

PROGRAMMES OF THE WEEK (October 14-20).

THE RADIO TIMES

THE JOURNAL OF THE BRITISH BROADCASTING CORPORATION

NATION SHALL SPEAK PEACE UNTO NATION

Vol. 21. No. 263.

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

OCTOBER 12, 1928.

Every Friday. Two Pence.

Can Literature be Broadcast?

Mr. Aldous Huxley, the famous Novelist, is inclined to think not.

Editorial Note.—While welcoming to our columns one of the most distinguished of contemporary writers, we cannot refrain from registering a comment upon Mr. Huxley's argument. In one respect, he seems to us to do less than justice both to the B.B.C. and its listeners. He appears to regard the B.B.C. as an institution which follows cautiously certain well-worn and constricted lines of artistic development, confining its programmes to matter of "the lowest common measure of artistic excellence." In effect, he accuses the B.B.C. of attempting the impossible object of "pleasing all the people all the time." Such an ideal, if indeed it ever were held by Savoy Hill, has long since been discarded. A perusal of the programmes would reveal to Mr. Huxley the catholicity of the matter broadcast. Modern

chamber music and musical comedy, the literary short story, and the comedian's monologue—there is place for each and each has its adherents. For our own part, we see no reason why the length or nature of any short story should stand in the way of its being broadcast, provided that the project is artistically a sound one from the point of view of microphone production. This would not, of course, be the case with a story of superlative length or particular emphasis upon such a subject as sex. We are inclined to agree with Mr. Huxley that the microphone may not be pre-eminently the suitable medium for literature, but it would be deplorable if the material of broadcasting were to consist only of the second-rate, the so-called "popular." Happily it does not. Nor is the "popular" invariably "second-rate."

THEORETICALLY, any human activity that is susceptible of being expressed in terms of sound can be broadcast. Anything, for example, that can be printed in a book can be read into a microphone and thence, across the ether, into the ears of listeners. Theoretically. But there are practical difficulties which severely limit the actual realization of these theoretical possibilities. It is possible to broadcast the contents of any book; but in practice the majority of books will never be broadcast for the simple reasons that they are too long, or that their appeal is not universal, but specialized, or because they are too difficult to be understood, or too subtly beautiful to be appreciated at a single hearing. The wireless station will never replace the printing press. There will always be readers as well as listeners.

What applies to literature in general applies to that particular little province of literature which we call the Short Story. Theoretically, any short story can be broadcast. But in practice, we can feel quite certain, only a very small proportion of the short stories actually composed by authors of sound will ever be broadcast. Let us go into the reasons for this in detail.

The short story is short in relation



ALDOUS HUXLEY

from a portrait by the Hon. John Collier

Copyright secured for the artist to the Royal Academy, London.

to the novel, which has been defined by Mr. E. M. Forster as a piece of fiction of more than fifty thousand words. A short story is any piece of fiction of less than fifty thousand words. Some excellent short stories are only two or three thousand words long, others run to twenty or thirty thousand words. A volume of three hundred pages may contain three short stories or twenty. There is no rule; the length depends on the nature of the subject treated and the author's method of treatment. True, artificial and arbitrary rules have been imposed by the editors of magazines which buy short stories. In America, which is the principal market for short stories, the standard length for such pieces of fiction is about six or eight thousand words. A few years ago editors wanted only three or four thousand. Increase in the number of advertising pages has necessitated a corresponding increase in pages of text, and writers must now double the length of their stories in order that the spaces between the eulogies of tooth-paste and plumbing fixtures, motor-cars and candy, may be duly filled. Now, the number of words that can be audibly read in an hour is from eight to ten thousand. This means that a long short story

(Continued in column 2 overleaf.)

'International S.B.'

The first part of this article on International Relays appeared under the heading of 'Land Lines across the Frontiers' in last week's issue of THE RADIO TIMES. It dealt with the special quality of land lines necessary for long-distance relays and the 'repeater-stations' which must be established in order to ensure an adequate service over an internationally extended circuit.

THE whole subject of the use of international cable circuits for broadcast relays has been under consideration by the International Consultative Committee on long-distance telephone circuits for the past three years or more. This body, as its name indicates, is consultative, but its recommendations are in general accepted by the various Governments represented on it. One has been impressed recently by the frequent announcements made by the Postmaster-General of the opening of new telephone circuits affording direct communication between places in Great Britain and the Continent. There is an enormous amount of technical and administrative work to be done before these circuits are opened for public use, and it is this International Consultative Committee which first deals with all the points involved. As a result of their work, certain technical standards for cables, repeaters, etc., have been laid down, so that these international circuits have become a workable proposition. It has realized the value of international broadcasting as a public service, and also as a means for improving the load factor on international cable circuits at night, when there is but little ordinary traffic, and is in touch with the Union Internationale de Radiophonie, so that the latter may furnish it with information regarding the requirements of the various broadcasting authorities. The International Union has recently appointed a special committee to deal with the subject of International Relays, so that requirements and results may be the better co-ordinated.

It will, therefore, be realized that the subject of International S.B. is being pursued actively and internationally, and that the particular part which the B.B.C. has played in the relays between this country, Belgium, and the Rhineland, is but one link in a very long chain. Other national links exist at the moment in most countries, and experiments are in progress internationally between Switzerland and South Germany, and between Czechoslovakia, Austria, Germany and Poland.

In conclusion, it may be of interest to indicate how and when the London, Brussels, Cologne route may be extended, for it is this route which will carry the majority of the programmes affecting British listeners. Firstly, from Brussels there radiate out a number of cables which, when equipped with repeaters, will be suitable for broadcasting—*via* Rosendal to Holland, *via* Lille to France, and to the South to Luxembourg, with a later extension to Switzerland. The link to Holland will probably be the first to be equipped, within the next few months.

From each of the German main broadcasting centres (Hamburg, Cologne, Stuttgart, Frankfurt, Munich, Berlin, etc.), cables

(Continued on page 83.)

Can Literature be Broadcast?

(Continued from previous page.)

(the phrase is idiotic, but 'unavoidable') would take anything from three to five hours to read; a medium-sized short story, two hours or an hour and a half; a short story of standard American magazine length, about an hour or three-quarters of an hour. The mere statement of these figures is enough to make it obvious that a whole class of short stories (containing some of the most admirable specimens of fiction in existence) can never be broadcast at all. Few broadcasting stations, I imagine, will want to make use of any story the reading of which takes more than an hour. And even an hour may seem a little long. For broadcasting purposes the ideal short story would be one of three or four thousand words, of twenty or thirty minutes.

SO much for the first difficulty in the way of broadcasting short stories. There are other difficulties no less grave—difficulties arising, not from the length of the story but from its character, from its subject matter and style. Thus, there are many very fine short stories which deal with what are beautifully and vaguely called 'controversial subjects' in a 'controversial' manner. In practice this generally means that they deal with the subject of sex in a manner more frank than that in which rural deans and middle-aged maiden ladies are accustomed to deal with it. There are, of course, other controversial subjects—that is to say, other subjects about which one cannot talk in an unconventional manner without shocking a substantial percentage of adult men and women. Political economy, for example, is highly controversial. The statement that the present system of distributing wealth is not the best and most efficient that can be devised by human and even divine ingenuity is one which many admirable citizens find profoundly distressing, outrageous, and immoral. Only less controversial are questions of religion, of birth-control, of party politics. With most of these subjects, however, the short story is not very likely to deal; for the writer of fiction, the subject of sex remains the most important of controversial topics.

The directors of broadcasting concerns, like the editors of popular magazines with large circulations, do not like controversial contributions which may offend a substantial proportion of their public. Their objection eliminates another large class of artistically admirable short stories. Almost as widely unpopular as the shocking story is the too true, the cruel, the tragic, the sordid story. The great majority of films and magazine stories have happy endings for the good reason that the great majority of cinema-goers and magazine readers do not like unhappy ones; they are mostly remote from reality, because most people do not like to have reality shown to them. The wireless caters for a public as large, mixed, and indiscriminate as the cinema or the big magazines. This public contains the ordinary percentage of shockable, tragedy-shy reality-haters, to whose preferences and dislikes due deference has to be paid. This means that

yet another and very important class of short story can seldom or never be broadcast. When the necessary discounts have been made we discover that the only short stories that are ever likely to be freely broadcast are stories of less than five thousand words dealing conventionally and not too realistically with safe subjects of an untragic and optimism-provoking nature. In other words, the only short stories that are ever likely to be freely broadcast are short stories of exactly the same kind as are now published in the popular magazines. For those who are interested in literature and the realities with which literature is supposed to deal, it will be a matter of perfect indifference whether such stories are broadcast or not. They know in advance that practically all the short stories in which they are interested are not likely to be broadcast at all. When they wish to read the stories that interest them they will turn, as they have always done, to books.

ONE of the great charms of literature is that it is an art which can be appreciated in silence and solitude. It need not, like music, be performed. Once a book is printed there is a direct communication between author and reader. The broadcasting of stories has the effect of interposing a quite unnecessary interpreter between reader and writer; it breaks the silence, intrudes on the solitary privacy in which the literature-lover is privileged to enjoy his favourite art. Personally I would never dream of listening to a story if I could read it to myself. Even a good story. And in practice, as we have seen, the majority of stories read into the microphone are likely to be as poor as the majority of stories published in the magazines or turned into films, and for the same reasons—first, because there are not enough good stories being produced to supply the daily demand, and, second, because, even if there were, most of them would be very distasteful to a great many people. A publisher need not consider the many people to whom the book he is publishing will be distasteful. Only those who like the author's work will buy the book; he is publishing for a limited audience. But an editor who is selling two million copies of his magazine, a film producer who is catering for a world-wide public, a wireless director who is broadcasting over whole countries and continents, have no such freedom. They are not appealing to a special but to a mixed and general public. They must hit on a kind of lowest common measure of artistic excellence. They cannot afford to purvey outstanding originality, because, except in rare cases, outstanding originality (especially in literature) is liable to offend at least as many people as it pleases.

We are thus forced to conclude that, so far as literary art is concerned, the broadcasting of short stories is as irrelevant as the publication of short stories in popular magazines. The thing may be done, and may even prove a popular attraction; but that it can in any way either assist or harm the cause of literature I greatly doubt.

The Ready Writers.

SAVOY HILL
WITH THE LID OFF.
VIII.

A considerable department of the B.B.C. is needed to deal with the vast number of letters received from listeners. That this work is not without its humorous side is revealed in the accompanying article.

The Dowager
Duchess...
An elementary
text-
book on fox-
trotting and
similar dancing.



voice among millions of listeners? Wait a bit, gentle stranger! Your opinion, of whatever purport, is recorded on a daily report of programme correspondence. These grow into weekly summaries which are considered by all heads of departments concerned, so you have cast your own vote to be taken into account together with the other matters that guide programme construction. Your suggestions are never ignored, though they may not prove feasible in practice, and your requests are listed. The B.B.C. can never promise to comply with requests, for their number is legion and suitable opportunities may not arise for weeks or even months. Inquiries, which mainly concern programme matter broadcast, need a special sub-section giving a free service, although the inquirer sometimes forgets to enclose his return postage!

So the Programme Correspondence Section is the point of immediate contact with those that would speak as well as listen. It ministers to their needs, responds to their joys and (when possible) soothes their sorrows. It affords means of quick circulation throughout the organization of useful correspondence, ensuring that no letter shall be overlooked nor necessary reply delayed. In the latter respect it begs listeners to devote programme letters to programme subjects and shows signs of producing a recent communication that contained a criticism of a play, a requisition for opera libretti, a detailed description of a receiving set which would not receive, an application for an audition, another for membership of the Radio Circle, a 'Which Station was That?' coupon, and a demand for full information as to the seating capacity of the Queen's Hall. This was followed within three days by an indignant protest against 'unpardonable delay in replying to letters.' The 'effects' expert had to supply a wind machine capable of producing a sufficiently profound sigh to meet that case, and the Programme Correspondence Section registered a headache. C. R. W.

MEN of science tell us about the universal permeation of ether, but it is the Programme Correspondence Section at Savoy Hill that registers the penetration of the sound-charged waves into the homes of the wireless audience and has its finger on the pulse of response. Response is ready, welcome, and infinitely diverse. It is unique in its frankness, for there is no veiling of feeling when blessing or blame is dealt out to the B.B.C., and its handling affords wonderful opportunities for temperamental study, as well as a 'barometric' record of work done. It is obvious that system is necessary in that section, where the heaped piles of letters are reinforced by every incoming post, and the first business of the day is the careful sorting into appropriate categories—appreciation, suggestion, request, criticism, inquiry, and general correspondence, of which the last deals with every conceivable aspect of broadcasting. Pick up a few letters at random and find out for yourself what the public wants:—

'Excuse my writing as I am only a working man's second wife and I want to say me and him are very fond of the wireless of an evening. You seem to have something for everybody only we would like to hear His Majesty the King more often in the studio having a picture of his dear grandmamma Queen Victoria hanging over our crystal set and please have Sally in our Ally again.'

'I most strongly protest against the waste of my time and licence fee in broadcasting news twice a day. I live not two hundred yards from a newsagent and have two evening papers (final editions) delivered at my door every night.'

'The Dowager Countess of — presents her compliments to the Directors of the B.B.C., in which she is a shareholder, and would be glad if they will recommend to her an elementary, or slightly advanced, text-book on fox-trotting and similar dancing.'

And then, where humour is not unconscious:—

'I understand that you welcome suggestions and criticisms relating to your programmes.'

'I have been a listener now for more than two years, but have never before yielded to the temptation of adding to your postbag, in which must be a mass of correspondence of little value.'

'The point that I desire to make concerns talks in which you and, I suppose, some of your listeners are interested. I admit that you cover a great deal of ground, from Tortoise to Modern Transport (which sub-

jects might be suitably combined), and I do not deny that such lesser matters as household affairs are not overlooked. I speak feelingly on the latter point, as my wife is an ardent amateur cook, and I was desperately ill after a dose of your Easter cakes, which were the most poisonous of anything yet broadcast. The infantile mortality was probably dreadful, though doubtless hushed-up by the other Government Departments with which you associate.'

'I anticipate your reply, in which you will endeavour to blame my wife, and repudiate it in advance. As a matter of fact, she suffered too, and we both had to cancel our Bank Holiday arrangements.'

'Now to come to the point to which I have been leading up; it is obvious from the number of your licence-holders that many people are interested in tripe. I suggest therefore that a talk on this subject be broadcast. I could compile it with the aid of a few back numbers of *The Radio Times*, and am perfectly ready to do so, free of charge, on payment of railway fare and cost of dismantling my wireless set.'

It is all in the day's work. Amusement is blended with the pleasure of making many friends and seasoned with occasional abuse. Abuse is not criticism, and though there always will be individuals whose expression of opinion consists of a string of more or less objectionable phrases, they have never yet done themselves or the broadcasting service any good in correspondence. They are sometimes anonymous, and, when so, find a speedy resting place in the waste-paper basket. A sad waste of vituperative energy! The real critic is not of that feather. He may sometimes be a little selfish in wanting too much of the programmes to himself, or rather cross if he finds vaudeville when he feels inclined for symphony, and *vice versa*. But it is a frequent pleasure to meet on postal ground the well-read man of affairs who can debate a point without heat and accept an explanation without questioning its honesty. Perhaps, though, the best letters are from the old folks whose life's work is done and who find new pleasures or revive old memories with the aid of wireless. They write intimately with little bits of personal detail or family news, like familiar friends, as do the blind and invalid listeners to whom broadcasting means so much during their long hours of idleness and monotony.

Now, a word more as to system. 'It is no use,' say many correspondents, 'writing to the B.B.C. about programmes, because they have their own ideas, and what is one

The First Concert of the Hallé Society's Season.

See Thursday's programme, page 114.



The Amateurs—Bless 'em!

I AM convinced that the finest piece of acting I ever saw—and, mark you, I have seen Tree, Bernhardt, Duse, and Harry Tate—was that of the headmaster of my first school at Blind Pew in Stevenson and Henley's play, *Admiral Goreau*. The horror of his tapping stick and whirling voice so possessed this round-eyed schoolboy that to this day I can give myself a fright by merely thinking of it. I have a wholesome respect for amateur acting. I am only amazed that, among a people professedly self-conscious and aloof, there should



'The village doctor studies the part of Caesar.'

be, each winter, so many amateur theatricals. The season of Theopis is approaching, with *Hallowe'en*, Christmas, and *Twelfth Night*; the village doctor dusts his bookshelves and studies the part of Caesar; the young man from the bank, coached by his mother, is preparing to astonish the suburb with his rendering of Mr. Pim. And Penelope Wheeler and Geoffrey Gilbey, at 7.25 on Wednesday, October 24, are giving a joint talk on 'Amateur Dramatics.' Geoffrey Gilbey is a racing expert, but he runs a boys' club in the East End. Mrs. Wheeler has previously broadcast talks on this subject.

The Genius of the 'Old Vic'

WHATEVER changes may sweep across the theatres of 'the West End,' the 'Old Vic' remains the same, the home of Shakespeare and opera in South London, a training-school for actors and actresses who can acquire a knowledge of their art by hard work in classical repertory. The playhouse in the Waterloo Road owes its fame and prosperity to two women of genius who have been its lessees and managers—the late Emma Cons and her niece, Lilian Baylis, who still, after thirty years, holds office. Miss Baylis has successfully accomplished a task which was at first believed to be impossible—that of producing Shakespeare throughout a long annual season at prices less than half those charged to the north of the river. She has made the 'Old Vic' world-famous, and was the first woman outside the University to be given an Honorary M.A. of Oxford. On Wednesday, October 24, Miss Baylis is coming to the microphone to give her ideas in the second talk of the series, 'My Alma in the Theatre.'

Correction.

IN a recent note on the Swiss National Programme I stated that the charming yodelling which formed part of that programme was performed by a choral society of waiters. This, it appears, was not so. No member of the Swiss Choral Society in question is connected with the hotel business. The dulcet tones were those of five bankers and three business men.

BOTH SIDES OF THE MICROPHONE



Sir Henry's Health.

THESE are rumours abroad to the effect that Sir Henry Wood, after his most successful Season of 'Proms,' is suffering from a breakdown of health. Let me take this opportunity of stating that Sir Henry is in excellent health and congratulating him on having carried through, for the thirty-fourth year in succession, an undertaking which would severely tax the physical as well as the musical capacity of most conductors.

The Second B.B.C. Symphony Concert.

SIR HENRY is to conduct the second of the new Season of B.B.C. Symphony Concerts at the Queen's Hall on Friday, October 26. This concert will be relayed from London and Daventry at 8 p.m. The principal works in the programme will be Beethoven's *Symphony in B Minor* and Casella's *Concerto for Violin and Orchestra* (the first performance in England). Josef Szigeti, the Hungarian violinist, will play the solo part in the Concerto. Beethoven, who died in 1827, is best known to the average man as composer of the opera *Prince Igor*. Casella is a modern Italian composer. The second half of the programme will include *The Rite of the Valkyries* and the *Rhapsody of Shopenhauer*, by George Butterworth, who was killed in the war.

A Tolstoy Play.

THE recent Centenary and Mr. Aylmer Maude's talk will have drawn the attention of many listeners to Tolstoy, whose previous acquaintance with his work may have been limited to the butchered film versions of 'Resurrection' and 'Anna Karenina' (so wittily re-titled *Loose*). On October 24 London and Daventry are broadcasting a one-act play, entitled *Michael*, adapted from Tolstoy's story, 'What Men live by,' by Miles Malleson, himself the author of *The Fanatics*, *Conflict*, and *Merrileon Wise*.

X—What?

LAST week I wrote of the new 'thriller,' mysteriously entitled X, which London is to broadcast on Monday, October 29. I hope that I did not betray too much of the plot. I think not, for in addition to the main situations I outlined, there are others, played in the heart of the great machine, which are more thrilling still. The central idea behind this play is a fine one—a great machine, alone in the Sahara, which has destroyed, one by one, the men who invented it; two English explorers, who, having lighted upon the machine, are trapped within it; a rescue party which, in its turn, is imprisoned and finds its way of escape barred by a Robot man manufactured by the machine, who resists the bullets fired at him until—I could go on like this for ever, but, before I reveal the whole secret, I think I had better stop and leave the play to tell its own story on the 29th.

The Truth about Flying.

FLYING (pardon the unintended jest) seems to be in the air. Light aeroplanes clubs are springing up all over the country, with a membership which thinks as little of flying from John o' Groats to Land's End as you or I of taking a bus from Charing Cross to Oxford Circus. There will be many listeners to the talk which Colonel the Master of Sempill and Mrs. Forbes Sempill are to give from London at 7.25 p.m. on Saturday, October 27. They will discuss their recent trip round Britain in a light aeroplane.

The Lighter Side.

DOROTHY DICKSON and Geoffrey Gwyther return to the microphone on Monday, October 28, in a vaudeville, but which includes also Arthur Pringle, Elsie Douglas-Reid, Billy Hill and Hanne Perceval (who appears on the 28th in that 'shilling a second' revue, *Off Me New York!*), and Tommy Handley. The last-named is, to me at least, a perpetual source of delight. His burlesque of the weekly 'criticisms' which he broadcast a week or so back was in a high vein of satire. I wondered, as I listened, whether James Agate (if he, too, was listening) enjoyed Tommy's critique of *The Onion Orchard* and that final tag in French!

Should Married Women Work?

ON Tuesday, October 23, the third short discussion in the fortnightly series of 'Questions for Women Voters' is to deal with a problem that is very much before the public at the moment, but which is always a subject of vehement controversy—'Should Married Women Work?' The protagonists will be Dame Beatrice Lyall, D.B.E., a well-known member of the L.C.C., who will put the reasons why, in her view, married women should not take up paid employment; and Mrs. E. D. Simon, wife of one of Manchester's leading citizens and its former Lord Mayor, who will maintain that women should be free to choose for themselves. Mrs. Simon is one of the leading women speakers in the Liberal Party and a strong and consistent feminist.

Cracked China.

TO my simple mind, the most pleasant 'side show' of any at the fair is that booth where, at a price of seven balls for sixpence, you are allowed to smash china. Such luxuries should become generally available; there would be far less trouble in the world if, every time we got worked up, we were able to pay our exasperation to smash as many plates, cups, and jugs as our fancy (and our aim) dictated. But I wander from my subject. On October 24 there is to be a variety show entitled 'Cracked China,' the overture to



'Every time we get worked up.'

which will be a general smashing of china in the studio. The programme will contain nothing genuinely Chinese, but will expose for our delectation all those false views of China and things Chinese which have been perpetuated in popular story and song—the Chinatown of 'Linehouse Blues,' the mandarin who waits forty years for revenge (see *Mr. Wu* and other successful pieces), and so on. There will, as a matter of fact, be one piece of real Chinese music—but no one hearing it will believe that it is genuine. 'Cracked China' will be designed and sponsored by Bruce Winston.

BOTH SIDES OF THE MICROPHONE



Note from Spain.

THE revolting outrage at the Louvre to which I referred last week (letters 'George Dogab—' were, you remember, found hacked upon the ankle of a famous statue) is succeeded by the following announcement in a Spanish newspaper: 'On Thursday evening, October 4, Professor George Dogabody, the noted English author, will read from the Carramba Radio Station an extract from his latest and most powerful novel, "David Copperfield." Prof. Dogabody is, of course,



'They ought to arrest him!'

the author of "The Mill on the Floss," and of the most successful of contemporary works of fiction.' 'Professor' Dogabody. Indeed! He—a retired bird-seed factor! This last exploit may be fairly said to have beaten 'The Mill on the Floss' as a piece of fiction. They ought to arrest him. But will they? No. He looks too like a Spanish cartoonist's conception of an English professor.

Solomon and Clayson.

OF the famous pianists who are heard more or less regularly by listeners, Pouishnoff and Solomon, I think, share the honours of popularity. The latter is to broadcast again on Thursday, October 25. He will give a joint recital with Roger Clayson. His programme includes pieces by Scarlatti, Daquin, Rameau, Chopin, Debussy, and Bachmannoff.

Freedom of the City.

ON Monday, October 22, the shortly-retiring Archbishop of Canterbury is to be presented, at the Guildhall, with the Freedom of the City of London. Between 12.30 and 12.50 p.m. on that day London and Coventry listeners will hear a relay of the proceedings—an address by the City Chamberlain, Sir Adrian Pollock, admitting the Archbishop to the Honorary Freedom of the City, also Dr. Davidson's reply.

Among Other Programmes.

GLANCING through next week's musical programmes from London, I note the following, which should have a general appeal. On Sunday afternoon, October 21, the Wireless Military Band gives a programme, including Godod's *Queen of Sheba Ballet* and Srenclsen's *Norwegian Rhapsody*, and, on Tuesday evening, October 23, a programme of works by Schubert, Ivanov, Brahms, and Mendelssohn. On Monday evening, October 22, the St. James String Sextet will be heard in a programme of light music. On Friday evening, October 26, Sinclair Logan will give a short recital of songs by English composers—Boughton, Vaughan Williams, Bowley, Ireland, Fox, and Warlock. And on Sunday, October 21, at 9.5 p.m., May Haxley and Rex Palmer are to sing in an orchestral concert of light works.

'The Unknown Warrior.'

MESSRS. METHUEN have just published 'The Unknown Warrior,' Cecil Lewis's brilliant translation of Paul Raynal's play which earlier in the year was the talk of the London theatre world. Those of you who have been interested in the fine work which Mr. Lewis is doing for broadcast drama may care to possess 'The Unknown Warrior.' It is published at 7s. 6d.

Pamparini.

THE famous Italian soprano, Pamparini, will take part in an orchestral concert from London on Thursday, October 25. Her appearance in a Studio programme is a notable event, and one of particular interest in view of her recent triumphs at Covent Garden.

Chamber Music.

THE celebrated London String Quartet, led by John Pennington, is taking part in a Chamber Recital on Wednesday, October 24. Two quartets will be heard—Schubert's in *D Minor* and Haydn's in *D Major* ('The Lark'). The soloist will be Steuermann, the German pianist.

The National Chorus.

I HEAR from Stanford Rotascoe that the new National Chorus, for which entries closed on September 12 last, is shaping very well indeed. The National Chorus will make its first public appearance at the Queen's Hall on November 23, when Granville Bantock will conduct his new work, *The Pilgrim's Progress*.

The Late Bohun Lynch.

THE sudden death, on October 2, of Bohun Lynch, the novelist and caricaturist, came as a sad blow to those of us who admired him as a writer and knew him as a friend. Almost his last piece of work was the story 'Old Magic,' which he wrote specially for *The Radio Times*. Though he was only forty-four when he died, Mr. Lynch belonged to a generation of writers of which few remain. We are the poorer for the loss of his whimsical and witty conversation and the brown billycock, check overcoat and 'bird's eye' tie which he affected.

"The Announcer"

Another Instalment of a Favourite Feature.

Samuel Pepys, Listener.

By R. M. Freeman.

(Part-Author of the New Pepys' 'Diary of the Great War,' etc.)

Sept. 16 (Lord's Day).—To Church to Mr. Blick, who is home from his holidays, his face all mahogany by being in the sun. He makes his sermon on *The Good Samaritan*, but I heard oddish snatches of it, my attention being caught with Admiral Norker's hair (what there be of it) that, last time I saw it, was dingy gray, but now saucy chestnut-brown, yet do betray him where the gray stubble sprouts again on his nape; a thing that did make me merrily to observe.

Mumps, his niece, sits with him, whom I promise some days since to take on the river to-morrow a-shuiling. Church up, she would, I believe, have spoken with me hereon, but I dodged her, not choosing to have her speak it in my wife's hearing.

On the way home my wife talks of nothing but Widow Fripp's new hat, the 6th, she says, the woman hath had since wadsummer and to wonder who pays for them all. Which did, I confess, make me sad, my wife's having so little reverence for sacred matters that she gives all her mind to the woman's hats instead of to the worship of God in His holy house on Lord's Day.

Sept. 17.—Upp betimes and to debate with myself whether I shall tell my wife of my being to go on the river with Mumps; which I know will vex her to the heart, albeit most unreasonably. So, upon a consideration of what is kindest to my wife, did resolve to say nothing rather than say what will vex her; nithal to keep my tongue clear of fibbs, unless she drive me to them. Which, woman-like, she needs must, asking me outright at breakfast what I do in my country cloathes. Hereby was very wrongfully forced into telling her the tale of a day's golp at Walton Heath with Squillinger of the Navy Office; whereto, to give it circumstance, did presently get off carrying my bagg of clubs with me, yet damning my luck in having to weight myself with the curst things. Soe devilish a matter is a woman's jealous curiosity that will oftentimes drive a man into all manner of fibbing shifts and other inconveniences, whether he will or no.

So—having dropt my bagg at clubs at Waterloo in the clothe-room—I by train to Hampton Court, where Mumps awaits me. Here, taking boat above the lock, to pull up to Sunbury, with the greatest possible pleasure in learning ragwath Mumps the risk of the skulls; which I do by placing my hands over hers to guide them, and have now found this by far the best way of learning young wench how to use the skulls.

Come to Sunbury to the Magpie, we did eat lunch in the summer-house by the river, a good lunch (6s.), well-favoured wench that waits on us (1s.), to my great content. Afterwards lingering awhile in the garden, smocking and feeding the swans, with some diversion by a robby-catt that sits on the landing-stage spitting at the swans and the swans hiss back at the catt, both of them very bold with their tongues but not otherwise endangering themselves, like a parcel of bickering women.

Anon, down stream, again to Hampton Court and to see Mumps to Piccadilly Circus. But Lord! In seeing Mumps to Piccadilly Circus did wholly forget my bagg of golp-clubs at Waterloo, and oneth to remember them when, upon my reaching home, my wife asks me what I have done with them. Whereto could make her noe better answer, on the spur of the moment, than my having inadvertently left them behind in the club-house at Walton Heath—the 2nd fibb in 1 day that my wife's jealous inquisition hath forced me into, God forgive her for it.

As I am turning on the wireless this night, my wife did suddenly spring in on me her having seen one in German St. this afternoon, and, but for her knowing he was golping with me at Walton Heath, could have sworn it was Mr. Squillinger. This puts me in such a shake that I brook one of the values of my sex: which in a manner of speaking vex me, yet in another manner did comfort me by my being too busy bending over the broken value to let my wife see my guilty face. So often it is that Providence do bring good for us out of seeming evil, even out of 10s. 6d. frittered away in a broken value.



Radio Good Manners.

'Astyanax' on a Code for Listeners.

THE other day Mr. St. John Ervine, in his own uncompromising fashion, asked for trouble, and presumably got it. He actually arraigned a large proportion of London theatre-goers for the crime of bad manners—if I may borrow Mr. Compton Mackenzie's delightful phrase. He pointed out that the audience is as integral a part of the theatre as the actors or the playwright, and that the audience must do its job like them. Now an audience, whether at a play or before a loud-speaker, has only a 'small part' in comparison with dramatist or 'star,' but that job is very essential to the well-being of drama or of radio. It consists of punctuality, attention, and proper application of the critical faculty.

It is, I think, difficult to understand the point of view of people who take enough trouble to decide to hear or see some sort of entertainment, but who at the same time will not take just that extra amount of trouble which will enable them to enjoy that entertainment properly. Yet there are plenty of people like the famous party, mentioned by Mr. Ervine, who walked into the stalls of a West End theatre recently some twenty minutes before the end of the last act of the play they had come to see! I suppose they might say with justice that having paid for their seats they were entitled to occupy them when they chose. Of course they were. But it implies an extraordinary poverty of imagination.

In listeners' bad manners takes various forms. First, of course, there is the fiend who can only be compared with the gentleman of the old bicycling days who would insist on improving your machine by taking it to bits. You can ride a bicycle or you can experiment with it. You can listen to a wireless set, or you can dismember it and spend your time in failing to 'get' Omaha and Timbuctoo. But you cannot do both with the same set. The unmannerly listener insists on this impossible combination, and will interrupt a symphony concert to explain how his set is better than the one next door, or to boast and demonstrate how he is in touch with the Great Lakes owing to his mechanical genius.

Then there is the listener who is too lazy to do more than switch on and leave on, so that he eats, talks, and sleeps against a radio background, to which he never really pays any attention. This combines insults to his wife's food, his friends' conversation, his wireless set, and his own common sense.

Next, and perhaps most important and most prevalent, is the listener who deliberately chooses to listen to items on the programmes which he dislikes. He treats the consequent exasperation as a mental tonic, and his ensuing letter of condemnation as a delightful self-indulgence. Now the Shakespeare enthusiast does not pay a visit to the Gaiety and then write an abusive letter to the management of the theatre, comparing *The Girl from Caronde* unfavourably with *Romeo and Juliet*. Yet an enthusiast for jazz will solemnly listen to a complete symphony concert apparently solely in order to be able to abuse the B.B.C. afterwards for allotting so much time to classical music. And the reverse is true of many enthusiasts for classical music, who apparently take a delight in torturing themselves with the dance music they know they abhor.

Is it too much to demand of listeners that if they like talks, they should listen to talks, and write criticisms of talks as to whether they are good, bad,

or indifferent? And the same with any other category of things broadcast. Every taste is catered for. That is precisely why listening indiscriminately is the art of a half-wit. Find fault as much as you please with shortcomings in such programme items as you know you ought to like. But refrain from cursing a thing against which you cherish a violent prejudice before you begin to listen at all!

In the recent controversy initiated by Mr. Victor France, who pleaded for less and better broadcasting, it was discovered that an overwhelming body of opinion was against him for many excellent reasons. But for each individual the rule should certainly be one of less but more carefully selected listening, and of more reasonably weighed criticism. Heaven forbid that radio should escape the critic's lash. But it must be the critic's lash, and not the monomaniac's scorpions! If you hate the very idea of broadcasting—if the sight of a loud-speaker makes you see red—you had far better not listen at all, for the expression of your point of view on the subject of radio will be quite valueless.

If you hope to get the best out of radio, you must give it its due: its due of punctuality and of serious attention. You must take trouble. You must read and select from programmes. You must regard an engagement with your 'set' as you would regard a theatre or a concert appointment. You must listen on time, and while you listen you must not only refrain from conversation yourself but persuade your friends to do the same. You must have your reception 'tuned' as carefully as your piano. You must make certain allowances for the human element on the other side of the microphone. And you must remember all the other listeners in the country. In short, you must apply a standard of good manners to your listening. And if the B.B.C. can help indirectly and in some sort towards a revival of good manners at the present time, when such things are too often deemed as useless—because, for example, they do not encourage great speed on a motor-bicycle—it will have added another laurel to its crown.

'ASTYANAX'

(Continued from column 3.)

more humane than a duel—a football match than a gladiatorial show. We are not operated upon without anaesthetics. And it is even probable that to be killed by a battle-axe was more painful than to be stifled with poison-gas.

We stand at one of those crises which must, regrettably enough, be called a parting of the ways, for lack of a better term. Are we to stand by our machines, taking to the air when the roads are solid with cheap motor-cars, and creating more and more spurious markets for unnecessary products, in order to produce the benefits conferred, for example, by radio and modern surgery? Or can we achieve a simplification of life, which is not the mere simplification of savagery? Must mediocrity be accompanied by murder? Or must the age of machines be tarnished by vulgarity and ugliness? Can the better part of two contrasting civilizations be combined? Or must we put up with a desecrated countryside in order to provide the machines, in which we visit that countryside, with fuel?

In short, is it necessary to go back to 'ills we know' lest in advancing we 'fly to others that we know not of'?

C. R. BURNS.

Which Way Now?

Mankind Stands at the Crossroads of Civilization.

THE immediate future is going to be an extraordinarily interesting time during which to be alive. Unless all the obvious symptoms are quite fantastically at fault, we have almost reached the point in history at which industrial civilization, which began with the industrial revolution of the nineteenth century, must adapt itself to the conditions it has created, or perish on a funeral pyre of its own building and lighting. For, in its present form, what may be called the age of machines seems to have reached a stage beyond which it cannot go. It has made life infinitely fuller and more complicated. It has made great attacks on those two supreme enemies of mankind, space and time. And while on the other hand it seems doubtful if the human machine can endure the consequent complexity, speed and elaboration of modern existence, on the other we find the machines, by their own increasing perfection and numbers, defeating their own ends. Machinery was made for man. And man is beginning to look about him, a trifle dazed, a little suspicious as to whether the time has not come when man can be said to be made for machinery.

In the political realm a similar process has been taking place. The great war-period proved that modern democracy, founded on the corner-stones of individual liberty, had reached a stage in which it was a positive handicap to the states in which it flourished. National emergency compelled individualism to subordinate itself to discipline and the common weal. And, as most of the countries of Europe have remained more or less in varying states of emergency ever since the Treaty of Versailles, we find individualistic democracy replaced in one country after another by different kinds of reactionary despotism. Russia, Poland, Italy, Spain, Turkey—It is a formidable list for that world which was to be 'made safe for democracy.'

Yet this reaction is more apparent than real. People are beginning to look backwards over the courses of history, and to ask themselves if the progress, which has been so vaunted, for which so many sacrifices have been made, has been anything but an ever-quickenning advance into a blind-alley. Are we happier for gramophones, dictaphones and telephones? For gilded restaurants and super-cinemas? For aeroplanes, League football and chewing-gum? Is modern man a better or a nobler animal than his ancestor who believed that hunting, gambling and war were the only three worthy occupations for a man?

The fact is, of course, that he is. It is so easy to sentimentalise the 'good old days' with the aid of a romantically tinted pair of glasses. It is so easy to allow exasperation with the present to weight the scales in favour of the past. You sit in a stuffy, blocked tube carriage, with a fat man standing on your feet with an elbow in your ribs—your ear breaks down fifty miles from anywhere—your radio set will not function just when you want to hear a special programme—you get mixed up in a football crowd in your best clothes—and the whole of modern civilisation seems detestable and useless.

But the disadvantages of today must not blind us to the equivalent disadvantages of the day before yesterday. We are more comfortable, materially, than our ancestors were. We have baths and glass windows. We do not often starve as a matter of course. We are kinder. A prize-fight is

(Continued at foot of column 2.)

Next week's issue contains contributions by

Ronald Knox—M. & G. D. H. Cole—John Van Druten

What the Other Listener Thinks of Jazz.

Recent articles by Constant Lambert ('The Future of Jazz'), Sir Henry Coward ('Jazz Has No Future!'), and Jack Payne, have aroused keen interest among our readers, from whose letters we are printing a few selected points of interest.

An Open Letter to Sir Henry Coward.

DEAR SIR HENRY,

Sooner or later you must have expected an answer to your constant public denunciations of jazz. Your most recent thoughts on the subject were published a short time ago in *The Radio Times*, and provided an excellent illustration of the tendency of man to rationalize and justify those emotions of his, the reason for the existence of which he cannot inform himself. Your rationalization of your reaction to jazz was unintelligently expressed and occasionally unintelligible where recollection in tranquillity might have been useful for curious readers.

The excellence of Constant Lambert's article, showing, as it did, the cool, balanced mind of a man who listens to George Gershwin's *Rhapsody in Blue* and pronounces it 'unsatisfactory,' instead of hysterically calling it 'hideous, a nightmare,' shows up very well against yours. It was interesting and encouraging; it accepted the phenomenon of jazz and examined it as a vital mind would examine those of its characteristics which were new. There is little doubt, I think, that the fox-trot, unlike the waltz, has coincided with a period that is eminently suited to make the best use of its serious possibilities. The constructive value of this sort of criticism is apparent.

I want now to discuss your article with you. Constant Lambert suggests the likelihood of jazz having its future in the adaptation of its serious possibilities to music, nowhere implying that jazz has a future as jazz. As a reply, therefore, your article is pointless. The occasion has simply provided you with another opportunity for being peevish in public.

To begin with, as a musician you illegitimately take an ethical view of the situation and not unexpectedly blunder: 15,000 dance bands in England, each with an average combination of six, presupposes at least 90,000 dance band musicians. A number of these people are able to play and improvise to an accompaniment on more than one instrument, to arrange dance pieces and orchestrate them very acceptably. I submit that this, on a not very much smaller scale, is nothing more than a revival of the musical aspect of the Elizabethan age when few men lacked the ability to take their parts in a song, impromptu or otherwise. What state of affairs could provide more hope for the possible appreciation of serious music and the



advancement of instrumental and orchestral knowledge? What right have you to decry anything that enables men from the richest to the poorest, players and hearers, to be in constant touch with melody, rhythm, and instrumental tone colour, whatever its quality? Is this a small thing?

As for your irresponsible remarks on the dances accompanying jazz music, one can only reply that if they had any foundation, the police would hastily remove those performers from the floor.

I should now like to draw your attention to an important point. You say in so many words that you don't know, and never have known, what instruments figure in a dance band, or what a dance band sounds like (vide the paragraph immediately preceding the *resumé* of the 'indications that the writing on the wall' has appeared). Such ignorance of the subject disqualifies you from competent criticism.

History is full of men who have decried the present until their successors have worshipped it as the past. You are a good illustration of the proverb 'History repeats itself,' but unfortunately the latest repetition, as far as jazz is concerned, seems to be either in your yellow press sensationalism or in the infantile pleadings of the champions of jazz that it is as good as, if not better than, serious music.

Did you read Mr. Jack Payne's short article in *The Radio Times* the week following the appearance of yours? But there are many, nevertheless, who appreciate dance music. They derive a lot

of pleasure from dancing, or even listening to the melodies and rhythm played by a really good dance band. They do not expect from it such works as are played by a symphony orchestra, but are reasonable enough to look to each for its own music. Am we to be obliged to go to leaders of dance bands for sane remarks on jazz?

Yours truly,

MARTIN HOWZ

ALTOGETHER, in spite of the fact that Sir Henry thinks jazz will die, he has failed completely to convince me, and I think I may speak for anyone who has heard a dance band within the last five years.—R. H. Y., N.W.D.

I, for one, am a lover of good music, and delight to listen to a classical selection and the beautiful renderings of famous pieces at the Promenade Concerts, which the B.B.C. have so ably helped to be broadcast, but I also do enjoy a good dance band. Mr. Payne is quite right when he points out that one does not always wish to concentrate on heavy reading; in fact, personally, I think a good light story occasionally is conducive to health.—L. E. F., Romford.

THE main difference, in my opinion, between a drum-and-bone and a jazz band is that in the former the players try to get the best out of an inferior instrument, whereas, in the latter, the saxophone, whose tone (though rather uncertain) is pleasing in a military band, is forced to give farward imitations—'the saxophone's petulant bleat,' as it has aptly been called by a writer in *Punch*—and that noble instrument the trumpet, by being muted, is degraded to the level of a comb-and-paper.—W. H. M., Staines.

APOLLO—when the gods fell from the sky,
And had to earn their bread or starve and die—
In many guises wandered o'er the land,
But never yet conducted a jazz band.

MR. EDGAR WALLACE of the present day is the nearest to a literary jazzist I can find: that is, his works are so light that they become silly. Directly we open one of Wallace's books, and read one sentence, we are compelled to read another. His style is enticing, apart from his 'thrilling' plots. So with jazz: it is enticing, we must listen to the drumming rhythm, but there is no suggestion of a plot or climax, and the drumming does become monotonous. Edgar Wallace without a plot!—A. L. J., Norwich.

I THINK that if the defence of Jazz put up by Mr. Jack Payne is the best that can be put up for it, surely it is in a poor way.—E. H. B., Warwick.

I WISH to register an emphatic protest against the continued and continuous infliction (by the B.B.C.) upon sensitive ears, of that type of so-called music which is broadly termed jazz. This horrible cacophony can only be regarded as a harbinger to primeval savagery and appeals only to the lower or more primitive instincts. It is usually accompanied, in part, by 'singing' of a negroid nasal nature, the words being, almost invariably, meaningless in form and, not infrequently, sensual in motive. It is true that I have it in my power to switch off whenever jazz is broadcast, but I fail to see why I should have to exercise that power. I have paid for my licence.—A. M. G., Aberdeen.

'International S.B.'

(Continued from page 78, column 1.)

already exist to neighbouring towns and stations, and these, fitted with repeaters, are capable of transmitting frequencies up to 7,000 cycles, and up to 9,000 cycles in some cases. In Germany, however, stations work in groups, and there is far less general S.B. than in this country, as first-class artistic talent is much more diffused among the various towns than is the case in this country. The extension of the London-Cologne link to other parts of Germany awaits the completion of the music circuits in the new Cologne-Berlin cable—by way of Hanover. This is promised for the summer of 1929. It will be seen, therefore, that for this winter relays to and from Great Britain will be confined to Belgium and the Rhineland stations, with the possible addition of Holland to the circuit, and that in the following winter a far more extensive network will be available to the whole of Germany, with probable extensions to Switzerland, Austria, Hungary, Czechoslovakia, and Poland. Precise

information is not available to indicate when suitable lines will connect up to Italy and the Scandinavian countries, but it is hoped that it will not be at a far-distant date. The situation in France is dependent on the formation of the new broadcasting authority. Suitable cables exist in the country (including a direct Paris-London line) but they require the installation of suitable repeaters to render them adequate for the transmission of music. As instances of transmission over these cables, using ordinary commercial telephone repeaters, the recent broadcasts from Paris of the Peace Pact ceremony and from Geneva of the opening speech of the League of Nations Assembly may be mentioned. It will be seen that at the present time International S.B. of intelligible speech can be achieved, but the language difficulty will always stand in the way of international relays of the spoken word forming part of ordinary programmes; and thus it is for music that the lines must be made suitable.

FROM THE BOX OF PARTS TO THE FINISHED SET

IN 90 MINUTES

NEVER before has there been a Set that is so easy to build. You can buy all the parts for the new Cossor Melody Maker—including the valves and even the tools—in a sealed box. Because the box is sealed you are sure of obtaining the components which have been manufactured especially for it. This method of supplying the parts in a sealed box ensures that every Melody Maker has the same long range and perfect tone. Fill in the coupon now.

Post this Coupon now!

Please send me free of charge one of your Cossor Melody Makers which tells me how to build the wonderful new Cossor Melody Maker.

Name _____

Address _____

City _____

Post Office _____

Signature _____

D.T. 12/10/29

THE WONDERFUL NEW
COSSOR
Melody Maker

NOT A HOLE TO DRILL

The baseboard and panel are drilled by machine before they leave the factory.

NOT A WIRE TO SOLDER

Merely cut and bend a few lengths of wire—no skill is required.

NOT A PANEL TO SAW

Metal Panel, baseboard and cabinet are supplied ready for assembly.

AS SIMPLE AS MECCANO

Anyone can build this amazing Set. Fill in the coupon and learn all about it.



HOME, HEALTH AND GARDEN.

A weekly page of special interest to the housewife and the home gardener.



Home-Made Sweets.

I WOULD advise all who make sweets to buy a sugar boiler's thermometer, which shows the exact degree at which the sweet is cooked; it should be placed in a jar of hot water before using and again when the sweet is cooked.

Aluminium saucepans are the best to use. If an enamel pan is used, see that it is not chipped, and it must have a lid. Wooden spoons should be used for stirring. A marble slab is very useful, but a large earthenware dish with a smooth surface will do instead.

Whenever possible use a cane sugar. It will be necessary to have a supply of glucose or cream of tartar, either of which prevent the sugar from granulating while cooking.

When making a sugar and water sweet such as Barley Sugar, do not stir after the syrup has boiled.

Here are some recipes which can be used either for sweets or chocolate centres.

Caramels.

- 1 lb. pale yellow sugar.
- 2 large tablespoonsful of glucose.
- 1 breakfastcupful of milk.
- 8 ozs. of butter.

Put sugar, glucose, one-third of the butter and half the milk in a large pan, melt very slowly, stirring all the time; when the sugar has dissolved and is boiling, boil rapidly till the thermometer registers 230°, then add the second third of the butter, boil to 235°, add the remainder of the butter and milk, boil quickly, stirring all the time, to 250°. Pour the caramel into a warm, greased tin; be careful not to scrape the caramel from the sides of the pan into the tin as well, as this is likely to make the batch go sugary; leave till half cold, then run a sharp knife round the edge and turn out on to a pastry board, cut into small squares; these can be wrapped in waxed paper or coated with chocolate.

Cream centres are made from Fondant, and for this you will need—

- 1 lb. granulated sugar.
- 1 teaspoonful of glucose or a pinch of cream of tartar.
- 1 pint of cold water.

Flavourings and colourings.

Put the sugar and water in the pan, and melt slowly. When dissolved, add the glucose or cream of tartar, put on the lid, and boil till the steam rises; take off the lid, put in the thermometer, and boil to 240°, or till a little syrup dropped in cold water will form a soft ball. Pour the syrup into a basin rinsed with cold water. When half cold, beat and stir with a wooden spoon till thick and white, knead with the hands till smooth, cover with waxed paper, leave for half an hour, divide it into four or more pieces, flavour and colour each piece to taste, break off small pieces, and mould into balls, oblongs, squares, or cut with small round cutters, and place on greaseproof paper to dry; turn if necessary. If peppermint flavour is wanted, use oil, not essence, of peppermint.

Toffee Peppermint Brittle.

This makes a very good sweet for covering with chocolate.

- 1 lb. granulated sugar.
- 2 ozs. of glucose.
- 2 ozs. of butter.
- 1 tablespoonful lemon juice.
- 1 teaspoonful of bicarbonate of soda } mixed
- 1 teaspoonful of cream of tartar } together.
- 1 gill of water.
- Oil of peppermint.

Put the sugar, glucose, water, and lemon juice in the pan, dissolve slowly; when melted, add the butter, and boil to 280° on the thermometer or till

a little dropped into cold water snaps and becomes brittle at once. Stir all the time. Lift the pan off the stove, stir in the mixed cream of tartar and bicarbonate of soda, add oil of peppermint to taste; when it foams up, pour into a greased tin, or on to a greased marble slab, and when half cold, cut into squares, wrap in waxed paper, or cover with chocolate when cold.—Mrs. Heat, in a talk on September 17.

Four Fruit Marmalade.

Take one large grapefruit, 2 oranges, 2 lemons, and 2 apples, choosing them of a size to give as near as possible an equal quantity of each fruit. Wash, peel and core the apples. Cut the other fruits in half, squeeze out the juice and remove the seeds. Put the apples and the skins of the other fruits through the mincing machine. Add to the juice, and measure. Add three times the measure of water, and allow to stand overnight. Next morning boil all together for one hour. Allow it to stand overnight again, then add an equal measure of sugar, previously warmed in the oven, and boil until it will set. Put into jars and tie down while hot.

A Tasty Supper Dish.

Take as many hard-boiled eggs as required. Place slices of tomato alternately with slices of egg in a pie-dish, previously buttered, and pour over all cheese sauce, and bake for fifteen minutes.

For the Sauce.

Melt in a saucepan a piece of butter the size of a walnut, stir in a dessertspoonful of flour in a tinscup of milk and 1 oz. to 1 oz. of grated cheese.

—From the Listener's Talk of September 24.

This Week in the Garden.

UNTIL a comparatively few years ago shrubs were regarded by most people as rather dull things only suitable for forming a species of hedge to give privacy or to hide unsightly objects. Gradually, however, people have begun to realize that laurels and privet are not the only shrubs, but that there are many remarkably handsome kinds well worth growing for their beauty, and worthy of a place in any garden whether a screen is needed or not. In consequence, shrubs are rapidly growing in popularity, and one wonders whether the shrub border will not one day be a serious rival to the herbaceous border.

In making a shrub border care should be taken to include kinds which brighten up the autumn and winter.

When new ground is being prepared for shrubs it should be deeply trenched, keeping the top soil on the top. If the soil is poor it would be well to work in some decayed garden refuse or similar material.

The rock garden should be carefully overhauled, clearing away all dead and decaying matter to prevent damping off. If it is proposed to remodel any part of the rock garden the present is a good time to undertake the work, for the plants will then have time to become established before the winter sets in and so give a display of bloom the first season. The soil should be deeply and well-prepared, attention being given to any special requirements of the plants which are to be put in.

The planting of daffodils should be completed as soon as possible, but it is too early yet for tulips. They should go in next month.

If any root-pruning of fruit trees is necessary, the present is a good time to do it. One should remember that root-pruning is in the nature of a surgical operation, to be undertaken as a last resort, and not as a matter of cultural routine. And, of course, only trees which are making rank growth should be root-pruned. An unfruitful tree which is making no wood needs not the knife, but manure.

—From the Royal Horticultural Society's Bulletin.

How to Stain Floors.

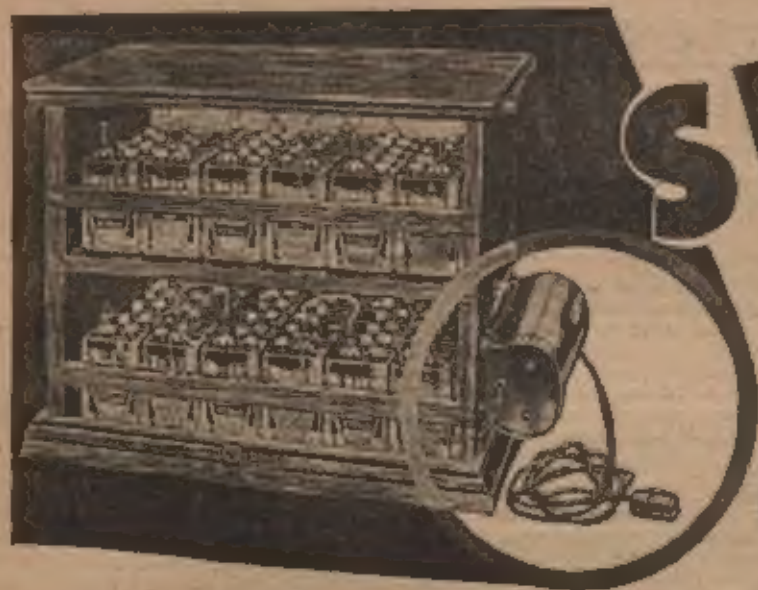
EXAMINE your floors and remove all tacks or nails from the space you wish to stain, and with a piece of coarse glasspaper, say middle 2, go over each board and rub down superfluous roughness. You may find that a knot is missing from a board, or holes caused from other than knots. A cork can be used to fill these, and then rub down with the sandpaper to level it. For stopping small holes you can use beeswax, melted, and a little placed in the holes with a knife, warming the knife—or ordinary putty. In either case, it should be coloured as near as possible to the colour of the stain.

Decide on the space you wish to stain, and if it is only to form a surround to a carpet allow about two inches smaller than the carpet. Make a distinct line to work to, for nothing looks so amateurish as staining edged irregularly. This can be done with a straight-edge or rule, or, what is better, a chalk line.

If you wish to stain your floor oak colour, either dark, light or medium, which is usually the favourite colour, and you want to make a permanent job of it so that it does not wear off, it must be done by process, that is, stained and then varnished, not the two combined. I am speaking now with the idea that you are staining a floor that has not been stained before. You can purchase from most oil and colour shops what is called oak crystals, usually about two shillings a pound. Take an old bucket or can and boil some water, say one quart, and when boiling add a piece of common soda about the size of a walnut. Then shake in about half a pound of your oak crystals (I say shake, because it will fall into your boiling water in separate particles, and will not be so likely to be lumpy or coagulate), stir with a thin piece of stick, and allow to boil for a few minutes, and then cool off. You can now try your stain for colour by rubbing a little on to a piece of wood corresponding with your floor, if possible, and then with another piece of dry rag rub off the superfluous stain and note the colour. You can add more crystals for a darker effect, or water to secure a lighter colour. Ordinary cold water can be added.

Take a small piece of tin, or glass will do, about 6ins. or 8ins. long and 4ins. wide, and a small brush. This is to enable you to work your stain close up to the skirting without staining the latter. The piece of tin should be held at an angle from the skirting, but close up at the bottom. Just stain in about 2ins. of your board with small brush, and then you can use a larger brush, if you wish, to get over the larger spaces. I have found the most useful and best way for the larger surfaces is a sponge. This you take in the hand and dip into the stain and then rub in. Work your stain on in the same direction as the grain of the wood, and when you come to your chalk line for inner edge of staining, again use your small brush so that you can make an even line or finish to the stain. Go the full length of a board at one time if possible, as joints in your staining may show with a blacker mark, and before the stain has dried rub over with a piece of rough canvas or cloth. The floor should now be sized. Concentrated size can be bought in powder form, and a quarter of a pound dissolved in one quart of boiling water is about the right proportion. This should be brushed while warm (not boiling) all over the stain quickly and not too

(Continued on page 119.)



SILENT! SAFE! SURE!

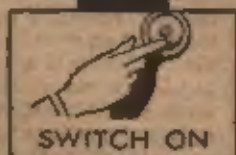
OLDHAM

H.T. Accumulator & H.T. Charger

**CHEAPER THAN DRY BATTERIES
BETTER THAN AN ELIMINATOR
NO CRACKLING NOISES
NO MAINS HUM**

THE OLDHAM H.T. CHARGER

will charge any make of H.T. Accumulator at home. Simply plug in—connect up—switch on. It works while you sleep.



Look out!

We are shortly introducing

THE OLDHAM H.T. AUTO- POWER UNIT

which will solve the problems of your H.T. supply. Ask your dealer about it or write to us.

HERE'S the best solution to the H.T. problem. The Oldham H.T. Accumulator and an Oldham H.T. Charger. It's silent—no mains hum as with an Eliminator—no crackling or other noises as with a Dry Battery. It's safe—your Receiver is never in actual circuit with the electric light mains, yet it always receives an adequate H.T. voltage. It's sure—there's no guesswork. Once in a while you disconnect your Oldham H.T. Accumulator from your Set and give it an over-night charge from the mains with the Oldham H.T. Charger. The cost is negligible—

merely a few coppers—hardly enough current is consumed to register on the meter.

Receiving Sets to-day demand adequate H.T. current. If you own a Cossor 'Melody Maker'—or any similar Receiver you must give it an H.T. voltage of at least 120 volts. A dry battery after a few days loses its voltage—and your Set loses its 'punch.' Distant stations are difficult to pick up—quality of reproduction becomes poor—speech is 'woolly.' Only an Oldham H.T. Accumulator maintains its H.T. voltage constant over a long period without attention—and when it does want recharging it can be done cheaply and easily at home. Whereas a Dry Battery must be consigned to the dustbin—an everlasting expense. Whether you are on A.C. or D.C. mains there's an Oldham H.T. Charger to suit—and it fits any make of H.T. Accumulator.

OLDHAM H.T. ACCUMULATOR

5/6

Per 10-Volt Block

Complete with two plugs and length of connecting cable.
Extra large capacity 8/4
5,000 milliamperes

Watches trace extra if required.
Ask your wireless dealer to show them to you.



OLDHAM H.T. CHARGER

In 2 Models for A.C. or D.C. Mains

A.C. CHARGER 55/-

D.C. CHARGER 40/-

Incorporating Westinghouse Metal Rectifier under Licence

Oldham & Son, Ltd., Denton, Manchester. London Office: 40, White St., King's Cross, W.C.1.
Telephones: Denton 301 & 302. Glasgow: 75, Robertson Street, C.2. Telephone: Central 4025.
Telephones: 4446 (3 lines).
Terminus: 4446 (3 lines).

Dame Ethel Smyth, the Celebrated Composer and Conductor, on Women's Contribution to Music.



JELLY D'ARANYI, the Hungarian violinist, sister of the equally famous Adán Fischer.

NOWADAYS, in the hands of human effort, two things are necessary, a thorough training, followed by untrammelled opportunities for exercising the trade you have learned. In the past, no doubt, situations were easier to rush, but in this, our twentieth century, Joan of Arc could never have been a heroine. In the same way we cannot expect a holiday canoe, or even life-long practice in rowing and punting on the Thames, would not be sufficient to turn out a female Drak. Well, up to quite recent times, the entrance of women into the world of music has not been much more extensive than the above-described seafaring of the female. In the past, where the female has always been indispensable. Today there are as many fine violinists of one sex as of the other, but in the latter part of the nineteenth century I can only recall one eminent woman fiddler, Norman-Neruda. As for the profession of female orchestral player, the idea of such a thing had hardly risen above the horizon in the early years of this century. And will do I remember that Lady Folkestone's String Band of women amateurs was looked upon as an aristocratic fad.

But, by and by, students at our musical colleges began clamouring to learn stringed instruments, and presently half the string bands consisted of girls. Later on the mouth-

piece of certain wind instruments was permitted to insert itself between feminine lips and to cut a long story short, there is not an instrument in the orchestra that is not taught today to female musical students. Some of

the best woodwind players in the country are women, but horns and the bass brass are still unpopular. I cannot think why; if Dame Clara Butt, Miss Margaret Balour, and other fine, brass-chested singers, one knows had been instrumentalists, they might well have taken to the Bass Tuba.

But all this is a new development, and what I would ask people to realize is, that it has not been going on long enough for us to say what woman's contribution to music really amounts to. Time enough has not elapsed for us to define it yet, unless to enlarge on the discipline, enthusiasm, and endurance of the woman orchestral player—qualities to which conductors who are not anti-woman by nature or on principle (or both like a few I could name!) have often testified. Now in literature, there is some scope for talking about women's contribution since even in the late nineteenth century nobody could prevent them from writing novels in their bedrooms and secretly offering them to publishers, as did Jane Austen, the Brontës, Mrs. Gaskell, and others. But books on philosophy, astronomy, physics, mathematics, and other so-called 'serious' subjects they could not write, having no opportunity of studying such high matters. As for medicine, the faculty had wisely suppressed competition by causing herb-healing women to be burnt alive as witches! (The last bonfire of the sort was, I believe, in 1825.)

Even now, the emancipation of women is slowly but surely yielding—a round emancipation of the female spirit, so to speak, at its initial stages. Every sort of emancipation and setting down of freedom is a slow business. And so it is with women's emancipation.

In this connection I often wonder how many people reflect that what Britain is to the peaks like Mt. Blanc and Mt. Everest is the general level of the country, the elevation of the peaks ranges round about. Even today, most women have, so to speak, to work up from the flat of under-education, starved opportunity, prejudice, opposition and what not; and the peaks among them have had to haul themselves aloft from the sea level, like the Peak of Teneriffe, instead of being nine-tenths of the way upwards on the shoulders of relative dwarfs, like the Cashmere Hills or the 'beginners' mountains' round about Zermatt.

In a word, when women lawyers, physicians, composers, administrators, reformers, etc., there are as many stars of the third and fourth magnitude—say, of the seventh and eighth—as

among men, whereas today only geniuses of astounding vitality and will power such as Josephine Butler, Dr. Garrett Anderson, Florence Nightingale, Gertrude Bell and Co., are strong enough to push on to fruition, then, and not till then, shall we know how we stand.

These considerations are particularly cogent in the case of a highly technical complex art like music, where the only 'contribution' that really counts is creative ability—a quality as necessary to the executant as to the composer. For instance, men have always participated in that noblest exercise of art, orchestral playing, fine music of every kind, classical and modern, has marched across their desks, but it has flame as their bosoms harbour. Here the gifted learn, automatically and gratis, to play, to sight, to phrase, to score, to conduct! What a superb education! and how are we to get also how tragic to reflect that the Harrisons, Marjorie Hayward, d'Aranyi, Fischer, and other great artists of the wrong sex, would have applied in vain for admission to any first class London orchestra save Sir Henry Wood's!!!

Of course it will soon be difficult for even the most reactionary musicians to persist in this uncivilized, utterly un-English policy. But, until absolute sex equality, on principle, and in practice, has been achieved, and till time enough has elapsed for it to bear fruit, it will be impossible to decide what contribution women are making—or are capable of making—to the spiritual riches of the Universe. And among the most priceless of these is surely—Music.



MADAME ST. GLORIA

Augustus John's magnificent portrait of the 'cellist whose playing ranks with that of the master instrumentalists of the other sex.

THE

FERRANTI

L.T. TRICKLE CHARGER

Incorporating a Ferranti Transformer and a Westinghouse Metal Rectifier



55/-

FOR CHARGING YOUR ACCUMULATOR AT HOME

Four Models are available to cover the requirements of all ALTERNATING CURRENT Supplies. The 40/60 cycles Models may be used satisfactorily on supplies up to 100 cycles, giving a slightly reduced output.

200/250 volts.	40/60 cycles.
100/130 volts.	40/60 cycles.
200/250 volts.	25/33 cycles.
100/130 volts.	25/33 cycles.

Output $\frac{1}{2}$ an ampere at 2, 4, or 6 volts.

Contains no valves, no chemicals, no switches or moving parts. Requires no replacements or attention, and will last indefinitely.

The Ferranti Trickle Charger can be left permanently connected to your accumulator, which cannot discharge through it, and you need never disconnect the accumulator from your set.

May also be used to excite the Field Magnets of Moving Coil Speakers requiring $\frac{1}{2}$ an ampere at 6 volts.

FERRANTI LTD.
HOLLINWOOD—LANCS.

M. André Maurois, the French novelist and biographer, must be the most English Frenchman alive—English, that is, in his love and understanding of our language, history, literature, and manners. In the accompanying essay, entitled,

'Showing England to My Children,'

he gives another and most amusing sidelight on 'Ourselves as Others see Us.'*

WHEN I spoke to the microphone last on the telephone is had enough under any circumstances—but imagine what an ordeal it is to telephone in a foreign language to several million people you don't know. However, this time I feel happier. Some of you were kind enough to write that you had understood my English. Moreover, this is a holiday season, and I cherish a secret hope that there is nobody left to listen.

My holiday I spent this year in England. I want to show my children a country, which has come to play a great part in my life. I would like them, like myself, to feel at home in that country, and I believe that the best way to achieve this is to show it to them early in their life. Now, when I formed this plan, I thought that I ought to choose as a centre a typical county. But which was, I wondered, the most typical, the most representative, of English counties? I asked one of my friends who comes from Wiltshire, 'Well, of course,' he said 'Wiltshire, my dear fellow. I can hardly understand your asking the question. Where can you find a scenery more beautiful than the Downs? Where an historical background older than Stonehenge? Where a better cathedral than Salisbury? Where a more beautiful English forest than Savernake?' This convinced me, and I decided to go to Wiltshire. When I informed of my decision another English friend who lives in Sussex, he looked very indignant: 'Wiltshire?' he said, 'Wiltshire? Never heard of it. Oh yes, I know, you mean those barbarian tribes over there in the west. . . . My dear fellow, you don't call it representative do you? Representative of what? No, if you want a typical English county, go to Sussex.' 'Go to Kent,' said a third friend. 'Come to Somerset,' said a fourth. 'Come to Devon,' said a fifth. The result is that I am in Surrey, near Guildford, and quite pleased with it. But in the hotel where I live, every day new friends give me new

advice. 'Of course,' they say, 'it is very jolly here; but after all, it's only a glorified Normandy. No, if you want to see real England, go to my county, go to Yorkshire.' From all this, I have deduced for my children a first principle in English geography. Every English county is the most typical and the

most beautiful of all the counties. And the extraordinary thing about it, an Irishman would say, is that it is true.

Of course, we don't spend all our time in Surrey; we brought a car over from France, and we try to see the country. I say 'try' because it is not always easy. The roads are wonderful, you are very lucky to have a Chancellor of the Exchequer who offers you such beautiful roads. Also the discovery of the roads is better than on the Continent. But the real difficulty for a foreigner who travels in England is to find his way directly he leaves the main road. To ask one's way from the inhabitants is impossible—they never know. I dare say it is the same in France; but in France I don't care I know. Here I was, one day I was looking for the house of a friend who has lived in the same village for forty years. We stopped in a village and inquired from a cowman.

Where can you find a historical background older than Stonehenge?



Where can you find a historical background older than Stonehenge?

from here, but, to be frank, I don't know. I am a stranger in these parts.

Two girls passed by. We repeated the question.

'Well,' they said, with a charming smile, 'we would like very much to tell you, but we don't know. We are only here for the week-end.'

Behind them came a man in a bowler hat, who looked rather solemn. 'This one will know,' my children said. 'Look here,' he answered, 'you might take the first to the left, then first to the right, and then inquire in the next village. But it's only a guess, because, you see, I don't belong here. I come from Clapham Common.' At one time I thought I was saved, because I had found a very old man who really was a native of the village, but then he was too old, he was ninety-four, he had known, he told me, but he had forgotten.

After this experience, we made a note, my children and myself, of a second principle of English geography: 'No Englishman lives in his own village.' My daughter says that during the holiday, all Englishmen under twenty live in camps, and all Englishmen

above twenty in chalets, a-banics, but I don't think she is quite right.

What I would like to do, in the course of these little tours, would be to give to my children an idea of the history of England, and to show them how historical facts became on your land monuments, roads, and landscapes. As a preparation, I began by reading them the beautiful book of Rudyard Kipling, 'Puck of Pook's Hill', it is a book I admire immensely; it seems to me that it would be impossible to show with more art and more simplicity the various civilizations which made England, and also impossible to make history more lively for us. But after we had finished the book I wondered how to compose a tour which would enable me to show my children historical remains of these various periods. To begin with, and to make them understand what primitive England was like, I took them to Avebury. My Wiltshire friend was right, there is nothing more beautiful than the Downs, and I know very few landscapes more impressive than this huge circular mound, now covered with grass and grazed on by flocks of sheep, and where probably, three thousand years ago, savage tribes sat to attend religious ceremonies. A few yards from there is the avenue of giant stones, and a little further the wonderful artificial hill, Silbury, which must really have been as big a work as the Pyramids. All round, on the Downs, you can see the barrows, these strange tombs silhouetted against the sky-line. It is a very strong impression. One feels as if one had suddenly been landed among fantastic surroundings and one participates for a moment of a deeply remote life, one of the oldest in history.

To get some idea of Roman England, I took them farther, to Bath. Of course, there are Roman roads all over England, but in Bath I could show them huge monuments which enabled us, with the help of Kipling, to evoke the society life of that colony where Roman officials and officers met the Romanized natives. We also had great pleasure there in seeing the town of the eighteenth century, one of the most charming in all Europe. On the way back we visited Salisbury Cathedral and its lovely close.

The following period is nowhere better represented than where we live, near Guildford. Guildford Castle is Norman. Chaucer's

(Continued on page 91.)



When you ask the inhabitants they never know



A very old man who really was a native.

An Elastic Aerial

CAN you imagine what it would mean to your Wireless reception if you had an aerial that you could stretch out from nothing to its full length or vice versa?

Even Elastic will not do that, but the new Met-Vick Elastic Aerial Unit will, *in effect*, enable you to vary your aerial backwards and forwards to any desired length, from your maximum length to zero, or zero to your maximum.

It is as though you had a thousand aerials, from the very shortest to the longest your situation allows; as if you had, whenever you wanted, the exact length of aerial to give the utmost selectivity combined with signal strength, for any particular station you are trying to get.

With the new E.A. Unit, you can erect the biggest aerial, and still bring your set into its most sensitive condition for the reception of distant or difficult stations, without the "Local" or loudest station overpowering everything. It makes the most perfect volume control imaginable.

Simple and inexpensive, this device, which will add so greatly to the pleasure of thousands of Valve-Set users, is now available at most radio dealers.

It sells for 12/6—14/- according to the style of mounting.

Ask your dealer for Literature, and for particulars of

MET-VICK

Mains operated 3, 4 and 5 Valve Sets, A.C. and D.C.; Eliminators. New and interesting components. The whole range of Cosmos Valves, including the wonderful A.C. Valves with indirectly heated cathodes, rectifying valves, etc.

MET-VICK SUPPLIES LTD.

Importers of the above and other radio equipment

**155, Charing Cross Road,
LONDON, W.C.2.**



E.A. Unit Table Mounting
Price 14/-
with series condenser.



E.A. Unit Table Mounting
Price 12/6
without series condenser.

The Maunions children experience a 'mice draught,' visit Madame Tussaud's, are delighted with 'the town that looks like a huge boat,' raise their hats to Lord Nelson, and decide that nothing in all England is so delightful as the tin canoes on the lake at Southsea.

(Continued from page 89.)

Pilgrims' Way crossed our garden, and the place where we live, Shalford, is the scene of a 'Progress.' 'Vanity Fair' was a fair, and took place on Shalford Common. We walk every day in the Slough of Despond. Helped by the very interesting book of Mr. Blot on the 'Old Road,' we tried to follow the Pilgrims Way. Starting from Winchester where we visited the school, we came home via Alton, Farnham, Shalford, Saint Catherine's Chapel from where the Pilgrims' Way crosses the river on the other side of which is a wood still called Chantry Wood because the pilgrims used to sing there. Though my children are very young (the youngest is six), I think that they understood while they walked uphill that many many years before, groups of Englishmen on foot or on horseback followed that same road going to Canterbury. To my mind, nothing is better than such lessons in history, illuminated by real images and actions.

Of course, I had to show them London. We went there by train with a kind old gentleman who kept on opening all the windows 'to make a nice draught,' he said. 'Why did he call it a nice draught?' my children said. 'It is a draught, but it isn't mice.' I showed them Westminster and the Tower. The sinister tales of the beheadings, all these stories of beheaded Queens, of smothered children, of roaming ghosts, gave to my children the idea that the History of England, from 1300 to William and Mary, is nothing but a long murder case. I did my best to destroy such false ideas by describing them the cheerful atmosphere of the Elizabethan period. I recited Shakespearean songs, but no, they were in a tragic mood. I took them to Madame Tussaud's, but there again they asked many questions. 'Who is this one?'—Jane Grey. What happened to her?—She was beheaded. And this one?—Katherine Howard. Did she die, too?—Yes, she was beheaded. And the red one, there?—That's Mary Queen of Scots. What happened to her?—She is

going to be beheaded.' My youngest son listened with a deep interest. When we came to the room where are M. Dourmergue, Suzanne Lenglen, Landbergh, he was very much attracted by Mlle. Lenglen, and looked at her long while, and then turned to me: 'Is she a Queen?' 'Yes, a queen of tennis.' He reflected a little and asked in a sweet voice: 'And was cut her head off?'

caps off. 'Rather touching, sir,' said the policeman, 'to see the little French boy raise his hats off to Lord Nelson.' I said: 'I do.'

We then proceeded to Southsea, where the canoe lake was a great success. I know that they have there little tin boats which are worked by handles and very easy to steer so that you can without any danger send alone on the water a boy of four or five. Never had my children seen anything they liked half as much. This is the letter the youngest wrote that same night to his grandmother in France. I read it in

grand
mère, nous aimons
beaucoup l'Angle-
terre. C'est très beau.
Nous avons vu la
cathédrale de Saus-
bury qui est très belle,
et le vieux manoir où
Nelson est mort, qui
est tout doré avec des
canons en bois, et
l'abbaye de West-
minster où on
couronne les Rois
d'Angleterre, et la
Tour où on leur coupe
la tête. Mais ce qu'il
y a de plus beau en
Angleterre, ce sont les
canoës de Southsea.

{ Dear grand
mother, we are very
fond of England. It
is a fine country. We
have seen Salisbury
Cathedral and the
ship where Nelson
died, all gold with
wooden guns, and
Westminster Abbey
where they crown
the Kings of England,

and the Tower where they cut their heads off. But the finest thing in England are the tin canoes at Southsea. }

But they were to have a stronger impression still. That same night a patrol of boy Scouts (10th Woolwich), who had camped in our garden by the Pilgrims' Way, gave us a parting concert. They had a bonfire, and my children sat with them in the night under the stars, listening to old English songs and the Marseillaise whistled by the Scouts, and cheering the skipper, a nice old man. Nothing could be more pleasant than the bright faces of these young pilgrims amongst surroundings of such antiquity. It was a good symbol of the youth and the traditions of England. My boys brought back from that evening an impression of kindness and beauty which I hope will be for them the foundation of lasting friendships.

MUSIC OF THE WEEK.

London and Daventry	Daventry Experimental	Other Stations
Sunday, Oct. 14		
3.30-5.0. Orchestral Concert.	3.30-4.0. Recital. Margaret Wil.	5.45 Glasgow Bach Church Cantata.
5.45 Bach Church Cantata. Glasgow.	9.0-10.30. Vienna Quartet.	9.5-10.40. Cardiff 'The Golden Legend.'
Monday, Oct. 15		
8.0-9.0. Vienna String Quartet.	8.0-9.30. Light Orchestral Concert.	9.15-10.15. Manchester Orchestral Concert.
Tuesday, Oct. 16		
7.45-9.0. Light Orchestral Concert.	8.0-9.0. 'Autumn' (Orchestra). 9.0-10.0. Russian Music (Orchestra).	7.45-9.0. Belfast Military Band.
Wednesday, Oct. 17		
9.45-10.30. Quartet. Singer.	3.0-4.30. Military Band. 4.30-5.0. Light Music. 8.30-9.30. 'Fau' Act III (Carl Rosa Co).	7.45-9.0. Newcastle Concert. 7.45-9.0. Aberdeen Scottish Concert.
Thursday, Oct. 18		
7.45-9.30. Halle Concert.	3.0-4.30. Symphony Concert. Bournemouth Municipal Orchestra. 9.0-10.0. Military Band.	7.45-9.0. Cardiff Symphony Concert (National Orchestra of Wales).
Friday, Oct. 19		
7.45-9.0. Light Orchestral Concert.	6.30-8.0. Light Music. 9.0-10.0. Popular Operatic Programme.	8.0-9.30. Belfast Philharmonic Society Concert. 7.45-9.0. Manchester Orchestra and Singer ('Seascape').
Saturday, Oct. 20		
4.30-5.15. Ballad Concert.	7.45-9.30. Band Programme. 9.0-10.15. Symphony Concert.	7.45-9.0. Cardiff National Orchestra of Wales.
Monday to Saturday, 6.45. Schubert's Sonatas. Pianoforte.		

He was a little disappointed when I told him that it hadn't been done yet.

Then, in order to give them an idea of England as a naval power, I took them to Portsmouth. They liked the London-Portsmouth line, where most of the mms still display the same signs as in the days when Mr. Secretary Pepys used to go down and visit the fleet. Portsmouth was all beflagged because the King was at Cowes, and my boys were delighted. 'A town that looks like a huge boat,' they said. We visited Nelson's Victory, led by a friendly policeman who told us that over sixty Frenchmen had seen the Victory this same month. Innumerable trappers went over the ship, led by sailors, who gave them historical explanations about Nelson, Napoleon, Villeneuve, and Trafalgar. When we came to the place where Nelson died, my sons, like everybody, took their

5.45
Bach Church
Cantata
from Glasgow

SUNDAY, OCTOBER 14
2LO LONDON & 5XX DAVENTRY
(161.4 BL. 630 KC.) (1,604.3 M. 167 KC.)

St. Martin-
in-the-
Fields

10.30 A.M. (Daventry only) TIME SIGNAL, GREEN
WAVE LENGTH 1,604.3 METERS

3.30 An Orchestral Concert

TO WHOM IT MAY CONCERN

BASIL CAMERON

Overture to "Russian and Lullaby" .. *Glinka*
Mazurka Suite .. *Händel, arr. Dunsill*
Tou Piu .. *The Streets of Central Asia*
Fourth Symphony .. *Borodin*
Berceuse (For a Song) .. *Tchaikovsky*
Spanish Caprice .. *Debussy*

RUSSIAN AND LULLABY is a serious Opera in three acts. It is a story of a girl who, when it is her turn to sing, sings a piece of bright, quick music. There are two chief tunes, which are then developed in a contrapuntal way that shows the beauty of the teaching of D. M. Glinka's music (who was a great Bach student and a great friend).

MR. DUNHILL has arranged a number of Händel's short pieces (mostly movements in dance style) into a Suite. The titles of the various pieces are *Prelude and Pastorale, Romanza* (originally a Provencal dance for a single pair of partners, having a leaping step in it), *Sarabande* (for long the chief slow dance of the old Suites), *Gavotte, Minuet and Caprice*.

WE know Dvorak best, perhaps, by his Fifth Symphony, *From the New World*. His Fourth (in G) is a shorter work, lasting little more than half an hour—a light-hearted and straightforward affair.

It was written in the winter of 1888-90, when the composer was forty-eight.

It is in four Movements. In the vigor and moving Movement listeners who remember the once popular tone of "Private Tommy Atkins" will notice a theme very much like its opening phrase.

The other three Movements are a slow one, then a graceful dance-like one, and finally a Movement in the style of the lively Slavonic Dances that lovers of Dvorak know well.

BORODIN was born in 1833, the son of a Russian official. He wrote his "Sketch" in 1880.

A "programme" is printed on the back page of the score. Freely translated it is as follows:

"In the silence of the sandy steppes of Central Asia ring the first notes of a peaceful Russian song. One hears, too, the melancholy strains of songs of the Orient; one hears the tramp of horses and camels as they come. A Russian soldier, in the hour of his rest, hears the native songs mingle in one harmony, their strains are long heard over the desert, and at last are lost in the distance."

Borodin aims at suggesting the great spaces of the plains by high, held notes which constitute almost unbroken throughout.

The Russian song is heard at the opening on a Clarinet answered by a Horn. A few moments later the Cor Anglais (Contralto Oboe) plays the Oriental song.

5.0 A Recital

DENNIS NORMAN (Baritone)

Sylvia saw your eyes
I attempt from love's sickness
I saw that you were grown as I
I'll sail upon the Dog star
Largo of Fugation
The congregation
Wood Magn
Lays of the
The Courtyard
What the West Wind Whispers
A Benediction

Parloff
Parloff
Martin Sh
(From the
Songs
Shapiro's)
Alvin Gantley

7.55 St. Martin-in-the-Fields

TIME BELIEF

8.0 THIS SERVICE

Hymn, "Be Thou my Guardian and my Guide"
Confession and Thanksgiving
Psalm 40
Lesson
Magnificat
Prayers
I and the Voice of Jesus say
ADDRESS by the Rev. PATRICK J. LAMON, D.D.
Hymn "Nearer my God to Thee"
Blessing

8.45 THE WHEELS GO ROUND

As a result of the Prince of Wales's General Hospital, by Lord Curzon, Chairman of the Hospital, throughout the area of the East Middlesex suburbs. The Prince of Wales's General Hospital, with its 300 beds, whilst the fact that a majority of its patients find their work and livelihood in the City and inner London gives it a strong claim for the support of the general public. Contributions should be addressed to the Chairman, the Prince of Wales's General Hospital, London, N.1.

9.50 WEATHER FORECAST (General News)
BULLETIN .. *London*
London .. *London*

9.5 A Ballad Concert

ELITE BLACK (Contralto)
May a Dream .. *Reueckel*
None but an aching heart .. *Tchaikovsky*
A Moonlight Night .. *York Bowen*
14 IRVING SCHARRER (Pianoforte)
Sonatas in C Minor and C Major .. *Schubert*
Gavotte .. *Hoyer, arr. Craxton*
Minuet .. *Purcell*
Toccata .. *Paradisi*

25 SPENCER THOMAS (Tenor)
An Old Carol .. *Quiller*
The Dreaming Lake .. *Head*
When lovers meet again .. *Hubert Parry*

34 CYRIL TOWHEN (Violin)
Recitative and Berceuse Caprice (for Violin alone) .. *Kreuder*
Legend .. *Godowsky*
Minuet .. *Händel, arr. Burnmeister*
Capriccio—Waltz, Op. 7 .. *Wieniawski*

50 ELITE BLACK
A Japanese Lullaby .. *Stanford*
I .. *Martin Shaw*
A Visit from the Moon .. *Stanford*

58 THE WIRELESS SINGERS
Conducted by STANFORD ROBINSON
Who shall have my lady fair? .. *Pearmill*
Veg. Merrydies .. *Boughton*
Lullaby .. *Percy Pitt*

10.0 IRVING SCHARRER

10.10 ELITE BLACK
A G Flat (Octave Study) .. *Chopin*
A G Sharp Minor (Double Thirds) .. *Chopin*
A G Flat (Black Key) .. *Chopin*

10.20 SPENCER THOMAS
The Lake Isle of Innisfree .. *Herbert*
I heard a piper piping .. *Herbert*
I love my God as He loves me .. *Herbert*

10.30 Epilogue
'The Sower'
(Daventry only)
10.40-11.0 The Silent Fellowship
S.B. from Carlisle

5.30 Reading from THE PILGRIM'S PROGRESS

(John Bunyan)

II. 'The House Beautiful'

Bach Church Cantata

No. 56

I. WITH MY CROSS-STAFF

ROBERT BURNETT (Baritone)

THE STATION CHORUS AND ORCHESTRA

Conducted by HERBERT A. CARROTTES

S.B. from Glasgow

(For the words of the Cantata see page 25)
Next week's Cantata is No. 180, 'Schmücke dich, o liebe Seele' .. *R. G. S.*

Sunday's Programmes continued (October 14)

5WA CARDIFF. 353 M 850 KC

- 3.30 S.B. from London
 5.45-6.15 app. S.B. from Glasgow (See London)
 6.30 S.B. from Swansea
 7.55 S.B. from London
 8.45 THE WEEK'S GOOD CAUSE:
 Appeal on behalf of the Royal United Hospital,
 Bath.
 9.50 WEATHER FORECAST, NEWS; Local An-
 nouncements

9.5 'The Golden Legend'

By ARTHUR W. S.

Music by DONUS VANE (Soprano)
 Lyrics by W. S. W. W.
 Lyrics by HERBERT SIMMONDS Bartlett

THE NATIONAL OPERA HOUSE
 Conducted by WARWICK BATHURST
 Prologue, Lucifer and Chorus

Scene 1. Prince Henry, Lucifer, and Chorus
 Solo, 'I cannot sleep'
 Duet, 'All hail, Prince Henry'
 Solo and Chorus of Female Voices, 'Through'

Scene 2. Elsie, Ursula, Prince Henry, and Chorus
 Solo, 'I cannot sleep'
 Duet, 'Who was it said and'

Scene 3. Prince Henry, Lucifer, and Chorus
 Solo, 'It is the end'
 Solo and Chorus, 'The night is calm and cloud-'

Scene 4. Elsie, Prince Henry, Lucifer, and
 Chorus
 Duet, 'My guests approach'

Scene 5. Elsie and a Forester
 Duet, 'Who is it coming?'
 Solo, 'Virgin, who lovest the poor and lowly'

Scene 6. Elsie and Prince Henry
 Duet, 'We are alone'
 Epilogue
 Chorus, 'God sent His messenger, the rain'

Prince Henry of Hohenstock, lying sick in
 body and mind at his castle of Vantsburg, on
 the Rhine, has consulted the famous physicians
 of Salerno, and learned that he can be cured
 only by the blood of a maiden who shall of
 her own free will consent to die for his
 sake. Regarding the remedy as impos-
 sible, the Prince
 gives way to despair,
 when he is visited by
 Lucifer, disguised as
 a travelling physician
 who offers to cure him
 with alcohol, to be
 followed by a draught
 of opium, and to be
 deprived of place
 and power, and driven
 forth as an outcast.

Prince Henry finds
 himself cured of one
 of his ailments, and
 when he is visited by
 Lucifer, disguised as
 a travelling physician
 who offers to cure him
 with alcohol, to be
 followed by a draught
 of opium, and to be
 deprived of place
 and power, and driven
 forth as an outcast.

attendants set out for Salerno. On their way
 they encounter a band of pilgrims, with whom
 is Lucifer, in the garb of a friar. He also is
 journeying to Salerno.

On reaching their destination, Prince Henry
 and Elsie are received by Lucifer, who has
 assumed the form of Friar Angelo, a doctor
 of the medical school. Elsie persuades him to
 resolve to die despite the opposition of the
 Prince, who now declares that he will do so
 no more than test her constancy. Lucifer
 draws Elsie into an inner chamber, but the
 Prince and attendants, breaking down the door,
 rescue her at the last moment.

Miraculously healed, Prince Henry marries
 the devoted maiden, and is restored to his
 rightful throne.

The last scenes of the cantata illustrate
 the foregoing story. In the
 prologue of Lucifer is foreshadow
 of the end of the world, the
 of Strasbourg, the
 devotion of Elsie is compared to the
 of a moon and brook, which flows and
 the end plan.

10.40-11.0 The Silent Fellowship

5SX SWANSEA. 394.1 M 1,020 KC

S.B. from London

5.45-6.15 app. S.B. from Glasgow (See London)

6.30 Religious Service

Relayed from Argyll Presbyterian Church of
 Walsby

Sanctus Athanasius, 713 (C.H.)
 Prayer of Invocation
 Lord's Prayer (Chanted)

Hymn, 'Let us with a quiescent mind'
 (Innocent 874—Joseph Smith)
 Scripture Lesson
 The Beatitudes, 799

Prayer
 Anthem, 'The Lord is my shepherd' (Schubert)
 Hymn 228, 'From all that dwell below the'

Address by the Rev. W. F. R. 1935
 Hymn 470, 'Love Divine, all loves exceeding'
 Benediction
 Vesper

President LONNIE ROWLANDS
 Organist LILLIAN SCOTT

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

9.5 S.B. from Cardiff

10.40-11.0 The Silent Fellowship

S.B. from Cardiff

6BM BOURNEMOUTH. 323.1 M 820 KC

3.30 S.B. from London

5.45-6.15 app. S.B. from Glasgow (See London)

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

10.30 Epilogue

5PY PLYMOUTH. 400 M 750 KC

3.30 S.B. from London

5.45-6.15 app. S.B. from Glasgow (See London)

7.55 S.B. from London

8.45 THE WEEK'S GOOD CAUSE

Rev. Prob. O. W. H. SEWELL, M.A.,
 Vicar of the Plymouth Branch of the Plymouth
 Court Mission

THE National Police Court Mission was
 founded in the year 1876 under the
 patronage of the Church of England. The
 Mission at present employs over
 a hundred female and male missionaries who
 are engaged in a work of redemption and
 prevention in the Police Courts of our cities and
 most of the large towns. The work is non-
 denominational and the missionaries are ready to
 help all who pass through the courts to secure
 a fresh start in life.

Subscriptions may be sent to the
 treasurer, Miss Perry, 82, Whitford Road,
 Plymouth.

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

10.30 Epilogue

NOTTINGHAM. 374.1 M 1,000 KC

3.30 S.B. from London

5.45-6.15 app. S.B. from Glasgow (See London)

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

10.30 Epilogue

MANCHESTER. 374.1 M 1,000 KC

3.30 S.B. from London

5.45-6.15 app. S.B. from
 Glasgow (See London)

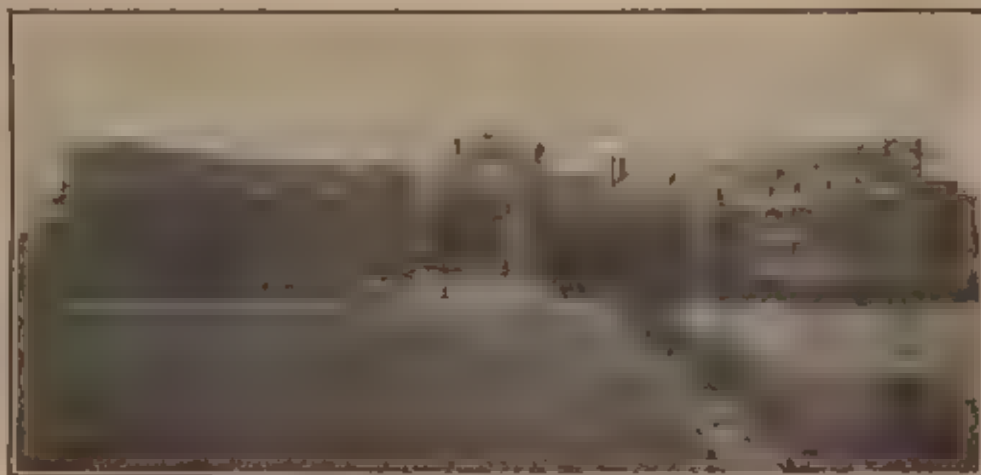
7.55 S.B. from London

8.45 THE WEEK'S GOOD CAUSE

Appeal on behalf of the
 Honshaw's Institute for
 the Blind by Sir Edwin
 St. John

Donations should be
 sent to the Honorary
 Treasurer, Hon. Mrs.
 Institute for the Blind,
 30, Deansgate, Man-
 chester.

8.50 WEATHER FORE-
 CAST, NEWS (9.0 Lo-
 cal Announcements)



THE PRINCE OF WALES'S GENERAL HOSPITAL,
 for which Lord Glenconner will broadcast an appeal from London and Deventry tonight

Programmes for Sunday.

9.5 Northern Bands and Choirs—II

- THE CITY OF LONDON
Overture to 'The Merchant of Venice' ...
Dr. STATIONER'S CHOIR
I will love Thee ...
Come, O blessed Lord ...
Hymn to the Trinity ...
I will love Thee ...
Fantasy 'The Three Bears' ...
Church Hymns (Continued)—
Glory to God, the Father ...
Incline Thine Ear ...
Solomon's Symphony, 'The Prentice Song' ...
('I Apprentices' Song') ...
The Lord my Shepherd is (Sentinel Musical Version of the 23rd Psalm) ...
Suits, 'Picturesque Scenes' ...
Jesus, Lover of my Soul ...
I come to Thee ...
Marche Slave ...

10.30 Eireann

Other Stations.

- 5NO NEWCASTLE
5SC GLASGOW
2BD ABERDEEN
2BE BELFAST

This Week's Bach Cantata.

Church Cantata, No. 36.

'Ich will dich Kreuzstab gerne tragen'
(I with my cross-staff gladly wander.)

UNLIKE the Church Cantatas which have been broadcast Sunday by Sunday, since May, throughout, until we reach the chorale at the end, several of the cantatas are cast in such a form, and at least one other is included in this year's projected arrangements. 'Among the most splendid' is a phrase which has already appeared in none of other cantatas, but I must be true of the work. The world of the cantata is a noble piece of profoundly deep and sincere, and with Bach's deep sincerity, he has carefully revised the parts himself, for a long valuable clue to his wishes. The air who undertakes it must have a vivid, and fervour, and must be able to carry us with him as the poem, and with it the music, passes gradually from a mood of sorrowful acceptance of the Cross, to an exultant welcome of approaching death. In the first aria, the accompaniment is eloquent of grief which resignation has transfigured: it is based on a motive which Bach often uses to present suffering, though nowhere more expressive. At one point there can be heard a wailing in the orchestra, the word 'Schuff-schuff' (to scuffle) has turned Bach's thoughts to the sea. The other aria is built up on a long, flowing melody, and the final chorale is a very beautiful. (The text is reprinted by courtesy of Messrs. Breitkopf and Härtel.)

- I—Aria
I with my cross-staff gladly wander
It comes from God's own loving hand
All suffering o'er, I find my Saviour
I to God in His presence
Then sorrow and pain shall be buried for aye
My Saviour will wipe all my tears away
- II—Recitative
My journey through the world is like unto a
Afflictions, crosses and woes are billows that o'er
Whelm and blind me
And each new day of Death remind me
And yet I have no other sure, a rock of mercy
And strong
Wherein my Lord sends help
And thus He saith to me: 'I am with thee
I will not leave thee ever nor forsake thee'
And when the storm is o'er, and calmed is the
I step forth from the ship into my home
That is the heavenly home, within whose open
portals
Stand I unto with his eternal
- III—Aria
Triumph, triumph now is mine,
Sin and death are trampled beneath me.
My strength is in the Lord most High,
With eagles' wings I'd leave the sky
Nor weary in my upward soaring
But join the band of souls adoring,
O that it might be true say
- IV—Recitative
With girled loins I stand and wait
My summons to the blessed state,
If so be I may meet
The hope at Jesus' hands to inherit
How blessed will I be
When I the port of rest at last shall see
Then sorrow and pain shall be buried for aye,
My Saviour will wipe all my tears away.
- V—Choral
Come O death, thou twin of slumber
Come and out my sorrow shut,
Lest I sleep from waking that lumber
Lest I sleep from waking that lumber
Lest I sleep from waking that lumber
For I gain through thee also
Access to my Saviour's throne.

SCOTCH WOODCOCK



ISN'T THE SCOT'S BEST BREAKFAST

SCOTT'S Porridge Oats are naturally the Scot's best breakfast. For Scotland, as everyone knows, is the home of the finest oats, and Scott's Porridge Oats are made from the pick of this wonderful oat crop—Scotland's Best.

Although vastly superior in flavour and nourishment, Scott's Porridge Oats are actually cheaper, weight for weight, than imported oats.

You can give your family the finest and most delicious body-building breakfast possible, and actually save money at the same time, if you make sure that every container you buy bears the name Scott's Porridge Oats.

SCOTLAND'S BEST



2lb 10⁰
1lb 5¹
FULL WEIGHT WITHOUT PACKET
COOKS IN 5 MINUTES
A. & R. SCOTT, LTD., Colinton, Midlothian, Scotland.

EDGAR WALLACE'S ADVICE

Take Up Pelmanism. It is "The Machine Tool of Thought."



Mr. Edgar Wallace.

MR. EDGAR WALLACE is recognised everywhere as one of the most rapid writers and producers of the day. He has written innumerable novels and plays, all of them popular and successful, pour from his pen. Such a body of excellent, well-constructed work could only be produced by a man possessing high powers of concentration and application and a scientifically trained brain. It is interesting, therefore, to note that Mr. Edgar Wallace is a great admirer of Pelmanism, and advises everyone who wishes to "get ahead" in life to take it up.

"I have found Pelmanism," he writes, "the most useful method for the organisation of thought. The little books have made it possible to 'card-index' my mind and systematise my memory. To students of all ages it seems to me to be indispensable. It is the machine-tool of thought."

Defects Banished.

A short course of Pelmanism brings out the mind's latent powers and develops them to the highest pitch of efficiency. It banishes such defects as—

Depression	The "Inferiority" Complex
Timidity, Shyness	
Forgetfulness	Indecision
The Worry Habit	Weakness of Will
Unnecessary Fears	'Doubt'
Indefiniteness	Procrastination
Mental Wandering	Neurotic Fears

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

Concentration	—Organising Power
Optimism	—Directive Ability
Cheerfulness	—Forcefulness
Observation	—Courage
Perception	—Self-Confidence
Judgment	—Self-Control
Initiative	—Fact
Will-Power	—Reliability
Decision	—Driving Force
Originality	—Salesmanship
Resourcefulness	—Resourcefulness

and a Reliable Memory.

All over the country people of every type and occupation are increasing their Efficiency and consequently their Earning-Power, by means of Pelmanism, and are training their minds and developing their intellectual and business powers with the aid of the wonderful "Little Grey Books" issued by the Pelman Institute.

Pelmanism develops your Personality. It gives you Initiative, Forcefulness and Determination. It strengthens your Will-Power. It cures Timidity and drives away Depression—that curse of modern life. It banishes harmful and morbid thoughts from your mind. It enables you to cultivate a more cheerful and optimistic outlook. It increases your Happiness and enables you to appreciate more fully and more vividly the beauties of Nature, Arts, and of Life generally.

In a sentence, Pelmanism enables you to live a fuller, richer, happier, and more successful life.

Here are a few letters which have been received from readers who have taken the course.

A Doctor says that he has steadily increased his practice as a result of Pelmanism.

A Shop Assistant reports that he has secured a new position with three times the scope of the old and twice the salary.

A Ship Captain writes that he has got a responsible job on his ship, and extra pay—thanks to Pelmanism.

A Machine Worker writes: "I realise that the Pelman system is more valuable than gold, and that is why I commenced the course."

An Electrician writes: "I have already gained a new position with three times the scope of the old and twice the salary."

A Clergyman writes: "My preaching has improved since he took up Pelmanism."

A Dental Surgeon states that Pelmanism has helped him to concentrate.

A Saleswoman writes that she has secured two raises in 12 months.

An Accountant reports "a substantial increase" in salary.

A Shorthand Typist writes: "I have found a much greater interest in life. I am more efficient. For I have found the pleasure which comes from Self-Confidence."

A Manager states that as a result of Pelmanism, he has received the following benefits: "Salary increased from £230 per annum, first to £400, then to £800, now to £1,000 in two years. My age is 33 years."

Cheerfulness Regained.

A Housewife writes: "My greatest difficulty in life was the finding of contentment and happiness. As I progressed through the course my character changed. At the present time I am more content and happy than I have ever been before in my life."

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

A Teacher writes: "I have more self-confidence and a more cheerful outlook."

A Civil Servant writes: "I began the course in a state of mental distress caused by fears and a lack of self-confidence. I have now acquired a new outlook that reflects itself in my work and in my conversation and in my appearance."

An Engineer writes: "I have abolished unnecessary fears. I can now talk with confidence to my superiors, whereas previously I was rather inclined to be flustered."

An Aeronautical Draughtsman writes that he is now working with only four junior draughtsmen, whereas generally there are six seniors and six juniors engaged. "Thus," he writes, "means greatly increased responsibility and need of Observation and Organisation, and it comes home to me every day how much I am benefiting from Pelmanism."

An Assistant Analyst writes: "I am more efficient than before I commenced the Course. Before taking the Course I had occasional feelings of Depression, but I have found a sure remedy for this in Pelmanism. My response to the beauties of Nature is greatly increased owing to improved powers of Observation, and a walk in the country is now a delight—whereas I used to look upon it as a mere physical exercise."

This is only a small selection from the thousands of similar letters in the possession of the Institute. They come from men and women engaged in practically every known profession, business, or occupation. Clerks and Managing Directors, Merchants and Shop Assistants, Barnstayers, Doctors and Artisans, all testify to the value Pelmanism has been and is to them.

Pelmanism is quite simple to follow. It is exceedingly interesting, and only takes up a few minutes daily.

The books are printed in a handy "pocket size" so that you can study them in "bus or tram or train, or in odd moments during the day."

If, therefore, you wish—

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

To widen your intellectual outlook,
In short, to make the fullest use of the powers now lying, perhaps latent or only semi-developed, in your mind, you should send at once for a free copy of "The Efficient Mind," which tells you all about the revised Pelman Course and shows you how you can enrol on specially convenient terms.

The coupon is printed below. Fill it up and post it to-day to the Pelman Institute, 95, Pelman House, Bloomsbury Street, London, W.C.1, and by return you will receive a copy of this book and full information about the system that has done so much for others and the benefits of which are now obtainable by you.

Call or write for this free book to-day.

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

POST THIS FREE COUPON TO-DAY.

To the PELMAN INSTITUTE,

95, Pelman House, Bloomsbury Street, London, W.C.1

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

NAME ...

ADDRESS ...

OCCUPATION ...

My correspondence is Confidential

This Coupon can be sent in an OPEN envelope for £1.

For HARRY J. INGLES NEW YORK: 71 West 45th Street
DURAN: Nalini Bank Chambers, DELHI: 10, Ashpura Road,

The Open-air Girl

Gets splendid value in this stylish weather- and wear-defying shoe.

Barratts' Brown Grain Storm Weltsed USKIDE Sole and Heel



Walk the Barratt way

It takes who wears the open air will be laughing at it. It is the stylish look and comfort of this shoe in any weather on any road. Never before have so many excellent features been united in a 6/9 shoe. Though sturdy made it is not heavy, and the Brown Grain upper is mellow and a rich colour. The brogue pattern is imitated by pin punching on a plain front, there are no seams to hurt the foot. Double-wear, waterproof, studded Uskide sole and heel with a storm welt (which seals the welt against wet) defy the worst weather. Ideal golf shoe, as the Uskide studs give firm stance and walking grip.

16'9
Postage 3d.

Order from Factory by Post. State size required. Half sizes 2 to 7. Comfort width. Send Footshape, outline of stockinged foot, if doubtful of size. Enclose money order or cheque for 17/6 (price plus postage). Satisfaction or money back guaranteed.

W. BARRATT & CO. LD.

30, Footshape Works, Northampton.

Send 2d. postage for Handsomely-illustrated Catalogue.

SUPPLIERS TO IMPERIAL AIRWAYS AND AIR MINISTRY CONTRACTORS.

**THE ORIGINAL
AEROPLANE
PILOT WATCHES**

Tested and found to
be accurate to
a minute a month.

**BUILT TO WITHSTAND
VIBRATION.**

7 Days' Approval!
FULL CATALOGUE FREE.

GUARANTEED for 10 years.

22 6 post free.

G. & M. LANE & Co.

Dept. A.T. 1, 21, Ludgate Hill,

London, E.C.4.

CHECK IT WITH THE TIME SIGNAL



MONDAY, OCTOBER 15 5GB DAVENTRY EXPERIMENTAL

(401.2 M. 810 KC.)

TRANSMISSION FROM 7.00 PM TO 11.00 PM. LISTENERS SHOULD BE ADVISED THAT THE STATION IS EXPERIMENTAL.

10 LOZELLS PICTURE HOUSE, ORCHESTRA

(From Birmingham)

Overture to 'Così fan Tutti' (They all say)
Mozart

CHARLES DEAN (Baritone)
The Witches II A. J. G.
The Open Road L. J. G.

FRANK NEWMAN (Organ)
Violin Song from 'Tina' J. G.
Mozart J. G.

London Ferry Air J. G.
Overture to 'The Merry Widow' J. G.

Selection from 'The Merry Widow' J. G.
Dance of the Tumblers R. J. G.

Nyctophone Solo - C. J. G.
Nightingale Solo - C. J. G.

JACK PAYNE at 11.00 BBC DANCE ORCHESTRA

5.0 A Bad Concert

PERCY WHITEHEAD

Baritone

THEY'RE ALL HERE

PERCY WHITEHEAD

Songs

5.8 TREVOR OWEN

Cockney

To Mary

N. J. G.

5.15 PERCY WHITEHEAD

Songs

5.22 TREVOR OWEN

Dearest, I bring you daffodils

The Island Heartland (from

Songs of the Hebrides)

Arr. Kennedy, Fowler and Kenneth MacLeod

Thank God for a Garment

5.30 THE CHILDREN'S HOUR

(From Birmingham)

'Twinkle Twinkle to be Clever' by M. J. A. FRANCE
GWEN LONES (Violin)

'Dog from the Earth' - Gold Mining, by
O. H. J. G.

Jackie will Entertain

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

6.30 Light Music

NORA D'ARCEL (Soprano); STANLEY POPE
Baritone

W. L. TRYTEL and his OCTET
Selection from 'Gipsy Love'

6.40 NORA D'ARCEL

Lonely and I now no longer

The Shepherd Boy

Irish Folk Song

6.48 STANLEY POPE

Pretty Cousins

When the morning belows roll

The Shepherd Boy

6.58 OCTET

Love

Four in a Row (For a Kiss)

Selection from 'Madame Butterfly'

7.20 NORA D'ARCEL

Night and Morning

Croon, croon, underneath the

The Night Wind

The Scale of Spring

7.28 STANLEY POPE

Love

Love

Love

Love

Love

Love

Love

Love

Love

Love

Love

Love

Love

Love

Love

Love

Love

Love

Love

Love

Love

Love

Love

Love

Love

Love

Love

Love

Love

Love

Love

Love

Love

Love

Love

Love

Love

Love

Love

Love

Love

Love

Love

Love

Love

Love

Love

Love

Love

Love

Love

Love

Love

Love

Love

Love

Love

Love

Love

Love

Love

Love

Love

Love

Love

Love

Love

Love

Love

Love

Love

Love

Love

Love

Love

Love

Love

Love

Love

Love

Love

Two Plays of the Iron Road

8.0 A Light Orchestral Programme

(From Birmingham)

THE IRON ROAD

Londoned by JOSEPH LEV

Overture to 'The Bartered Bride' J. G.

Mr. Dora and his Orchestra

Mr. Dora and his Orchestra

Mr. Dora and his Orchestra

Mr. Dora and his Orchestra

Mr. Dora and his Orchestra

Mr. Dora and his Orchestra

Mr. Dora and his Orchestra

Mr. Dora and his Orchestra

Mr. Dora and his Orchestra

Mr. Dora and his Orchestra

Mr. Dora and his Orchestra

Mr. Dora and his Orchestra

Mr. Dora and his Orchestra

Mr. Dora and his Orchestra

Mr. Dora and his Orchestra

Mr. Dora and his Orchestra

Mr. Dora and his Orchestra

Mr. Dora and his Orchestra

Mr. Dora and his Orchestra

Mr. Dora and his Orchestra

Mr. Dora and his Orchestra

Mr. Dora and his Orchestra

Mr. Dora and his Orchestra

Mr. Dora and his Orchestra

Mr. Dora and his Orchestra

Mr. Dora and his Orchestra

Mr. Dora and his Orchestra

Mr. Dora and his Orchestra

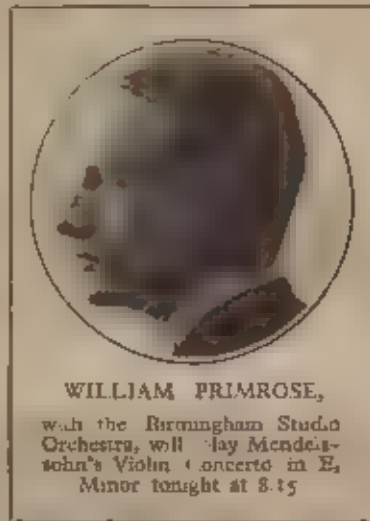
Mr. Dora and his Orchestra

Mr. Dora and his Orchestra

Mr. Dora and his Orchestra

Mr. Dora and his Orchestra

Mr. Dora and his Orchestra



WILLIAM PRIMROSE,
with the Birmingham Studio
Orchestra, will play Mendels-
sohn's Violin Concerto in E,
Minor tonight at 8.15

8.15 WILLIAM PRIMROSE

(Violin) and Orchestra

Concerto in E Minor, Op. 64

Mendelssohn

8.40 ORCHESTRA

First Peer Gynt Suite

Morning; Anitra's Dance;

The Death of Asa; In

the Hall of the Mountain King

8.55 PAUL EUGENE

O solo mio (Oh my own Neapolitan Serenade), La Capua

Bona Eppis (Bonne Woods)

Lully

9.5 ORCHESTRA

Suite of 'Neapolitan Scenes'

Chabrier

9.30 Two Plays of the Iron Road

(From Birmingham)

'IN THE TUNNEL'

A Dramatic Thrill by RUFERT CROFT-COOK

The Gentleman W. L. TRYTEL

The Old Lady F. A. J. G.

The Girl M. J. G.

The Young Man J. G.

The Man in the Far Corner J. G.

The Man in the Far Corner J. G.

The Man in the Far Corner J. G.

The Man in the Far Corner J. G.

The Man in the Far Corner J. G.

The Man in the Far Corner J. G.

The Man in the Far Corner J. G.

The Man in the Far Corner J. G.

The Man in the Far Corner J. G.

The Man in the Far Corner J. G.

The Man in the Far Corner J. G.

The Man in the Far Corner J. G.

The Man in the Far Corner J. G.

The Man in the Far Corner J. G.

10.0 A Light Orchestral Programme

THE IRON ROAD

Londoned by JOSEPH LEV

Overture to 'The Bartered Bride' J. G.

Mr. Dora and his Orchestra

Mr. Dora and his Orchestra

Mr. Dora and his Orchestra

10.15 DANCE MUSIC, GEORGE FOSTER'S

KIT-CAT BAND, from the Kit-Cat Restaurant

11.0-11.15 ALFREDO and his BAND and the

NEW PRINCES ORCHESTRA, from the New Princes

Restaurant

Mr. Dora and his Orchestra

Monday's Programmes continued (October 15)

SWA CARDIFF. 253 W. 850 KC

5.20 A Light Orchestral Concert.
National Museum of Wales
National Museum of Wales
On Hearing the
Leland in A Minor

2.30 BROADCAST TO SCHOOL
Mr. F. W. HARTY. 'Folk Tales of Wales'
IV, Country Ghosts and Demons.

3.0 London Programme relayed from Daventry

3.15 A. M. DANCE BAND
The Dance Band
The Dance Band

4.15 Local Programme relayed from Daventry

4.45 Mrs D. HARTY. 'Visits to Brecon'
Council House. I. T. H.

5.0 JOHN STANLEY & LAMONT CELEBRITY ORCHESTRA
Relayed from the Carlton Restaurant

6.15 THE CHILDREN'S HOUR

6.0 London Programme relayed from Daventry

6.30 For Girl Guides: Miss M. Arnold. 'World'

6.45-11.0 S.B. from London (9.30 Local Announcements)

SSX SWANSEA. 294.1 M. 1,020 KC

12.0-1.0 London Programme relayed from Daventry

2.30 S.B. from London

3.0 London Programme relayed from Daventry

5.15 THE CHILDREN'S HOUR

6.0 London Programme relayed from Daventry

6.15-11.0 S.B. from London (9.30 Local Announcements)

BOURNEMOUTH. 876.1 M. 920 KC

12.0-1.0 Gramophone Records

2.0 London Programme relayed from Daventry

4.15 TEA-TIME MUSIC from Bobby's Restaurant
Directed by J. P. Cole

5.15 THE CHILDREN'S HOUR

6.0 London Programme relayed from Daventry

6.15 S.B. from London

6.30 For Girl Guides

6.45-11.0 S.B. from London (9.30 Local Announcements)

SPY PLYMOUTH. 400 M. 750 KC

12.0-1.0 London Programme relayed from Daventry

2.30 London Programme relayed from Daventry

5.15 THE CHILDREN'S HOUR

Shopping Days

Sketch, 'The Morning's Shopping'

6.0 London Programme relayed from Daventry

6.15-11.0 S.B. from London (9.30 Local Announcements)

5NG NOTTINGHAM. 275.2 M. 1,080 KC

2.20 Y. ...

3.15 THE NORTHERN W. ...

On 1st to 'Morning, Noon and Night' in

Waltz, 'Treasure of Love' ...

Down the Road ...

3.15 THE NORTHERN W. ...

On 1st to 'Morning, Noon and Night' in

Waltz, 'Treasure of Love' ...

Down the Road ...

3.15 THE NORTHERN W. ...

On 1st to 'Morning, Noon and Night' in

Waltz, 'Treasure of Love' ...

Down the Road ...

3.15 THE NORTHERN W. ...

On 1st to 'Morning, Noon and Night' in

Waltz, 'Treasure of Love' ...

Down the Road ...

3.15 THE NORTHERN W. ...

On 1st to 'Morning, Noon and Night' in

Waltz, 'Treasure of Love' ...

Down the Road ...

3.15 THE NORTHERN W. ...

On 1st to 'Morning, Noon and Night' in

Waltz, 'Treasure of Love' ...

Down the Road ...

3.15 THE NORTHERN W. ...

On 1st to 'Morning, Noon and Night' in

Waltz, 'Treasure of Love' ...

Down the Road ...

3.15 THE NORTHERN W. ...

On 1st to 'Morning, Noon and Night' in

Waltz, 'Treasure of Love' ...

Down the Road ...

3.15 THE NORTHERN W. ...

On 1st to 'Morning, Noon and Night' in

Waltz, 'Treasure of Love' ...

Down the Road ...

3.15 THE NORTHERN W. ...

On 1st to 'Morning, Noon and Night' in

Waltz, 'Treasure of Love' ...

Down the Road ...

3.15 THE NORTHERN W. ...

On 1st to 'Morning, Noon and Night' in

Waltz, 'Treasure of Love' ...

Down the Road ...

3.15 THE NORTHERN W. ...

On 1st to 'Morning, Noon and Night' in

Waltz, 'Treasure of Love' ...

Down the Road ...

3.15 THE NORTHERN W. ...

On 1st to 'Morning, Noon and Night' in

Waltz, 'Treasure of Love' ...

Down the Road ...

3.15 THE NORTHERN W. ...

On 1st to 'Morning, Noon and Night' in

Waltz, 'Treasure of Love' ...

Down the Road ...

3.15 THE NORTHERN W. ...

On 1st to 'Morning, Noon and Night' in

Waltz, 'Treasure of Love' ...

Down the Road ...

3.15 THE NORTHERN W. ...

On 1st to 'Morning, Noon and Night' in

Waltz, 'Treasure of Love' ...

Down the Road ...

3.15 THE NORTHERN W. ...

On 1st to 'Morning, Noon and Night' in

Waltz, 'Treasure of Love' ...

Down the Road ...

3.15 THE NORTHERN W. ...

On 1st to 'Morning, Noon and Night' in

Waltz, 'Treasure of Love' ...

Down the Road ...

3.15 THE NORTHERN W. ...

On 1st to 'Morning, Noon and Night' in

Waltz, 'Treasure of Love' ...

Down the Road ...

3.15 THE NORTHERN W. ...

On 1st to 'Morning, Noon and Night' in

Waltz, 'Treasure of Love' ...

Down the Road ...

3.15 THE NORTHERN W. ...

On 1st to 'Morning, Noon and Night' in

Waltz, 'Treasure of Love' ...

Down the Road ...

3.15 THE NORTHERN W. ...

On 1st to 'Morning, Noon and Night' in

Waltz, 'Treasure of Love' ...

Down the Road ...

3.15 THE NORTHERN W. ...

On 1st to 'Morning, Noon and Night' in

Waltz, 'Treasure of Love' ...

Down the Road ...

3.15 THE NORTHERN W. ...

On 1st to 'Morning, Noon and Night' in

Waltz, 'Treasure of Love' ...

Down the Road ...

3.15 THE NORTHERN W. ...

On 1st to 'Morning, Noon and Night' in

Waltz, 'Treasure of Love' ...

Down the Road ...

3.15 THE NORTHERN W. ...

On 1st to 'Morning, Noon and Night' in

Waltz, 'Treasure of Love' ...

Down the Road ...

3.15 THE NORTHERN W. ...

On 1st to 'Morning, Noon and Night' in

Waltz, 'Treasure of Love' ...

Down the Road ...

3.15 THE NORTHERN W. ...

On 1st to 'Morning, Noon and Night' in

Waltz, 'Treasure of Love' ...

Down the Road ...

3.15 THE NORTHERN W. ...

On 1st to 'Morning, Noon and Night' in

Waltz, 'Treasure of Love' ...

Down the Road ...

3.15 THE NORTHERN W. ...

On 1st to 'Morning, Noon and Night' in

Waltz, 'Treasure of Love' ...

Down the Road ...

3.15 THE NORTHERN W. ...

On 1st to 'Morning, Noon and Night' in

Waltz, 'Treasure of Love' ...

Down the Road ...

3.15 THE NORTHERN W. ...

On 1st to 'Morning, Noon and Night' in

Waltz, 'Treasure of Love' ...

Down the Road ...

3.15 THE NORTHERN W. ...

On 1st to 'Morning, Noon and Night' in

Waltz, 'Treasure of Love' ...

Down the Road ...

3.15 THE NORTHERN W. ...

On 1st to 'Morning, Noon and Night' in

Waltz, 'Treasure of Love' ...

Down the Road ...

3.15 THE NORTHERN W. ...

On 1st to 'Morning, Noon and Night' in

Waltz, 'Treasure of Love' ...

Down the Road ...

3.15 THE NORTHERN W. ...

On 1st to 'Morning, Noon and Night' in

Waltz, 'Treasure of Love' ...

Down the Road ...

3.15 THE NORTHERN W. ...

On 1st to 'Morning, Noon and Night' in

Waltz, 'Treasure of Love' ...

Down the Road ...

3.15 THE NORTHERN W. ...

On 1st to 'Morning, Noon and Night' in

Waltz, 'Treasure of Love' ...

Down the Road ...

3.15 THE NORTHERN W. ...

On 1st to 'Morning, Noon and Night' in

Waltz, 'Treasure of Love' ...

Down the Road ...

3.15 THE NORTHERN W. ...

On 1st to 'Morning, Noon and Night' in

Waltz, 'Treasure of Love' ...

Down the Road ...

3.15 THE NORTHERN W. ...

On 1st to 'Morning, Noon and Night' in

Waltz, 'Treasure of Love' ...

Down the Road ...

3.15 THE NORTHERN W. ...

On 1st to 'Morning, Noon and Night' in

Waltz, 'Treasure of Love' ...

Down the Road ...

3.15 THE NORTHERN W. ...

On 1st to 'Morning, Noon and Night' in

Waltz, 'Treasure of Love' ...

Down the Road ...

3.15 THE NORTHERN W. ...

On 1st to 'Morning, Noon and Night' in

Waltz, 'Treasure of Love' ...

Down the Road ...

3.15 THE NORTHERN W. ...

On 1st to 'Morning, Noon and Night' in

Waltz, 'Treasure of Love' ...

Down the Road ...

3.15 THE NORTHERN W. ...

On 1st to 'Morning, Noon and Night' in

Waltz, 'Treasure of Love' ...

Down the Road ...

3.15 THE NORTHERN W. ...

On 1st to 'Morning, Noon and Night' in

Waltz, 'Treasure of Love' ...

Down the Road ...

3.15 THE NORTHERN W. ...

On 1st to 'Morning, Noon and Night' in

Waltz, 'Treasure of Love' ...

Down the Road ...

3.15 THE NORTHERN W. ...

On 1st to 'Morning, Noon and Night' in

Waltz, 'Treasure of Love' ...

Down the Road ...

3.15 THE NORTHERN W. ...

On 1st to 'Morning, Noon and Night' in

Waltz, 'Treasure of Love' ...

Down the Road ...

3.15 THE NORTHERN W. ...

On 1st to 'Morning, Noon and Night' in

Waltz, 'Treasure of Love' ...

Down the Road ...

3.15 THE NORTHERN W. ...

On 1st to 'Morning, Noon and Night' in

Waltz, 'Treasure of Love' ...

Down the Road ...

3.15 THE NORTHERN W. ...

On 1st to 'Morning, Noon and Night' in

Waltz, 'Treasure of Love' ...

Down the Road ...

3.15 THE NORTHERN W. ...

On 1st to 'Morning, Noon and Night

For South Wales Listeners.

A Glance at Future Cardiff Programmes.

Preparation!

WHENEVER a silver band is in the programme it is certain that many listeners will seize their postcards and write to it. Please let us have another soon. An old favourite at the Cardiff station is the Lory Silver Band, conducted by J. G. Debling. Wales is essentially a country of musical competitions and this band claims that they have won every trophy offered in South Wales, a fact which has encouraged them to appear in London, Manchester, Bristol and Gloucester. The leader Mr Debling is a native of Briston road, who, being the son of a professional musician, is an expert professor.

Another Home Programme

BY the time the programme is arranged for Sunday, October 25, it will include instrumental music, dances, and madrigals, and an equal number of Welsh and English hymns, and the first of its kind in Cardiff, as on several occasions the atmosphere of the home has been captured with its informality, its delightful surprises and its spontaneous hospitality. What is more natural, when musical or artistic people meet in the house of a mutual friend, than an impromptu entertainment with leisure between the time for criticism and appreciation?

Welsh Stories

THERE are many bards in Wales, and many writers. Indeed, when a short story is written with the name of Miss Kate Roberts, who is recognized to be the chief exponent. She is a student at the Girls' County School, Aberllynor, and her stories have appeared in many periodicals, and one volume has been published under the title of *Y Gwyl Fyddu*. Miss Roberts will read one of the stories, entitled *Y Gwyl Fyddu*, on Tuesday, October 23, at 7 p.m., during the Welsh interlude.

More Folk Tales.

THE fifth talk in the series on Folk Tales by Mr F. W. Harvey will be given on Monday, October 22, under the title 'Folk Tales in the Making.' Mr Harvey finds two great classes from which folk tales are derived. The one values courage, the other cunning. The former values free will, the latter fatalism. But the meeting place for both is the heart-fire, and from the fire it flows they go out to many lands.

A Venetian Night

A SHORT play entitled *The Council of Three*, by Frank Bremner, will be heard during a Venetian Night arranged for Wednesday, October 24. The scene is laid in Venice in 1712 and one Inquisitor from 'The Council of Ten' and one from 'The Council of the Doge' are examining a woman accused of treason. There will also be Italian songs sung by John Collinson, and orchestral items, including Mendelssohn's *Gondola Song*.

A Hunting Programme.

IT is generally accepted that fox hunting has a history in England of over six hundred years, but for two-thirds of that period stags, bucks and hares were the chief quarry, the fox being regarded as vermin, so that attempts were made to exterminate it altogether by means of nets and holes in the ground. A 'Tally Ho!' programme has been arranged for Tuesday, October 23, with Thomas Green and the Station Male Voice Choir in *John Peel* and many other hunting songs.

Pottery

IN the pottery department, the programme is arranged for Tuesday, October 23, at 7 p.m., under the title 'Pottery in the Past and Present.' The programme will include a talk by Mr. J. G. Debling, who will read a paper on 'The Pottery of the Past and Present.' The programme will also include a demonstration of pottery making by Mr. J. G. Debling, who will show the process of making pottery from the clay to the finished product.

Not the Right Jacob

MR. WALLACE CUNNINGHAM, who takes part in a Van der Vliet programme on Thursday, October 25, at 7 p.m., will read a paper on 'The Right Jacob.' At one performance, when the hall was crowded, Mr Cunningham summoned Jacob and there was no response. He continued to hold back Jacob in order to produce an effect. When the whole audience was so still that you could hear a pin drop, suddenly a little old man came and took a seat in the very front. It was Jacob as Mr Cunningham had intended. The effect on the house was remarkable.

More About Buccaneers.

THE story of Buccaneers which Mr A. Q. Pryor Jones will tell on Saturday evening, October 27, is one which leaves pirate yarn far behind. Henry Morgan, the most noted Welsh buccancer, was knighted, and when the Earl of Cromwell found it safer to execute his duties as Governor of Jamaica at a happy distance, Morgan was appointed Deputy-Governor. Doubtless, the Earl acted on the proverb—Set a thief to catch a thief, for Morgan hanged some buccancers and took bribes from others. He was the typical highwayman of the sea, and his motto was 'Your money or your life.'

From Other Southern Stations

Bournemouth.

THE second of a series of talks entitled 'Some Hampshire Worthies,' will be given by Mr Hugh Roberts on Tuesday, October 23, at 7 p.m., which he will refer to names famous in literature, science, and social life.

Plymouth.

THE service on Sunday evening, October 21, will be relayed from the George Street Baptist Church, Plymouth, and will be addressed by the Rev. T. Franklyn Chubb, Minister of the Motley Baptist Church. The musical portion of the service will be contributed by the Choir of the George Street Church.

A comedy entitled *Sardines for Tea*, by Gladys Joiner, will be presented by the Microphones at 5.45 p.m. on Tuesday, October 23. At 7 p.m. the same evening Mr. Charles Henderson will continue his series of talks on Oxford, the sub-title being 'Oxford today and tomorrow.'

A programme of the works of Sullivan will be heard at 7.45 p.m. on Tuesday, October 23, the artists taking part being Constance Wentworth (soprano) and Frederic Lake (tenor). The orchestral items will include the march from *Idem*; a selection, *The Rose of Persia*; and a gavotte, *Graciosa Dance*.

OLD WORN FADED DOWN QUILTS RE-COVERED

RENOVATED AND MADE OF BEAUTIFUL APPEARANCE
Original Drapery, Linings, & Filling Restored.
ANY OLD DOWN QUILT MADE LIKE NEW
WRITE FOR PATTERNS & CHOOSE YOUR COVER



THE WITNEY BLANKET CO., LTD. (INCORPORATED IN ENGLAND)
222, RAILWAY TERRACE, LONDON, E.C. 4
TELEGRAMS: WITNEY BLANKET CO. LTD.
TELEPHONE: 222, RAILWAY TERRACE, LONDON, E.C. 4
NEW
QUILTS FOR
OLD. SEND
STANDARD FOR
PATTERNS
Today
THE WITNEY BLANKET CO., LTD.
Dept. 42, Bolton Cream Works, WITNEY

WANTED

One hundred persons (either sex) who have the ambition to earn a nice sum from now until Christmas in their spare time.

Would you like some crisp £1 notes to spend just as you please? Then if you are enterprising, you can have the thing you so much want this very Christmas by selling Private Christmas Cards to your friends and acquaintances. This is the way. Address a postcard to us asking for one of the beautiful Sample Books. This book and full particulars will be sent you by return of post, quite free of charge. Perhaps you have had experience as an agent in previous years. If so, you will realise that a back number in Sample Books is useless to an enterprising agent. Our productions are miles ahead of all competitors. Get a real, live, money-making book filled from cover to cover with irresistible designs—hand-painted, celluloid jewelled, calendars, and novelties in unsurpassed variety.

This beautiful new edition de-luxe is acknowledged by experts to be far ahead of anything previously issued. No risk. No outlay. Remuneration most generous, and many valuable prizes in addition.

Apply G. DENTON & CO., Dept. D.48,
Beyington Works, Accrington.



6.0
Review
of
Modern Poetry

TUESDAY, OCTOBER 16

2LO LONDON & 5XX DAVENTRY

(391.4 M. 830 KC.)

(1,804.3 M. 187 KC.)

9.40

De Courville's
Second
'Air Raid'



10.15 The Daily Service

10.30 (Daughter only, TIME SIGNAL, GREENWICH, WEATHER & AIR ART)

11.0 (Daughter only) Gramophone Records
(1) See program

12.0 A CONCERT IN THE STUDIO
LOUISE MARTIN (Soprano)
WALTER FENNEL (Baritone)
DORIS VEVRS (Violoncello)

10-2.0 ALPHONSE DE CLAS and his ORCHESTRA
From the Hotel Cord

2.25 (Daughter only) East Coast Fishing Bulletin

2.30 BROADCAST IN 3 PARTS
SIR WALFORD DAVIES (a) A large collection of songs,
(b) An intermediate course with a short concert
(c) A short advanced course

3.0 SIR WALFORD DAVIES: Miniature Concert

3.15 SIR WALFORD DAVIES: Advanced Music
Musical Interlude

3.35 Monsieur E. M. STEPHAN: French
French

LOUIS LEVY and his ORCHESTRA
From the Shepherd's Bush Pavilion

4.15 FOR SECONDARY SCHOOLS
Principal GRANT ROBERTSON: Principal of
Birmingham University: Short Lives of Great
Men—II, Oliver Cromwell
Re-broadcast from Birmingham

THE creator of the first English regular army, and subsequent Lord Protector, is the subject of Principal Grant Robertson's second talk this afternoon. Most people are in sympathy, for most people are romantic and like to back a losing cause, and most people dislike wars. So that both Cromwell's name and his personal appearance have been against him, from the point of view of securing popular sympathy. But history is less a matter of romance than of hard fact. And two facts show Cromwell to have been one of the great personalities of history. Whether or not he was a pleasant character, this country squire, who at forty made himself the first general of his time, changed the course of English history, and made England respected and feared abroad as she has never been even under Elizabeth.

4.30 LOUIS LEVY and his ORCHESTRA (Continued)

5.15 THE CHILDREN'S HOUR

'A BUNDLE O' BOOKS—AND WHAT NOT'

being Lot 339 bought at the recent sale of the library of the late George T. Waggoner, Esq. A first examination of the purchase seems to show that these books contain much that is interesting. The best bits of them will be selected for today's programme.

5.0 MISS V. SACKVILLE-WEST: 'Modern English Poetry'

LAST week Miss Sackville-West, the author of the Hawthornden prize poem, 'The Land,' gave the introductory talk in her series on Modern English Poetry. This evening she will continue her treatment of this most interesting subject: the history of poetry through the present war-time and post-war periods. In these twenty-eight years almost every art has been revolutionized and re-shaped, as new ideas have evolved new forms.

5.15 TIME SIGNAL, GREENWICH: WEATHER FORECAST, FIRST GENERAL NEWS BULLETIN

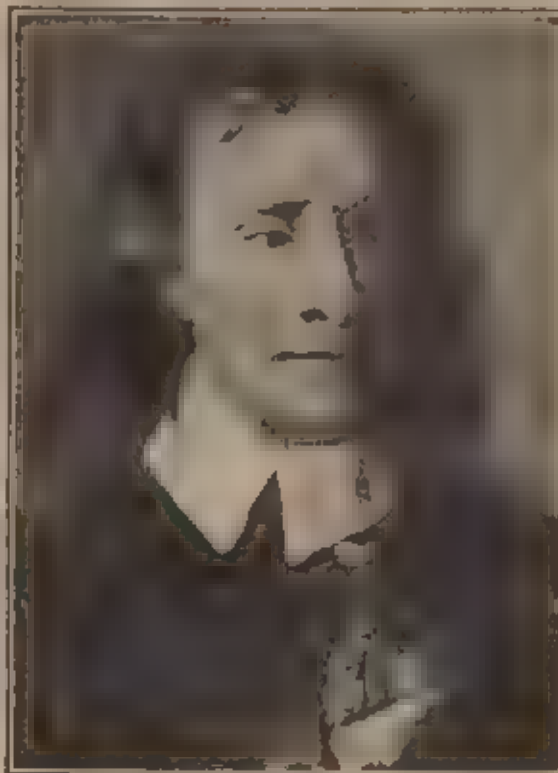
5.30 Musical Interlude

6.45 THE FOUNDATIONS OF MUSIC
SCHUBERT'S PIANOSONATAS
Played by MARTHA BAIRD

7.0 Dr. R. E. WOODHOUSE: The Fight against Tuberculosis—A Canadian View.

7.15 Musical Interlude

7.25 Professor B. LYON EVANS: 'Nineteen Century Novelists—IV, Anthony Trollope.' S.B. from Sheffield



THE LORD PROTECTOR

Lady's impressive picture of Oliver Cromwell now hanging in the Pitt in Florence, having been given by the Protector to the Grand Duke Ferdinand II of Tuscany. Cromwell is the 'great Englishman' of whom Principal Grant Robertson will talk this afternoon.

AMONG the great Victorian novelists Anthony Trollope has only come into his own in recent years, largely owing to Mr. Michael Sadleir's devotion and his scholarly book on the subject. Professor Evans points out how in his Autobiography Trollope revealed his plan of writing. He further discusses the range and method of the novelist's work, his portraits of the clergy, and his satire on contemporary domestic life.

8.0-8.30 Daughter only

Mr. S. K. RATTILIFF: 'America Today—IV, The American at Home'

THAT the small town and 'Main Street' form the real home of the hundred per-cent American is a theory encouraged by much American fiction. Mr. Rattiliff discusses how much truth there is in this theory. This evening he looks at America from the angle of its social and domestic life: its churches, schools, and its outlook and ideals.

7.45 A Light Orchestral Concert

BESS WILLIAMS (Tenor)
BETTY BANNERMAN (Horn)

THE WIRELESS ORCHESTRA, conducted by JOHN ANNELL

Overture to 'La Gazza Lutra' (The Duck and Magpie)

LA GAZZA LUTRA is a relative of the Tackdaw of Rhemus. Here, when he steals the silver, suspicion is thrown on Ninetta, who, being unable to account for the loss, and for the possession of certain money, gets into trouble. There are the usual operatic complications and the usual figures of luckless old father, faithful sweetheart, and wicked schemer.

In the end the magpie's hoard is discovered, and Ninetta is restored to her father and her lover, who of course becomes her husband.

7.52 BETTY BANNERMAN with Orchestra
Amour, viens au ciel (Love, come to my aid)

8.00 Daughter

8.02 ORCHESTRA

Dances of the Amazons... Lido, arr. Schun-
Negro Dances... Cateridge-Taylor

8.10 BESS WILLIAMS, with Orchestra

Madam the red-wine... Flower Song ('Canto')

8.18 ORCHESTRA

Pas des Fleurs ('Nella')
Tarentella

8.30 BETTY BANNERMAN with Piano

Le Temps des Lilas (Lilac Time), Chanson
Le Secret (The Secret)

8.38 ORCHESTRA

Overture to 'The Cricket on the Hearth'

THE CRICKET ON THE HEARTH in this case is an Opera to a libretto which Julian Sturgis made out of Dickens' novel. The Overture makes a rapid survey of the events and happenings of which you have read, of course, in the 'Christmas Books.' 'The Kettle began it' is the heading of the Overture. The kettle becomes and a... Edward Plummer... the May' (a suave melody), the Peerybangles bring a lively strain, Cash sings his song about the Sparkling Bowl, John Peerybangle's distress is pictured in solemn tones, the drinking song returns, and, as a peroration, Edward sings of his pleasure at being back in England.

8.48 BESS WILLIAMS

Yn Nyffryn Olwyd... arr. Somerville
Sally Gair... arr. Bryan

8.54 ORCHESTRA

Suite, 'Vive la Danse'... Pink

9.0 WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN

9.15 SIR WALFORD DAVIES: 'Music and the Ordinary Listener'

9.35 Local Announcements, (Daughter only)
Shipping Forecast

9.40 'AIR RAIDS'—II

Light entertainment in a series of rapid flights planned and launched by

ALBERT DE COURVILLE

The well-known Theatrical Producer,

by

JACK PARRY'S Casino Club Six

10.40-12.0 DANCE MUSIC: THE PIED-
DULY PLAYERS, directed by AL STANITA, and
THE PICCADILLY HOTEL DANCE BAND, from the
Piccadilly Hotel

TUESDAY, OCTOBER 16

5GB DAVENTRY EXPERIMENTAL

(40' B.M. 510 K.C.)

TO ... FROM ...

3.0 ...
From the Rivoli Theatre

4.0 **An Orchestral Programme**
(From Birmingham)
The Birmingham Studio Orchestra
Conducted by F. ...
Overture to 'Mignon' ...
Horn Trio ...
My heart is weary (from 'Nadeshda')

4.15 **On a String**
Violon Solo ...

4.35 **HARRY STEPHAN** (Violon)
The Fountain
Suite of Waltzes (Chamber)
La Chiquitanga (Mura)

4.57 **BENIGITE BAKETA**
Sea Wreck
O more glances
Tunisian Song
Lullaby
Liebeslied
Scherzo

5.15 **ORCHESTRA**
Mourning on the Water
Wolfer

5.35 **THE CHILDREN**
Songs by HAROLD CARTER
Baritone

6.15 **TIME RECORD GUILD**
First Prize ...

6.30 **JACK PAYNE**
The ...

8.0 **An Autumn Programme**
(From Birmingham)

THE BIRMINGHAM STUDIO AUGMENTED ORCHESTRA
Conducted by JOSEPH LEWIS
Overture 'In Autumn'

LEONIE ZIFADO (Soprano)
In Herbst (In Autumn)
A Song of Autumn

8.22 **GLADYS WARD** (Reading)
One to Autumn

ORCHESTRA
Autumn (from Suite of Ballet Music 'The Seasons')

8.38 **ROSE KUNTER** (Violon)
Violon Indian Sonnet
The Call of the Zikans
GLADYS WARD
Trumpet in October
Autumn (from Suite 'The Seasons')

9.0 **Russian Music**

Second Concert Waltz, Op. 51
RUTH KUNTER
Hymn to the Sun
Hungarian Dance

9.37 **ORCHESTRA**
Suite of Ballet Music from 'Mlada'



LEONIE ZIFADO
(soprano) sings in the Autumn Programme that will be broadcast from Birmingham tonight

Selection from 'Music to Olay Tr...'
Waltz from the ...

10.30 **NORMAN VERNER**
Sea Fever
Vagabond
I have twelve men

10.38 **OCTET**
Hill Song
New ...
Paraphrase on the Song of the Volga Boatmen

10.54 **NORMAN VERNER**
The end, moon ...
Drake a Drum

11.2-11.15 **OCTET**
Souvenir, 'An Inconnu d'Avril' (In April)
Tram's Dance

(Tuesday's Programmes continued on page 104)

8.0
These
Autumn
Days

Carters

INVALID FURNITURE

ADJUSTABLE REST CHAIRS

YOU hardly know what real rest is until you've tried this luxurious adjustable reclining chair.

Each slope and curve fits the natural outline of the figure in such a way as to procure the maximum of ease and that wonderful buoyancy and healthful rest that can only be experienced with a scientifically constructed chair such as this.



125, 127, 129, GT. PORTLAND ST., LONDON, W.1
Telephone: Langham 1045. Telegrams: Reclining Chairs, London



More **Halloween Parties this Year**
Have you given your friends the opportunity of arranging a party that will be really original? Something that your friends will remember and ask about for many years to come? You can make a really original and successful party if you study Dennison's Party Magazine. It just published, price 10d per copy. It gives complete and up-to-date information on all the latest and best decorations and favours.

Dennison's HALLOWEEN PARTY GOODS

Sold by Stationers and Dept. Stores.

Please fill in this coupon
Dennison Magazine Co Ltd
Dept RT K, 15, Abchurch Lane, London, W.C.2
Please send me a copy of Dennison's Party Magazine with full particulars of Halloween parties and decorations. I enclose remittance value 10d per copy.
Name: _____
Address: _____
(Use block letters)

Tuesday's Programmes cont'd (October 16,

Taking 6^D

"... Taking 6d. per unit as the price of electricity, the "EKCO" 3-VALVE ALL-FROM-THE-MAINS METAL-CASED RECEIVER can be run for 15- and 30- per 1,000 hours on A.C. and D.C. Supply, respectively. It complies with I.E.E. Regulations."

—Wireless Trader.
28-9-28.

An almost unbelievable advance in radio progress



"EKCO" ALL-FROM-THE-MAINS 3-VALVE RECEIVER

Complete with Valves and Royalty.

D.C. A.C.
19 guineas. 21 guineas.

And, if you wish, obtainable on the easiest of easy monthly payments from all good dealers. So too, are all "EKCO" Units and other Mains-Power Radio Devices of £2 10 0 or more.

Send for our new 1929 BOOKLET describing all "EKCO" Mains-Power Radio Devices!

"EKCO"

MAINS POWER RADIO DEVICES
for

Worryless-Wireless!

E.K. COLE LTD

Dept. R.T., "EKCO" WORKS,
London Road, LEIGH-ON-SEA

SWA CARDIFF. 353 M 7 45

2 30 London Programme relayed from Daventry

4.0 An Orchestral Concert

Relayed from the National Museum of Wales

NATIONAL ORCHESTRA OF WALES

Conductor: Raymond

1. The Maid of the Mountains

2. The Merry Widow

3. The Merry Widow

4. The Merry Widow

5. The Merry Widow

6. The Merry Widow

7. The Merry Widow

8. The Merry Widow

9. The Merry Widow

10. The Merry Widow

11. The Merry Widow

12. The Merry Widow

13. The Merry Widow

14. The Merry Widow

15. The Merry Widow

16. The Merry Widow

17. The Merry Widow

18. The Merry Widow

19. The Merry Widow

20. The Merry Widow

21. The Merry Widow

22. The Merry Widow

23. The Merry Widow

24. The Merry Widow

25. The Merry Widow

26. The Merry Widow

27. The Merry Widow

28. The Merry Widow

29. The Merry Widow

30. The Merry Widow

31. The Merry Widow

32. The Merry Widow

33. The Merry Widow

34. The Merry Widow

35. The Merry Widow

36. The Merry Widow

37. The Merry Widow

38. The Merry Widow

39. The Merry Widow

40. The Merry Widow

41. The Merry Widow

42. The Merry Widow

43. The Merry Widow

44. The Merry Widow

45. The Merry Widow

46. The Merry Widow

47. The Merry Widow

48. The Merry Widow

49. The Merry Widow

50. The Merry Widow

51. The Merry Widow

52. The Merry Widow

53. The Merry Widow

54. The Merry Widow

55. The Merry Widow

56. The Merry Widow

57. The Merry Widow

58. The Merry Widow

59. The Merry Widow

60. The Merry Widow

61. The Merry Widow

62. The Merry Widow

63. The Merry Widow

64. The Merry Widow

65. The Merry Widow

66. The Merry Widow

67. The Merry Widow

68. The Merry Widow

69. The Merry Widow

70. The Merry Widow

WILL EVANS

14 and 15 his well known sketches

Henry VIII of England

Some more He erodnyed History

by

L. du G. of Punch

I A Children's Party

A the Field of the Cloth of Gold

Henry VIII

Why W was left Home

Henry's Wedding Eve

At the Court

Martyrdom, or the Mystery of the

Old Rodge

Presentation by the

SWA

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

5SX 784.1 M.
1,070 K.C.
SWANSEA,

2 30 London Programme relayed from Daventry

3 15 THE CHILDREN'S HOUR

6 4 London Programme relayed from Daventry

6 15 S.B. from London

7.0 A Woman's World

Pyramid's By the Sea

(Current Topics in Wales)

A Review in Wales by E. Ernest Higgins and M.

7 25 S.B. from Sheffield (See London)

7 45 S.B. from Cardiff

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

6BM BOURNEMOUTH 818.1 M.
820 K.C.

2 30 London Programme relayed from Daventry

4.0 THE ROYAL BATH HOTEL DANCE BAND, relayed from the King's Hall Rooms

4 15 London Programme relayed from Daventry

4 30 THE ROYAL BATH HOTEL DANCE BAND (Continued)

5 15 London Programme relayed from Daventry

6 15 S.B. from London

7.0 Mrs. E. B. MAYNE "The Channel Islands"

7 15 S.B. from London (9.35 Local Announcements)

7 25 S.B. from Sheffield (See London)

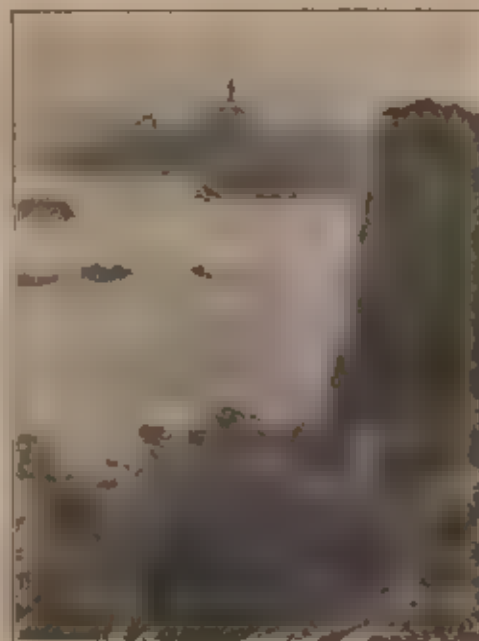
7 45 S.B. from London

9.35 Local announcements

10.40 DAN & MUSIC BILL BROWN'S DANCE BAND, relayed from the Westover

11 4-12.0 S.B. from London

Tuesday's Programmes continued on page 107)



THE CORBIERE LIGHTHOUSE.

One of the most welcome sights in the Channel Islands to mariners venturing among those difficult coasts. Mrs. Mayne will talk about the islands, from Bournemouth, this evening at 7.0.

THE WILD GEESSE

was the name given to the Irish Brigade in the service of France. It was a name that found its origin in the exile of the end of the 17th century.

At Fontenoy, in 1745, the French (thanks to their Irish Brigade, it is said) beat the English, the Dutch, and the Austrians. The legend says that during the night following the battle the bodies of the "Wild Geese" rose and flew away, and the flock was seen on the coast of Ireland.

The course of the music is as follows: (a) A slow Introduction (and thoughts of the exiles); (b) A quick march, "The Irish Lancers" by Fintona and Pielola (the spirit of Irish patriotism); (c) A quieter passage, with its peaceful Oboe tune broken here and there by a touch of military music; (d) Night music, very quiet, but with a undertone of anticipation of the strife of the morning; (e) A trumpet call, and the Irish march, and this time with a suggestion of the march of the warriors, the "The Irish Lancers" and their march.

5.0 RICHARD BARNES Poetry Reading No. III

5.15 THE CHILDEEN'S HOUR

6.0 London Programme relayed from Daventry

6.15 S.B. from London

7.0 S.B. from Swansea

7.25 PROF. B. IRMA EVANS

Amateur Century Novellists. IV. Antony

Penelope. S.B. from Sheffield

The new word in
music reproduction
from gramophone records
or wireless is



Never have you heard such purity of tone, such faithfulness to the original rendering, as you get from an Electramonic instrument. A new and exclusive process of electrical reproduction ensures absolutely even response on all musical frequencies, from the lowest note to the highest. Gramophone records are played without needle-scratch, and last five times as long. There are Electramonic instruments, in fine cabinets, for reproducing from

gramophone records only, or combinations that receive wireless broadcasting as well. Send the attached coupon for a free illustrated booklet that tells you all about the Electramonic system, the range of models and prices. Or call at the Regent Street showrooms, or at any Electramonic dealers, and hear for yourself how amazing a difference there is between these new instruments and the ordinary gramophone or wireless receiver.

SEND THIS COUPON

To the Electramonic Co., Ltd., Bear Gardens, Park Street, Southwark, S.E.1
*I wish to know more about the Electramonic system of music reproduction and the Electramonic range of
models. Please send me your free illustrated booklet.*

Name & Address

D. 10.25

London Showrooms: 132b Regent Street, W.1 (Telephone: Regent 7601)

SUPREME VALUE!

PLATES ARE THICKER



FAITHFUL SERVICE



C.L.G.
2 volt 10 amp. hours
Price 9/-
including Free
Carriage



O.V.D.
2 volt 10 amp. hours
Price 5/-
including Free
Carriage

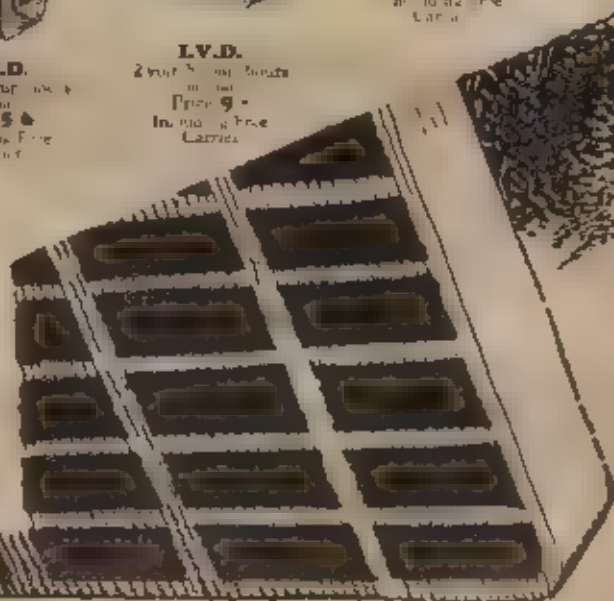


L.V.D.
2 volt 5 amp. hours
Price 9/-
including Free
Carriage



U.V.D.
4 volt 10 amp. hours
Price 14/-
including Free
Carriage

WHEN you buy an Accumulator examine its plates—for the plates determine the probable length of service you'll get—they also determine the capacity of the Accumulator. Ask to see an Oldham Accumulator. Compare its plates, note their **thickness**. Because their plates are thicker Oldham Accumulators will give longer service—they will hold their charge longer—thus saving money in recharging. Every Oldham Accumulator has this **extra capacity** owing to its thicker plates—thus Oldham users get more for their money. Remember, too, that only Oldham has the Special Activation Process of plate material which gives an exclusive Oldham feature. Buy an Oldham and **save money**.



OLDHAM

Accumulators

Tuesday's Programmes continued (October 16)

(Continued from page 104)

5PY PLYMOUTH. 400 M. 750 KC.

- 2 30 London Programme relayed from Daventry
- 5 15 THE CHILDREN'S HOUR
- Keep your eyes wide open, for you never know what you may find. Listen to the story of 'The Ring' (D. H. Lawrence) and learn what the small boy did not know
- 6 0 London Programme relayed from Daventry
- 6 15 S.B. from London
- 7 0 Mr. CHASLEY LINDSAY: 'Oxford & the University in the Last Century—The Oxford Movement'
- 7 15 S.B. from London
- 7 25 S.B. from Sheffield (See London)
- 7 45-12 0 S.B. from London (9.35 Local Announcements)

5NG 1000 M. 1,050 KC.

- 2 30 London Programme relayed from Daventry
- 5 15 THE CHILDREN'S HOUR
- 6 0 London Programme relayed from Daventry
- 6 15 S.B. from London
- 7 0 Mr. R. F. WILSON: 'Art and Life'—I
- 7 15 S.B. from London
- 7 25 S.B. from Sheffield (See London)
- 7 45-12 0 S.B. from London (9.35 Local Announcements)

27X MANCHESTER. 584.0 M. 780 KC.

- 1 15-2 0 TUESDAY MIDDAY SOCIETY'S CONCERT
Relayed from the Houldsworth Hall
A Vocal Recital
by MAURICE D. GIBBY
- 2 30 London Programme relayed from Daventry
- 4 0 THE NORTHERN WIRELESS ORCHESTRA
Serenade of Autumn for Strings Lucombe
Harvest Home ... (from 'The Monties') Condon
Old English Dance
FOUR WEARING
An Autumn Thought. Mascot
Thou charming bird. David
- 6 15 London Programme relayed from Daventry
- 1 30 THE NORTHERN WIRELESS ORCHESTRA
Selection from 'This' ... Mascot, arr. Travis
Waltz, 'The Grenadiers' ...
African Song. Dacraft
Ballet Air ... Beech
March, 'The Cadavers' ...
- 5 15 THE CHILDREN'S HOUR
THE SUNSHINE TRIO will play a selection of Nursery Rhymes
Songs from 'Twelve Nursery Rhymes' by Maynard Groves
sung by BETTY WHEATLEY
ROBERT ROBERTS will talk about Latin, just for a contrast
Visit of RITA BRETHERTON, accompanied by TEDDY and GIMMY
- 6 0 London Programme relayed from Daventry
- 6 15 S.B. from London
- 6 30 ORCHESTRAL MUSIC relayed from the Theatre Royal

- 6 45 S.B. from London
- 7 0 Writers of the North—XI, ALLAN MONK
house, reading a short story, 'Galen's Revenge'
- 7 15 S.B. from London
- 7 25 S.B. from Sheffield
- 7 45 WILL EVANS and NORAH EMBALL
In a Hilarious Sketch
- 8 0 Autumn
THE NORTHERN WIRELESS ORCHESTRA
Serenade of Autumn for Strings Lucombe
Harvest Home ... (from 'The Monties') Condon
Old English Dance
FOUR WEARING
An Autumn Thought. Mascot
Thou charming bird. David
- 9 0-12 0 S.B. from London (9.35 Local Announcements)

Other Stations.

- 5NO NEWCASTLE. 515.5 M. 960 KC.
- 2 30 London Programme relayed from Daventry
- 5 15 THE CHILDREN'S HOUR
- 6 0 London Programme relayed from Daventry
- 6 15 S.B. from London
- 7 0 Mr. R. F. WILSON: 'Art and Life'—I
- 7 15 S.B. from London
- 7 25 S.B. from Sheffield (See London)
- 7 45-12 0 S.B. from London (9.35 Local Announcements)
- 5SC GLASGOW. 405.4 M. 740 KC.
- 1 15-2 0 TUESDAY MIDDAY SOCIETY'S CONCERT
Relayed from the Houldsworth Hall
A Vocal Recital
by MAURICE D. GIBBY
- 2 30 London Programme relayed from Daventry
- 4 0 THE NORTHERN WIRELESS ORCHESTRA
Serenade of Autumn for Strings Lucombe
Harvest Home ... (from 'The Monties') Condon
Old English Dance
FOUR WEARING
An Autumn Thought. Mascot
Thou charming bird. David
- 6 15 London Programme relayed from Daventry
- 1 30 THE NORTHERN WIRELESS ORCHESTRA
Selection from 'This' ... Mascot, arr. Travis
Waltz, 'The Grenadiers' ...
African Song. Dacraft
Ballet Air ... Beech
March, 'The Cadavers' ...
- 5 15 THE CHILDREN'S HOUR
THE SUNSHINE TRIO will play a selection of Nursery Rhymes
Songs from 'Twelve Nursery Rhymes' by Maynard Groves
sung by BETTY WHEATLEY
ROBERT ROBERTS will talk about Latin, just for a contrast
Visit of RITA BRETHERTON, accompanied by TEDDY and GIMMY
- 6 0 London Programme relayed from Daventry
- 6 15 S.B. from London
- 6 30 ORCHESTRAL MUSIC relayed from the Theatre Royal

- 2BD ABERDEEN. 500 M. 960 KC.
- 12 10-1 0 London Programme relayed from Daventry
- 2 30 London Programme relayed from Daventry
- 5 15 THE CHILDREN'S HOUR
- 6 0 London Programme relayed from Daventry
- 6 15 S.B. from London
- 7 0 Mr. R. F. WILSON: 'Art and Life'—I
- 7 15 S.B. from London
- 7 25 S.B. from Sheffield (See London)
- 7 45-12 0 S.B. from London (9.35 Local Announcements)

- 2BE BELFAST. 800 M. 960 KC.
- 2 30 London Programme relayed from Daventry
- 5 15 THE CHILDREN'S HOUR
- 6 0 London Programme relayed from Daventry
- 6 15 S.B. from London
- 7 0 Mr. R. F. WILSON: 'Art and Life'—I
- 7 15 S.B. from London
- 7 25 S.B. from Sheffield (See London)
- 7 45-12 0 S.B. from London (9.35 Local Announcements)



There is Money in Spare Time!

Here is a really genuine chance for making money in your spare hours which you must not miss. It is unique and quite dissimilar to all other schemes for making money at home.

Seriously and genuinely, a Golden Opportunity is now knocking at your door. The Coupon below is the latchkey which will open the door for you. Use it to-day!

In the hours you now spend just "passing the time away" you could be making money, producing a patented article for which there is a constant demand. No cumbersome "plant" is necessary. Your own Kitchen Table can be your factory. Only a few simple tools which you can make are required. The work is simple and easy—even the children can help. The possibilities of making money are only limited by the time you spend on it.

Up to £300 a Year Earned!

Think of the luxuries and comfort you could enjoy with £300 a year extra! Then send the Coupon below to-day for full particulars. For your own sake! For your family's sake! Only a restricted number of persons are allowed to manufacture under my Royal Letters Patent. This protection ensures a fair market for all. Arrangements will be made to take surplus output off your hands thus guaranteeing your profits.

YOU can do it!

Seize your opportunity NOW. Don't say "I'll do it to-morrow" for to-morrow never comes. The man who "wires" is a man of action to "act" now. The posting of this Coupon is the first swing of the pendulum—the starting of the clock ticking away not WASTED HOURS, but GOLDEN HOURS for YOU!

It is so easy to take the first step THIS MINUTE by simply sending the Coupon below to Mr. V. England-Richards, 48, King's Lynn, Norfolk—will you do it?

"MAKE-MONEY-AT-HOME" COUPON

To Mr. V. ENGLAND-RICHARDS,
THE ENGLAND-RICHARDS CO., LTD.,
48, King's Lynn, Norfolk.

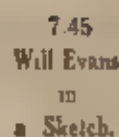
Sir,—Please send me at once, and FREE, full details as to how I can Make Money at Home in my spare time. I enclose 2d. stamp for postage.

Print your name and address boldly in capital letters on a plain sheet of paper and pin this Coupon to it.

* Radio Times 14.10.28



(461.4 M, 830 h.c.) (1,004.2 M, 147 h.c.)

[illegible]

In the centre of the picture above is the exterior of the Little Repertory Theatre at Birmingham, where Sir Barry Jackson was staged so many important productions. On the left and right are scenes from two of them—*Back to Methuselah* in the modern dress, and the modern dress version of *The Turn of the Screw*.



*1828. When Grandpapa asked Grandmama
for the second minuet*

*1928. When Grandmama asked Grandpapa
for the second cigarette*

*Player's,
of course*



REGENT DASH

10 for 6^d 20 for 11½^d



NCCS. 8

7.45

Hallé Concert from Manchester

10.15 a.m. The Daily Service

10.34 (Dauntley only) TIME SIGNAL, GREENWICH, LONDON

11.10 (Dauntley only) Gramophone Records
Miscellaneous

12.0 A CONCERT IN THE STUDIO
LUNEST ALLES (Tenor);
NINA JOEL (Violin);
JESSIE FURZE (Pianoforte)

10.20 The Week's Recital of
Arranged by Mr. CHRISTOPHER
SON

2.25 (Dauntley only) East Coast
Flying Bulletin

2.30 BROADCAST TO SCHOOLS
Mr. A. LLOYD JAMES Speech
on Education

2.50 Musical Interlude

VENSONG
From WESTMINSTER ABBEY

3.45 Mr. ARTHUR J. B. V.
Old Jobs about the Home—
IV, Simple Upholstery Re-
pairs

4.0 A Concert in the Studio
OLAV HENNINGWAY (Soprano)
W. J. J. J.

5.15 THE CHILDREN'S
HOUR
Folk Songs sung by GEORGE
P. J. J.

'The Warring' the Story of
a Vison (H. Mortimer Bullen)
And, as a contrast,
Some more about 'The Zoo
that Never Was

6.0 Radio Association's Quar-
terly Bulletin

6.15 TIME SIGNAL, GREENWICH, LONDON
GENERAL NEWS BULLETIN

6.30 Market Prices for Farmers
Musical Interlude

6.45 THE FOUNDATIONS
OF MUSIC
SOPHISTICATED PIANOFORTE
SONG
Played by MARTHA BARD

7.0 Mrs. M. A. HAMILTON's New
Novels

7.15 Musical Interlude

7.25 Mr. or GORDON HOME Life in Roman
Britain IV, Domestic Life

THIS evening the intimate details of the
private house in Roman Britain are the
subject of Major Home's talk. He describes the
architectural details and materials, external and internal
decorations, questions of warming, baths, drains,
and so on. He goes on to discuss such
intriguing details as kitchens, nurseries, and tabe-
lars; looks and keys; personal dress and
ornaments; gardens, sculpture, and the house-
hold gods.

7.45

Hallé Concert

Relayed from the Free Trade Hall
H.B. from Manchester

THE HALLÉ ORCHESTRA

Conducted by Sir HAMILTON HART

Symphony in G (Schubert)

THURSDAY, OCTOBER 18

2LO LONDON & 5XX DAVENTRY

(801.4 M. 830 KQ.)

(1,504.8 M. 187 KQ.)

THE work was Schubert's last
and was quite beyond the power
of the most brilliant of his day and never
lost, got beyond rehearsal in his life or
When Schubert tackled big-scale works such as
symphonies his sense of design hardly rose to
the occasion. He resorted to giving out a con-
tinuous melody of a similar type to his beautiful
songs, then repeating it, and eventually passing
on, often with no particular program of
thought, to another tune.

say those who criticize this unusually pro-

one which almost conforms to the great sym-
phony of the title, 'Schubert's' is a
The Fourth Movement is an impetuous Finale
of resistless force

8.35 Interlude from the Manchester

Helen Harnwell (Mezzo-Soprano), with her own
voice

Widmung (Dedication) Schumann
Das Mädchen spricht (The Maiden speaks)

Waldemar's (The Solitude
of the Woods) Reger
Folk Songs
Les Maitres M. J. J.
Lion Dormant J. J. J.

8.45

New Suite. Hary Janos

to the Rhine Wagner
The

HARY JANOS is a Gypsy
Opera produced in Buda
the composer
written for the
New

with the Hary Janos
is a national hero of folk lore,
an ex-soldier who tells long
bow tales of his great adven-
tures. There is, too, in Hary
a symbol of Hungarian aspira-

There are six sections in the
in the first Movement, with a
scene by one of the heroes
his, in Hungary, is regarded
as a confession of what has
just been said.

In the Second Movement
Hary tells of his own life in
the Imperial Court in Vienna,
and describes a wonderful
romantic musical clock he
saw there.

The Third Movement sug-
gests the old home of Hary
and his sweetheart, and the
songs that are sung there.

In the Fourth Movement
Hary performs prodigies of
valour against the French
army, mowing down his thou-
sands, and finally so terrifying
Napoleon himself that he
pleads, on his knees, for mercy.

Next comes an intermezzo
that has no set

The last Movement is a triumphal march,
during which Hary tells of seeing the entry
of the Austrian Emperor and his court; again
we have the countryman's quaint ideas of the
glories of the city.

9.40 WEATHER FORECAST: SECOND GENERAL NEWS
BULLETIN

9.55 Mr. VERNON BARTLETT: The Way of the
World

10.10 Local Announcements (Dauntley only)
Shipping Forecast

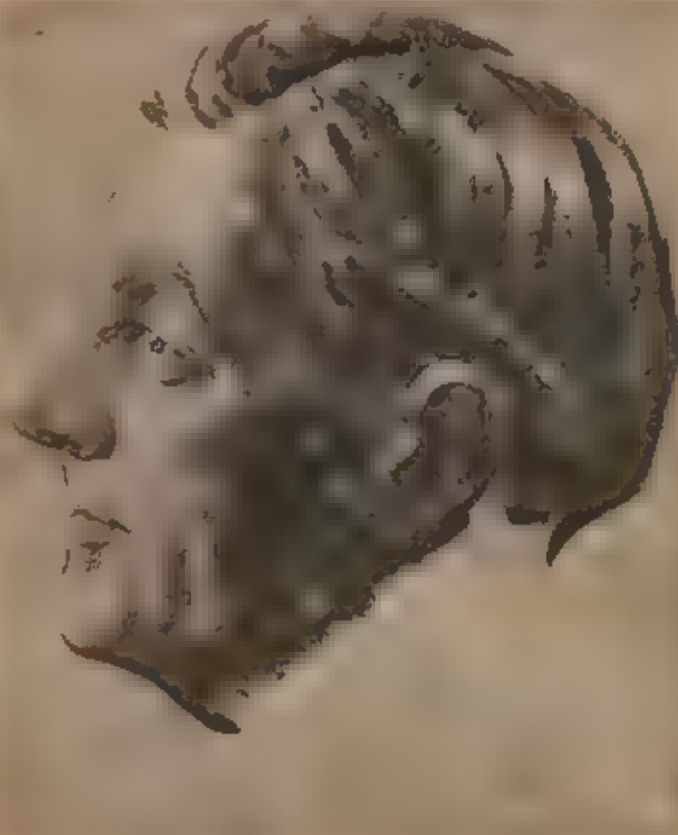
10.15

The Wireless Chorus

Conducted by STANFORD ROBINSON

SONG

10.30 12.0 DANCE MUSIC: F. J. J.
ELZALDE and Les Savoy Hotel Music, from the
Savoy Hotel.



THE CONDUCTOR OF THE HALLÉ ORCHESTRA.

Sir Hamilton Harty, a musician well known to listeners, has for the last
eight years been permanent conductor of the Hallé Orchestra, that
famous combination whose first concert of the season will be relayed
from the Free Trade Hall at Manchester tonight.

tracted Symphony. Others retort that his tunes
and his use of them are divine, so that it is
impossible to have an excess of them. Anyone
hearing this work for the first time is fairly
certain to agree with the enthusiasts rather than
the critics. At any rate, no one can find much
difficulty in following the Symphony.

It has four Movements.

The First Movement opens with a stately
introduction, constructed on the tune given out
unadorned by Horne at the opening. It leads with-
out a break into the quick Movement proper—
splendid, exultant music, which, even when it
comes tender, is still rapturous.

The Second Movement has a distinctly song
character. The strings start a soft, throbbing
melody, and the Oboe begins a slow, ex-
pressive tune, which dominates the Move-
ment.

The Third Movement is a very exhilarating

EIGHT 6^d BLUE PRINTS

Free
to readers of
POPULAR WIRELESS

**SETS for EVERY
PURPOSE and EVERY
POCKET**

You can build efficient sets or units for every purpose from the BLUE PRINTS which POPULAR WIRELESS is giving away this week and next. Wiring diagrams, lists of components required, explanatory pictorial circuits and constructional notes are given on each Blue Print. So clear and complete are they that even if you have never wired up a set before, success is assured at the first attempt.

TO-DAY'S 2/- GIFT

- No. 1 "Regional" Crystal Set.** Covers the whole of the long wave band from 150 to 1,500 metres.
- No. 2 A Single A.C. H.T. Unit.** Eliminates H.T. Battery if you have A.C. Electric Mains.
- No. 3—The "Wave-Change" One.** An efficient set for both short and long waves.
- No. 4 The "Regional" Three.** A new loudspeaker circuit for the alternative and fairly distant stations.

NEXT WEEK'S FOUR PRINTS

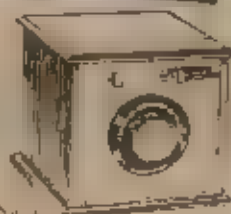
- No. 5 The "Antipodes" Adaptor.** Makes any ordinary Valve Set suitable for reception of Australian and American short wave stations. Connected in an instant.
- No. 6 The "Any Mains" Two.** This set works on either D.C. or A.C. Mains without H.T. Battery.
- No. 7 The "Long Range" Three.** A first-class long distance loudspeaker set.
- No. 8 The "Bandmaster" (Four Valves).** New in design this selective set is the ideal loudspeaker receiver for distant stations.

As nearly all the sets are new in design, the demand for these BLUE PRINTS will be enormous. To make sure of them buy P.W. TO DAY and order next week's issue.

POPULAR WIRELESS

Published by The Amalgamated Press, Ltd.

On Sale at all Newsagents and Bookstalls



Recently
All P.W. circuits
have been tested

Programmes for Thursday.

- 5WA CARDIFF. 855 M. 880 K.C.**
- 2.30** London Programmes relayed from Daventry
- 3.45** Sir THOMAS HUGHES "Society"
- 4.0** ALVIN C. MORRISON and his ORCHESTRA
Relayed from The Western Mail Exhibition House
Exhibition, Drill Hall.
- 5.15** THE CHILDREN'S HOUR
- 6.0** London Programmes relayed from Daventry
- 6.15** S.B. from London
- 7.45** A Symphony Concert
Relayed from the Assembly Room, City Hall
NATIONAL ORCHESTRA OF WALES
Conducted by WARWICK BRAITHWAITE
Overture, "Fingal's Cave"..... Mendelssohn
FRANCIS RUSSELL (Tenor) and Orchestra
It is Song, The Most Beautiful Wagner
ANNETTE PROWELL (Violoncello) and Orchestra
Concerto..... Dvorak
DVOŘAK'S Violoncello Concerto is one of his
best works, and one of the best existing
works for the instrument. It is written in three
separate Movements, and scored for a fairly large
orchestra.
FIRST MOVEMENT (Quick). The First Main
Tune is given, without preliminary by Clarinets
in their low, reedy register, joined at the third
bar by Bassoons an octave lower.
This Tune is really a "melto" theme, and
up this Movement and recurring in the first and
In the present Movement it is given in a
up and brought to a climax in the first and
Very soon after this the horn plays a
plays a splendid song-like melody.
After a sudden climax, the horn
enters with the first main tune. The rest of the
Movement need not be described.
SECOND MOVEMENT. (Not too slow). The
chief substance of this Movement consists
expressive, lyrical and decorative work for the
soloist. The chief Tune opens in the Clarinet.
The Solo Violoncello enters after the first
phase.
THIRD MOVEMENT (Moderately quick).
Dvorak's instinct for a "melto" led him to
open the main tune, at the end of the
with Horn and Clarinet. The main tune
is obviously the "melto" theme.
The Horn at the end of the first phase
and this is followed by a steady growth in the
volume of sound.
A moderate climax develops, after which the
Solo Violoncello enters, with the Main Tune of
the Movement.
There are many other tunes introduced in
the Movement, but that just described is the
that should stick in one's mind together with a
"melto" theme from the First Movement, softly
referred to in the Finale.
Orchestra
Second Symphony..... Beethoven
- 9.0** RICHARD BARRON
Two of Shakespeare's Welshmen
Sir Hugh Evans, "Merry Wives of Windsor."
Act III, Scene 1
Captain Fluellen, "Henry V." Act V, Scene 1
- 9.15** A Symphony Concert
Relayed from The Assembly Room, City Hall,
Cardiff
NATIONAL ORCHESTRA OF WALES
Theme and Variations (Suite, No. 3 in C)
..... Tchaikovsky
FRANCIS RUSSELL
Love's Labour..... Bartok
Now Sleeps the Ormiston Peal..... Quilter
Blow, blow, thou winter wind..... Quilter
- 9.45-12.0** S.B. from London (10.10 Local Announcements)

Do you
know about



Whatever you may be accustomed to wearing—

you really ought to know about
TUPLEX before you buy—before
you even think of buying—new Underwear.
There is *nothing else* like it, and there is no
kind of underwear being worn today upon
which TUPLEX is not, in the very nature of
things, an improvement. Neither is there
anything more delightfully comfortable to
wear. TUPLEX is made in a full range of the
customary styles
of Vests and
Combinations in
four well propor-
tioned sizes. Also
for Children.



TUPLEX



Yours for the Asking

* An interesting Booklet on Underwear, fullest particulars of various styles of garments, a working sample of the fabric and the names of Druggists who sell them.

All you need do
Write the word **TELETYPE**
together with your name and
address on a Postcard
and send it to:

GEORGE SPENCER & CO
63 1/2 Madison Street
BOSTON, MASSACHUSETTS

TUPLEX

The NEW and *better* Underwear
you really ought to know about.

SSX	SWANSEA.	204.1 M. 1,020 KC.
2 30	London : emergency relayed from	
5 15	THE CL	
6 15	London : emergency relayed from Daventry	
6 15	S.B. from London	
7 45	S.B. from Univ. H	
9 40 12 0	S.B. from London	10 10 Local An

6BM BOURNEMOUTH. 226.1 W.
820 KC

2 30 London Program relayed from Dayton
3 45 Mr. G. W. Barker: "American Planning"
4 0 London Program relayed from Dayton
6 15 S.B. from London
7 45 S.B. from Manchester
9 40 12 0 S.B. from London 10 15 Local A.

SPY	PLYMOUTH.	400 M 730 MO
2.30	London Programme relayed from Daventry	
3.45	M. J. & A. T. H. S. Some Literary	
4.0	London Programme relayed from Daventry	
5.15	THE CHILDREN'S HOUR Features and Film	
	A store of good quilts presented by Four New	
6.0	London Programme relayed from Daventry	
6.15	S.B. from London	
7.45	S.B. from Manchester	
9.40-12.0	S.B. from London	10.15 Local An

5NG	NOTTINGHAM.	275.2 MHz 1,000 KC
2 30	London Programme relayed from Daventry	
5 15	FAX CHILDREN'S HOUR	
6 0	London Programme relayed from Daventry	
6 15	S.B. from London	
7 45	S.B. from Manchester	
9 40-12 5	S.B. from London (announcements)	10.10 Local An

2ZY **MANCHESTER.** **224.8 M**

12.0-1.0 Gramophone Records

430 A Light Concert

JILLIAN HAYWOOD COLLIER (Contralto)
Dost thou yet seek to detain me ? *Brahms*
Dance in Woods *T. ...*
Requiem *Händel*
HARRY SPENCE (Violin)
Legend *Musical Heritage*
..... as with Barjulele
Lovers, clown, laugh *Fiorini*
..... *Po*
Lullaby *Tablas and Pankaj*

.....
Ashford's Galley } Kennedy Pease
My Love Song }

DANIEL SHAMROCK
Romance William Foulke
JOHNIE MILL AMERICAN
..... G. ...
..... West ...
.....

\$ 15 **THE CHILDREN'S HOUR**
 1 SOLE PRINTER will print ...
 THE SPENDING TIME WITH THE LITTLE M...
 The Merchant of Venice (Plays), Stage set
 by HARRY HOPKINS
60 London Program released from Day
0.15 S.H. from L...
6.35 Market Prices for L...
8.45 S.H. from L...

7 45 Hallé Concert
The Iron, the Free Trade Hall,
and to London and Davenport
THE HALLÉ ORCHESTRA
Conducted by SIR HAMILTON HARTY
Symphony in C, ... Schubert
8 35 INTERLUDE ...
HELEN HENRI (Mezzo-Soprano),
with her own ...
... (The Maiden Speaks)
Waldemar (The Solitude of the Woods)
French Folk Songs
Les Maitres (Mistress)
Journal (Journal)
Verdun

8 45 Hallé Concert
On 22 OCT
Auss. F. T. ...
Sung by a Journey to the Home ... } Wagner
Overture to The Mastersingers ... }
9 45 12.5 S.B. from London (16 10 Local An.
Box 12.5)

[illegible][illegible]

2BD	ABERDEEN.	500 M 600 M
12.0-1.0	Leading Programme relayed from University	
2.0	—Broadcast to Helicon, of 8, from Râilburg. 1.30	
4.0	—from Glasgow 4.0 Concert by the Aberdeen choir	
6.0	Relayed from the Scullery	
5.0	A Short Vocal Recital by A. ...	
11.0	Relayed from the Scullery	
12.0	Relayed from the Scullery	
1.0	Relayed from the Scullery	
2.0	Relayed from the Scullery	
3.0	Relayed from the Scullery	
4.0	Relayed from the Scullery	
5.0	Relayed from the Scullery	
6.0	Relayed from the Scullery	
7.0	Relayed from the Scullery	
8.0	Relayed from the Scullery	
9.0	Relayed from the Scullery	
10.0	Relayed from the Scullery	
11.0	Relayed from the Scullery	
12.0	Relayed from the Scullery	

[illegible]

Exide

UNSPILLABLE BATTERIES

FOR LOW TENSION

For portable wireless sets, hand lamps, etc., space and weight are at a premium, and that cell is the best which, within the imposed limitations of space and weight, will provide the maximum *effective* burning hours on one charge.

Exide Unspillable Cells incorporate an Exide unspillable device, or acid trap, of special design which renders them proof against any loss of acid under the most severe conditions of shaking, tipping, or even complete inversion.



EXIDE TYPE WP24
16 6

They provide a very large ampere hour capacity for minimum space and weight, and their small voltage drop over the whole period of discharge ensures that all burning hours are *effective*.

The new W.P. series of Exide Unspillables is specially designed for use in Suit Case type receivers and provides for complete immersion of the plates in two positions, the carrying and operating positions.

Exide Unspillables are standardised exclusively for the following Portable Sets amongst others

Advance	NSB	Nulli Secundus (suit case type)	2 WPY 4
Acoustic	WPC 3	Ormond	NSK
Burgoyne	WPZ 8	Pearless	NSC
Barodept	WPZ 3	Pye	USP 7
Halcyon (box type)	2 DO 4	Kees-Mace	NSC R
Halcyon (suit case type)	2 WPY 4	Selectors (suit case type)	WPZ 3S
McMichael	WPO 4	Westminster (Dubbler)	NSK
Nulli Secundus (box type)	2 NSC		

Obtainable from any reputable dealer or Exide Service Agent.

LONG LIFE BATTERIES FOR WIRELESS

Exide Batteries Clifton Junction, Near Manchester

Some Future 5GB Events from Birmingham.

Oscott College.

ON a height seven miles from Birmingham rises the beautiful College of Oscott. Built in 1837 for the education of the Catholic

years to the study of philosophy before being ordained priests. Oscott is intimately bound up with the history of the Catholic revival in this country, and has been made famous by its one-time president, Cardinal Wiseman, and former students. In the College Chapel, Cardinal Newman preached his memorable sermon, 'The Second Spring,' on the occasion of the First Provincial Synod of Westminster. The library has a world-wide reputation, particularly in the field of Theology. The museum, too, contains a fine collection of objects of historical interest. The Reverend Monsignor Prior, a former student of Oscott, and former Vicar-General of the diocese, is the Rector of the Sacred Heart Church, Aston, and will give the address at the Roman Catholic studio service from Birmingham on Sunday, October 21. The chorales will be sung by the Oscott College Schola Cantorum directed by the Rev. Laurence P. Emery. This is the first Roman Catholic service to be given in the present Birmingham studios.

Haydn and Mozart.

AN attractive hour-and-a-half of music by the two great Austrian composers is billed for 8 p.m. on Tuesday, October 23rd. The programme will include three delightful short symphonies—No. 9 in G (Le Suir or La Tempesta), by Haydn, and No. 26 in E Flat by Mozart. Symphonies which are distinctly light in nature and might almost be termed dance suites.

'The House with the Twinkly Windows.'

TELLING little play, originally produced by the Lena Ashwell Players, *The House with the Twinkly Windows*, comes from the pen of Mary Pakington, the Worcestershire author of many clever sketches. She is the sister of Lord Hampton, Chief Commissioner of the Boy Scout movement, for which she has written many playlets, but perhaps she is better known as a leading figure in the Village Drama League movement. *The House with the Twinkly Windows* describes the experiences of a party of English people imprisoned in a cellar in Petrograd during the 'Red Terror.' Each character in this play is cleverly drawn, while the most tragic figure of the little Irishman, Derrick Moore, is full of wistful pathos. The listeners who are attracted by an unusual setting for a very human play should tune in at 10.15 p.m. on Wednesday, October 24.

From Riffs to Radio.

THE role of war correspondent inevitably spells a life of romance, and Mr. Oliver Haldwin is no exception to the rule. An officer in the Irish Guards during the late war, he perhaps felt a little quiet after the Armistice, and gravitated to Russia, where, as an officer in Donkin's White Army, he was captured and imprisoned by the 'Reds' for several months. Upon his release, he acted as war correspondent with the Reds in Morocco in their campaign against Spain. Now we find him as reader of short stories over the microphone, which he is again to approach at 9.30 p.m. on Thursday, October 25, when 5GB listeners will be able to hear him in the Studio in *The Riffs*, gathering from 'Martin Chuzzlewit.'

(Continued at foot of column 2)

HOW TO STAIN FLOORS.

(Continued from page 85.)

thickly; again allow to dry, but do not rub off. Then take a piece of glass paper about No. 12 and go lightly over the surface: this will remove much of the raised grain. Don't scrub or rub. It removes some of the stain and makes it look unbroken or grey. When dry, it can be rubbed with your coloured stopper before.

Your floor is now ready for finishing. You can either make it varnish finish or beeswaxed. The latter is a much more lengthy job, but is usually preferred because of the soft or antique appearance. For or oary varnish finish, procure some inside oak oil varnish. This varies in price according to quality, but good varnish is best, although it does not usually dry quickly. Apply this with a firm brush, not too stiff, working the way of the grain, as in staining, not using the varnish too freely and working the varnish into the wood. Let this dry quite hard before applying a second or third coat, as you wish, using your finer glasspaper between each coat.

Should you wish a wax finish, procure one pound of best beeswax. There are other waxes containing acids and they do not dry as hard, and in consequence are not so durable as beeswax. Take a clean can or canister that will hold a quart, shred your beeswax into this, placing it near or on a fire until melted, and, taking it away from the fire, add one and a half pints of turpentine or like proportion, stirring all together. You can add colour—dry Vandyke brown—to this if you wish, apply with a rag or stiff brush thinly, and then rub off with other rags or brushes. It needs a thicker application for the first coat to fill up again. Then use as ordinary floor polish.—Mr. Arthur Bendy, in a talk, on October 11.

(Continued from column 1)

A Request Programme.

ALWAYS certain of a large audience, a request programme is bound to consist of items which have gained the title of 'classics.' At 8 p.m. on Wednesday, October 24, the Birmingham Studio Augmented Orchestra will give a programme of requested orchestral items, which will include the Overture to *The Flying Dutchman*, Elgar's Second Wand of Youth Suite, and Smetana's Symphonic Poem *From Bohemian Woods and Fields*. Also in the programme are Kato Winter (soprano) and Mene (violin), who will play two movements from Beethoven's *Violin Concerto*.

High-Power Short Waves.

THE City of Birmingham Police Band, under its popular conductor—Richard Waseil—will broadcast again at 8 p.m. on Monday, October 25.

A popular musical comedy programme, with John Burke (baritone) and Studio Chorus is in the air for 9.5 p.m. on the same day.

Lozella Picture House Organ and Orchestra are 'on the air' at 7 p.m. on Monday, October 22, and 4.30 p.m. on Thursday, October 25.

Continuing their series of Fables Reminiscences, Alfred Butler and Chrissie Stoddard are presenting *Peter, Peggy, and a Programme* in the variety entertainment on Saturday, October 27, at 3.30. Also in this hour are Vivienne Chatterton and Gerald Scott, Sara Saxony, and Nigel Dailaway and Margaret Ablethorpe in pianoforte duets.

The Logical remedy for Indigestion

Indigestion will not give you any relief from Indigestion. No amount of haphazard or even consistent dosing with medicine will give you permanent relief from Indigestion. Drugs only temporarily ease the symptoms, without removing the cause, paving the way for recurring attacks in a more aggravated and lasting form. The only logical remedy is that which works with Nature to remove the cause.

You need not suffer Indigestion. Many sufferers from long-standing indigestion look upon their complaint as a chronic ailment, which is such a help of nature. But here is a remedy which goes deeper than mere symptoms, striking at the cause and removing it from the system. Bragg's Charcoal is a natural vegetable charcoal, made up in a palatable form, which when taken internally acts much in the same natural fashion as the Carbon in a water filter, so acting upon all impurities in the digestive tract, rendering them innocuous and passing them to away and harmlessly out of the body.

Easy-to-take and Palatable. Bragg's Charcoal acts effectively in any of its five easy-to-take forms. Whether you take it as crisp little biscuits (its most popular form) or in the form of powder, lozenges, tablets, or capsules—it goes straight to the cause of Indigestion and works with Nature in action that is neither astringent nor aperient, neither tonic nor sedative. Bragg's Charcoal is obtainable from all chemists in any of the following forms: Biscuits, 1s. 8d., 3s. 2d., and 6s. per box. Powder, 2s., 3s. 6d., and 5s. per bottle. Lozenges and tablets, 2s. 3d. and 5s. per box. Capsules, 2s. 6d. per box. Granules, 2s. per bottle. Densylla Tooth Powder, 1s. per powder container.

Why Doctors Recommend Bragg's Charcoal. All doctors recommend Bragg's Charcoal because of its natural purity and because its effective treatment is carried out without the slightest harmful or disagreeable after effects. Bragg's Charcoal is prepared for internal use with the utmost care. It is entirely free from grittiness—being ground finer than the finest flour—and is quite tasteless.

Fill in the Coupon for a week's Treatment FREE. Try Bragg's Charcoal at our expense for one week. Fill in the Coupon below and post it, together with 2d. in stamps to cover half postage, to J. L. BRAGG, LTD., 60, Beaconsfield Road, London, N. 11. You will receive a generous free sample of Bragg's Charcoal preparations with a little Brochure, "Nature's Way of Health," which tells you all about Bragg's Charcoal and the rational, scientific manner in which it successfully treats Indigestion.

FREE SAMPLE COUPON

Cut out this Coupon and post it to J. L. BRAGG Ltd., 60, Beaconsfield Rd., London, N. 11.

Send me a free sample of Bragg's Charcoal Biscuits, Capsules, Tablets, Granules, and Densylla Tooth Powder, and I will give them a fair trial. I enclose 2d. to pay half the postage.

NAME

ADDRESS

R.T. 12-10-35

FRIDAY, OCTOBER 19
210 LONDON & 5XX DAVENTRY
(181.4 M., 630 KC.) (1604.8 M., 187 KC.)

9.35
A Glimpse
of the
Middle Ages

which communicates with the spot areas of our

Friday & Programmes continue on page 122

Among the items is a short unpublished play by Thornton Wilder, author of 'The Bridge of San Luis Rey.

11.0-12.0 (Duties only) DANCE
M SIC ARTHUR ROBERTS and his Band
from the Cafe de Paris

Friday & Programmes continued on page 122

Why should we ever grow old?

Why should we ever get tired?
Why should we ever "run down"?

*Eminent Swiss Scientist finds the Key to
Nature's Secret of Vital Energy and Re-creative Power!*
*The Brilliant Researches of E. BUERGI, M.D., Professor of Medicine at
Bern University, Switzerland.*

Scientists have long known that a "wonderful substance" exists in the green leaves of plants and vegetables which they agree is the source of all vital energy. In the words of Sir ARTHUR SHIPLEY, F.R.S., this is "the most wonderful substance in the world." According to Sir RAY LANCASTER, F.R.S., without this substance "the whole living creation would tumble to the ground."

E. BUERGI, M.D., Professor of Medicine at Bern University, Switzerland, believed that if this wonderful substance could be liberated, humanity would possess a revitalizing and re-creative agent of incalculable potentialities. How he succeeded, after long years of research, in isolating this wonderful substance and presenting it in a form (PHYLLOSAN) readily assimilable by the human organism, is now scientific and medical history. The announcement of Dr. Buerger's brilliant discovery, as stated by THE PRESCRIBER, "was received with interest and enthusiasm by scientific men the world over."

The revitalizing, re-creative power of PHYLLOSAN is of particular importance to all men and women over forty, but it can and should be taken by men and women of all ages and by children (over three years) who are not enjoying that vital, vigorous health which alone makes life truly worth living.



In the Great Book of Nature, Science has found the true source of Vital Energy and Re-creative Power—it is PHYLLOSAN!

PHYLLOSAN

Repd.

Are you Anaemic, Debilitated, Overworked, Worn-out?

PHYLLOSAN reinvigorates and renews the blood, increases its haemoglobin content and enables it to carry more oxygen to every part of the body, revitalizes every body cell, strengthens the nerves and increases all physical and vital forces. Start taking PHYLLOSAN to-day!

Are you over 40 and "Feeling Your Age"?

There is nothing in the world which revitalizes the whole human organism with the same efficiency as PHYLLOSAN. In a fortnight you will feel the zest for work and fun returning. In a month you will feel like a "two-year-old." Start taking PHYLLOSAN to-day!

Start taking

PHYLLOSAN

(Pronounced FIL-O-SAN.)

TO-DAY!

PHYLLOSAN is supplied in small tasteless tablets and can be obtained on a doctor's prescription, or direct from your chemist, in two sizes, price 3/- and 5/- per bottle. The 5/- size contains double the quantity and is sufficient for three weeks. If you have any difficulty in obtaining PHYLLOSAN please write (giving name and address of your chemist) to the Sole Distributors, FASSETT & JOHNSON, LTD., 36, Clerkenwell Road, London, E.C.1.

Do you suffer from "Heart," Hardened Arteries, High Blood Pressure, etc.?

PHYLLOSAN restores the elasticity of hardened arteries, cleanses the blood of accumulated lime deposits, reduces high blood pressure and strengthens the heart. Start taking PHYLLOSAN to-day!

Are your Children "Backward"?

PHYLLOSAN can be given to all children over 3 years of age with absolute safety. It revitalizes all the natural processes of growth, assists the development of bone and muscle tissue and increases stamina. Start giving PHYLLOSAN to-day!



Send
Coupon
for this
Book.

THE HUMANITY OF PHYLLOSAN
By Dr. E. Buerger
A book of 100 pages, giving the history of this great discovery and the scientific evidence of its vitality and re-creative power.
To FASSETT & JOHNSON, LTD. (Dept. 2), 36, Clerkenwell Road, London, E.C.1.
Please send a copy of your Book. The Humanity of Phyllosan, and enclose the coupon with the name of the chemist who supplied you the number book to
Name _____ Address _____
R.T. 14/10/26

Programmes for Friday.

5WA CARDIFF. 353 M.
350 KC.

12.0-1.0 London Programme relayed from Daventry

2.30 London Programme relayed from Daventry

5.0 JOHN STRAN'S CARLTON CELEBRITY ORCHESTRA
Relayed from the Carlton Restaurant

5.15 THE CHILDREN'S HOUR

6.0 Mrs. MARIOS CRAW, Hon. Treasurer of National
Garden's Guild—"Tupp Time"

6.15 S.B. from London

6.30 I. HENNER. Some suggestions for the
History of Cricket

6.45 S.B. from London

7.45 The Welsh Countryside

A Tribute to the Work of the Society for the
Preservation of Rural Wales
(See also page 12)

DORRIS JENKINS (Harp)

Gwyneth Gwyn

Thomas

N. T. M. F. C. T. H. A. B.
J. M. S. V. A. S. V. A. S. V. A. S.

L. H. A. F. C. O. P.

P. W. A. H. A. H. A. H. A. H.

Yndweth Calben Llwyd

J. Lloyd Williams

M. A. M. A. M. A. M. A. M.

I. H. W. A. K. A. T. H. E. S. O. C. I. E. T. Y. F. O. R. T. H. E. P. R. E. S. E. R. V. A. T. I. O. N. O. F. R. U. R. A. L. W. A. L. E. S.

W. A. C. Y. N. W. I. T. H. A. L. L. A. S.

P. E. Y. A. L. L. A. S.

D. O. L. L. A. S.

Yr Hufen Melyn

J. Lloyd Williams

A. A. P. R. A. J. O. N. E. S.

A. H. A. S. A. G. O. F. W. A. L. E. S. P. O. E. M. S.

A. S. O. C. I. E. T. Y. O. F. T. H. E. P. U. R. I. T. A. N. R. O. A. D.

T. H. E. S. W. E. T. T. H. E. S.

T. H. E. M. O. U. N. T. A. I. N. S. O. F. G. H. A. R. G. E. N. G. ("Poems of Wales")

Y. F. A. L. L. A. S.

Y. M. A. L. L. A. S.

M. A. M. A. M. A. M. A. M.

Y. A. L. L. A. S.

Y. A. L. L. A. S.

D. O. R. R. I. S. J. E. N. K. I. N. S.

L. A. Y. L. L. A. S.

Thomas

W. A. C. Y. N. W. I. T. H. A. L. L. A. S.

P. E. Y. A. L. L. A. S.

D. O. L. L. A. S.

Yr Hufen Melyn

J. Lloyd Williams

A. A. P. R. A. J. O. N. E. S.

A. H. A. S. A. G. O. F. W. A. L. E. S. P. O. E. M. S.

A. S. O. C. I. E. T. Y. O. F. T. H. E. P. U. R. I. T. A. N. R. O. A. D.

T. H. E. S. W. E. T. T. H. E. S.

T. H. E. M. O. U. N. T. A. I. N. S. O. F. G. H. A. R. G. E. N. G. ("Poems of Wales")

Y. F. A. L. L. A. S.

Y. M. A. L. L. A. S.

M. A. M. A. M. A. M. A. M.

Y. A. L. L. A. S.

Y. A. L. L. A. S.

D. O. R. R. I. S. J. E. N. K. I. N. S.

L. A. Y. L. L. A. S.

Thomas

9.0-11.0 S.B. from London 9.30 Local An-
nouncements (15)5SX SWANSEA. 354.1 M.
1,020 KC.

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

6.15 S.B. from London

6.30 S.B. from Cardiff

6.45 S.B. from London

7.45 S.B. from Cardiff

9.0-11.0 S.B. from London (9.30 Local An-
nouncements (15))

(Friday's Programmes continued on page 124.)

Auctioneer: "Twelve thousand pounds for
this picture—fifteen—seventeen—any
advance on £17,000? Twenty
thousand—sold for £20,000."Who
really owns
that £20,000
painting?
Is it YOU?That painting worth a
king's ransom—to which
the whole world pays hom-
age—to whom does it really
belong? Not to the mere
millionaire, not to the mere
collector, not to the man
who has bought it because
of the rarity or money value.It belongs in the truest sense only
to the man or woman who can appre-
ciate it. If you love art, if there is
in you that divine spark which kindles
and glows in the presence of immortal beauty, you are
one of the favoured few for whom the great Masters
painted. And it is for you that the Educational Book Company has brought together

The World's Famous Pictures

H IRE in two sumptuous volumes you have a gallery of master-
pieces as no multi-millionaire could ever buy. You have the very cream
of all that the greatest painters have created in all ages—from Andrea del
Sarto to Botticelli, from Leonardo to Holbein, from Rubens to Rembrandt,
from Velasquez to Sargent, from the Umbrian Primitives right down to
that triumph of modern technique Mrs. Dod Proctor's wonderful "Morning."

288 Exquisite Mezzogravures and 24 Superb Colour Plates

Send for the Free Prospectus. It
will tell you how these supreme
paintings have been specially
selected by three of the foremost
art-critics of modern times—the
late Sir Claud Phillips, Sir Charles
J. Holmes, Director of the Na-
tional Gallery, and Sir Martin
Conway, formerly Slade Professor
of Fine Arts at Cambridge Uni-
versity. No Money could Buy
the Paintings reproduced in these

Two Volumes

Each volume is
3½ ins. high by
10½ ins. wide, and
1½ ins. in thick-
ness. Bound either
in Blue Half Mo-
rocco with covers
stilted and orna-
mented in Gold,
or in Rich Crimson
Art Canvas with
Embossed Cover2 Volumes. Take Rembrandt's
"Mill" alone. It crossed the
Atlantic for a price of £100,000.
Take "Pinkie," by Sir Thomas
Lawrence. Only two years ago it
fetched £74,000Yet the beautiful plates of
these and all the priceless
treasures in "The World's
Famous Pictures" can be yours
for a first subscription of
only 5/-.

SEND FOR FREE PROSPECTUS

What the Poet said is true, "A thing
of beauty is a joy for ever;" and all
your life you will rejoice in the possession
of this wonderful collection. You want
it now. But you will want it still more
when you have read the fuller details
which the Free Prospectus gives. Get
them—it costs nothing, commits you to
nothing—by posting this Coupon to-day."RADIO TIMES" COUPON
FOR FREE BOOKLETThe Educational Book Co., Ltd.,
Tallis Street, Whitefriars, London, E.C.4Dear Sirs, Please send me, free of charge, a copy of your FREE
BOOKLET describing "The World's Famous Pictures," showing
how I can have the two volumes sent to me free of charge on acceptance
of order and first subscription of 5/- only.

Name _____

Address _____

Occupation _____

Radio _____



DID WARREN TRY TO KILL LETHBRIDGE?

Following our publication last week of the first instalment of The BRENTWARDINE MYSTERY By Margaret and G. D. H. Cole,

we print below the Second Instalment, which should be of interest and service to those who will, on Saturdays, October 20 and 27, be trying to solve the mystery of the wrecked caravan

LAST week you listened to Dr. Prendergast above Brentwardine, where poor Mr. Lethbridge came to such a tragic end through the overturning of her caravan. This, however, was by no means the end of the story. This week we are going to ask Mrs. Martha Muck, the landlady of the "Three Crowns," at Brentwardine, to tell you about the extraordinary struggle that took place in her inn. Before you listen to her, however, you must imagine the hubbub that there was in that sleepy little town. Of course, what everybody was most interested in was the inquest; and they were particularly excited because it had been rumoured that the great Superintendent Wilson of Scotland Yard had been on the spot, actually looking at the remains—and this seemed to suggest that there was more in the affair than pure accident. But any hopes the sightseers had formed were disappointed. The inquest was purely formal; Carol Lethbridge and Hugo Warren—who, you will remember, had driven the ill-fated car, were both too ill to appear. Wilson was not called, and nothing whatever was said about his investigations. It seemed as though, after all, accident was the true explanation, and the hungry sightseers were just packing up their bags to be gone, when the second sensation followed suddenly. I will make way for Mrs. Muck to tell you all about it.

"I tell you, Mrs. Tomkins, such goings on I never did see in all my life! And it's not that I've ever been one to be strait laced, as well you know for all I've had to be a bit careful since Mark died. But it isn't right, and I will say—turning a body's house upside down as if it was that Metropole at Brighton! Oh, yes, you can say this about inquests—they do bring a person custom—though, for my part, it's a sort of custom a person could very well do without. "And there was precious near being a second inquest here this day. What happened? Sakra alive, aren't I telling you? Didn't Mr. Warren, what's staying in this very house, get up in the middle of the night out of his bed, where he was lying insensible and swathed in bandages, if you see what I mean, and didn't he make a murderous attack on poor Mr. Lethbridge, what hadn't lost his wife not three days gone? Hardly decent, I call it. No, he didn't kill the poor gentleman. But they was found struggling on the floor in Mr. Lethbridge's bedroom in the middle of the night, and both in their pyjamas and all. And even before that the house wasn't

hardly fit to live in, what with their having that awful quarrel.

"You see, it was like this. The day the inquest was held, they was both too ill to be let out of bed. Mr. Warren was all muzzy-like still, along of that bang on the head he got when he fell out of the car—and it's a mercy for him he did, else he'd have been killed for sure. And Mr. Lethbridge was suffering from what the doctor called shock, though I'd a call at the horrors myself, and no wonder, what with thinking about his poor wife. Anyway, in the evening of that day, they both seemed better. Mr. Warren he was sitting up in bed, and reading all about the haccident in the newspapers. And Mr. Lethbridge, he said he was going to get up whatever the doctor said. I was hovering about in the passage, in case either of them should want anything, and by and by Mr. Lethbridge opened his door, and went across and knocked on Mr. Warren's, and then—*bang!* A sudden racket they began making the most dreadful racket I went to the door to listen, not that I'm in the listening way ordinary. But with one of them lit on his head and totter with the horrors, well, you never know, do you? Well, I went up close, and I heard Mr. Lethbridge saying to Mr. Warren—right out like that—"You murdered her! You murdered her!" First I thought he was only meaning—what was no more than the truth—that Mr. Warren must have been abominably careless to tip the poor lady over the hill like that—but I soon made out he was accusing Mr. Warren of doing the whole thing on purpose—which didn't stand to reason, seeing Mr. Warren nearly got killed himself. And Mr. Warren—he was giving pretty near as good as he got, saying as how Mr. Lethbridge wasn't fit to live, and if he'd had half a chance he'd have been only too ready to murder the poor lady himself, for all she was his wife. Their words got that unbridled I thought I'd best intervene, so to speak; and in I walks. That stopped 'em a bit; and I tells Mr. Lethbridge he'd better mind himself and get back to bed, and how the doctor said neither of them was to get excited. And then Mr. Lethbridge takes himself off; but just as he was going Mr. Warren shouts at him, as if he'd suddenly thought of something quite new, "You damned scoundrel," he says, "you did murder her. But I'll do you in," he says, or words to that effect.

"Well, that was the first round so to speak; but it was nothing to what happened after. First, they both of them sent for the police inspector, and he went separately into their bedrooms to hear what they'd got to say. And, when he came out, he says,

"Mrs. Muck," he says, "you've got a pair of lunatics in your house, or I'm a Dutchman. They've each of 'em told me that tother murdered the poor lady by interfering with the brakes of that there caravan. Which it's as plain as the nose on your face it was an accident," he says. And all very well for him, but you just listen what happened that very night.

"My bedroom is next to Mr. Lethbridge's, and in the middle of the night I was suddenly woke by hearing the most horrible shenozzle going on next door—worse than any race night I've ever known. I got out of bed and fairly skedaddled along the corridor and woke Moggs—the old man as does for me, you know—and a good hard worker, too, if he ain't quite all there. "Moggs," I says, "you come along at once and put 'em out," I says. So he goes along, and throws open Mr. Lethbridge's door, and there was Mr. Lethbridge and Mr. Warren fighting together on the floor, and a great big knife lying close beside them.

"I told them to get up at once, and stop making a shambles of my house, so to speak, and Moggs, he grabbed hold of Mr. Lethbridge, who was on top of Mr. Warren and had got him down, and pulls him off. "He tried to murder me," says Mr. Lethbridge mighty out of breath. "You vidam," says Mr. Warren getting up off the floor and dusting himself, "you'd have killed me if you hadn't been interrupted." Then I took command of the situation, so to speak.

Now, Mr. Warren," I says, "I don't know which of you was killing which; but just you quick march back into your own bedroom. And lock him in," says I to Mr. Lethbridge, "while I send for the police. And you, Mr. Lethbridge, I'm going to lock you in here." "I call you to witness," says Mr. Lethbridge, "he tried to murder me, and here's the knife he done it with. And I've got a wound in the arm, Mrs. Muck, what I'd thank you to tie up for me, and it's a mercy it's no worse. And the sooner the police come, the better I'll be pleased, because my life isn't safe with that murderer on the premises." But Mr. Warren, he only laughed and used a bad word, and went with Moggs as quiet as a lamb, while I tied up Mr. Lethbridge, which it wasn't much of a wound—not hardly more than a scratch. And then I locked him up in his room, and went for the police myself, not liking to be left alone in the house with a murderer, or maybe two. So I told Moggs to look after them while I went.

"Well, of course, there's only Robert Carter, who's the policeman here at Brent-

(Continued on page 134)

7.45 Favourites of the Older Folk.

SATURDAY, OCTOBER 20 2LO LONDON & 5XX DAVENTRY (981.4 M. 220 KC.) (1,204.2 M. 187 KC.)

9.35 The Buggins Family Once Again.

10.15 a.m. The Daily Service

10.30 The Daily Service: THE DAILY SERVICE, THE DAILY SERVICE, THE DAILY SERVICE

10.40 THE CHILDREN'S HOUR
Directed by RENE TAPPONNIER
From the Carlton Hotel

3.25 The Children's Hour: THE CHILDREN'S HOUR, THE CHILDREN'S HOUR, THE CHILDREN'S HOUR

3.30 A Ballad Concert

MARY CRAFFT (Soprano)

THE CARLTON HOTEL

MARY CRAFFT

THE CARLTON HOTEL

THE CARLTON HOTEL

THE CARLTON HOTEL

THE CARLTON HOTEL

THE CARLTON HOTEL

THE CARLTON HOTEL

THE CARLTON HOTEL

THE CARLTON HOTEL

THE CARLTON HOTEL

THE CARLTON HOTEL

THE CARLTON HOTEL

THE CARLTON HOTEL

THE CARLTON HOTEL

THE CARLTON HOTEL

THE CARLTON HOTEL

THE CARLTON HOTEL

THE CARLTON HOTEL

THE CARLTON HOTEL

THE CARLTON HOTEL

THE CARLTON HOTEL

THE CARLTON HOTEL

THE CARLTON HOTEL

THE CARLTON HOTEL

THE CARLTON HOTEL

THE CARLTON HOTEL

THE CARLTON HOTEL

THE CARLTON HOTEL

THE CARLTON HOTEL

THE CARLTON HOTEL

THE CARLTON HOTEL

THE CARLTON HOTEL

THE CARLTON HOTEL

THE CARLTON HOTEL

THE CARLTON HOTEL

THE CARLTON HOTEL

THE CARLTON HOTEL

THE CARLTON HOTEL

THE CARLTON HOTEL

THE CARLTON HOTEL

THE CARLTON HOTEL

THE CARLTON HOTEL

THE CARLTON HOTEL

THE CARLTON HOTEL

THE CARLTON HOTEL

THE CARLTON HOTEL

THE CARLTON HOTEL

THE CARLTON HOTEL

THE CARLTON HOTEL

THE CARLTON HOTEL

THE CARLTON HOTEL

THE CARLTON HOTEL

THE CARLTON HOTEL

THE CARLTON HOTEL

THE CARLTON HOTEL

THE CARLTON HOTEL

THE CARLTON HOTEL

THE CARLTON HOTEL

THE CARLTON HOTEL

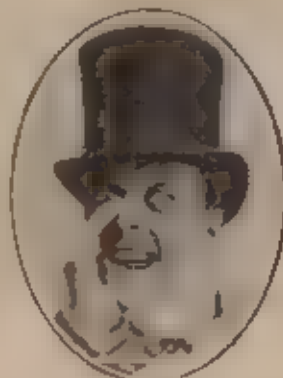
THE CARLTON HOTEL

THE CARLTON HOTEL

THE CARLTON HOTEL

THE CARLTON HOTEL

THE CARLTON HOTEL



WILKIE BARD,
whose characteristic humour will be a feature
of the Vaudeville programme tonight

7.45 Old Folks' Programme

ANDREW CLAYTON (Tenor)

Cecil Dixon (Pianoforte)

THE WIRELESS ORCHESTRA Conducted by
JOHN ANSELL

Overture to "Zampa"

It is a pity that the music of the past is so often forgotten. If Herold was not highly inspired, he certainly was not a great composer. His music is full of life and energy, and it is a pity that it is so often forgotten.

The favourite overture to "Zampa" is made up of the most beautiful music that Herold ever wrote. It is a pity that it is so often forgotten.

ANDREW CLAYTON

CECIL DIXON

THE WIRELESS ORCHESTRA

Conducted by JOHN ANSELL

Overture to "Zampa"

Nocturne in E-flat major, Op. 9, No. 2, Chopin

Musette in G major, Op. 15, No. 1, Beethoven

Songs Without Words, No. 1, Mendelssohn

The Rose Wedding, Mendelssohn

The first of the series of the "Nostalgia" series, which has been so successful in the past, is now being continued. The first of the series of the "Nostalgia" series, which has been so successful in the past, is now being continued. The first of the series of the "Nostalgia" series, which has been so successful in the past, is now being continued.

On the 12th of the series of the "Nostalgia" series, which has been so successful in the past, is now being continued. The first of the series of the "Nostalgia" series, which has been so successful in the past, is now being continued.

On the 12th of the series of the "Nostalgia" series, which has been so successful in the past, is now being continued. The first of the series of the "Nostalgia" series, which has been so successful in the past, is now being continued.

On the 12th of the series of the "Nostalgia" series, which has been so successful in the past, is now being continued. The first of the series of the "Nostalgia" series, which has been so successful in the past, is now being continued.

On the 12th of the series of the "Nostalgia" series, which has been so successful in the past, is now being continued. The first of the series of the "Nostalgia" series, which has been so successful in the past, is now being continued.

On the 12th of the series of the "Nostalgia" series, which has been so successful in the past, is now being continued. The first of the series of the "Nostalgia" series, which has been so successful in the past, is now being continued.

On the 12th of the series of the "Nostalgia" series, which has been so successful in the past, is now being continued. The first of the series of the "Nostalgia" series, which has been so successful in the past, is now being continued.

On the 12th of the series of the "Nostalgia" series, which has been so successful in the past, is now being continued. The first of the series of the "Nostalgia" series, which has been so successful in the past, is now being continued.

On the 12th of the series of the "Nostalgia" series, which has been so successful in the past, is now being continued. The first of the series of the "Nostalgia" series, which has been so successful in the past, is now being continued.

On the 12th of the series of the "Nostalgia" series, which has been so successful in the past, is now being continued. The first of the series of the "Nostalgia" series, which has been so successful in the past, is now being continued.

On the 12th of the series of the "Nostalgia" series, which has been so successful in the past, is now being continued. The first of the series of the "Nostalgia" series, which has been so successful in the past, is now being continued.

On the 12th of the series of the "Nostalgia" series, which has been so successful in the past, is now being continued. The first of the series of the "Nostalgia" series, which has been so successful in the past, is now being continued.

On the 12th of the series of the "Nostalgia" series, which has been so successful in the past, is now being continued. The first of the series of the "Nostalgia" series, which has been so successful in the past, is now being continued.

On the 12th of the series of the "Nostalgia" series, which has been so successful in the past, is now being continued. The first of the series of the "Nostalgia" series, which has been so successful in the past, is now being continued.

On the 12th of the series of the "Nostalgia" series, which has been so successful in the past, is now being continued. The first of the series of the "Nostalgia" series, which has been so successful in the past, is now being continued.

On the 12th of the series of the "Nostalgia" series, which has been so successful in the past, is now being continued. The first of the series of the "Nostalgia" series, which has been so successful in the past, is now being continued.

On the 12th of the series of the "Nostalgia" series, which has been so successful in the past, is now being continued. The first of the series of the "Nostalgia" series, which has been so successful in the past, is now being continued.

On the 12th of the series of the "Nostalgia" series, which has been so successful in the past, is now being continued. The first of the series of the "Nostalgia" series, which has been so successful in the past, is now being continued.

On the 12th of the series of the "Nostalgia" series, which has been so successful in the past, is now being continued. The first of the series of the "Nostalgia" series, which has been so successful in the past, is now being continued.

On the 12th of the series of the "Nostalgia" series, which has been so successful in the past, is now being continued. The first of the series of the "Nostalgia" series, which has been so successful in the past, is now being continued.

On the 12th of the series of the "Nostalgia" series, which has been so successful in the past, is now being continued. The first of the series of the "Nostalgia" series, which has been so successful in the past, is now being continued.

On the 12th of the series of the "Nostalgia" series, which has been so successful in the past, is now being continued. The first of the series of the "Nostalgia" series, which has been so successful in the past, is now being continued.

On the 12th of the series of the "Nostalgia" series, which has been so successful in the past, is now being continued. The first of the series of the "Nostalgia" series, which has been so successful in the past, is now being continued.

On the 12th of the series of the "Nostalgia" series, which has been so successful in the past, is now being continued. The first of the series of the "Nostalgia" series, which has been so successful in the past, is now being continued.

On the 12th of the series of the "Nostalgia" series, which has been so successful in the past, is now being continued. The first of the series of the "Nostalgia" series, which has been so successful in the past, is now being continued.

On the 12th of the series of the "Nostalgia" series, which has been so successful in the past, is now being continued. The first of the series of the "Nostalgia" series, which has been so successful in the past, is now being continued.

On the 12th of the series of the "Nostalgia" series, which has been so successful in the past, is now being continued. The first of the series of the "Nostalgia" series, which has been so successful in the past, is now being continued.

On the 12th of the series of the "Nostalgia" series, which has been so successful in the past, is now being continued. The first of the series of the "Nostalgia" series, which has been so successful in the past, is now being continued.

On the 12th of the series of the "Nostalgia" series, which has been so successful in the past, is now being continued. The first of the series of the "Nostalgia" series, which has been so successful in the past, is now being continued.

On the 12th of the series of the "Nostalgia" series, which has been so successful in the past, is now being continued. The first of the series of the "Nostalgia" series, which has been so successful in the past, is now being continued.

On the 12th of the series of the "Nostalgia" series, which has been so successful in the past, is now being continued. The first of the series of the "Nostalgia" series, which has been so successful in the past, is now being continued.

On the 12th of the series of the "Nostalgia" series, which has been so successful in the past, is now being continued. The first of the series of the "Nostalgia" series, which has been so successful in the past, is now being continued.

On the 12th of the series of the "Nostalgia" series, which has been so successful in the past, is now being continued. The first of the series of the "Nostalgia" series, which has been so successful in the past, is now being continued.

On the 12th of the series of the "Nostalgia" series, which has been so successful in the past, is now being continued. The first of the series of the "Nostalgia" series, which has been so successful in the past, is now being continued.



A ROUSING BIT OF MID-FIELD PLAY.

What a thrill to the packed stands as the scrum breaks and one of the wingers is seen going hard with the ball! The Rugby football season is now at its height and Mr. H. P. Marsh, the famous forward, will broadcast from London this evening at 7.25.

9.30 The Buggins Family Once Again

9.35 Vaudeville

WILLIAM

KERRY

WILLIAM

KERRY

WILLIAM

KERRY

WILLIAM

KERRY

WILLIAM

KERRY

WILLIAM

KERRY

WILLIAM

KERRY

WILLIAM

KERRY

WILLIAM

KERRY

WILLIAM

KERRY



PIANISTI BE POPULAR!

Let Billy Mayerl bring your piano to life

Can you play the piano? Then why envy other pianists on radio and record? Billy Mayerl, the world's greatest syncopated pianist, will teach you the modern "rhythm style"—syncopation—so that you are the envy of your friends. Personal Postal Tuition in your spare time. Simple, rapid, fascinating. Failure impossible. Thousands already successful. You also can be. Play the Mayerl way and be popular! 2d. stamp for postage brings free Book, all particulars and special offer to "R.T." readers. Write NOW

BILLY MAYERL
SCHOOL
9, EXPEND ST., LONDON, W.1

SEND FOR
FREE
BOOKLET



TONER

Make
your
loud
speaker
live!

FIX A
"TONER"

2/6

The Toner will
keep the speaker
in perfect condition
and will
be sold by all the leading W. & A. stores
if unable to obtain send coupon to—

JUNCTION ENGINEERING Co.
(Dept. 47) 149a, JUNCTION RD.
LONDON, N.19

SATURDAY, OCTOBER 20

5GB DAVENTRY EXPERIMENTAL

(401.8 MC. 810 MC.)

TO BE TRANSMITTED FROM THE

2.30 A Children's Concert

Relayed from the Town Hall, Birmingham

THE CITY OF BIRMINGHAM POLICE BAND

Conductor: Mr. J. A. M. B. (T)

1. The Magic Flute (Mozart)

2. The Swan Lake (Tchaikovsky)

3. The Nutcracker (Tchaikovsky)

4. The Sleeping Beauty (Tchaikovsky)

5. The Fairy Garden (Mozart)

6. The Swan Lake (Tchaikovsky)

7. The Nutcracker (Tchaikovsky)

8. The Sleeping Beauty (Tchaikovsky)

9. The Fairy Garden (Mozart)

10. The Swan Lake (Tchaikovsky)

11. The Nutcracker (Tchaikovsky)

12. The Sleeping Beauty (Tchaikovsky)

13. The Fairy Garden (Mozart)

14. The Swan Lake (Tchaikovsky)

15. The Nutcracker (Tchaikovsky)

16. The Sleeping Beauty (Tchaikovsky)

17. The Fairy Garden (Mozart)

18. The Swan Lake (Tchaikovsky)

19. The Nutcracker (Tchaikovsky)

20. The Sleeping Beauty (Tchaikovsky)

21. The Fairy Garden (Mozart)

22. The Swan Lake (Tchaikovsky)

23. The Nutcracker (Tchaikovsky)

24. The Sleeping Beauty (Tchaikovsky)

25. The Fairy Garden (Mozart)

26. The Swan Lake (Tchaikovsky)

27. The Nutcracker (Tchaikovsky)

28. The Sleeping Beauty (Tchaikovsky)

29. The Fairy Garden (Mozart)

30. The Swan Lake (Tchaikovsky)

31. The Nutcracker (Tchaikovsky)

32. The Sleeping Beauty (Tchaikovsky)

33. The Fairy Garden (Mozart)

34. The Swan Lake (Tchaikovsky)

35. The Nutcracker (Tchaikovsky)

36. The Sleeping Beauty (Tchaikovsky)

37. The Fairy Garden (Mozart)

38. The Swan Lake (Tchaikovsky)

39. The Nutcracker (Tchaikovsky)

40. The Sleeping Beauty (Tchaikovsky)

41. The Fairy Garden (Mozart)

42. The Swan Lake (Tchaikovsky)

43. The Nutcracker (Tchaikovsky)

44. The Sleeping Beauty (Tchaikovsky)

45. The Fairy Garden (Mozart)

46. The Swan Lake (Tchaikovsky)

47. The Nutcracker (Tchaikovsky)

48. The Sleeping Beauty (Tchaikovsky)

49. The Fairy Garden (Mozart)

50. The Swan Lake (Tchaikovsky)

51. The Nutcracker (Tchaikovsky)

52. The Sleeping Beauty (Tchaikovsky)

53. The Fairy Garden (Mozart)

54. The Swan Lake (Tchaikovsky)

55. The Nutcracker (Tchaikovsky)

56. The Sleeping Beauty (Tchaikovsky)

57. The Fairy Garden (Mozart)

58. The Swan Lake (Tchaikovsky)

59. The Nutcracker (Tchaikovsky)

60. The Sleeping Beauty (Tchaikovsky)

61. The Fairy Garden (Mozart)

62. The Swan Lake (Tchaikovsky)

63. The Nutcracker (Tchaikovsky)

64. The Sleeping Beauty (Tchaikovsky)

65. The Fairy Garden (Mozart)

66. The Swan Lake (Tchaikovsky)

67. The Nutcracker (Tchaikovsky)

68. The Sleeping Beauty (Tchaikovsky)

69. The Fairy Garden (Mozart)

70. The Swan Lake (Tchaikovsky)

71. The Nutcracker (Tchaikovsky)

72. The Sleeping Beauty (Tchaikovsky)

73. The Fairy Garden (Mozart)

74. The Swan Lake (Tchaikovsky)

75. The Nutcracker (Tchaikovsky)

76. The Sleeping Beauty (Tchaikovsky)

77. The Fairy Garden (Mozart)

78. The Swan Lake (Tchaikovsky)

79. The Nutcracker (Tchaikovsky)

80. The Sleeping Beauty (Tchaikovsky)

81. The Fairy Garden (Mozart)

82. The Swan Lake (Tchaikovsky)

83. The Nutcracker (Tchaikovsky)

84. The Sleeping Beauty (Tchaikovsky)

85. The Fairy Garden (Mozart)

86. The Swan Lake (Tchaikovsky)

87. The Nutcracker (Tchaikovsky)

88. The Sleeping Beauty (Tchaikovsky)

89. The Fairy Garden (Mozart)

90. The Swan Lake (Tchaikovsky)

91. The Nutcracker (Tchaikovsky)

92. The Sleeping Beauty (Tchaikovsky)

93. The Fairy Garden (Mozart)

94. The Swan Lake (Tchaikovsky)

95. The Nutcracker (Tchaikovsky)

96. The Sleeping Beauty (Tchaikovsky)

97. The Fairy Garden (Mozart)

98. The Swan Lake (Tchaikovsky)

99. The Nutcracker (Tchaikovsky)

100. The Sleeping Beauty (Tchaikovsky)

101. The Fairy Garden (Mozart)

102. The Swan Lake (Tchaikovsky)

103. The Nutcracker (Tchaikovsky)

104. The Sleeping Beauty (Tchaikovsky)

105. The Fairy Garden (Mozart)

106. The Swan Lake (Tchaikovsky)

107. The Nutcracker (Tchaikovsky)

108. The Sleeping Beauty (Tchaikovsky)

109. The Fairy Garden (Mozart)

110. The Swan Lake (Tchaikovsky)

111. The Nutcracker (Tchaikovsky)

112. The Sleeping Beauty (Tchaikovsky)

113. The Fairy Garden (Mozart)

114. The Swan Lake (Tchaikovsky)

115. The Nutcracker (Tchaikovsky)

116. The Sleeping Beauty (Tchaikovsky)

117. The Fairy Garden (Mozart)

118. The Swan Lake (Tchaikovsky)

119. The Nutcracker (Tchaikovsky)

120. The Sleeping Beauty (Tchaikovsky)

121. The Fairy Garden (Mozart)

122. The Swan Lake (Tchaikovsky)

123. The Nutcracker (Tchaikovsky)

124. The Sleeping Beauty (Tchaikovsky)

125. The Fairy Garden (Mozart)

126. The Swan Lake (Tchaikovsky)

127. The Nutcracker (Tchaikovsky)

128. The Sleeping Beauty (Tchaikovsky)

129. The Fairy Garden (Mozart)

130. The Swan Lake (Tchaikovsky)

131. The Nutcracker (Tchaikovsky)

132. The Sleeping Beauty (Tchaikovsky)

133. The Fairy Garden (Mozart)

134. The Swan Lake (Tchaikovsky)

135. The Nutcracker (Tchaikovsky)

136. The Sleeping Beauty (Tchaikovsky)

137. The Fairy Garden (Mozart)

138. The Swan Lake (Tchaikovsky)

139. The Nutcracker (Tchaikovsky)

140. The Sleeping Beauty (Tchaikovsky)

141. The Fairy Garden (Mozart)

142. The Swan Lake (Tchaikovsky)

143. The Nutcracker (Tchaikovsky)

144. The Sleeping Beauty (Tchaikovsky)

145. The Fairy Garden (Mozart)

146. The Swan Lake (Tchaikovsky)

147. The Nutcracker (Tchaikovsky)

148. The Sleeping Beauty (Tchaikovsky)

149. The Fairy Garden (Mozart)

150. The Swan Lake (Tchaikovsky)

151. The Nutcracker (Tchaikovsky)

152. The Sleeping Beauty (Tchaikovsky)

153. The Fairy Garden (Mozart)

154. The Swan Lake (Tchaikovsky)

155. The Nutcracker (Tchaikovsky)

156. The Sleeping Beauty (Tchaikovsky)

157. The Fairy Garden (Mozart)

158. The Swan Lake (Tchaikovsky)

159. The Nutcracker (Tchaikovsky)

160. The Sleeping Beauty (Tchaikovsky)

161. The Fairy Garden (Mozart)

162. The Swan Lake (Tchaikovsky)

163. The Nutcracker (Tchaikovsky)

164. The Sleeping Beauty (Tchaikovsky)

165. The Fairy Garden (Mozart)

166. The Swan Lake (Tchaikovsky)

167. The Nutcracker (Tchaikovsky)

168. The Sleeping Beauty (Tchaikovsky)

169. The Fairy Garden (Mozart)

170. The Swan Lake (Tchaikovsky)

171. The Nutcracker (Tchaikovsky)

172. The Sleeping Beauty (Tchaikovsky)

173. The Fairy Garden (Mozart)

174. The Swan Lake (Tchaikovsky)

175. The Nutcracker (Tchaikovsky)

176. The Sleeping Beauty (Tchaikovsky)

177. The Fairy Garden (Mozart)

178. The Swan Lake (Tchaikovsky)

179. The Nutcracker (Tchaikovsky)

180. The Sleeping Beauty (Tchaikovsky)

181. The Fairy Garden (Mozart)

182. The Swan Lake (Tchaikovsky)

183. The Nutcracker (Tchaikovsky)

184. The Sleeping Beauty (Tchaikovsky)

185. The Fairy Garden (Mozart)

186. The Swan Lake (Tchaikovsky)

187. The Nutcracker (Tchaikovsky)

188. The Sleeping Beauty (Tchaikovsky)

189. The Fairy Garden (Mozart)

190. The Swan Lake (Tchaikovsky)

191. The Nutcracker (Tchaikovsky)

192. The Sleeping Beauty (Tchaikovsky)

193. The Fairy Garden (Mozart)

194. The Swan Lake (Tchaikovsky)

195. The Nutcracker (Tchaikovsky)

196. The Sleeping Beauty (Tchaikovsky)

197. The Fairy Garden (Mozart)

198. The Swan Lake (Tchaikovsky)

199. The Nutcracker (Tchaikovsky)

200. The Sleeping Beauty (Tchaikovsky)

201. The Fairy Garden (Mozart)

202. The Swan Lake (Tchaikovsky)

203. The Nutcracker (Tchaikovsky)

204. The Sleeping Beauty (Tchaikovsky)

205. The Fairy Garden (Mozart)

206. The Swan Lake (Tchaikovsky)

207. The Nutcracker (Tchaikovsky)

208. The Sleeping Beauty (Tchaikovsky)

209. The Fairy Garden (Mozart)

210. The Swan Lake (Tchaikovsky)

211. The Nutcracker (Tchaikovsky)

212. The Sleeping Beauty (Tchaikovsky)

213. The Fairy Garden (Mozart)

214. The Swan Lake (Tchaikovsky)

215. The Nutcracker (Tchaikovsky)

216. The Sleeping Beauty (Tchaikovsky)

217. The Fairy Garden (Mozart)

218. The Swan Lake (Tchaikovsky)

219. The Nutcracker (Tchaikovsky)

220. The Sleeping Beauty (Tchaikovsky)

221. The Fairy Garden (Mozart)

222. The Swan Lake (Tchaikovsky)

223. The Nutcracker (Tchaik

Valve evolution

MARCONI PROGRESS



MARCONI TYPE S 215
2 volt screen grid valve

MARCONI TYPE S 410
4 volt screen grid valve
Price 22/6

MARCONI TYPE S POINT 8
A.C. screen grid valve
Price 25/-

These valves are specially designed for high frequency work and are suitable for use in the following circuits:

Frequency	6.0 mcs.
Power	100 watts
Grid	200 volts
Screen	100 volts
Control	100 volts
Heater	2.5 amp.

The Newest Refinements
in Valve manufacture
are to be found in
Marconi Valves.

Frequency	6.0 mcs.
Power	100 watts
Grid	200 volts
Screen	100 volts
Control	100 volts
Heater	2.5 amp.

MARCONI VALVES

THE MARCONI COMPANY, LTD.,
210-212, TOTTENHAM COURT ROAD,
LONDON, W.1.

Saturday's Programmes continued (October 20)

5WA CARDIFF. 153 M.
950 KC.**12.0-12.45 A Popular Concert**

Relayed from the National Museum of Wales
NATIONAL ORCHESTRA OF WALES
Overture to 'The Mastersingers' Wagner
Prelude and Angels Farewell (The Dream of
Gerontius) Elgar
Variations on a once Familiar Air Haydn Wood
Puck's Music

(1) Ten years ago, however, the story was told to an audience of children, who particularly enjoyed the picture. It would seem however, that any Puck takes strange and ill-judged compasses for the children's world.

3.35 London Programme relayed from Daventry

5.15 THE CHILDREN'S HOUR

6.0 London Programme relayed from Daventry

6.15 S.B. from London

6.40 Local Sports Bulletin

6.45 S.B. from London

7.0 Mr. STANLEY DARE 'And that'

7.15 S.B. from London

7.25 Mr. L. E. WILLIAMS 'Typical Sport'

Mr. LION WOODS 'West of England Sport'

7.45 A Popular Concert

Relayed from the Assembly Room, City Hall

Overture to 'The Merry Wives of Windsor'

Eri tu ('It was thou,' from 'A Masked Ball')

THE Governor of Boston has fallen in love

with the wife of his friend and secretary

Renato, who swears to be revengeful.

In this air Renato expresses, first, his

and then his grief, as he thinks of the happiness

that his false friend has destroyed

On the 19th

Wine Trade (Waltz of Sadness) S. B.

Local Music from the City Hall

CONCERT Opera, Henry VIII, deals

with the King's initiation for Anne

Bolton.

The marriage ceremony gives opportunity

for a Ballet Divertissement, which comes between

the Second and Third Acts. The concert version

of the Ballet Music includes four pieces.

I. Introduction. Entry of the Olives. The

March, begun by Olives and Trumpets, and

worked up by the Full Orchestra.

II. Scots Lullaby. A lullaby in which the

lullaby is given by Woodwind and strings, the

lullaby is given by the Olives and strings, the

lullaby is given by the Olives and strings, the

lullaby is given by the Olives and strings, the

lullaby is given by the Olives and strings, the

lullaby is given by the Olives and strings, the

lullaby is given by the Olives and strings, the

lullaby is given by the Olives and strings, the

lullaby is given by the Olives and strings, the

RENTE SWEETLAND (Pianoforte) and Orchestra
The Opium

ONE HINTER
Suite, 'Russian Ballet'

OWEN BREWERY and Orchestra
Even the bravest heart ('Faust')

ONE HINTER
Nocturne and Wedding March ('A Midsummer

Night's Dream')

9.0-12.0 S.B. from London 9.30 Local Announcements

5.15 T. (CHILDREN'S HOUR)

5.6 London Programme relayed from Daventry

6.15 S.B. from London

7.0 S.B. from Cardiff

7.15 S.B. from London

7.25 S.B. from Cardiff

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

6.15 S.B. from London

6.40 Local Sports Bulletin

6.45-12.0 S.B. from London (9.30 Local Announcements, Sports Bulletin)

6.15 S.B. from London

6.40 Local Sports Bulletin

6.45-12.0 S.B. from London (9.30 Local Announcements, Sports Bulletin)

6.15 S.B. from London

6.40 Local Sports Bulletin

6.45-12.0 S.B. from London (9.30 Local Announcements, Sports Bulletin)

6.15 S.B. from London

6.40 Local Sports Bulletin

6.45-12.0 S.B. from London (9.30 Local Announcements, Sports Bulletin)

6.15 S.B. from London

6.40 Local Sports Bulletin

6.45-12.0 S.B. from London (9.30 Local Announcements, Sports Bulletin)

6.15 S.B. from London

6.40 Local Sports Bulletin

6.45-12.0 S.B. from London (9.30 Local Announcements, Sports Bulletin)

6.15 S.B. from London

6.40 Local Sports Bulletin

6.45-12.0 S.B. from London (9.30 Local Announcements, Sports Bulletin)

6.15 S.B. from London

6.40 Local Sports Bulletin

6.45-12.0 S.B. from London (9.30 Local Announcements, Sports Bulletin)

6.15 S.B. from London

6.40 Local Sports Bulletin

6.45-12.0 S.B. from London (9.30 Local Announcements, Sports Bulletin)

6.15 S.B. from London

6.40 Local Sports Bulletin

6.45-12.0 S.B. from London (9.30 Local Announcements, Sports Bulletin)

6.15 S.B. from London

6.40 Local Sports Bulletin

6.45-12.0 S.B. from London (9.30 Local Announcements, Sports Bulletin)

6.15 S.B. from London

6.40 Local Sports Bulletin

6.45-12.0 S.B. from London (9.30 Local Announcements, Sports Bulletin)

6.15 S.B. from London

6.40 Local Sports Bulletin

6.45-12.0 S.B. from London (9.30 Local Announcements, Sports Bulletin)

6.15 S.B. from London

5NG NOTTINGHAM. 215.3 M.
950 KC.

3.30 London Programme relayed from Daventry

THE CHILDREN'S HOUR

A Surprise Afternoon

Plans by Winifred A. Hatchell

Musical by Ada Richardson

6.0 London Programme relayed from Daventry

6.15 S.B. from London

6.40 Sports Bulletin

6.45-12.0 S.B. from London (9.30 Local Announcements, Sports Bulletin)

2.25

3.20 A Popular Concert

on behalf of the Salford Royal Hospital

Relayed from the Salford Palace

Speeches

3.35 THE NORTHERN WIRELESS ORCHESTRA, con-

ducted by T. H. MORRISON

Overture to 'Zampa'

HORACE STEVENS (Bass) in Selected Songs

ORCHESTRA

The Call (from 'Keltic Suite')

MARIA MAROVA (Songs with Guitar)

S. B. from London

Far from the Ball ..

THORNTON DODD (Entertainers)

ONE HINTER

First Dance

HORACE STEVENS in more selected songs

MARIA MAROVA in further songs

ORCHESTRA

Country Dances

THORNTON DODD

ORCHESTRA

Military March

THE CHILDREN'S HOUR

Children's Variety Programme

FREDERICK J. FIRTH

The Little Dove

THE CHILDREN'S HOUR

THE CHILDREN'S HOUR

THE CHILDREN'S HOUR

THE CHILDREN'S HOUR

THE CHILDREN'S HOUR

THE CHILDREN'S HOUR

THE CHILDREN'S HOUR

THE CHILDREN'S HOUR

THE CHILDREN'S HOUR

THE CHILDREN'S HOUR

THE CHILDREN'S HOUR

THE CHILDREN'S HOUR

THE CHILDREN'S HOUR

THE CHILDREN'S HOUR

THE CHILDREN'S HOUR

THE CHILDREN'S HOUR

THE RADIO TIMES.

The Journal of the British Broadcasting Corporation.

Published every Friday—Price Two pence.

Editorial address: Savoy Hill, London, W.C.2

The reproduction of the copyright programmes contained in this issue is strictly reserved.

(Manchester programme continued on page 132.)



★ THIS IS THE Exide TRICKLE CHARGER

The superiority of Accumulators either to Dry Batteries or to Battery Eliminators as a source of High Tension is absolute. The ideal arrangement is a combination of Exide H.T. with a simple and reliable means of recharging the batteries on the spot.

★ A MESSAGE TO ALL THOSE WITH A.C. MAINS

The number of chargers on the market is legion, and most of them cost less than the Exide Trickle Charger. But the Exide possesses features which others do not, notably:—

1. *Meters to indicate exactly the rate at which your batteries are being charged.*
2. *Means to control the charging rate to suit your particular set*
3. *The ability to change over from Charge to Receive and vice versa by means of a single switch, and not by the clumsy connection and disconnection of wires*

Why you should insist on an Exide Trickle Charger.

Because in order to recharge with any charger which has not the special Exide features:—

- a. *You will have to connect up the charger before you recharge and disconnect it afterwards.*

- b. *You will have to charge at the fixed rate of that particular charger, whether that is appropriate to your batteries or not*

- c. *You will have to know when a recharge is due and how long it should continue*

This involves work with a hydrometer and volt meter which many people may find troublesome, and not everyone claims the necessary knowledge.

The Exide Trickle Charger is designed for those who wish to be relieved of all and every pre-occupation about their batteries.

The controls set the current, the meters show any variation or fault, and your whole problem of battery maintenance resolves itself into the turn of a switch

Available for A.C. Mains of 100/125 volts, 40/120 periods or of 200/240 volts, 40/120 periods

When ordering please state voltage and periodicity of your mains

Full instructions are issued with each Charger.

PRICES

LOW TENSION TRICKLE CHARGER,	£3. 10. 0.
HIGH TENSION TRICKLE CHARGER,	£5. 5. 0.
COMBINED H.T. AND L.T.	£8. 0. 0.

Exide Trickle Chargers offer Accumulator Quality Reception with Eliminator Convenience.

Your dealer or any Exide Service Agent will install an Exide Trickle Charger for you, and adjust it to your set.

Exide

TRICKLE CHARGER

(incorporating the Westinghouse Metal Rectifier)

Saturday's Programmes cont'd (October 20)

(Manchester Programme continued from page 150)

7.45 An Orchestral Concert

10.15 - 11.00
Overture to 'The Flying Dutchman'
REX COSTELLO (The Jolly Fellows)
This Day Business
11.00 - 11.15
The Poets' Club
One George's Club
Selecting of the works of Montaigne

8.30 ORGAN RECITAL

By MARION DRAKE (Organ Director at the Conservatoire of Paris) relayed from the Town Hall, Walsley
(S.B. from Liverpool)

Allegretto and Toccata from Symphony No. 3
Canon in B Minor
Cortege (Procession) and Litany
In preparation on a Submitted Theme

9.0-12.0 S.B. from London (9.30 Local A. relayed)

Other Stations.

5NO NEWCASTLE

9.30 - 10.15
10.15 - 11.00
11.00 - 11.15
11.15 - 12.00

55C GLASGOW.

11.0 - 11.15
11.15 - 11.30
11.30 - 11.45
11.45 - 12.00

2BD ABERDEEN.

11.0 - 11.15
11.15 - 11.30
11.30 - 11.45
11.45 - 12.00

2BE BELFAST.

11.0 - 11.15
11.15 - 11.30
11.30 - 11.45
11.45 - 12.00

FROM THE BROADCAST PULPIT.

SOME people find it difficult to know what God is like, and perhaps make a mistake in thinking that only really learned persons can know Him. I believe that we can find God with our hearts as well as with our minds. There are people who obviously know God, and are conscious of Him, who are not literate or learned. What if the ordinary processes of life are should be means by which God wants to make Himself known to everyone through the life which produces fruit in response to the labour of man? Many people have found in the gifts of Nature the signs of the God of Love from whom all good things do come. I am at any rate ready to believe that, that these people are as near reality as those who say that you cannot approach God unless you have studied science and theology.—The Rev. Canon F. W. Hood, Liverpool.

ONE of the peculiar advantages of the daily service is that it finds quite a lot of us on our daily road stumbling up against God, and that it brings with it a flash of understanding about His presence and His purpose and His care. Most of us have the lines and places that we specially associate with God and our worship of Him; holy days and holy places have a wonderful power to touch our lives with wisdom and understanding, and love, and power and peace. But they have one danger, that we begin to think that it is only there and then that God is interested in us and that we need to be interested in Him. Churches and Sanctuaries are prisons or palaces we have built for Him. We keep God apart. But in these minutes of worship, in the midst of the daily duties the presence of God has overshadowed you to help you to remember that your work is part of the service of goodness and holiness, that your joys and blessings are God's mercies, that your burdens and sorrows are only part of the cross that God is carrying with you as you and He fight life's battle. The Rev. John Lamb, Liverpool.

B.B.C. OFFICIAL PUBLICATIONS

which will be of interest to the regular listener.

AIDS TO STUDY PAMPHLETS Autumn, 1928

In connection with the new Session of Talks and Lectures, the undermentioned pamphlets are published as a guide and a help to interested listeners.

FIRST HALF OF SESSION TALKS AND LECTURES SYLLABUS (Free. By post 1d.)

(The following pamphlets 1d. Post free 2d.)

Mechanics in Daily Life... Dr. Alex. Wood
Life in Roman Britain... Major Gordon Home
Some Ideas and Incidents on World Religion... Dr. H. S. Waterhouse
America Today... Mr. S. K. Ratchiff

SECOND HALF OF SESSION. (Ready in October)

Science in the Modern World... Prof. E. N. da C. Andrade
Modern Britain in the Making... Mr. G. D. H. Cole
Tendencies in Industry Today... Lord Melchett, Mr. H. D. Henderson, Maj. Walter Elliott, M.P., Miss Lynda Grier, Sir Herbert Samuel, M.P.
Wayfaring in Olden Times... Mr. Grace Hadow

How to Begin Biology... Mr. Norman Walker
Subscription to cover all Aids to Study Pamphlets for one year, 4s.
Applications for any of the above pamphlets should be addressed to the B.B.C. Bookshop, Savoy Hill, London, W.C.2

WHEN LISTENING TO BROADCAST OPERA

the listener will find his enjoyment greatly increased by having before him a copy of the libretto. Librettos of the 1928-29 Season of Broadcast Opera are published by the B.B.C. in booklet form, together with notes on the composer, a synopsis of the opera, &c.

OPERAS TO BE BROADCAST

Opera	Composer	Date
Peace and Melancholy (Debussy)	Debussy	Oct. 3
Samson and Delilah	Massenet	Nov. 18
Die Walküre	Wagner	Dec. 16
Die Meistersinger	Wagner	Jan. 10, 1929
Ivanhoe	Sullivan	Feb. 27
Flying Dutchman	Wagner	Mar. 27
Jongleur de Notre Dame	Massenet	Apr. 24
The Swallows	Puccini	May 29
Werther	Massenet	June 26
Le Roi Lear	Delibes	July 31
Le Roi Lear	Delibes	Aug. 23

The price of each libretto, which can be obtained from B.B.C. Stations, newsagents, and bookstalls, is 2d., or the series of 12 will be forwarded as published for the sum of 2s., post free. Application should be made to the B.B.C. Bookshop, Savoy Hill, W.C.2.

B.B.C.

SCHOOL BROADCASTS PAMPHLETS Autumn, 1928.

The undermentioned pamphlets, which are published in connection with the afternoon broadcasts to schools, will be found of great assistance to teachers generally.

SCHOOL SYLLABUS. (Free. By post 1d.) (The following pamphlets 1d. Post free 2d.)

Syllabus for Secondary Schools.

Scholar's Music Manual Sir Walford Davies
Elementary French Manual... Men. E. M. Stephan
Speech and Language Mr. A. Lloyd James
(For Teachers only)
Looking at Pictures... Ann Berry
Foundations of Poetry... J. C. Stobart and Mary Somerville
What the Onlooker Saw... Rhoda Power
Nature Studies... Miss Van Wyss
The Why and Wherefore of Farming... A. H. Kent
Round the World... Clifford Colman, Ernest Young, and other Travellers
Supplies in bulk 1d. per copy, plus postage
Special terms to Schools on application.
Subscription for one year, 4s.
Supplies may be obtained from the B.B.C. Bookshop, Savoy Hill, W.C.2.

BLANFORD'S

West-End Tailoring

on Credit

MAN'S ALL-WOOL

Cheviot

OVERCOAT

Sent post
free for
only

3/-
DOWN

We have high-quality sizes in stock and will be able to fit you immediately with a fine All-Wool Cheviot Overcoat. A new selection of up-to-date made and finished velvet jackets. Cut by the finest West-end makers. Each coat is a perfect model. We guarantee to give you a perfect fit.

In Grey Navy and Brown BS.

Don't send for payment, as we send you a coat on approval. If you are not satisfied, money returned at once. Send chest and height measurements and on our request, we will send full postal address and agree to pay 7 pence in hand.

John Blanford

As easy as winning
BLANFORD'S
CREDIT SYSTEM

Dept. R.T.B. 119 and 129, Bunhill Row,
Moorgate, London, E.C.1.

**Emblem
Assorted
BISCUITS**

As delicious as they
are moderate in price



Made only by
CARR'S
EARLS

**GREY HAIR
ONCE AGAIN**

RECOLOURED

IN 30 MINS.

The great advantages of Inecto are that you can get a perfect result and the process is simple. You can restore the original colour permanently with the natural sheen and texture, in one process taking only half an hour at home.



Write for
free sample
dressing
on Inecto
Home Re-
coloration.

INECTO

15, North Audley St., London, W.1.

**Your own BAGATELLE
TABLE**



Write for Price List and details of 17 FREE, 17 Cash Price, 17 5/- and 17 10/- included. Table is a new and a use 7 days free trial. Carriage Paid.

E. J. RILEY, LTD.,
JASPER WORKS, ACCRINGTON.
And at Dept. 17, 149, Aldersgate Street,
London, E.C.1.

Turn spare time into spare cash



with the
ALL-BEST



BRITISH

TOOL CHEST

AND HOME REPAIRING OUTFIT

What would you say if you could simultaneously—make another income—improve your Home Comfort—and thoroughly enjoy doing it? Yet everyone, regardless of position or occupation, can at once achieve these three objects with the G.T.L. Tool Chest and Home-Repairing Outfit.

With it you can make Wireless Cabinets, all kinds of Furniture and Fixtures as well as do all Home Repairs. Thus you will make considerable money, bring added comfort to your family and enjoy using a complete outfit of the highest quality tools.

No Experience Necessary

A Free Book of Instructions, containing over 250 working illustrations, is included in the G.T.L. Tool Chest. If you have never handled a tool, this book tells you What-to-do and How-to-do-it, so that you can be sure of immediate success.

Contents of the G.T.L. Tool Chest

Over 50 high quality articles are neatly fitted in steel clips. Every tool you will need and every accessory, even down to nails and screws are here, ready the moment you want them. The latest improved G.T.L. Tool Chest contains the most up-to-date and finest tools, which come to you direct from high-class Sheffield manufacturers with a signed Guarantee.

Yours at once for a small Deposit

By paying a deposit of a few shillings you immediately receive the G.T.L. Tool Chest. The balance you can pay by small monthly instalments during which time the G.T.L. Tool Chest is making money for you.

Cash Prize Competition

Valuable cash prizes will be offered for the best Money-Making examples produced by the G.T.L. Tool Chest. This competition is open to G.T.L. customers only and entrance is Free.

Send for Full Particulars To-day

Just fill in and post the Coupon below. By return you will receive full particulars, with photographs of the G.T.L. Tool Chest. How you can make money in your spare time—What delighted users say about it—and details of the Cash Prize Competition.

TO READERS OF "THE RADIO TIMES"

Free

A beautiful 24-page illustrated Brochure, together with photographs of the G.T.L. Tool Chest and particulars of the Cash Prize Competition, will be sent to you free, if you post the coupon below.

CUT OUT THIS COUPON NOW

TO GUARANTEED TOOLS LIMITED
114-116, MARLBORNE LANE, LONDON W.1

Please send me by return of post a full and complete brochure on the G.T.L. Tool Chest and particulars of the Cash Prize Competition, together with photographs of the G.T.L. Tool Chest and particulars of the Cash Prize Competition. Please also send me particulars of your cash prize competition.

Name

Address

The Brentwardine Mystery.

(Continued from page 126.)

ward-ne, and everybody knows he hasn't much sense, poor fellow, and small blame to him if he had even less than usual, when I routed him out in the middle of the night he at last made him realize what was up and got him back with me. I made him telephone the police station at Ludlow to send someone out at once, and then make sure the two gentlemen were both in their rooms, and stand guard in the passage till the inspector came. At last he did come—very cross with me and everyone else for being called out at that time of night—and then he went in and had another long palover with each gentleman in turn. That is, if you can call folks gentlemen, that try to murder each other in a respectable house when they're supposed to be ill in bed.

Well, when he got in it was just the same as before, each of them saying the other was a murderer, and a body didn't know whether they were standing on their head or their heels. Of course, it looked bad for Mr. Warren, with him being found in Mr. Lethbridge's bedroom and his bloodstained knife on the floor and all. For he admitted the knife was his—only he said he'd left it in the caravan, which all the stuff in there was burnt, as I daresay you know. And as for being in Mr. Lethbridge's bedroom, he said Mr. Lethbridge had come into his room first of all when he was asleep, and then gagged him and carried him across to his own room where he'd taken off the gag, and then begun

to shout and struggle with him. So he said Mr. Lethbridge was taking up the whole affair in order to get him into trouble. Mr. Lethbridge said that was a pretty thin story, and Mr. Warren would have killed him dead if he hadn't come in. Which, as Mr. Lethbridge is a tidy bit stronger than Mr. Warren and was holding Mr. Warren down when I arrived, don't sound likely to me. But Mr. Warren was in Mr. Lethbridge's bedroom where he hadn't got no business to be, and there's no getting away from that.

Of course, each of them wanted the inspector to arrest the other, and the poor man was so worried he hadn't an idea what to do. So it ended with him leaving them both in their rooms, and telling them they mustn't leave the place, and putting two policemen on guard to see they didn't get away while he went and lay down on my sofa.

Then that Colonel Baakbrag, who calls himself Chief Constable, whatever that is, came up, and they sent for that Dr. Parnham, who's rented Mrs. Morran's house, male or two along by the river, with him, who they says got something to do with Scotland Yard—and they all had a great argle-bargle in my best parlour. And then they rang up Dr. Scarlett, who's been attending both the patients, and told him what had happened. And he came round too, and they had another argument. And in

the end they didn't arrest anybody—only they got Mr. Warren off to the County Hospital, and left Mr. Lethbridge in my best bedroom.

'As soon as they were gone, I went upstairs and told Mr. Lethbridge I'd thank him to leave my house at once, murdering people or getting himself murdered on my new Axminster. And Mr. Lethbridge was very high and mighty, and said nothing would suit him better. So he went away that very day to 'The Plumes' at Ludlow, where they'd take in Crippen himself to bring customers to the bar, and I believe he's there still.

'And what things are coming to I don't know. And what are the police for—what we pay out of rates and taxes—if it isn't to arrest malefactors what go murdering each other in my best bedroom? Of course it's all nonsense about either of them killing Mrs. Lethbridge what was. But what I say is, people haven't got no right to go turning my house upside-down without a with-your-leave or a by-your-leave. There was a great splash of blood on Mr. Warren's sheet that it'd take a week to get it out of. Though I'm not denying, mind you, that inquests are good for custom. They fairly drank the place dry and all. And that reminds me, I never rung up Tappett's to send down that extra lot of Bass. Good-night, Mrs. Tomkins. Good-night!

(For Instalment Three see next week's issue.)

The Original Moving-Coil Speaker

The R.K. was the first of the moving-coil speakers. It is still the first in quality, for there is no other instrument capable of giving such faithful reproduction. Since the R.K. Senior (the original model) is the R.K. Junior is an instrument which gives perfect reproduction over the whole range of audible frequencies. Supplied for operation direct from A.C. or D.C. electric light mains.

Price £5 5 0
Filter Unit £1 5 0 ex.



If you prefer to build your own equipment, ask your dealer for a copy of the new B.T.H. Booklet "Sound Reproducing Devices."



R.K. SPEAKERS

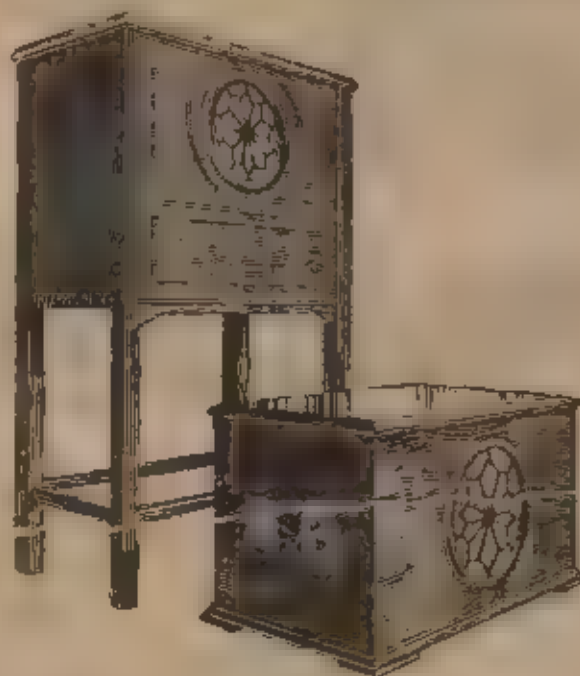


Table Grand Junior R.K.	A.C.	£34 15 0
	D.C.	£30 5 0
De Luxe Junior R.K.	A.C.	£40 5 0
	D.C.	£36 5 0



"The Barber of Seville"

There is humour in this opera—light arias of which you will want to catch every note and every word. Above all there is the famous aria "Una voce poco fa"—beloved of every prima donna. You will hear this properly if you are using the pure current of the Lissen battery—pure D.C. current which keeps reproduction clear and puts power into your set. And its power lasts throughout months and months of use, because there are big cells in the Lissen battery, and more energy packed into each cell because of the new process and new chemical combination which is used only by Lissen and which you can only get in the Lissen battery.

Notice how clearly the famous arias come through to you on October 24th if you are using a Lissen battery 10,000 dealers sell it. Ask for it in a way which shows you will take no other

60 volts (reads 66)	7/11
100 volts (reads 108)	12/11
60 volt super power	13/6
9 volt grid bias	1/6
4½ volt pocket battery 5d. each (4s. 6d. dozen)	

LISSEN LIMITED, Friars Lane, Richmond, Surrey.
Managing Director: Thos. N. Cole

MADE IN
ENGLAND



Not merely
a local station set
but a "full throttle"
Home and Foreign receiver

EVERYTHING

The
S.E.C.
your guarantee

ELECTRICAL

A station every second

HAMBURG

ROME

ZEESEN

PARIS



LANGENBURG

TOULOUSE

BRUSSELS

BRESLAU

VIENNA

MOTALA

STUTTGART

DAVENTRY

KALUNDBORG

HILVERSUM

BERLIN

All

previous ideas on
home construction
swept away with

the introduction of the

Osrām

MUSIC MAGNET

THE THREE VALVE SET WITH A FIVE VALVE PERFORMANCE



Build this **SINGLE DIAL** controlled "distance eater" **in ONE** **HOUR!**

You want purity! You want to choose from the world's programmes! And you want to keep abreast with modern improvements. And you get all these with the "OSRAM MUSIC MAGNET" and the highly efficient **OSRAM VALVES** given below.

To build, it is ridiculously easy. In cost, it is absurdly low. You can build it in an hour, and the complete kit can be bought for £6.5.9. **OSRAM VALVES** £2.5.6 extra.

The introduction of a new patented coil enables the condensers to be ganged, giving a *single dial control* without loss of efficiency in tuning. The "OSRAM MUSIC MAGNET" is, therefore, a set which even a child can tune in either home or foreign stations. It is a perfect circuit for the listener who insists on getting a wide variety of foreign stations on the loud-speaker with perfect purity. It will be a revelation!

WRITE FOR INSTRUCTION CHART TO-DAY. The "OSRAM MUSIC MAGNET"—a product of G.E.C. Research—definitely is the finest constructional set ever offered to the wireless public.

The **6** POINTS

- 1** SINGLE DIAL CONTROL
- 2** One hour to make
- 3** No soldering
- 4** Gets 27 stations
- 5** No changing of coils
- 6** No interference with your neighbour through oscillation

The OSRAM VALVES to use
OSRAM SCREEN-GRID S.215, OSRAM H.L. 210
and OSRAM DEP 215 or DEP 240

See for
yourself

Osram
MUSIC MAGNET

DEMONSTRATED

at the following General Electric Company's public Showrooms during the period October 15th to 19th inclusive, between the hours of 3 p.m. and 7 p.m.

BIRMINGHAM	-	-	Magnet House, Moor Street
BRISTOL	-	-	Magnet House, 81, Victoria St.
CARDIFF	-	-	Magnet House, Castle Arcade & Womanby Street
HULL	-	-	Magnet House, 28, Charlotte St.
IPSWICH	-	-	Commercial Union Buildings, Princes Street
LEEDS	-	-	Magnet House, Wellington St.
LIVERPOOL	-	-	Magnet House, Church Alley
MANCHESTER	-	-	Magnet House, Victoria Bridge
MIDDLESBROUGH	-	-	Magnet House, 52/58, Corporation Road
NEWCASTLE-ON-TYNE	-	-	Magnet House, Gallowgate
NOTTINGHAM	-	-	Magnet House, 4, Chapel Bar
PLYMOUTH	-	-	Magnet House, 175, Union St.
SHEFFIELD	-	-	Magnet House, Fitzalan Square
SOUTHAMPTON	-	-	Magnet House, 24, High Street
SWANSEA	-	-	Magnet House, 44, Wind Street
ABERDEEN	-	-	Magnet House, 30, Adelphi
DUNDEE	-	-	26, 30, North Lindsay Street
EDINBURGH	-	-	Magnet House, 100, Hanover St.
GLASGOW	-	-	Magnet House, 71, Waterloo St.
BELFAST	-	-	9, 15, Queen Street
DUBLIN	-	-	13, Trinity Street
CORK	-	-	74 Grand Parade

And throughout LONDON at leading Wireless dealers.

WRITE FOR FREE INSTRUCTION CHART

"OSRAM MUSIC MAGNET" INSTRUCTION CHART—THE GENERAL ELECTRIC CO. LTD., Magnet House, Kingsway, London, W.C.2. Please send instruction chart to

Name

Address

B.T.



IN TWO PLACES AT ONCE

The Irishman who wanted to be like a bird "so as to be in two places at once" had not encountered the Marconiphone Moving-Coil Speaker. You sit at home by the fire—and yet—so realistic is the reproduction, so free from resonance the tone, that it needs less than an Irishman's imagination to be transported into the presence of the actual performance. The highest flights of the strings, the lowest boom of the bass are faithfully reproduced by these new Marconiphone Speakers—a revolution in loudspeaker design.

"As near perfection as one could wish"
—*"Wireless World,"* September 5th.

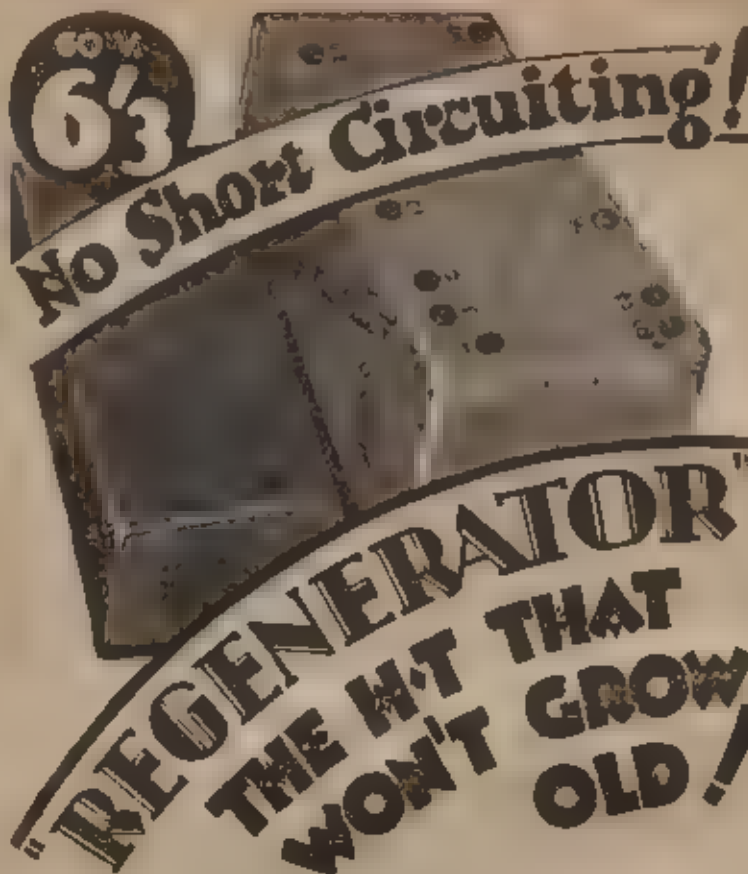
Such is the conclusion arrived at by the *Wireless World* Laboratory. There could be no more convincing testimony to the amazing qualities of the new Marconiphone Moving-Coil Speakers.

Completely assembled Marconiphone Moving-Coil Speakers in attractive cabinets, well-built and of pleasing proportions,

are available in models for Accumulator, D.C. and A.C. mains working. Prices, 10 Guineas to 17 Guineas. The Moving-Coil Speaker and its output transformer need only a little for mains use, excepting 6 Guineas D.C. Mains Speakers and Lamps are easily connected for operation from A.C. Mains. In the addition of a rectifying unit. Send now, mentioning *Radio Times*, for particulars.

MARCONIPHONE COMPANY LIMITED
15 & 17, 210, 212 Tottenham Court Road, London, W.1.

MARCONIPHONE MOVING & COIL UNITS & SPEAKERS



"REGENERATOR"
THE H.T. THAT
WON'T GROW
OLD!

In this H.T. Battery improved now beyond comparison, internal resistance is reduced to the absolute minimum. Again and again after the most exacting periods of work it will regain its normal strength.

No Short Circuiting.

—A raised top now covers the whole battery. Connections are made by pushing the plug through holes in the top into the sockets. Thus no short circuiting is possible.

Grid Bias.—No separate grid bias battery is needed, as this is provided in the existing battery.

Price.—The Regenerator is improved but the price remains the same—the lowest in the country for the finest battery.

- 54 volts — — — (Post 6d.) 6/-
- 60 volts — — — (Post 9d.) 6/3
- 105 volts — — — (Post 1s.) 11/-
- 9 coil grid bias — — — (Post 3d.) 1/3

FELLOWS WIRELESS

FELLOWS MANUFACTURING CO.,
LTD., DEPT. R.T., PARK ROYAL,
N.W. 10.

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
---	---	---	---	---	---	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	-----

WHAT IS SLOPE?



*See general "Nickel" says
"It's slope that matters"*

SLOPE is the greatest
factor in valve efficiency
**THE STEEPER
THE SLOPE.....
....THE GREATER
THE GOODNESS**

The nickel filament employed in these new Mazda valves gives a steeper slope figure than is possessed by any other valves of corresponding types. Slope is the resultant of a number of other single characteristics, and is the only measure of essential goodness.

No other valves employ nickel filaments and no other valves possess the qualities which result from the use of this material.

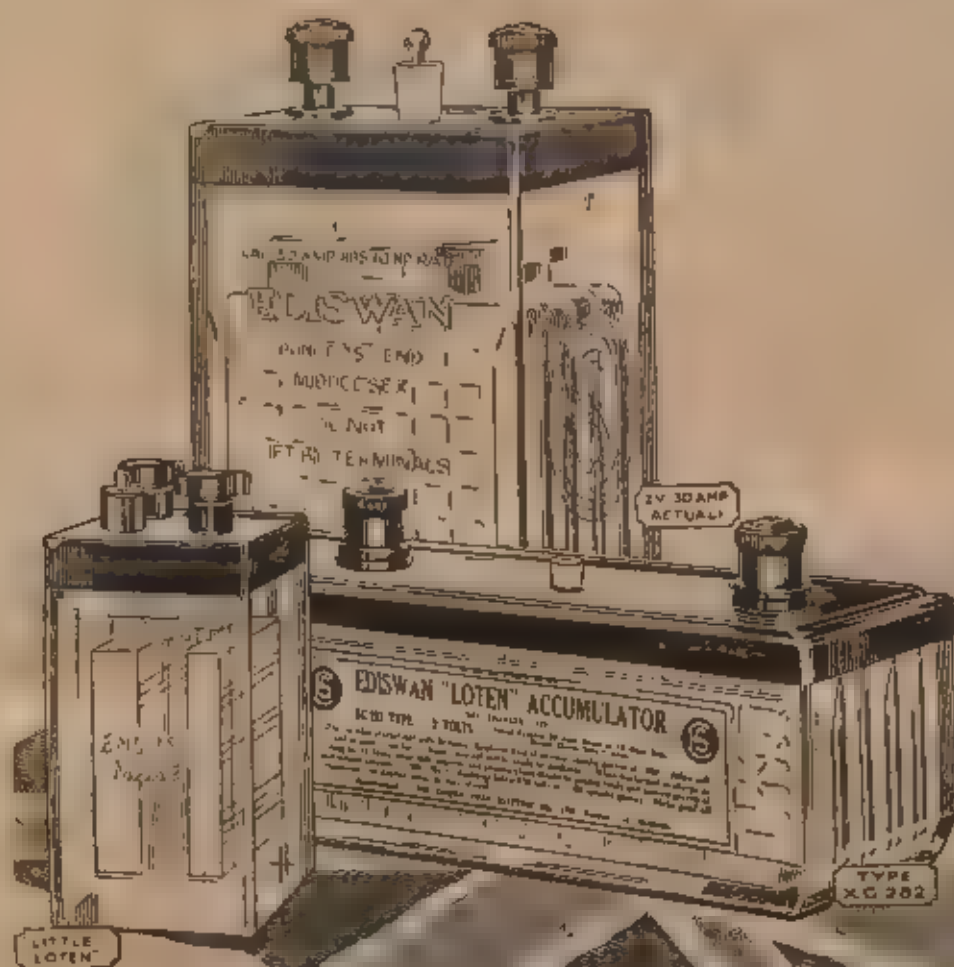
*Ask for the valves with the nickel filament
They cost no more than ordinary valves*

MADE IN 16 TYPES—2, 4 & 6 VOLTS



MAZDA
Steep Slope
**NICKEL FILAMENT
VALVES**

British even to the terminals!



Compare these prices and capacities—AT THE 10 HOUR RATE of discharge (the only method of judging accumulator values)—with those of any other dry-charged glass accumulators.

Prices of
LOTEN (DRY-CHARGED,
2-VOLT ACCUMULATORS
(4 and 6 volts, pro rata).

"LITTLE LOTEN."

5 ampere hour, at 10 hour rate 4/3

"LOTEN"

10 amps. (Upright type)	...	6/-
20 amps. - ditto	...	8/6
30 amps. ditto	...	10/6
45 amps. ditto	...	13/6
20 amps. (Horizontal type)	...	10/6

ALL

EDISWAN

LOTEN (DRY-CHARGED) ACCUMULATORS

are 100% BRITISH and all capacities are at the 10 hour rate.

DON'T BE PUT OFF

with anything else! There isn't another loud speaker anywhere near so good at anything like the price! The introduction of the original M.P.A. Popular Plaque was epoch-making. Its volume and purity of tone astonished everyone. The new model, with its improved centre adjusting movement, is in every way better. Amazingly sensitive, it is handsomely designed, and will stand, or hang upon the wall. Its price - - 29 6.

The M.P.A. Range includes the Popular Plaque (this new 29 6), Deluxe Plaque, 47 6, Moving Coil Speaker 15 in. 10 guineas, 12 in. 7 guineas, 8 in. 4 guineas, 4 in. 2 guineas, 2 in. 1 guinea. Also Cabinet Speaker 4 guineas. Overhead 10 in. 12 guineas. Six in. 6 guineas. Stationary Set 1 and 2 guineas. Radiogram. An Extra Loud Loudspeaker as good as an orchestra. Standard Model 15 guineas. Superb Cantele Model from 20 guineas. All instruments beautifully finished in polished mahogany etc.

For Illustrated Literature of all M.P.A. Models, please write to address below.

M.P.A.

HEARING THAT IS  ALMOST SEEING

THE M.P.A. WAY. Producers of the value of 25 in. 100 guineas, obtained in 15 minutes. Purchase terms for 10 down.

M.P.A.



29 6

Series 1

M.P.A. WIRELESS, LTD., DEPT. 5, 62, CONDIT ST., LONDON, W.1. TEL. GERRARD 6844

C.A.V.

Radio Accumulators



BUILT TO LAST!
B-SILENT AS THE SPHINX

"Built to last," not a catch phrase but a message full of meaning, promising longest battery service and maximum value for money to every purchaser of a C.A.V. battery. C.A.V. Batteries have been world famous for 37 years. There is a type suitable for your set both L.T. and H.T. Insist upon a C.A.V. You will be glad you did so.

C.A.V. Vandervell & Co., Ltd.
ACTON, LONDON, W.3

Sales Service Depots:

ELFIST, BIRMINGHAM, BRISTOL, COVENTRY, DUBLIN, GLASGOW, LEEDS, MANCHESTER and NEWCASTLE
Battery Service Agents in every important centre throughout the country.

MANCHESTER
RADIO
EXHIBITION
CITY HALL
OCT 27 to
NOV 3

STAND No. 15.



No valves—no accumulators yet perfect loud speaker results

The "Brown" Loud Speaker, it couldn't cost much less to run or bring better sound speaker reception with so little trouble. No valves or accumulators to be costly or troublesome—no weekly bills for battery charging. The "Brown" Ideal Wireless set works from a small dry battery, which lasts for months. As long as you're within ten miles of a B.B.C. Station it brings perfect loud speaker results. Deventer high power station comes in on the Loud Speaker up to a range of 50 miles.

★ Complete with "Brown" Loud Speaker,
it costs £9:0:0

The "Brown" Ideal Junior Wireless Set.



Supplied by all first class radio stores.

Brown

S. G. BROWN LTD. Watlington Avenue, North Acton, London W.3.

£3000

for Reading Radio Programmes



1st Prize £2,000
2nd " £500
3rd " £250
250 Prizes of £1 each

That is the astounding offer appearing in this week's issue of ANSWERS, which contains the first picture-set in a simple and novel contest of especial interest to every listener, entitled "Radio-pics." Each picture represents a real name or title which has actually appeared in the B.B.C. programmes. Most of them you will recognise at a glance as names of artists or items you yourself have heard. To make the competition easier still a list which includes every answer is being published in ANSWERS. See if you can solve the above pictures selected from the first set given in ANSWERS to-morrow. Make up your mind to win one of these prizes.

ANSWERS

On Sale TO-MORROW 2^d

FREE 6 SUPERB SOUVENIRS OF THE GREAT WAR

Double plates depicting famous landmarks on the Western Front as they appeared in 1918 and as they are to-day, drawn by an official war artist, are being given to readers of ANSWERS.

FIRST TWO PLATES TO-MORROW

Printed by The Amalgamated Press Ltd. London

DOWN WITH HIGH PRICES

LOUDEN

For five years Louden valves have been fighting high prices. We have striven steadily to give a better valve to the public and to give it at a low price. Hundreds of thousands who use Louden valves know that we have succeeded.

High Vacuum. The Louden valve is one of the most perfect of its kind. It is made in a vacuum of 1000 microns, which is 100 times as good as the vacuum of most other valves.

Great Efficiency. The Louden valve is a most efficient valve. It gives a high output of power with a low consumption of electricity. It is a most economical valve.

Testing. Every Louden valve is tested to the highest standard. It is tested for its output of power, its consumption of electricity, and its life. It is a most reliable valve.

British Manufacture. We guarantee that every part of our Louden valves is made in Britain. We use only the best materials and the best workmen. Our valves are made in the most modern and most efficient manner.

Big Loudens 6	3/6
Di. Loudens, 2 & 4	6/6
Di. Loudens, 6 & 8	8/6

We are now offering a special discount on our Louden valves. This discount is available on all our valves, and it is a most valuable offer. It is a most generous offer, and it is a most valuable offer. It is a most generous offer, and it is a most valuable offer.

FELLOWS WIRELESS

FELLOWS MANUFACTURING CO., LTD., DEPT. AT PARK ROYAL, N.W.2.

See page 138 for full list of branches L.C.

Loudens are first-class British valves, powerful, robust and long in life. There is a Louden for every purpose, send for full particulars, prices and descriptions.

WONDERFUL WIRELESS OFFER

The Graves 'Vulcan' 2 Valve Wireless Set is the World's greatest achievement in Wireless Value and Efficiency.

TEST IT IN YOUR HOME

Every possible refinement which can be put into a 2-Valve Set has been embodied in this wireless masterpiece. Every requisite is included no extras are required and full detailed instructions are sent with each set. A combination of Power, Selectivity and Clearness of Reception which no other set can give is from a popular price set. It will compare with results obtained from sets costing two or three times the price.



TERMS

Our inclusive Bargain Price is for deferred payments. Send 106 now and complete purchase in 14 monthly payments of 106. If you are not fully satisfied after trying the set in your own home, money back or a full refund.

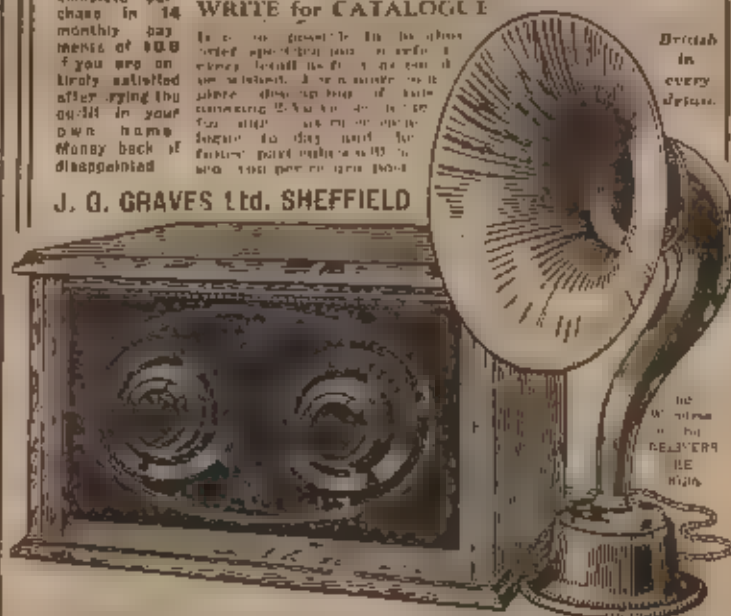
BRIEF SPECIFICATION The 'Vulcan' is a 2-Valve Set, built with the latest in wireless technology. It is a most efficient and powerful set, and it is a most valuable set. It is a most efficient and powerful set, and it is a most valuable set. It is a most efficient and powerful set, and it is a most valuable set.

THE LOUD SPEAKER is a most efficient and powerful speaker. It is a most efficient and powerful speaker, and it is a most valuable speaker. It is a most efficient and powerful speaker, and it is a most valuable speaker. It is a most efficient and powerful speaker, and it is a most valuable speaker.

WRITE for CATALOGUE

Write for a free catalogue of our wireless sets. It is a most efficient and powerful catalogue, and it is a most valuable catalogue. It is a most efficient and powerful catalogue, and it is a most valuable catalogue. It is a most efficient and powerful catalogue, and it is a most valuable catalogue.

J. G. GRAVES Ltd. SHEFFIELD



IMPORTANT. All Purchasers of the above Set or other Graves Wireless Sets will receive the full benefit of the reductions in Marconi Royalties, and the correct amount in each case will be deducted from the invoice.

J. G. GRAVES Ltd. SHEFFIELD.

9 BOX FREE

OF OUR NEW 3-MINUTE CURE FOR INDIGESTION

BIRLEY'S ANTACID POWDER

A GOOD DAY KEEPS ACID AWAY

SEND FOR FREE TRIAL

ANTACID POWDER

ANTACID POWDER

ANTACID POWDER

Bargains in BILLIARD Tables!

Full Size Tables

Three Quarter Tables

Portable

Dining Billiard

Billiard

Billiard

Billiard

Billiard

Billiard

Billiard

Billiard

Billiard

Billiard

Billiard

Billiard

Billiard

HELLESEN DRY BATTERIES



"I always buy
HELLESEN
with confidence"

Standard Capacity.

"Wheat" 9 volt	2 1/2
"Gold Ring" Type	
"Wheat" 50 volt	10 0
"H.T. Type"	
"Wheat" 90 volt	12 1/2
"H.T. Type"	
"Wheat" 125 volt	20 1/2
"H.T. Type"	
Trenk Capacity.	
"Kohler" 60 volt	18 1/2
"H.T. Type"	
"Kohler" 90 volt	22 1/2
"H.T. Type"	

"A friend of mine—strings of letters—alter his name—does a lot of radio research and writes learned articles for the press."

"He is who first got me on to the Helleesen H.T. Battery. Said he always used Helleesen's because of their sheer consistency and reliability. I follow his lead and buy a Helleesen every time, even though it does cost a bit more than some batteries. I don't know of any other battery that coaxes the best out of my set like the Helleesen does, and I don't know of any other battery that is so truly economical."

Supreme for 27 years.

HUNT'S

HELLESEN DRY BATTERIES · INSTRUMENTS
POLYMER MICA & PAPER CONDENSERS
HAND & CYCLE LAMPS, TORCHES, ETC

Sole of A. H. HUNT, LTD., R.A.M. Works, Tumball Road, London. Phone: Addison 1584

Why do
ROYAL
"EDISWAN"
LAMPS
burn so brightly?

Yes, WHY?

PEARL
POLYOLITE
CLEAR GLASS
and
MOTOR LAMP
BULBS
Fully insured
under Patent
MARSHALLS
PATENTS and
others.

Buy Now
at Reduced
Prices.

PATENT CELL HOLDS ITS CHARGE IN- DEFINITELY!

WRITE
NOW
FOR LIST
352



Wonderful! You can leave this cell in a semi-discharged state for months and months without its voltage falling. It stands like a dry cell—and without sulphation occurring. Patent "blocks" are used instead of plates, giving wonderful recovery even if the cell is accidentally "shorted." Supreme for use with L.T. Mains units. The ideal radio cell at last—ask a Fuller Service Agent.

FULLER'S patent BLOCK ACCUMULATORS

made by the makers
of the famous
SPARTA
batteries



FULLER ACCUMULATOR CO. (1926) LTD., Chadwell Heath, Essex

Why trouble to build a Set? Own this latest BURNDEPT model instead . .



The Screened Ethophone.

PRICE: including valves and royalty **£12 : 7 : 0**

WHEN, at such a moderate price, you can possess the equal of a five-valve receiver, it surely is hardly worth while to build a set—involving considerable time, trouble, and expense! It will pay you better and give you even more satisfaction to own BURNDEPT'S latest instrument—the Screened Ethophone. Although the Screened Ethophone is only a three-valve receiver—consisting of screened grid valve, detector and pentode valve—it gives results rivalling the average five-valve set. 20-25 stations at full loud-speaker volume; simple operation; ranges of 210-550 and 650-2,100 metres with no coils to change. The reproduction of the Screened Ethophone—its pure, clear and distortionless tonal quality—will please the most critical enthusiast. Ask your Local Radio Dealer to let you hear this new BURNDEPT Model . . . you'll be delighted by its performance!

BLACKHEATH,
LONDON, S.E.3

BURNDEPT

WIRELESS (1928) LTD.

Burndeft Receivers are supplied on Hire-Purchase Terms.

Write for particulars.

Showrooms:
15, Bedford Street,
STRAND, W.C.2.

Cultivate Your Artistic Ability

There is Joy and Profit in Creative Art.

TAKE the "John Hassall Way" of learning to draw. In your own home, follow this fascinating course—learn to draw which enables you to have a natural inclination towards Art—young and old—easily to acquire a satisfying and highly profitable skill in the use of pencil, pen and brush.

By the "John Hassall Way," men and women in all parts of the world have entered upon a remunerative career in commercial art, while countless others have found it the means to a satisfyingly pleasurable pastime for their leisure hours.

Consider the intense satisfaction of producing a really fine work from your own pen or brush. This is the Joy of Creative Art—and it can be yours! If you have the desire to learn, do not lose your ambition to check—opportunities here and now await you.

Send a copy of the accompanying sketch for a specimen of your original work, and you will receive, without charge or obligation—

1. An expert and carefully chosen selection of your work.
2. A handsome BROCHURE giving complete details of the John Hassall Postal Course—what it is, what it has done, and what it will do for you. Write for it.

The John Hassall Correspondence Art School, Dept. H5/9, St. Albans.



Copy this sketch for free criticism.

NOT LISTENING IN, but just three of the present family of over 4,000 children of THE WAIFS & STRAYS SOCIETY

Please send a gift to
Secretary, Rev. A. J. Westcott, D.D.,
Old Town Hall, Kennington,
London, S.E.11
Bankers: Barclay, Ltd., Kennington.



FREE
BILLIARD
TABLES
32
given away.
WRITE FOR
DETAILS
and FREE
Price List.

Never a dull moment with a "RILEY" in the home.

FOR A FIRST PAYMENT OF 14.
Riley's will deliver on your door their beautiful 32-
"Home" Billiard Table to you, on your dining table
and allow 7 days' play to you. You will naturally
be delighted and decide to keep it to bring in the
winter evenings. Great value and price also.

411. 32in. x 27in. 30ins.	£27 0 0
511. 32in. x 27in. 30ins.	£28 0 0
611. 32in. x 27in. 30ins.	£31 10 0
711. 32in. x 27in. 30ins.	£35 0 0
811. 32in. x 27in. 30ins.	£39 10 0

or in 10 monthly payments of £5, 11s. 1d. + 12s. 1d.

You pay as you play and 7 days' Free Trial
Guarantees Satisfaction.
Riley's "Combino" Billiard and Dining
Tables are also sent on 7 days' trial, and can be had
in set or complete in a variety of designs to match
your furniture. Cash prices from £22 10 0, or in
easy monthly payments. Riley's are also the largest
makers of Full Size Billiard Tables in Great Britain.
Exhibition free.

E. J. RILEY, LIMITED,
RAYMOND WORKS, ABERINGOM.
and at Dept. A 141, Aldersgate Street, London, E.C.1.

RILEY'S GIVE 7 DAYS' free trial pay carriage and take all risks in transit



Showing Riley's "Home"
Billiard Table setting on
carriage ready to go.

THE BATTERY THAT LASTS FOR YEARS!



30 volts.
Size 12 1/2 x 14 1/2.

GET YOUR "UNIBLOC" H.T. WET BATTERY FROM

HALFORD'S CYCLE STORES
ON CASH OR DEFERRED TERMS.

One of the best of the new wet batteries is the wonderful battery
which has been developed by the Standard Battery Co. Ltd. It is a
still further improvement on the standard battery. HALFORD'S CYCLE
STORES now stock and supply all types of the battery
in such a variety of sizes. Simply go to your nearest
branch, see the battery demonstrated, and secure an
excellent value for your money as if you were dealing direct
with us.

GET YOUR COPY OF THIS FREE BOOK.
Send one for free booklet which explains in full all
you want to know. The Standard Battery is a book
in all its languages that will save you time.

STANDARD

WET BATTERY CO. (Dept. D.),
175, N. & C. Hallway,
Great Britain, Birmingham and London.
145-155, Southwark Avenue (near New Oxford Street),
London, W.C.2.

All sales dealers can also supply on
the same excellent terms as we do.

Phillips 'PRESIDENT' LIGHT RUBBER SOLES

Ladies' 2/6 pr.
Men's 3/6 pr.

Give wonderful comfort . . .
outlast three leather soles.





For **STRENGTH-PURITY** and **DISTANCE** — instal **ELECTRON**

**Sold by Wireless
Dealers everywhere**

*If your dealer is temporarily out of stock
write giving his name and address
(when postage need not be enclosed)
to the proprietors The New London
Electron Works, Ltd., East Ham,
London, E.6.*

It paid me to think before I installed my aerial. I found that most of my friends used Electron or Superial (Electron's Super Aerial) and I asked them why. I found them all very enthusiastic about these aerials—they guaranteed I would have greater strength, purity at its best—and that distant stations would come in at greater strength. Other friends (and they were few) did not seem to know much beyond the fact that they had an aerial—they did not realise the importance of having the best.

So I installed Electron, the simplest aerial to fix, and I'm quite satisfied that no better aerial can be obtained. You see, it is thoroughly well insulated with vulcanised rubber—thus leakage is minimised, and no lead-in tubes, insulators, or masts are needed—mine is slung to a tree, a chimney-pot, and down to the set in one continuous length.

Millions of these aerials are in use all over the world—this is further proof that they must be good.

I advise you to try Electron or Superial—you will then get the best possible results from your set, and at very little cost.

ELECTRON

The Perfect Aerial

SUPERIAL

Electron's Super Aerial



ELECTRON Aerial Wire, 100 feet
long, including lead-in, postage 6d.

1/8

SUPERIAL, Electron's Super Aerial,
200 feet on a wooden spool to facilitate
unwinding postage 9d.

2/6

SOLD BY WIRELESS DEALERS EVERYWHERE.

THE NEW LONDON ELECTRON WORKS, LIMITED, EAST HAM, LONDON, E.6.

Telephones: Grange Road 1408-1409-1803.

Telegrams: "Stannum, London."



TONE

Tone—the character of a sound . . . quality . . . harmony . . . light and shade . . .

You realise how true a description that is as soon as you put Mullard 1929 P.M. Radio Valves in your Receiver. Then it is that your radio takes on character—and tone—only equalled by the original performance itself.

The secret of the remarkable tone you enjoy with Mullard Valves is in the wonderful 1929 Mullard P.M. Filament—4 years ahead in design. Ask your radio dealer to-day for a set of Mullard P.M. Valves for your receiver.

Mullard

THE MASTER VALVE

ADVT. THE MULLARD WIRELESS SERVICE CO. LTD., DENMARK HOUSE, DENMARK STREET, LONDON, W.C.2.

ALL ADVERTISEMENTS FOR "RADIO TIMES" should be addressed ADVERTISEMENT DEPARTMENT, GEORGE NEWNES, LTD., 8-11, SOUTHAMPTON STREET, STRAND, W.C.2. TELEPHONE: TEMPLE BAR 7700.