 790. 791. 792. 793. 794. 795. 796. 797. 798. 799. 800. 801. 802. 803. 804. 805. 806. 807. 808. 809. 810. 811. 812. 813. 814. 815. 816. 817. 818. 819. 820. 821. 822. 823. 824. 825. 826. 827. 828. 829. 830. 831. 832. 833. 834. 835. 836. 837. 838. 839. 840.

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ENQUIRY DEPT
ELM WORKS, ELM PARK,
BRIXTON HILL, LONDON.

ସଂ. ସଂଖ୍ୟା- ୧୫ ପ୍ରତିଟି ଲୁଗାପିନ୍ଧି ବ୍ୟବହାର, ଲେଖନୀୟତା ଓ ୩ ବର୍ଷର ୧୦୦୦ ସଂଖ୍ୟାକୁ ଗଣିତ ପରୀକ୍ଷାରେ ଡିଏଲ୍ ପ୍ରତିକ୍ରିୟା ଦେଖିବେ।

WONDERFUL WIRELESS OFFER

THE Graves Two Valve Loud Speaker Wireless Set offered to you on Easy Payment Terms will compare for VALUE and EFFICIENCY with any £10 Wireless Set offered by any other firm in the World.

I cannot bring accurately illustrations even to describe the Graves Set in an advertisement but a postcard will bring you an illustrated description of catalogue will be very good and contain details.

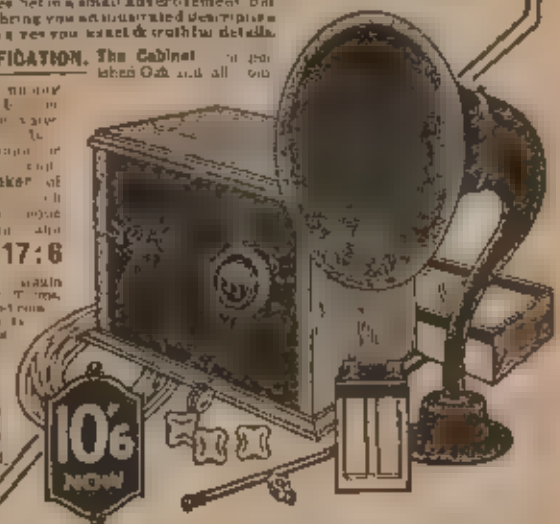
BRIEF SPECIFICATION. The Cabinet is 18 in. high, 36 in. wide and 18 in. deep. It is made of solid oak and has a smooth finish. The interior is lined with a soft material and has a lock and key. The price is \$10.00.

Loud Speaker

THE NEW Cruz Maxim
Fridge in full size T. max
max. 150 liter anti-freeze
block, full size in 15
days of power and
costs \$100.00
Also in full size
with 1 liter

Catalogue Free.
In the nearest
store in 15 days
also with 1 liter

J. D. HAYES LTD.
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ACCUMULATORS "ELITE" THE ELITE OF ALL

H.T. ACCUMULATORS, 22/6
type 22 semi-oil filled.
Complete as illustrated. Price

The Wai'da Bos: High French Ac with
a word of High Manchu or The
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LOWER PRICES!



Absolutely complete, including Marconi Royalty, Loud Speaker, Dual Emitter Valves, Batteries, Aerial Equipment, and full instructions for installing and operating—in fact everything except the actual wireless mast.

15'6
DOWN

£8.2.6 CASH

Flooded Out with Orders!!

The beautiful new models of the Little Giant Sets have created new records even for Fellows Wireless. From every branch and by every post we are inundated with orders. Production is being increased as fast as possible, and all orders are being dealt with in rotation. Send your order along as quickly as possible for whichever beautiful model you want.

These are the simplest and most efficient of wireless sets. No Engineering Operations are required to instal or operate them.

| | Cash Price. | or 12 monthly payments of |
|------------------------------|-------------|---------------------------|
| Cabinet Little Giant II. | £8:2:6 | 15:6 |
| " " " III. | £9:4:6 | 17:6 |
| " " " IV. | £11:8:0 | £1:1:3 |
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ALL SETS ON 7 DAYS' APPROVAL

FELLOWS WIRELESS

PARK ROYAL, LONDON, N.W.10.

For full list of branches see page 110.

ASK FOR NEW CATALOGUE.

EVERYTHING

S.E.C.
your guarantee

ELECTRICAL

Super Power for Your Set!

DEP 240

The New Osram Super Power 2 Volt Valve

To those who use a 2-volt (one-cell) accumulator this wonderful new valve comes as a unique opportunity for improvement of loud speaker reproduction—particularly with cone speakers.

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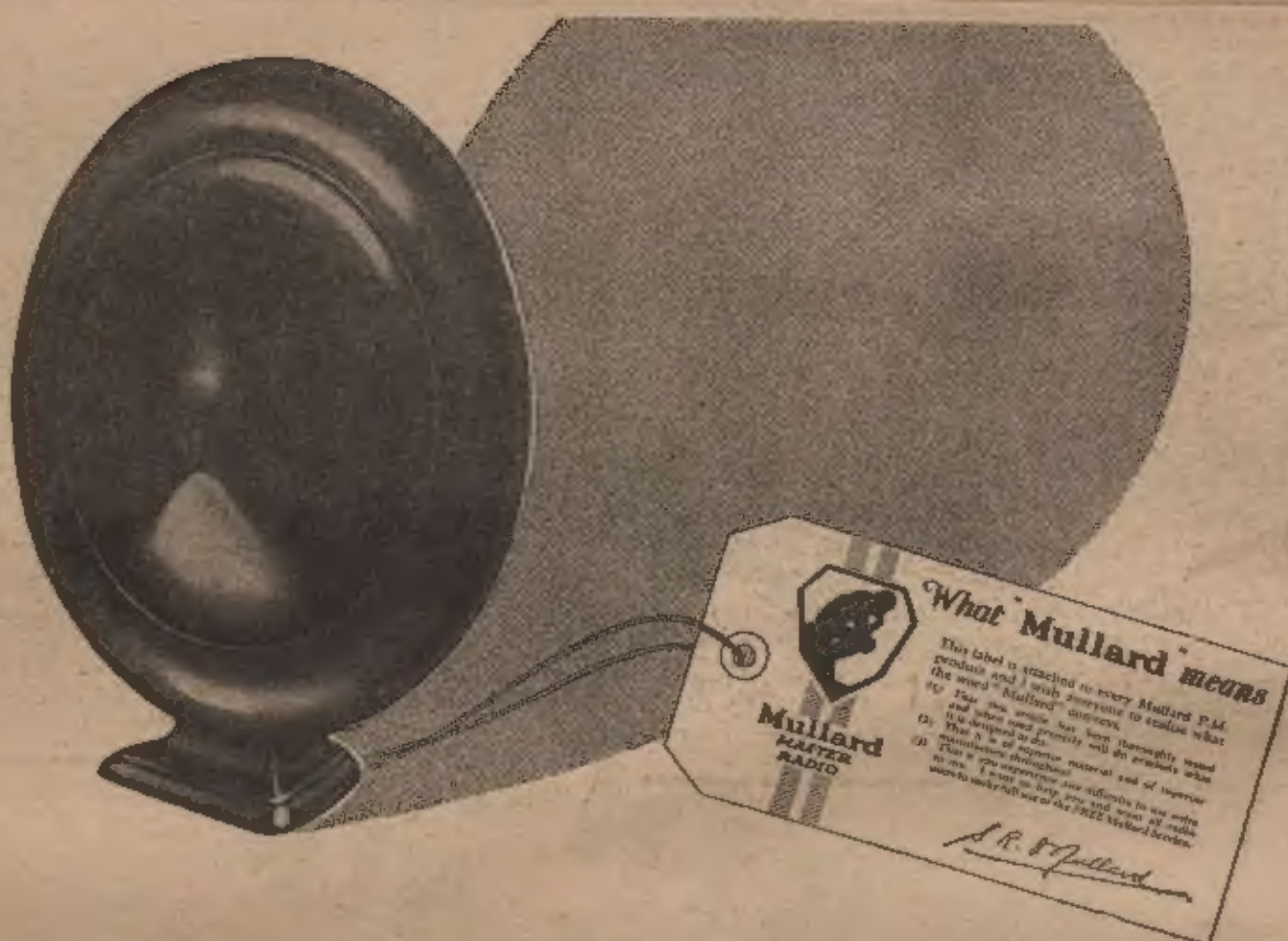


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8-11, SOUTHAMPTON STREET, STRAND, W.C.2.